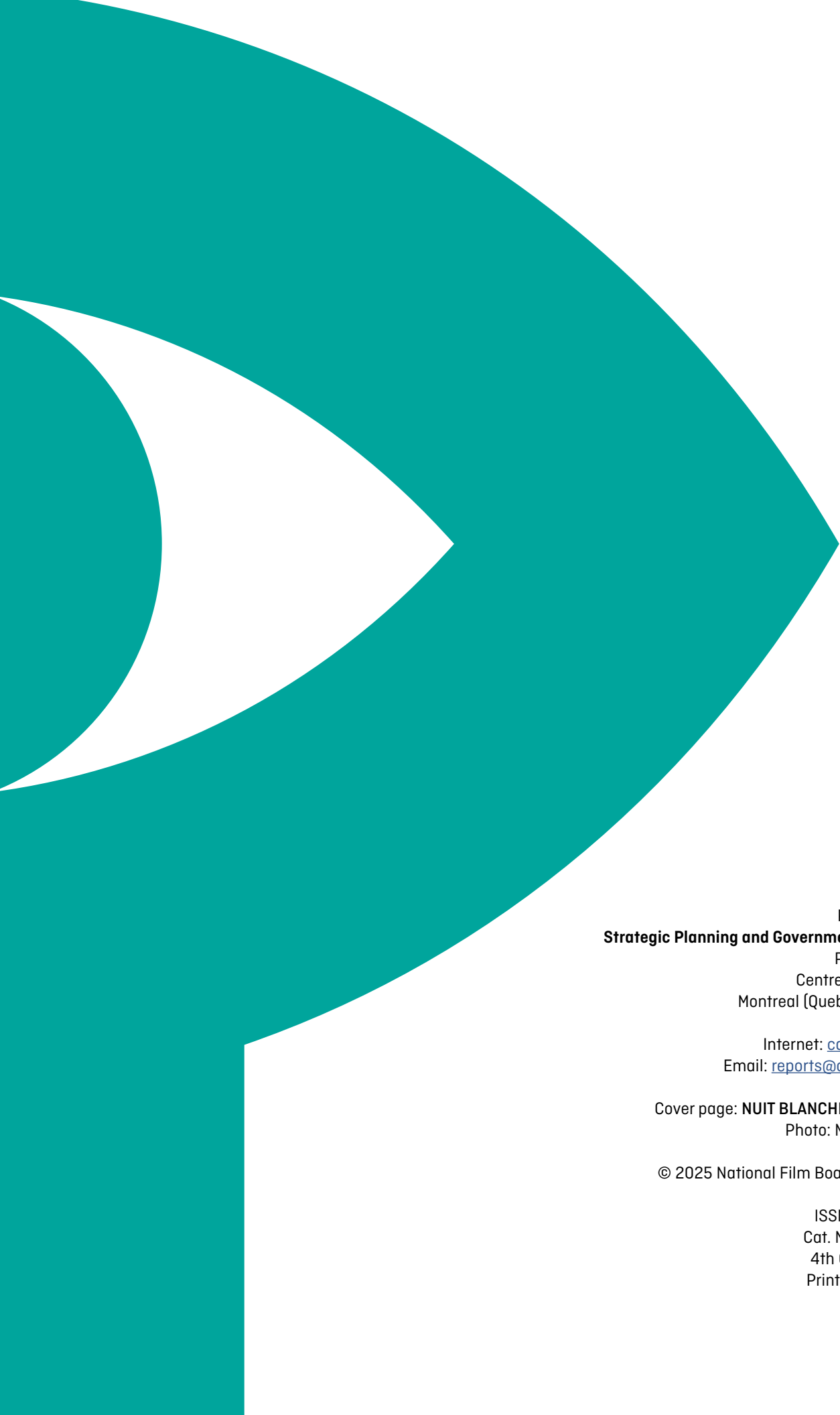


ANNUAL REPORT

—
2023-2024





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May 13, 2025

The Honourable Steven Guilbeault
Minister of Canadian Identity and Culture and
Minister responsible for Official Languages
25 Eddy Street
Gatineau, Quebec K1A 0M5

Minister,

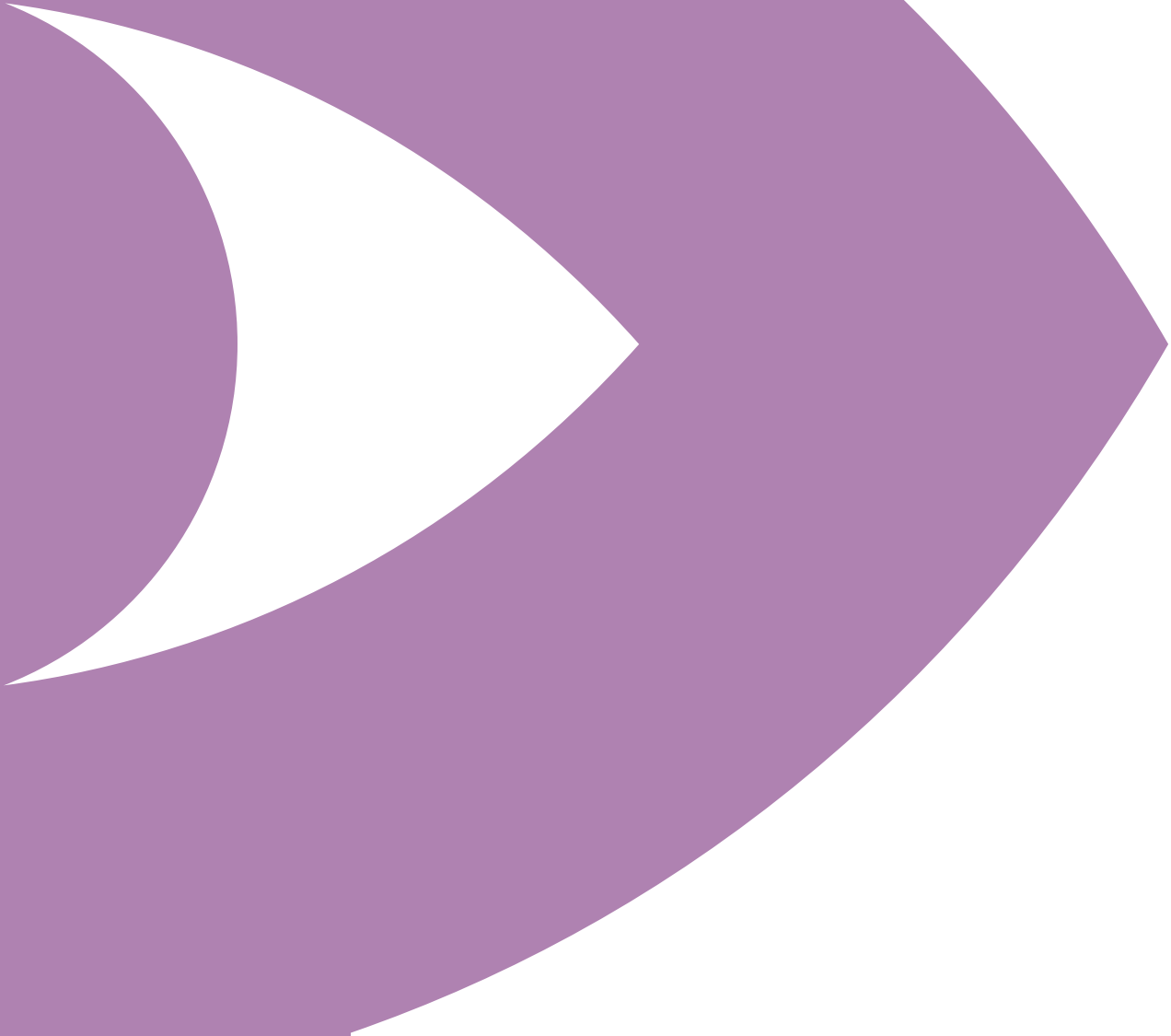
I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2024.

The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,

Suzanne Guèvremont

Government Film Commissioner and
Chairperson of the National Film Board of Canada



LAND ACKNOWLEDGMENT

THE NATIONAL FILM BOARD OF CANADA HUMBLY ACKNOWLEDGES THE TERRITORIES IN WHICH STORIES AND KNOWLEDGE ORIGINATE FROM TO CREATE ITS CONTENT, INCLUDING UNCEDED AND ANCESTRAL FIRST NATIONS, MÉTIS AND INUIT LANDS IN CANADA.



MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER

Fiscal year 2023-2024 was my first full year as Commissioner. First of all, I want to thank my colleagues on the NFB management team, the board members, the NFB's staff and the filmmakers and craftspeople throughout Canada, not only for their trust and support, but also for their respectfully expressed opinions. To me, that is the essence of leadership: to take in the full range of views and then point the way forward on the shared road to progress. Thank you for your involvement.

At the NFB, this past fiscal year saw many important projects and achievements in film that benefitted all Canadians. We produced and co-produced some powerful, original, impactful films, garnered nearly 100 awards, received more than 30 million views in Canada and, for the first time in 40 years, saw an NFB documentary feature nominated for an Oscar.

Like other major institutions in the audiovisual sector, the NFB faces challenges in regard to production, distribution and representation. This report gives an overview of these challenges and the solutions and contingency measures that we have put in place to meet them. These challenges will persist and continue to grow. Over the medium and long terms, they pose a genuine risk to the effective fulfilment of our national mandate, both culturally and socially.

In 2023-2024, in accordance with its increasingly complex matrix of commitments, our rapidly evolving organization achieved most of its objectives with respect to equitable representation of underrepresented groups, in front of and behind the camera. From the data gathered with our new self-identification questionnaire, we can confirm that close to 30% of the NFB's current productions and co-productions are being directed by filmmakers

and artists who identify as BPOC (Black or Persons of Colour), and that there is gender parity in almost all NFB creation and decision-making positions.

Regarding our commitments to the Indigenous communities in Canada, over 25% of production spending was devoted to works by Indigenous artists this year, and during the year, the NFB began work on a report on its Indigenous Action Plan, which was launched in 2017.

The NFB remains the Canadian family album that we can turn to at every stage of our lives. It is and will always be a beacon for freedom of opinion and creation—a guiding light that we so deeply need for the sake of Canada's national unity and democracy, and to exist as Canadians in this fractured world. Our stories matter, and our cultural sovereignty depends on our ability to tell them.

These are complex times. They demand that the NFB navigate its way through social transformations and adapt to the digital ecosystem while meeting environmental challenges and the imperatives of sound financial management. We must constantly choose among new risks and unprecedented opportunities. We have been doing so for many years with declining funding that compromises our ability to properly fulfil the essence of our mandate and its many ramifications.

We make these choices with the NFB's unique role in mind: to tell the stories of the present, as we have for 85 years; to nurture the history that we teach through the accumulated stories that we have lived; and to capture the complex reality of Canada in the only possible way, by viewing it through multiple lenses.

This is the rationale behind our decisions. When we appear before the CRTC, it's so that Canadian works will be seen more in Canada and around the world (since 2017, NFB films have received an average of 60 million views per year). When we redirect resources toward the production of documentary and animated films or a new Innovation Lab, it is to support our *raison d'être*, the power of the documentary and the need for storytelling. The issues of distribution and discoverability are omnipresent and no longer restricted by borders, as reflected in the proliferation of distribution platforms, the fragmentation of audiences, the overabundance of content, polarization, the loss of reference points, the confusion between real and fake news, and so much more.

In fiscal year 2023-2024, we adopted a two-year action plan, which defers the next strategic-planning exercise to 2025 while the discussions on the new audiovisual framework for Canada continue. Meanwhile, we've updated the main thrusts of our 2020-23 Strategic Plan, which remain as relevant as ever: giving priority to strengthening our programming and distribution; evolving the organization toward ESG principles; modernizing our management and processes; continuing to upgrade our technology and information systems; improving

communications with our employees and partners; supporting the development of talent; preserving one of the world's largest collections of archival footage; and providing free access to thousands of works and teaching tools for educators.

The NFB is grounded in its mission, inspired by the initiative to modernize the audiovisual sector and driven by creativity. In these times of political and social ferment, we are a reminder that Canadians' stories need to be heard, that auteur films are essential, that underrepresented groups need documentary films that speak for them, and that the art of the camera can contribute to reconciliation and cultural sovereignty for Indigenous Peoples. There is no greater bulwark against disinformation and extremist ideology than the stories that we share and that are told, sung, danced and filmed. The NFB plays a leading role in mounting this defence of democracy.

Culture is the breath of life, and investing in culture is a public service. Investing in the NFB helps us to strengthen the fabric of society and to define this meeting space where we build our shared home.

I want to express my thanks to the Government of Canada, which recognizes the importance of cultural institutions and the role of the NFB, and which has expressed its confidence in our team. Leading this organization is a tremendous privilege and a great responsibility that I share with talented people from all parts of Canada.

These times demand that we tell our stories.

These times demand the NFB.

Suzanne Guèvremont

Government Film Commissioner and Chairperson
of the National Film Board of Canada



2023–2024 IN NUMBERS

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL LINEAR PRODUCTIONS			
ANIMATION			
Shorts	11	3	14
DOCUMENTARIES			
Shorts	13	0	13
Medium-Length	2	0	2
Features	5	5	10
EXPERIMENTAL FILMS			
Shorts	1	0	1
TOTAL	32	8	40
ORIGINAL INTERACTIVE PRODUCTIONS			
Immersive Experiences ¹	1	4	5
Online Interactive Experiences ²	1	0	1
TOTAL	2	4	6
TOTAL ORIGINAL PRODUCTIONS			
TOTAL	34	12	46

¹ Immersive experiences include 360-degree films, virtual reality, games, installations and augmented reality applications.

² Interactive online experiences include apps, mobile apps, websites, games and social media projects.



95 AWARDS AND HONOURS

45 AWARDS IN CANADA

50 AWARDS ABROAD

78 PROJECTS APPROVED AND FILMS COMPLETED AS PART OF THE FILMMAKER ASSISTANCE PROGRAM (FAP) AND THE AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC) PROGRAM

20 FAP

58 ACIC



CANADIAN AND GLOBAL AUDIENCES

	CANADIAN VIEWS	GLOBAL VIEWS (CANADA AND INTERNATIONAL)
INTERNET	11,900,190	38,380,711
ONLINE PARTNERS	9,963,082	35,038,455
INTERACTIVE PRODUCTIONS	111,214	839,910
NFB.CA/ONF.CA	1,825,894	2,502,346
TELEVISION	11,231,670	11,231,670
EDUCATIONAL AND INSTITUTIONAL MARKET	5,135,975	5,717,975
SCREENINGS: IN-PERSON	2,203,472	2,276,711
SCREENINGS: VIRTUAL	10,762	15,383
CONSUMER MARKET	4,114	5,355
TOTAL*	30,099,064	57,240,612**

* Total may not equal sum of components due to an overlap between Internet views and Educational and Institutional market views.

** The total number of views of NFB productions is calculated by adding the number of views from all the various access channels offered to the public. Industry standards are applied to the measurement of views, such as Nielsen ratings and Numeris data tracking for TV views, and minimum duration or completion percentage for online videos, etc.

HIGH- LIGHTS





The NFB's 2023-2024 releases are at once moving and striking, fascinating and delightful. Showcasing the documentary and animation formats at their sparkling best, these are relevant films with strong and original voices, covering a range of serious issues and exciting subjects. Canadian creators depicted and interpreted our world, immersing us in present-day experiences, transporting us to distant places, or leading us to unearth buried emotions.

The 2023-2024 fiscal year was memorable in many ways. Here are some of the highlights.



1

CREATION AND PRODUCTION

VIBRANT VOICES

DOCUMENTARY IN THE SPOTLIGHT

This was an exceptionally strong year for documentary, marked by the remarkable journey of director Nisha Pahuja's *To Kill a Tiger*, which was nominated for an Oscar in the Documentary Feature Film category—the first time in 40 years that an NFB feature doc garnered this honour. Co-produced by the NFB and Notice Pictures, *To Kill a Tiger* tells the moving story of a father who takes on the fight of his life when he demands justice

for his 13-year-old daughter. She was sexually assaulted by three men in India, where the conviction rate for rape is less than 30%. This powerful film about love and justice has had an impressive life, starting with a world premiere at TIFF, where it received the Amplify Voices Award. Since then, it has won over audiences wherever it's been screened, collecting more than 20 awards in Canada and internationally.



"To Kill a Tiger has an undeniable and unshakable power. It is one of those documentaries where anyone who watches it won't be the same person by the end as they were when it started."

— Andrew Parker, The GATE

TO KILL A TIGER

AN OFFICIAL SELECTION AT NEARLY 40 FESTIVALS, OVER 20 AWARDS AND MANY, MANY NOMINATIONS. Most notably:

- Three Canadian Screen Awards, including Ted Rogers Best Feature Length Documentary
- Best Documentary, Palm Springs International Film Festival
- Peabody Award nomination for Best Documentary
- Nominations for best writing and best original score at the IDA Documentary Awards, presented by the International Documentary Association.

PUBLIC SCREENINGS IN MORE THAN 30 CITIES AROUND THE WORLD, including Toronto, Montreal, Vancouver, New York, Los Angeles, Chicago, San Francisco, Washington, D.C., London, Sydney, Copenhagen, Vienna, Stuttgart, Madrid and Bratislava.

TELEVISION BROADCASTS on TVO and Knowledge Network in Canada, followed by a release on Netflix.

MORE THAN 28,000 VIEWS ON NFB PLATFORMS since the film went online on December 5, 2023. This makes *To Kill a Tiger* the most popular title in the NFB's English-language collection for 2023-2024. The film's trailer racked up 240,000 views on the NFB's YouTube channel.

MORE THAN 1,800 MEDIA MENTIONS.



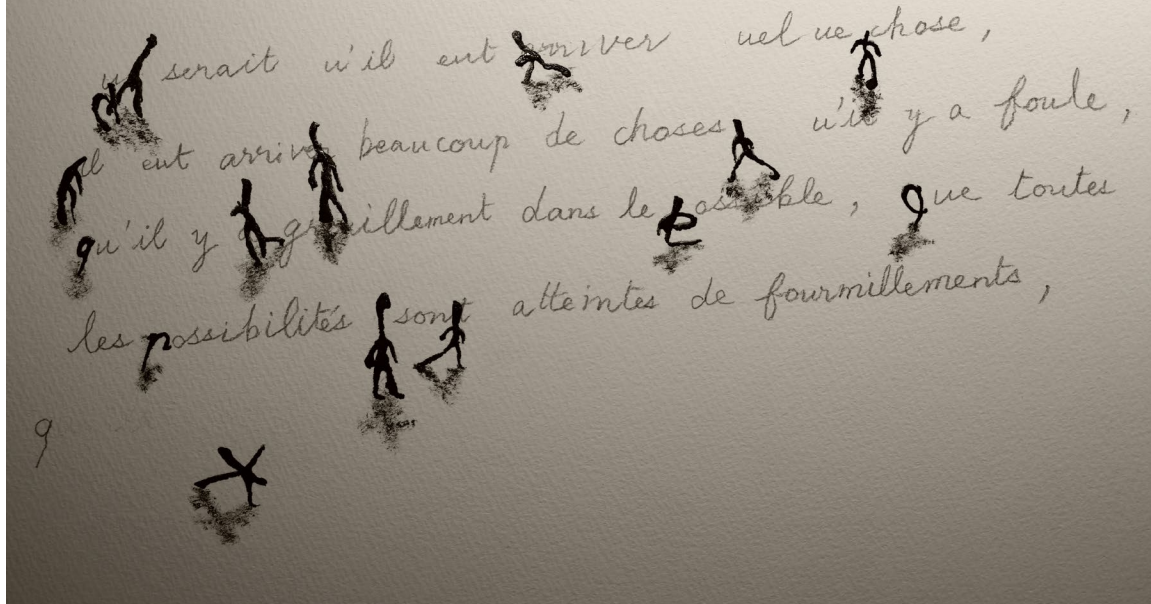
Several other NFB documentaries stood out in 2023-2024. Here is an overview:

- ***WaaPaKe (Tomorrow)***, produced by the NFB's British Columbia & Yukon Studio, is a highly personal feature-length documentary by Vancouver-based director Dr. Jules Arita Koostachin. It uses the power of truth to unravel the tangled threads of silence that have enmeshed residential school Survivors. The film had its world premiere at the Vancouver International Film Festival.
- Filmmaker Adrian Wells set out to uncover, in real time, the story of his adoption. The journey would reveal startling truths he never imagined and push him to confront a troubling history he'd tried to forget. After a successful premiere at the Atlantic International Film Festival, ***A Quiet Girl*** embarked on a regional NFB tour, with the director present at sold-out screenings in seven cities in Newfoundland and Labrador, where the film was primarily shot and where its protagonists' stories are part of the history of the region.
- Georges Hannan's ***Croque-Mort. C'est beau la vie! (Undertaker for Life!)*** is cause for celebration. The film has garnered one honour after another since its release and is the first Acadian work to win a Géméaux Award in the Documentary Program or Series category. Brimming with humour, this charming, clever doc offers a philosophical exploration of the world of undertakers and grief experts.

In addition, the NFB had a strong presence at the Rendez-vous Québec Cinéma festival, with 10 productions or co-productions in the lineup, including Nicolas Paquet's ***Malartic***, about an open-pit gold mine in the Abitibi-Témiscamingue town of the same name; Jean-Martin Gagnon's ***Maisonnette***, about the fallout from the 2015 arrests of 11 Collège de Maisonneuve students who were set to join the Islamic State, and the questions raised by this troubling episode; Julien Capraro's ***Travailler autrement (Work Different)***, about the remote-work revolution; and Helene Klodowsky's ***Stolen Time***, about the for-profit nursing home industry.

Finally, two films that were launched in fall 2022 deserve mentions for their continued success over the last year:

- ***Unarchived***, by Hayley Gray and Elad Tzadok, is a powerful reflection on community archives and their role in fashioning a more inclusive history where everyone is seen and belongs. Since its release, it has screened more than 90 times at festivals, libraries and community centres.
- ***Je pleure dans ma tête (Unspoken Tears)***, by Hélène Magny, available for free at nfb.ca, explores the trauma of children who've escaped war and are integrating into Quebec society while still haunted by their memories. This timely film was shown on June 20 at the NFB's Alanis Obomsawin Theatre, as part of a special screening organized in partnership with the United Nations High Commissioner for Refugees.



ANIMATION TAKES FULL FLIGHT

In 2023–2024, several films outdid each other in once again confirming the NFB's reputation as one of the world's great animation studios, highlighting the originality and genius of its creators.

In this environment of creative ferment, several films stand out.

Le tableau (The Painting), by Michèle Lemieux, revisits the famous Velázquez painting of Mariana of Austria, bringing its subject to life. This poetic film was made using a vanishingly rare technique: the Alexeïeff-Parker pinscreen, named for its inventors, a married couple. Consisting of a vertical panel perforated by thousands and thousands of pins that are manipulated and lit with low-angle lighting, this tool produces images with a unique texture. Only two such pinscreens are currently in active use in the world. One was acquired by the NFB directly from Alexandre Alexeïeff and Claire Parker in 1972, and the other belongs to the Centre national du cinéma et de l'image animée de France. Michèle Lemieux used that one while giving a training workshop for filmmakers at Annecy.

Several other notable animated films were produced during the year. Here are a few of them:

➤ ***HARVEY***, by Janice Nadeau, is based on the graphic novel of the same name by Hervé Bouchard. It's a luminous and poetic look at grief as experienced by a child with a powerful imagination. This moving and very human short film was selected at more than

60 festivals within just a few months of its release.

➤ ***Boat People***, by Thao Lam and Kjell Boersma, is a tender look at a family who fled Vietnam as refugees. The film had its world premiere at the TrickFilm animation film festival in Stuttgart, Germany, and a robust life on the international screening circuit before winning the Grand Jury Award for Best Animated Short Film at the Calgary International Animation Film Festival.

➤ ***Miserable Miracle (Misérable miracle)***, by Japanese director Ryo Orikasa, is a masterful film that brings to life the words and drawings of Henri Michaux, intertwining word and image, all wrapped in a feverish narration performed by Tony Robinow. A co-production with partners from France and Japan, this film captivated audiences and earned a special mention in the Best Canadian Animation category following its world premiere at the Ottawa International Film Festival in September.

Canadian animation is soaring right now. One example: the 14th edition of our Hothouse animation mentorship, praised by the next generation of filmmakers, drew more than 400 candidates for six available positions. The number of applications tripled over the previous year's edition of the contest. The six selected filmmakers come from Vancouver, Calgary, Halifax, Toronto and Montreal. They started work in Montreal in late September and continued at a fast pace for the duration of the 12-week intensive animation program.

A SPRINGBOARD FOR INTERACTIVE WORKS

Fiscal 2023-2024 was a year of successes for the NFB's interactive and virtual reality works, and also the year we bid them farewell. Several titles stand out:

- The immersive experience *CHOM5KY vs CHOMSKY*, which had its North American premiere in Montreal, invites audiences to participate in a conversation and assess the potential and pitfalls of artificial intelligence. Disturbing and unnerving, this 45-minute work was created by Sandra Rodriguez and co-produced by the NFB's French Program Interactive Studio and the German company Schnelle Bunte Bilder.
- *Texada*, by Josephine Anderson and Claire Sanford, is a 360-degree dive into a world where real-life images from a mining community blend with invented imagery from a volcanic world. The result is a kind of geological poem. *Texada* earned raves at the International Documentary Film Festival Amsterdam.
- Our foray into experimental virtual reality filmmaking, *This Is Not a Ceremony* launched in the Oculus store early in the first quarter of the year. Niitsitapi screenwriter and director Ahnahktsipiitaa (Colin Van Loon) takes us beyond the screen, to a place where colonial rules and assumptions are

forgotten—and where we can finally get to the truth of the matter. This stunning cinematic VR experience got 40,000 downloads worldwide in the space of a month.

Finally, as part of our mentorship pilot project in association with the Indigenous Screen Office, we were pleased to welcome two emerging Indigenous artists working in the interactive and VR fields. Claudia Skunk, Anishinaabe from the Mishkeegogamang First Nation, worked with the English Program Animation and Interactive Studio (Vancouver), while Neegan Sioui Trudel, from the Huron Wendat Nation, joined the French Program Interactive Studio (Montreal).

These productions and projects reflect the NFB's leadership role as a trailblazer in interactive and virtual experiences since 2009. We are proud to have helped this artform mature and achieve recognition. And we have been delighted to see many talent-filled creative companies take an interest in the genre and make the investments needed to further support its development. The time had come for the NFB to redirect resources from the Montreal and Vancouver interactive studios into the core activities of its mandate—documentary and animation—in order to support innovation in these areas.





2

DISTRIBUTION AND AUDIENCE RELATIONS

THE NFB'S APPEAL

Over the course of the year, the NFB made changes to its methods for counting views in order to correct errors and take into account technological shifts at some distribution channels. This means year-over-year figures are less reliable than usual in this report. However, this temporary issue is more than compensated for by the fact that our new system will allow us to report figures with greater accuracy moving forward.

Although this year's data may not be completely precise, it is nevertheless clear that our numbers for 2023-2024 are excellent. NFB titles reached very large audiences in Canada

and around the world. We took several steps to increase the discoverability of our catalogue, including two national ad campaigns promoting the NFB's documentary and animation offerings to Canadian audiences. These campaigns were specifically aimed at promoting the NFB's presence on multiple platforms as a public Canadian distributor, by highlighting the apps made available through the NFB. The results of the campaigns were well above expectations, especially for the documentary offering campaign. This demonstrated indisputably that platforms can be used effectively as promotional tools.

DOCUMENTARY CAMPAIGN SUCCESS

- 600,000 impressions
- More than 562,000 total views
- Close to 50,000 clicks
- 37,000 conversions to nfb.ca and app downloads
- More than 14,000 app downloads
- Increase in results on platforms used:
 - YouTube: +441 %
 - Google Display Network: +250 %
 - Google Ads: +619 %

OVERVIEW

Overall, the number of views increased by more than 6% in Canada and dropped by less than 3% internationally. We noted a significant increase in online views and a decrease in television. These trends are consistent with the evolution of listening and viewing habits in the broadcast world, with general-interest cable channels losing momentum as video on demand increases.

As per usual, the lion's share of views was for documentaries, which garnered 77% of total views in 2023-2024. This is an increase of eight percentage points over the previous year. Animation continues to interest wide audiences, with 10% of views. Drama continues to do well, with 8% of all views—despite the fact that the NFB has not produced any dramas in almost a decade! This is an excellent illustration of the importance of maintaining our audiovisual heritage.

ENGAGING DOCUMENTARY SERIES

Motivated by a desire to reach younger audiences through new formats, the NFB launched two high-profile documentary series. Through a combination of events, screenings and a strong presence on social media, the series *Étoile du nord (North Star)* and *Maisonneuve* struck a chord with audiences and sparked conversations.

North Star chronicles the exceptional journey of Laurie Rousseau-Nepton, a young Quebec-born Innu astrophysicist who is leading a massive research project at the prestigious Canada-France-Hawaii Telescope.

➤ Following a sneak-peek event organized in partnership with the ASTROLab observatory at Parc national du Mont-Mégantic, *North Star* went on to a resoundingly successful premiere, held with the production team and members of the scientific community, First Nations and many influencers and partners in attendance.

➤ Through conferences, education panels, high-profile events and partnerships (including with the Montreal Science Centre and the Montreal Planetarium), the series reached a wide variety of audiences. It was also exceptionally well-received online, with more than 30,000 views on the NFB's various platforms.



Maisonneuve, by Jean-Martin Gagnon, focuses on stunning events at Montreal's Collège de Maisonneuve, shining the spotlight on the importance and fragility of *le vivre ensemble* (living together in harmony) in Quebec.

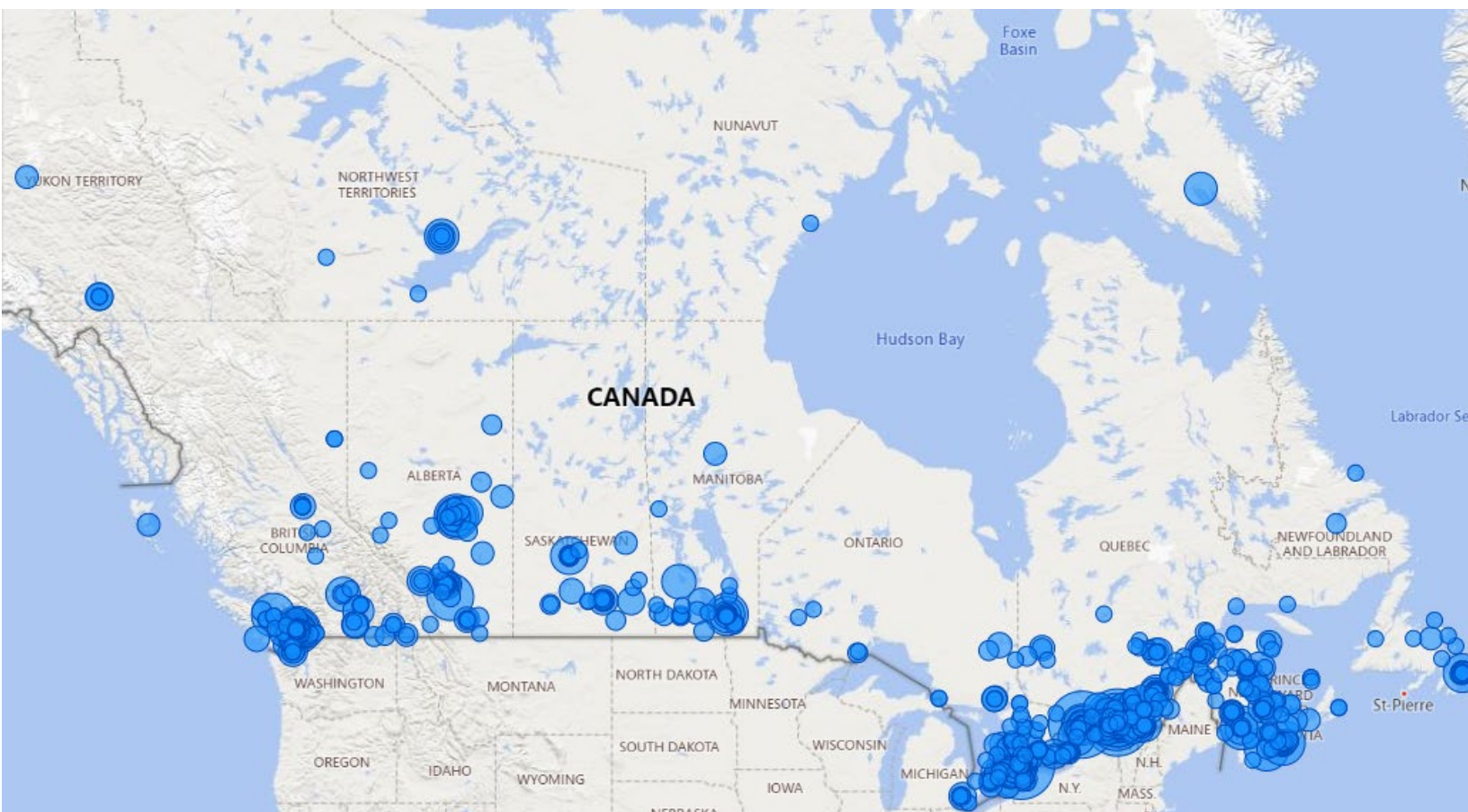
➤ The series had its world premiere at the Rendez-vous Québec Cinéma, where it was also the subject of a roundtable. Panellists, including the director and protagonists featured in *Maisonneuve*, discussed the themes touched on in the series. The event saw a full house and brought together students, CEGEP instructors and festival goers.

➤ Since its February 23, 2024, launch, the series has had more than 25,000 views. In March alone, 30 screenings were scheduled to be held in schools and government and community venues, as well as at NFB partner libraries.

➤ The NFB's posts on social media drew nearly 40,000 views and 1,000 direct engagements, largely thanks to members of the public who shared them. These posts were also shared by influencers, amplifying their reach. The results speak to the relevance of the themes featured in *Maisonneuve* and to young people's interest in the documentary format.

In addition to increased views on the NFB's own platforms, numbers were also impressive for our online partners.

- On **YouTube**, NFB titles saw great success, with more than 18 million views, of which 3 million were from Canada.
- On **Amazon Prime**, we recorded 4.2 million international views. This represents a drop of 36%. However, our 2.9 million Canadian views are an increase of 12%.
- The first year of our agreement with **Tubi** was a positive one, with 2.5 million views worldwide, including 260,000 in Canada.
- Our new partner **Pluto** recorded 431,000 views, all Canadian.
- **Tou.tv** reported 42,400 views for NFB titles.
- Lastly, **Facebook** saw an increase in both Canadian and international views.



PUBLIC SCREENINGS FROM SEA TO SEA TO SEA

In 2023-2024, the NFB organized 2,100 unique screenings (an increase of 14%), held in 400 different communities across 13 provinces and territories, yielding 2.2 million views (up 16%).

This large number of public screenings is the result of high-impact campaigns carried out by the NFB, in collaboration with organizations and groups whose members are impacted by the films' subjects. The documentaries *Stolen Time* and *Unarchived*, notably, were enthusiastically welcomed and benefited from strong support networks.



STOLEN TIME

The sobering feature documentary *Stolen Time* tells the story of the battle led by charismatic elder advocate Melissa Miller—along with hundreds of families who've been wronged—against the for-profit nursing home industry, which is, sadly, known for its lack of transparency and accountability.

With the goal of bringing people together at screenings of *Stolen Time* and encouraging

helpful and rewarding conversations, the NFB organized events with leading stakeholders in the field of elder rights. These included unions, lawyers, and advocates and champions for the elderly. A 10-page guide to accompany the screenings was also produced; it provides context, suggests discussion questions and offers additional resources.

IN NUMBERS

MORE THAN **40 SCREENINGS**

AUDIENCE OF **MORE THAN 2,500**



UNARCHIVED

In a number of British Columbia communities, Knowledge Keepers are drawing on archives to fashion more inclusive local histories, assembling family photos and newspaper articles and sharing profound and deeply rooted memories.

After a short, limited festival release, debuting in BC and Yukon, *Unarchived* was immediately available for non-theatrical bookings that prioritized the communities featured in the film. The film's hyper-local subject matter, diverse range of key subjects and tangible connections to current conversations about the

role of archives and museums made it an ideal programming choice for grassroots community archives and local and regional museums. *Unarchived* also resonated with Indigenous groups and 2SLGBTQI+ groups, who helped arrange screenings during events such as the Capital Pride celebrations in Ottawa. One of the most successful screenings was held at the Royal British Columbia Museum, ground zero for much of the discussion that emerged recently around the role of museums in determining what constitutes history and who gets to decide.

IN NUMBERS

MORE THAN **90 SCREENINGS**

AUDIENCE OF **MORE THAN 2,200**

3

CONSERVATION AND HERITAGE

ENRICHING AND PROTECTING OUR FAMILY ALBUM

The NFB is the keeper of the country's largest collection of Canadian works. Preserving and promoting this extraordinary part of our heritage, which generations of Canadians first encounter in school, is at the heart of our mission.

Taking care of a family album like this—enriched by the addition of dozens of new works every year—requires constant effort. In fact, the NFB has been recognized around the world for its expertise in preserving and digitizing audiovisual works.

The NFB's library of stock shots has grown to more than 60,000 items and offers a wealth of images for every occasion. In 2023–2024, a series of short documentary films commemorating the centenary of the Royal Canadian Air Force was produced using footage from our archives.

Over the last few years, we completed the relocation of our conservation facilities to a new building specifically designed for this purpose, and we have continued the work of digitizing our collection of 14,000 works. This enormous digitization effort made nfb.ca/onf.ca the world's first online video platform that's entirely devoted to Canadian and Indigenous content. We are currently offering 7,000 of these titles for free, online, in both official languages.

Four hundred of these works are by Indigenous creators, and some of them are available in a number of Indigenous languages.

As of March 31, 2024, we had digitized all of our active collection.¹ This represents 80% of the 14,000 works in the full collection. Catalogued items also include some 500,000 photos, nearly 20,000 audio recordings and approximately 6,000 archive boxes of contextual material related to our works and our institution. All of these documents will be integrated into our digitization plan and will be treated with the same principles of preservation, restoration and accessibility as our productions. We continue to make careful and methodical progress every year.

In 2023–2024, the NFB decided to bring all archival and heritage materials together under one branch. As we move forward with our digitization efforts, this reorganization will allow us to better determine what has collective heritage value and what can be used commercially without harming the public good. Fiscal 2023–2024 saw strong stock-shot sales, with annual revenue climbing to over \$500,000 for the first time since 2017–2018.

¹ The active collection consists of productions for which the NFB holds distribution rights and whose rights have therefore been cleared.



COLLABORATION WITH THE NATIONAL CENTRE FOR TRUTH AND RECONCILIATION

In 2023–2024, we continued our collaboration with the National Centre for Truth and Reconciliation (NCTR). The goal of this three-year project is the long-term preservation of some 7,000 statements

and 1,500 hours of content from testimony shared with the Truth and Reconciliation Commission of Canada by Inuit, Métis and First Nations Survivors between 2008 and 2015.



4

ENVIRONMENTAL, SOCIAL AND GOVERNANCE

AN ORGANIZATION UNDERGOING CHANGE

ENVIRONMENT AND SUSTAINABLE DEVELOPMENT

The NFB began work on its first environmental responsibility plan in January 2023 with a series of informal internal consultations that eventually included different sectors. An internal Green Committee was formed with a mandate to coordinate measures aimed at reducing the environmental impact of our activities.

In addition, the NFB drew up its [Departmental Sustainable Development Strategy 2023-2027](#) (DSDS) and submitted it to Parliament. The plan outlines the NFB's goals and institutional plans with regard to sustainable development, in line with the three dimensions of sustainable development as defined in the Federal Sustainable Development Strategy 2022-2026. Notable goals include reducing waste and raising awareness of environmentally friendly procurement practices for staff involved in purchasing decisions, in addition to instituting measures to help fight climate change.

With respect to the latter, the NFB undertook its first preliminary evaluation of CO2 emissions in order to identify which activities are the largest source of emissions. The NFB also launched a pilot project to evaluate the CO2 emissions of some of its documentary and animation productions, using the albert carbon calculator.

Finally, the NFB is working to reduce the environmental footprint of the audiovisual industry more broadly. To this end, the NFB actively participates in sharing best practices with others in the sector who also have a commitment to sustainable development.



SOCIETY AND EDI

The NFB continued to pursue the implementation of its Equity, Diversity and Inclusion (EDI) governance, notably by recruiting a Senior Advisor, EDI, who took up this position on January 15, 2024, and will support efforts to transform the organization. A number of different measures have been put in place in the wake of their hiring, such as training sessions

for the Executive Committee. Other projects are underway, including the development of a 2024-2025 EDI plan, a survey to better understand the NFB's culture with respect to EDI, and the acquisition of tools to make the development of EDI competency accessible to all staff.

SOCIAL

SELF-DECLARATION QUESTIONNAIRE

The NFB has a mandate to produce works that reflect the richness of Canada's diversity and the different perspectives and experiences of Canadians. Having a diversity of voices and viewpoints is essential to fulfilling that mandate and ensuring the success of storytelling in Canada. For several years now, the NFB has been committed to following best practices and policies to ensure equitable representation both in front of and behind the camera.

With that in mind, on April 1, 2023, the NFB introduced a confidential and non-mandatory self-declaration questionnaire for staff. The responses provided by creatives and production

team members will enable the organization to assess and publicly report on the impacts of its commitments to EDI. The tool will help the NFB to ensure equitable representation of voices that have been marginalized, underrepresented and misrepresented in the film industry.

The NFB worked closely with Telefilm Canada to harmonize its definitions, questions and analytical methodologies with those of the cultural Crown corporation. This will ensure uniform collection, tracking and reporting of custom data across the industry.

THE NFB'S COMMITMENTS

The NFB's commitments to equity, diversity and inclusion are multifaceted:

- In 2016, the NFB became the first public cultural institution to make specific gender parity commitments, pledging to achieve and maintain parity (50%) by 2019 in the number of productions led by women and in production spending allocated to projects by women directors.
- In 2017, the NFB also announced its Indigenous Action Plan, aimed at redefining its relationships with Indigenous Peoples. The plan includes a commitment to ensuring that at least 15% of production spending is on works directed by Indigenous creatives.
- Finally, in 2023, the NFB committed to ensuring that by March 31, 2025, more than 30% of its current productions will be made by filmmakers and artists who identify as Black and People of Colour (BPOC). That commitment represents a minimum, and the NFB will continue to evolve and adapt to the vibrancy and diversity of Canadian society.
- For many years now, the NFB has been fully involved in developing and enhancing the vitality of official-language minority communities (OLMCs), maintaining a minimum 20% allocation of production spending to projects led by artists who are members of these communities.

METHODOLOGY

The self-declaration questionnaire enables the NFB to assess representation of the following identities through the works it produces:

- Indigenous identity;
- racial/ethnic identity;
- disability status;
- gender identity/expression;
- 2SLGBTQIA+ status;
- official-language minority status.

Definitions for each of these identities can be found [here](#).

For the year 2023–2024, the NFB has presented the results for projects in production based on the self-identification data provided by the filmmaker or digital creator. For co-directed projects, the NFB applied a self-identification threshold; namely, a group or characteristic declared by at least 50% of the production team.

The NFB acknowledges that identity is complex, and applies the principles of intersectionality to its data analysis. Consequently, a project may be associated with more than one identity or characteristic.

All results, which are reported both as numbers and percentages, have been calculated based on the number of projects in production for which questionnaires were returned with responses.

For each identity assessed via the self-declaration questionnaire, the NFB presents the following results:

- number and percentage of projects in production;
- expenditures and percentage of expenditures of projects in production.

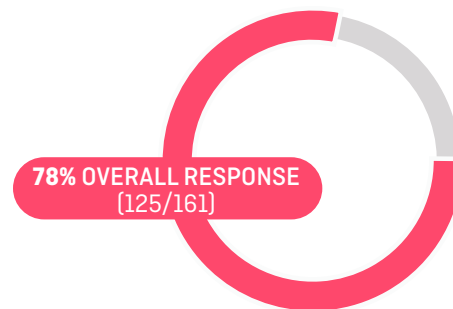
RESULTS FOR 2023-2024

RESPONSE RATE

The filmmakers and digital creators behind 161 projects in production in 2023–2024, i.e., works in any stage of production, were invited to complete the questionnaire.

The NFB received responses for 125 of the 161 projects in production.

The overall response rate from filmmakers and digital creators for projects in production was 78%.



In this first year of data collection, the NFB is satisfied with the response rate; that said, it is committed to continuously improving the participation rate of staff in the coming years.

PRODUCTION EXPENDITURES

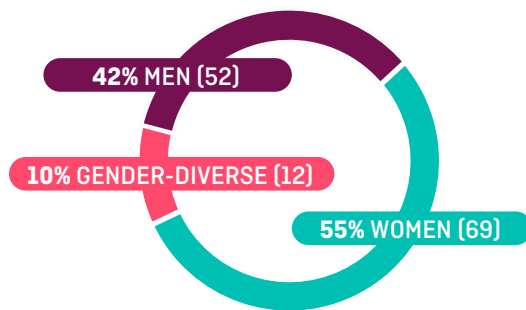
Total production expenditures for the 161 projects in production were \$14.6 million.

For the 125 projects in production for which the NFB received responses, these expenditures were \$12 million.

RESULTS BY IDENTITY

PROJECTS IN PRODUCTION

GENDER REPRESENTATION



29% BLACK AND PEOPLE OF COLOUR (36)

22% INDIGENOUS (27)

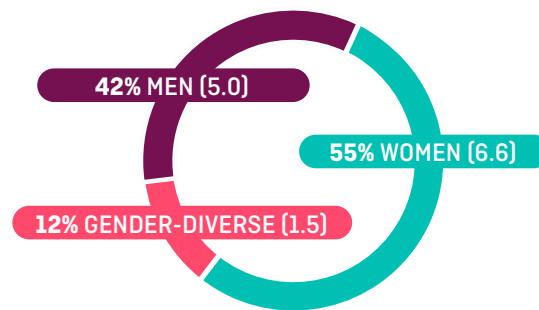
22% OLMC (27)

11% DISABILITY STATUS (14)

18% 2SLGBTQIA+ (23)

EXPENDITURES FOR PROJECTS IN PRODUCTION (MILLIONS OF DOLLARS)

GENDER REPRESENTATION



27% BLACK AND PEOPLE OF COLOUR (3.2)

27% INDIGENOUS (3.2)

16% OLMC (2.0)

18% DISABILITY STATUS (2.2)

30% 2SLGBTQIA+ (3.6)

GOVERNANCE

The Board of Trustees of the National Film Board of Canada has eight members. The Government Film Commissioner serves as Chairperson. The Executive Director of Telefilm Canada is a member ex officio, and six other members represent the Canadian public.

These six members are appointed for three-year terms by the Governor in Council, who may remove them for cause and may reappoint them.

SUZANNE GUÈVREMONT

Government Film Commissioner
and Chairperson

JULIE ROY

Ex-officio Member
(since April 3, 2023)
Executive Director
Telefilm Canada
Montreal, Quebec

BETSY CHALY

Vice-Chairperson
Ottawa, Ontario

ANDRÉ PROVENCHER

Chair, Ethics, Governance
and Human Resources Committee
Montreal, Quebec

VICTORIA WING CHI CHAN

Chair, Finance and Audit Committee
Merritt, British Columbia

ERIC DUBEAU

Member
Saint-Jean-sur-Richelieu, Quebec

CHRISTIAN ROBIN

Member
Winnipeg, Manitoba

ANA SERRANO

Member
Toronto, Ontario

DOMINIQUE AUBRY

Secretary to the Board
Montreal, Quebec



MANAGEMENT

SUZANNE GUÈVREMONT

Government Film Commissioner
and Chairperson

RICHARD CORMIER

Director General
(since September 11, 2023)
Creation, Distribution and Marketing,
and Chief Programming Officer

JIMMY FOURNIER

Director General
Technologies (CTO)

JOANNE HELLER

Director General
Finance and Administration,
Chief Financial Officer (CFO)

FRANÇOIS TREMBLAY

Director General
Human Resources, Strategic Planning and
Institutional Services



CONCLUSION



Last year's many successes offer a glimpse at the outlines of our next strategic plan. We are part of a changing audiovisual industry, and that requires certain adaptations. This is a learning process we're undertaking, along with our partners, while nurturing new collaborations to better extend the reach of Canadian creators and ensure their voices are heard. This approach will be central to the consultations we will hold with industry and NFB staff in 2024-2025. Clearly, the 2025-2028 strategic planning cycle will be marked by financial, social, environmental, ethical and technological challenges. The 2020s seem as though they will be a turning point in

history. The perspective of auteur-driven films will be essential. And the NFB is up for the challenge.

The National Film Board's mandate demands that the NFB remain fully engaged with the modern world. For 85 years, those who've come before us at the NFB have succeeded in evolving the organization so that it's always ready and able to thrive in the present moment. We are proud to carry on this tradition with both humility and passion.

SUM- MARY OF ACTI- VITIES

REVENUES (IN THOUSANDS OF DOLLARS)

CANADA – REVENUES BY MARKET	2023-2024	2022-2023
Television	125	146
Institutional and educational	1,222	1,144
Home video	200	207
Theatrical	72	38
Stock shots	492	330
Partnerships and pre-sale	2,304	788
Technical Services	349	649
Miscellaneous	79	81
TOTAL CANADA	4,843	3,383
INTERNATIONAL – REVENUES BY MARKET	2023-2024	2022-2023
Television	90	79
Institutional and educational	249	223
Home video	356	368
Theatrical	58	35
Stock shots	34	139
Partnerships and pre-sale	0	0
Technical Services	0	0
Miscellaneous	0	5
TOTAL INTERNATIONAL	787	849
CANADA AND INTERNATIONAL – REVENUES BY MARKET	2023-2024	2022-2023
Television	215	225
Institutional and educational	1,471	1,367
Home video	556	575
Theatrical	130	73
Stock shots	526	469
Partnerships and pre-sale	2,304	788
Technical Services	349	649
Miscellaneous	79	86
TOTAL	5,630	4,232
REVENUES BY TERRITORY	2023-2024	2022-2023
Canada	4,843	3,383
United States and Latin America	459	480
Europe	209	232
Asia/Pacific	104	122
Others*	15	15
TOTAL	5,630	4,232

* Other international sales

FINANCIAL STATEMENTS



[STATEMENT OF MANAGEMENT RESPONSIBILITY
INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING](#)

[INDEPENDENT AUDITOR'S REPORT](#)

[STATEMENT OF FINANCIAL POSITION](#)

[STATEMENT OF OPERATIONS
AND DEPARTMENTAL NET FINANCIAL POSITION](#)

[STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT](#)

[STATEMENT OF CASH FLOWS](#)

[NOTES TO FINANCIAL STATEMENTS](#)

NATIONAL FILM BOARD

Financial Statements

March 31, 2024

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Financial statements March 31, 2024

Cat no. NF1-11E-PDF

ISSN 2817-9994

Statement of Management Responsibility Including Internal Control Over Financial Reporting

The management of the National Film Board ("the Board") is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian Public Sector Accounting Standards. Management is also responsible for all other information presented in the annual report and its consistency with the financial statements.

Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board's financial transactions. Financial information submitted in the preparation of the Public Accounts of Canada, and included in the Board's *Departmental Results Report*, is consistent with these financial statements.

Management is also responsible for maintaining an effective system of internal control over financial reporting (ICFR) designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are properly authorized and recorded in accordance with the *Financial Administration Act* and other applicable legislation, regulations, authorities and policies.

Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring that regulations, policies, standards, and managerial authorities are understood throughout the Board and through conducting an annual risk-based assessment of the effectiveness of the system of ICFR. The system of ICFR is designed to mitigate risks to a reasonable level based on an ongoing process to identify key risks, to assess effectiveness of associated key controls, and to make any necessary adjustments. The Board is subject to an annual process of self-assessment of core controls by the Office of the Comptroller General which is validated by the latter and the Board uses the results in order to adhere to the Treasury Board Secretariat's Policy on financial management.

A Core Control Audit was performed in 2016-2017 by the Office of the Comptroller General of Canada (OCG). The Audit Report and related Management Action Plan are posted on the departmental web site at www.canada.ca.

The board of directors is made up of 8 directors, including the Government Film Commissioner. The latter, through the Finance and Audit Committee, ensures that management fulfills its responsibilities regarding the presentation of financial information and internal control. The Finance and Audit Committee meets with management and the auditors to review how each is carrying out their responsibilities and to discuss auditing, internal controls and other relevant financial matters. The financial statements are reviewed and approved by the board of trustees on the recommendation of the Finance and Audit Committee.

The Auditor General of Canada, the independent auditor for the Government of Canada, has expressed an opinion on the fair presentation of the financial statements of the Board which does not include an audit opinion on the annual assessment of the effectiveness of the Board's internal controls over financial reporting.

Original signed by:
Suzanne Guèvremont
Government Film Commissioner

Original signed by:
Joanne Heller, CPA, CGA
Director General, Finance & Administration
(Chief Financial Officer)

Montreal, Canada
July 8, 2024



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Film Board (the Board), which comprise the statement of financial position as at 31 March 2024, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Board as at 31 March 2024, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Board in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Board's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Board or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Board's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Board's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Board's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Board to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Compliance with Specified Authorities

Opinion

In conjunction with the audit of the financial statements, we have audited transactions of the National Film Board coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are the *National Film Act* and the by-laws of the National Film Board.

In our opinion, the transactions of the National Film Board that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above.

Responsibilities of Management for Compliance with Specified Authorities

Management is responsible for the National Film Board's compliance with the specified authorities named above, and for such internal control as management determines is necessary to enable the National Film Board to comply with the specified authorities.

Auditor's Responsibilities for the Audit of Compliance with Specified Authorities

Our audit responsibilities include planning and performing procedures to provide an audit opinion and reporting on whether the transactions coming to our notice during the audit of the financial statements are in compliance with the specified authorities referred to above.

Original signed by:
Chantale Perreault, CPA auditor
Principal
for the Auditor General of Canada

Montréal, Canada
8 July 2024

NATIONAL FILM BOARD
Statement of Financial Position
As at March 31
(in thousands of dollars)

	2024	2023
Liabilities		
Accounts payable and accrued liabilities (Note 5)	\$ 5,653	\$ 4,946
Accrued salaries	1,911	1,804
Vacation pay and provision for salary revisions	6,155	3,136
Unearned revenue	327	577
Lease obligation for tangible capital assets (Note 6)	42	133
Employee future benefits (Note 7)	3,309	3,273
Total net liabilities	17,397	13,869
Financial assets		
Due from Consolidated Revenue Fund	4,052	4,206
Accounts receivable (Note 8)	2,051	1,679
Deposits	118	120
Total net financial assets	6,221	6,005
Departmental net debt	11,176	7,864
Non-financial assets		
Prepaid expenses	841	806
Inventory	159	113
Tangible capital assets (Note 9)	19,840	21,482
Total non-financial assets	20,840	22,401
Departmental net financial position	\$ 9,664	\$ 14,537

Contractual obligations (Note 10)
Contingent liabilities (Note 11)
Contractual rights (Note 15)

The accompanying notes form an integral part of these financial statements.

Approved by Board of Trustees

Original signed by:
Suzanne Guèvremont
Government Film Commissioner and Chairperson,
National Film Board of Canada

Original signed by:
Victoria Chan, CPA, CGA
Chair, Finance and Audit Committee

July 8, 2024

NATIONAL FILM BOARD
Statement of Operations and Departmental Net Financial Position
For the year ended March 31
(in thousands of dollars)

	<u>2024</u>	<u>2024</u>	<u>2023</u>
Expenses	Expected results		
(note 12 a)			
Audiovisual Production	\$ 38,184	\$ 40,765	\$ 39,845
Accessibility and Audience Engagement	23,824	28,355	27,217
Internal Services	11,192	12,646	10,932
Total expenses	<u>73,200</u>	<u>81,766</u>	<u>77,994</u>
Revenues			
(note 12 b)			
Audiovisual Products	2,580	2,898	2,709
Partnerships and Pre-sale	1,485	2,304	788
Technical services	498	349	649
Other Revenues	72	79	86
Total revenues	<u>4,635</u>	<u>5,630</u>	<u>4,232</u>
Net cost of operations before government funding and transfers	<u>68,565</u>	<u>76,136</u>	<u>73,762</u>
Government funding and transfers			
Net cash provided by Government of Canada	67,562	71,417	71,651
Change in due from Consolidated Revenue Fund	700	(154)	790
Net cost (revenue) from operations after government funding and transfers	<u>303</u>	<u>4,873</u>	<u>1,321</u>
Departmental net financial position - Beginning of year	14,537	14,537	15,858
Departmental net financial position - End of year	<u>\$ 14,234</u>	<u>\$ 9,664</u>	<u>\$ 14,537</u>

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Statement of Change in Departmental Net Debt
For the year ended March 31
(in thousands of dollars)

	<u>2024</u> Expected results	<u>2024</u>	<u>2023</u>
Net cost (revenue) from operations after government funding and transfers	\$ 303	\$ 4,873	\$ 1,321
Change due to tangible capital assets			
Acquisition of tangible capital assets	3,303	1,691	848
Amortization of tangible capital assets	(3,818)	(3,333)	(3,336)
Loss on disposal of tangible capital assets	-	-	(4)
Total change due to tangible capital assets	<u>(515)</u>	<u>(1,642)</u>	<u>(2,492)</u>
Change due to inventories	-	46	(53)
Change due to prepaid expenses	-	35	63
Net change in department net debt	<u>(212)</u>	<u>3,312</u>	<u>(1,161)</u>
Department net debt - Beginning of year	<u>7,864</u>	<u>7,864</u>	<u>9,025</u>
Department net debt - End of year	<u>\$ 7,652</u>	<u>\$ 11,176</u>	<u>\$ 7,864</u>

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Statement of Cash Flows
For the year ended March 31
(in thousands of dollars)

	<u>2024</u>	<u>2023</u>
Operating activities		
Net cost of operations before government funding and transfers	\$ 76,136	\$ 73,762
Non-cash items:		
Amortization of tangible capital assets	(3,333)	(3,336)
Loss on disposal of tangible capital assets	-	(4)
Change in employee future benefits	(190)	327
Change in provision for salary revisions	(3,272)	276
Recognition of unearned revenues	577	661
Charge for doubtful accounts	37	28
Utilization of prepaid expenses	(637)	(509)
Changes in Statement of Financial Position		
Changes in accrued salaries	(107)	(213)
Change in vacation pay and payable salary revisions	253	178
Cash received related to unearned revenue	(327)	(577)
Cash used related to employee future benefits	154	115
Change in accounts payable and accrued liabilities	(699)	(131)
Change in accounts receivable	335	(627)
Change in deposits	(2)	19
Cash used related to prepaid expenses	672	572
Change in inventory	46	(53)
Cash used in operating activities	<u>69,643</u>	<u>70,488</u>
Capital investing activities		
Cash used to acquire tangible capital assets	<u>1,683</u>	<u>1,074</u>
Cash used in capital investing activities	<u>1,683</u>	<u>1,074</u>
Financing activities		
Lease payments for tangible capital assets	<u>91</u>	<u>89</u>
Cash used in financing activities	<u>91</u>	<u>89</u>
Net cash provided by Government of Canada	<u>\$ 71,417</u>	<u>\$ 71,651</u>

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Notes to Financial Statements
For the year ended March 31, 2024
(in thousands of dollars)

1) Authority and purposes

The National Film Board was established in 1939 under the *National Film Act* and is the agency responsible for administering the Act.

The National Film Board (the “Board”) is a cultural agency named in Schedule I.1 of the Financial Administration Act reporting to the Minister of Canadian Heritage. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board’s legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2) Significant accounting policies

These financial statements have been prepared using the Government’s accounting policies stated below, which are based on Canadian Public Sector Accounting Standards. The presentation and results using the stated accounting policies do not result in any significant differences from Canadian Public Sector Accounting Standards.

Unless otherwise specified, the figures presented in the Financial Statements are stated in thousands of Canadian dollars.

Significant accounting policies are as follows:

Parliamentary authorities

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary authorities voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. Based on a decision by the Treasury Board issued in 2001, this authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed \$15 million. Amounts used for capital projects are included in current financial year authorities used in note 4b. In 2024, the Board did not use the Revolving fund for projects (2023 - \$ 0). The use of the year 2020 will be reimbursed according to the directives and terms of the Treasury Board Secretariat, starting in 2022. The amount reimbursed in 2024 is \$ 593 (2023 - \$ 1,473).

The Board is also financed in part by the Government of Canada through Parliamentary authorities voted annually. Financial reporting of authorities provided to the Board do not parallel financial reporting according to Generally Accepted Accounting Principles since authorities are primarily based on cash flow requirements. Consequently, items recognized in the Statement of Operations and Departmental Net Financial Position and in the Statement of Financial Position are not necessarily the same as those provided through authorities from Parliament. Note 4 provides reconciliation between the two bases of reporting.

The expected results amounts in the “Expenses” and “Revenues” sections of the Statement of Operations and Departmental Net Financial Position are the amounts reported in the Future-Oriented Statement of Operations included in the 2023-2024 Departmental Plan. The expected results amounts in the “Government funding and transfers” section of the Statement of Operations and Departmental Net Financial Position and in the Statement of Change in Departmental Net Debt were prepared for internal management purposes and have not been previously published.

Every year, the Board presents information on planned expenditures to Parliament through the tabling of Estimates publications. These estimates result in the introduction of supply bills (which once passed into legislation, become appropriation acts) in accordance with the reporting cycle for government expenditures. The Board exercises expenditure initiation processes such that unencumbered balances of budget allotments and appropriations are monitored and reported on a regular basis to help ensure sufficient authority remains for the entire period and appropriations are not exceeded.

Liquidity risk is the risk that the Department will encounter difficulty in meeting its obligations associated with financial liabilities. The Board's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament or allotment limits approved by the Treasury Board.

Consistent with Section 32 of the *Financial Administration Act*, the Board's policy to manage liquidity risk is that "no contract or other arrangement providing for a payment shall be entered into with respect to any program for which there is an appropriation by Parliament or an item included in estimates then before the House of Commons to which the payment will be charged, unless there is a sufficient unencumbered balance available out of the appropriation or item to discharge any debt that, under the contract or other arrangement, will be incurred during the fiscal year in which the contract or other arrangement is entered into".

The Board's risk of exposure and its objectives, policies and processes to manage and measure this risk did not change significantly from the prior year.

Net cash provided by Government of Canada

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash received by the Board is deposited to the CRF and all cash disbursements made by the Board are paid from the CRF. The net cash provided by the Government is the difference between all cash receipts and all cash disbursements including transactions between departments of the federal Government.

Due from or to the Consolidated Revenue Fund

Amounts due from or to the Consolidated Revenue Fund (CRF) are the result of timing differences between when a transaction affects the Board's authorities and when it is processed through the CRF. Amounts due from the CRF represent the net amount of cash that the Board is entitled to draw from the CRF without further authorities to discharge its liabilities. This amount is not considered to be a financial instrument.

Expense recognition

Expenses are recorded on an accrual basis. Expenses related to *Audiovisual Production* include the costs of activities for the development and production of audiovisual works of all kinds. Expenses related to *Accessibility and Audience Engagement* include activities necessary to make the Board's productions accessible, including the preservation and conservation of the collection as well as the promotion and distribution of the works. *Internal Services* are expenses incurred to meet the Board's programming and other general obligations.

Vacation pay is expensed, as the benefits are earned by employees under their respective terms of employment.

Revenues

Revenues from operations with performance obligations:

Revenue from transactions with performance obligations occurs when an enforceable promise to transfer goods or services is made directly to a payer in exchange for promised consideration. This revenue is recognized when control of the benefits associated with the goods or services has been transferred and there are no unfulfilled performance obligations. When consideration is received from a payer prior to providing the goods or services, these amounts are initially included in unearned revenue, provided they meet the definition of a liability. They are then recognized as revenue as performance obligations are met.

Audiovisual Products and *Pre-sales* consist of licenses as well as sales of audiovisual products. Licenses include a continuing performance obligation which is satisfied progressively since the Board has a continuing obligation to provide access to a predetermined asset during the term of the agreement. Additionally, the payer simultaneously receives and consumes the benefits provided by the specific asset throughout the term of the license or permit agreement. These revenues are recognized on a straight-line basis over the duration of the agreement. Licenses or permits received in advance are included in unearned revenue and recognized as revenue as the performance obligation is satisfied. Sales of audiovisual products consist of a performance obligation which is satisfied at a specific moment when the product is purchased. This revenue is recognized when the goods are delivered to the customer or over time.

Partnerships and Technical Services are sales of services consisting of multiple performance obligations that span the term of the agreement based on key steps and milestones defined in the agreement. Revenues from these agreements are recognized as each milestone is fulfilled. Revenue received prior to service delivery is included in unearned revenue and recognized as revenue as each step and milestone is completed.

Other Revenues are activities related to operations that consist of a performance obligation that is satisfied at a specific time. This revenue is recognized when the goods or services are delivered to the customer or over time.

Revenues from operations without performance obligations:

Transactions without performance obligations can be voluntary or forced. Forced transaction revenues occur because the right to the economic resource is attributable to legislation based on constitutional authority or delegated constitutional authority. These revenues are recognized when the economic resources of the Board increase without direct transfer of goods or services to a payor. The Board has no significant revenue from operations without performance obligations.

No significant revenues from non-recurring activities are presented in these financial statements.

Accounts receivable

Accounts receivable are stated at amounts expected to be ultimately realized. A provision is recorded for external parties' accounts receivable where recovery is considered uncertain.

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Board is not exposed to significant credit risk. The Board provides services to other government departments and agencies and to external parties in the normal course of business. Accounts receivable are due on demand. The Board's maximum exposure to credit risk is equal to the carrying value of its accounts receivable.

Inventory

Materials and supplies are valued at cost.

Film prints and other forms of visual presentation held for sale are valued at the lower of cost or net realizable value.

Tangible capital assets

All tangible capital assets having an initial cost of \$10,000 or more and leasehold improvements of \$10,000 or more are recorded at their acquisition cost.

Amortization of tangible capital assets is done on a straight-line basis over the estimated useful life of the assets, as follows:

Asset class	Amortization period
Technical equipment	from 4 to 20 years
Software & data-processing equipment	from 3 to 10 years
Office furniture, equipment & other	from 5 to 10 years
Rolling stock	5 years
Leasehold improvements	terms of the leases

Amounts related to projects in progress are transferred to the appropriate tangible capital assets category when the project is complete and amortized according to the Board's policy.

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of \$1 in the financial statements, appearing on the Statement of Financial Position and in note 9 as tangible capital assets to ensure that the reader is aware of its existence. The Board does not capitalize other intangibles that have cultural, aesthetic or historical value.

The Board enters into operating lease agreements to acquire the exclusive use of certain tangible capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Other financial assets and financial liabilities

Financial instruments of the Board are stated at cost or amortized cost. Financial assets consist of assets that could be used to reimburse existing liabilities or finance future operations.

The Board has the following financial assets:

- Accounts receivable related to the sale of audiovisual products to external parties or other departments and agencies (net of allowances for doubtful accounts)
- Deposits related to productions abroad

Financial liabilities consist of accounts payable and accrued liabilities, and accrued salaries.

Non-financial assets

Non-financial assets are assets that are intended to be used in the normal course of operations. They are converted into expenses in future periods and include tangible fixed assets, inventories and prepaid expenses.

Employee Future Benefits

Pension benefits

Eligible employees participate in the Public Service Pension Plan, a multiemployer pension plan administered by the Government. The Board's contributions to the Plan are charged to expenses in the year incurred and represent the Board's total obligation to the Plan. The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits

Employees are entitled to severance benefits as provided under collective agreements or conditions of employment. In 2012, the program for all employees was eliminated and, consequently, the severance benefits ceased to accumulate. The cost of severance was recorded in the periods in which the benefits were earned by employees. The obligation under severance benefits is calculated at present value using the most probable management assumptions regarding wage, the discount rate and the timing of retirement. These assumptions are reviewed annually.

Compensated absences

Employees are entitled to sick leave and workers' compensation benefits as provided in their collective agreements or conditions of employment. Sick leave days accumulate but do not vest, enabling employees to be paid during their absence due to illness in recognition of prior services rendered. As the employees render services, the value of the compensated sick leave attributed to those services is recorded as a liability and expense. The Board records the cost of workers' compensation benefits to be paid when the event giving rise to the obligation occurs. Management uses assumptions and its best estimates, such as the discount rate, age of retirement, utilization rate of days in excess of the leave granted annually, probability of departure and salary review rate to calculate the present value of the compensated absences obligation. These assumptions are reviewed annually.

Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued, and an expense recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

Measurement uncertainty

The preparation of these financial statements requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the allowance for doubtful accounts, contingent liabilities, the liability related to employee future benefits and the useful life of tangible capital assets. Actual results could significantly differ from those estimated. Management's estimates are reviewed periodically and, as adjustments become necessary, they are recorded in the financial statements in the year they become known.

3) Application of new and revised Canadian Public Sector Accounting Standards

The Board adopted Section PS 3400 Revenue, effective April 1, 2023, which establishes revenue recognition and reporting standards. The chapter provides general guidance on how entities recognize, measure, present and disclose revenue from transactions with performance obligations (transactions with consideration) and transactions without performance obligations (transactions without consideration). There are two methods of recognizing revenue related to performance obligations: at a point in time or fulfilled gradually. This determination is made based on when the performance obligation is satisfied.

Section PS 3400 has been applied prospectively to these financial statements and as permitted by transitional provisions, prior periods have not been restated. The note on significant accounting policies for revenue was updated as part of the adoption of PS 3400 and did not have a significant impact on the recognition and measurement of revenue.

4) Parliamentary authorities

The Board receives most of its funding through annual Parliamentary authorities. Items recognized in the Statement of Operations and Departmental Net Financial Position and the Statement of Financial Position in one year may be funded through Parliamentary authorities in prior, current, or future years.

Accordingly, the Board has different net results of operations for the year on a government funding basis than on an accrual accounting basis. The differences are reconciled in the following tables:

a) Reconciliation of net cost of operations to current year authorities used		2024	2023
Net cost of operations before government funding and transfers	\$	76,136	\$ 73,762
Adjustments for items affecting net cost of operations but not affecting authorities:			
Add (less):			
Change in vacation pay and provision for salary adjustments not charged to authorities		(3,019)	431
Change in accrued liabilities not charged to authorities		(869)	181
Change in accounts receivable not impacting authorities		666	-
Change in doubtful accounts not charged to authorities		37	28
Net change in employee future benefits		(36)	442
Loss on disposal of tangible capital assets		-	(4)
Return of an unused donation to the Crown		15	-
Amortization of tangible capital assets		(3,333)	(3,336)
		<u>(6,539)</u>	<u>(2,258)</u>
Adjustments for items not affecting net cost of operations but affecting authorities:			
Add (less):			
Acquisition of tangible capital assets		1,691	848
Lease payments for tangible capital assets		91	89
		<u>1,782</u>	<u>937</u>
Current year authorities used	\$	<u>71,379</u>	\$ <u>72,441</u>
b) Authorities provided and used:			
		2024	2023
Authorities provided			
Main Estimates	\$	66,490	\$ 65,648
Supplementary Estimates authorities		8,196	9,752
Less:			
Authorities available for future years		(2,649)	(1,475)
Frozen allotment		(658)	(1,484)
Current year authorities used	\$	<u>71,379</u>	\$ <u>72,441</u>

5) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at cost and are due, mainly, within six months following the closing date.

The following table presents details of the Board's accounts payable and accrued liabilities.

	2024	2023
Accounts payable and Accrued liabilities - Other government departments and agencies	\$ 843	\$ 867
Accounts payable and Accrued liabilities - External parties	3,668	3,871
Total accounts payable and Accrued liabilities	\$ 4,511	\$ 4,738
Accrued liabilities - reorganization	1,142	208
Total accounts payable and accrued liabilities	\$ 5,653	\$ 4,946

During the 2023-2024 financial year, the Board had to pursue the reorganization of its operations. As a result, on March 31, 2024, the Board recognized an additional termination benefit obligation in the amount of \$1,142 (2023 - \$208) in its accrued liabilities for estimated work force adjustment costs.

6) Lease obligation for tangible capital assets

At year end, the Board has an agreement to lease technical equipment under two (2) capital leases (note 9). The asset was capitalized using implicit interest rates varying from 0.6% to 1.4%. The corresponding liabilities will be repaid during term of the lease of 1 year. The agreements include options to renew at monthly rent as well as repurchase options valued at the end of the lease based on the fair market value of the leased assets. Payments for the year ended March 31, 2024 totaled \$91 (2023 - \$89). Interest of \$1 (2023 - \$2) is charged to operations.

	2024	2023
2023-2024	\$ -	\$ 92
2024-2025	42	43
Total future minimum lease payments	42	135
Less: Imputed interest	-	(2)
Balance of lease obligation for tangible capital assets	\$ 42	\$ 133

7) Employee future benefits

Pension benefits

The Board's eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2% per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Quebec Pension Plans benefits and are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. Due to the amendment of the *Public Service Superannuation Act* following the implementation of provisions related to *Economic Action Plan 2012*, employee contributors have been divided into two groups: Group 1 relates to existing plan members as of December 31, 2012 and Group 2 relates to members joining the Plan as of January 1, 2013. Each group has a distinct contribution rate.

In 2024, the expense amount for Group 1 and Group 2 members is \$3,256 (2023 - \$3,532). For the members of group 1, the charges represent approximately 1.02 times the employee contributions and for the members of group 2, the charges represent approximately 1.00 times the employee contributions. In 2023, the charges represent approximately 1.02 times the employee contributions and for the members of group 2, the charges represent approximately 1.00 times the employee contributions.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits and compensated absences

Severance benefits

The Board provides severance benefits to its employees based on eligibility, years of service and salary at termination of employment. These severance benefits are not pre-funded. Benefits will be paid from future authorities.

As part of collective agreement negotiations and conditions of employment, the accumulation of severance benefits under the employees' severance pay program ceased commencing in 2012. Employees subject to these changes had, until December 31, 2013, the option to be immediately paid the full or partial value of benefits earned to date or collect the full or remaining value of benefits on termination from the public service.

As at March 31, 2024, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase estimate at 3.52% (2023 – 2.75%), an estimated discount rate of 3.40% (2023 – 2.99%), a benefit plan contribution rate of 24.30% (2023 – 23.80%) and a horizon of retirement estimated at 60 years old.

Compensated absences

The Board provides its employees with sick leave benefits based on their salary and the entitlements accumulated over their years of service. These entitlements are accumulated but do not vest. The Board has also recognized a workers' compensation obligation.

To calculate the obligation for sick leave, the Board uses an average daily wage of \$377 (2023 – \$345), a rate of salary increase of 3.60% (2023 – 3.39%), an average annual utilization rate of 2.04% (2023 – 2.24%), a discount rate of 3.40% (2023 – 2.99%), a 4.21% (2023 – 4.37%) probability of employee departure, a benefit plan contribution rate of 24.30% (2023 – 23.80%) and a retirement age assumption of 60 or 65 years old, depending on the beginning of employment.

To calculate the workers' compensation obligation, the Board uses the provisions of the applicable workers' compensation plan and a discount rate of 3.40% (2023 – 2.99%).

Information about the severance and compensated absence benefits, measured as of March 31, 2024, is as follows:

	Severance Benefits	Compensated Absences	Total
Balance as at March 31, 2022	\$ 817	\$ 2,898	\$ 3,715
Expense for the year	(3)	(324)	(327)
Benefits paid during the year	(84)	(31)	(115)
Balance as at March 31, 2023	\$ 730	\$ 2,543	\$ 3,273
Expense for the year	22	168	190
Benefits paid during the year	(124)	(30)	(154)
Balance as at March 31, 2024	\$ 628	\$ 2,681	\$ 3,309

8) Accounts receivable

The following table presents details of the Board's accounts receivable:

	2024	2023
Receivables - Other government departments and agencies	\$ 369	\$ 288
Receivables - External parties	1,874	1,652
Subtotal	2,243	1,940
Allowance for doubtful accounts on receivables from external parties	(192)	(261)
Total accounts receivable	\$ 2,051	\$ 1,679

9) Tangible capital assets

	March 31, 2023	Additions	Disposals & write-offs	Transfers	March 31, 2024
Technical equipment					
Cost	\$ 15,935	\$ 952	\$ (770)	\$ -	\$ 16,117
Accumulated amortization	(11,750)	(1,629)	770	-	(12,609)
	4,185	(677)	-	-	3,508
Software & data processing equipment					
Cost	12,512	354	(1,431)	-	11,435
Accumulated amortization	(10,844)	(510)	1,431	-	(9,923)
	1,668	(156)	-	-	1,512
Office furniture, equipment & other					
Cost	1,540	-	-	-	1,540
Accumulated amortization	(634)	(163)	-	-	(797)
	906	(163)	-	-	743
Rolling stock					
Cost	25	-	-	-	25
Accumulated amortization	(16)	(5)	-	-	(21)
	9	(5)	-	-	4
Leasehold improvements					
Cost	20,509	63	-	-	20,572
Accumulated amortization	(5,795)	(1,026)	-	-	(6,821)
	14,714	(963)	-	-	13,751
Collection¹	-	-	-	-	-
Work in progress	-	322	-	-	322
Total					
Cost	50,521	1,691	(2,201)	-	50,011
Accumulated amortization	(29,039)	(3,333)	2,201	-	(30,171)
Net book value	\$ 21,482	\$ (1,642)	\$ -	\$ -	\$ 19,840

¹Board's collection has a symbolic value of \$1.

The above assets include equipment under capital leases (note 6) for a total cost of \$449 (2023 - \$449) less accumulated amortization of \$402 (2023 - \$312). Current year amortization expense relating to property under capital leases amounts to \$90 (2023 - \$90).

10) Contractual obligations

The nature of the Board's activities can result in multi-year contracts and obligations whereby the Board will be obligated to make future payments for the acquisition of goods or services. Significant contractual obligations that can be reasonably estimated are summarized as follows:

	2025	2026	2027	2028	2029 +	Total
Premises	\$ 8,224	\$ 7,997	\$ 8,154	\$ 8,163	\$ 100,162	\$ 132,700
Other goods and services	1,363	608	233	105	108	2,417
Total	\$ 9,587	\$ 8,605	\$ 8,387	\$ 8,268	\$ 100,270	\$ 135,117

The agreements for leased premises in the amount of \$132,700 were signed with Public Services and Procurement Canada (PSPC). The Board entered into an agreement with Public Services and Procurement Canada for a 20 year lease as of fiscal year 2020 for the rental of new space for its headquarters as well as a 20 year lease for the rental of new space for the conservation room.

11) Contingent liabilities

In the normal course of business, the Board may be subjected to various claims or legal proceedings. Management believes that should the Board be found liable pursuant to one or more of these proceedings, the aggregate liabilities resulting from such proceedings would not be material.

12) Expenses by major object and types of revenues

The following table presents the expenses incurred and revenues generated by main expenditure objects and type of revenues.

	<u>2024</u>	<u>2023</u>
a) Expenses		
Salaries and benefits	\$ 48,664	\$ 43,642
Professional and special services	11,302	12,594
Rentals	10,005	9,718
Amortization of tangible capital assets	3,333	3,336
Transportation and communication	2,604	2,990
Materials and supplies	1,782	1,621
Repairs and upkeep	1,577	1,534
Information	858	812
Cash financing in co-productions	758	848
Royalties	670	593
Contracted film production and laboratory processing	139	209
Miscellaneous	74	93
Loss on disposal of tangible capital assets	-	4
	<u>\$ 81,766</u>	<u>\$ 77,994</u>
b) Revenues		
Royalties and subscriptions	\$ 2,320	\$ 2,191
Partnerships and pre-sale	2,304	788
Stock shots	526	469
Technical services	349	649
Miscellaneous	79	86
Film prints and downloads	52	49
	<u>\$ 5,630</u>	<u>\$ 4,232</u>

13) Related party transactions

The Board is related, as a result of common ownership, to all government departments, agencies and Crown corporations as well as with its main leaders, their close relatives and the entities subject to the control of these persons. The Board enters into transactions with these entities in the normal course of business and on normal trade terms. These transactions are recorded at their exchange amount with the exception of unrecognized services in the Statement of Operations and Departmental Net Financial Position.

The Government has centralized some of its administrative activities for efficiency, cost-effectiveness purposes and economic delivery of programs to the public. As a result, the Government uses central agencies and common service organizations so that one department performs services for all other departments and agencies without charge. The costs of these services, such as the payroll and payments issuance services provided by PSPC, internal audit services provided by the Office of the Comptroller General and external audit services provided by the Office of the Auditor General, are not included in the Board's Statement of Operations and Departmental Net Financial Position. The following table presents details of the Board's related party transactions:

	<u>2024</u>	<u>2023</u>
Accounts receivable	\$ 4	\$ 10
Accounts payable	\$ 860	\$ 867
Expenses	\$ 18,041	\$ 18,022
Revenues	\$ 417	\$ 390

During the year ending March 31, 2024, the Board leased premises from Public Services and Procurement Canada (PSPC) in the amount of \$8,050 (2023 – \$8,035). This amount is included in the expenses. The expenses in 2024

includes a capitalized amount of \$32 (2023 – \$50) related with leasehold improvements of the new premises of the headquarters.

14) The Documentary Channel

Since 2002, the Board owns a permanent share of 14%, composed of 14 units at \$1 each, of the specialized television channel The Documentary Channel. Pursuant to the investment agreement, the Board's obligations with respect to debts, liabilities, and other obligations are limited to the capital invested.

Revenues from portfolio investments are recognized only to the extent that they are received or eligible and they are presented under miscellaneous revenues in the income statement in the amount of \$0 (\$0 in 2023).

15) Contractual Rights

By their nature, the activities of the Board may give rise to rights to economic resources arising from contracts or agreements that will result in assets and income in the future over a number of years. During the year, the Office entered into one agreement with one collaborator valued at \$53, of which \$53 remains to be collected in subsequent years. During the year 2023, the Board entered into five agreements with collaborators valued at \$536, of which \$0 remains to be collected in subsequent years. The six agreements are valued at \$589 of which \$53 remains to be collected in subsequent years.

	2025	2026	2027	2028	2029	Total
Contractual Rights	\$ 53	\$ -	\$ -	\$ -	\$ -	\$ 53



ANNEXES



ANNEX I: THE NFB ACROSS CANADA

DURING THE YEAR 2023– 2024, THE NFB OPERATED SIX PRODUCTION STUDIOS NATIONWIDE

Director General, Creation, Distribution & Marketing,
and Chief Programming Officer: Richard Cormier (since
September 11, 2023)

Assistant Director General, Programming – Creation:
Stéphanie L'Écuyer

Director, Production & Operations: John Christou

EASTERN CANADA AND CANADIAN FRANCOPHONIE DOCUMENTARY STUDIO

**THE STUDIO COVERS ENGLISH-LANGUAGE PROJECTS
FROM QUEBEC AND THE ATLANTIC PROVINCES AND
FRENCH-LANGUAGE PROJECTS ACROSS CANADA**

On December 11, 2023, the Quebec, Canadian
Francophonie and Acadian Documentary Studio, and
the Quebec & Atlantic Studio, were brought together to
form the Eastern Canada and Canadian Francophonie
Documentary Studio.

Executive Producer, Eastern Canada and Canadian
Francophonie Documentary Studio: Nathalie Cloutier
(since December 11, 2023)

Executive Producer, Quebec, Canadian Francophonie
and Acadian Documentary Studio: Nathalie Cloutier
(until December 10, 2023)

Executive Producer, Quebec & Atlantic Studio:
Rohan Fernando (until December 10, 2023)

Cultural Attaché, First Nations, and Producer-Director:
Alanis Obomsawin

Producers, French-language documentaries from
Quebec (Montreal office): Mélanie Brière and
Pierre-Mathieu Fortin

Producer, English-language documentaries from Quebec
(Montreal office): Ariel Nasr

Producer, French-language documentaries outside of
Quebec (Moncton office): Christine Aubé

Producer, French-language documentaries outside of
Quebec (Edmonton office): Marie-France Guerrette Dempsey

Producer, English-language documentaries from the
Atlantic provinces (Halifax office): Liz Cowie
(since May 31, 2023)

MONTREAL OFFICE

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
T: 438-401-1160
Email: quebeccentre@nfb.ca

MONCTON OFFICE

Public Dominion Building
1045 Main Street
Moncton, New Brunswick E1C 1H1
Email: studiodocumentaire@nfb.ca

HALIFAX OFFICE

Bond Building
5475 Spring Garden Road, Suite 201
Halifax, Nova Scotia B3J 3T2
T: 902-476-9069
Email: a.maclean@nfb.ca

ST. JOHN'S OFFICE

354 Water Street, Suite 200
St. John's, Newfoundland and Labrador A1C 5W8
T: 709-351-0158
Email: atlantic@nfb.ca

WESTERN CANADA STUDIO

**BRITISH COLUMBIA / YUKON / NORTHWEST
TERRITORIES / ALBERTA / SASKATCHEWAN**

On December 11, 2023, the British Columbia & Yukon
Studio and the Edmonton office of the North West Studio
were brought together to form the Western Canada
Studio.

Executive Producer, Western Canada Studio:
Shirley Vercruysse (since December 11, 2023)

Executive Producer, British Columbia & Yukon Studio:
Shirley Vercruysse (until December 10, 2023)

Executive Producer, North West Studio:
David Christensen (until December 10, 2023)

Producer, Vancouver office: Teri Snelgrove

Producers, Edmonton office: Chehala Leonard and
Coty Savard

VANCOUVER OFFICE

351 Abbott Street, Suite 250
Vancouver, British Columbia V6B 0G6
T: 604-666-3838
Email: pacific@nfb.ca

EDMONTON OFFICE

9700 Jasper Avenue, Suite 142
Edmonton, Alberta T5J 4C3
T: 780-495-3013
Email: northwest@nfb.ca

CENTRAL CANADA STUDIO

NUNAVUT / MANITOBA / ONTARIO

On December 11, 2023, the Ontario Studio and the
Winnipeg office of the North West Studio were brought
together to form the Central Canada Studio.

Executive Producer, Central Canada Studio:
Chanda Chevannes (since December 11, 2023)

Executive Producer, Ontario Studio: Chanda Chevannes
(until December 10, 2023)

Executive Producer, North West Studio:
David Christensen (until December 10, 2023)

Producers, Toronto office: Sherien Barsoum,
Justine Pimlott, Kate Vollum (since June 21, 2023)

Producers, Winnipeg office: Niki Little, Alicia Smith

TORONTO OFFICE

145 Wellington Street West, Suite 1000
Toronto, Ontario M5J 1H8
T: 416-973-0904
Email: ontarioinfo@nfb.ca

WINNIPEG OFFICE

145 McDermot Avenue
Winnipeg, Manitoba R3B 0R9
T: 204-983-0936
Email: prairie@nfb.ca

ENGLISH PROGRAM ANIMATION STUDIO

NATIONAL MANDATE

On January 22, 2024, the NFB announced the closure of
its interactive studios. The English Program Animation
& Interactive Studio then became the English Program
Animation Studio.

Executive Producer, English Program, Animation Studio:
Rob McLaughlin (since January 22, 2024)

Executive Producer, English Program, Animation &
Interactive Studio: Rob McLaughlin (until January 21,
2024)

Producers, Animation, Montreal office:
Maral Mohammadian and Jelena Popović

Producers, Interactive, Vancouver office: Dana
Dansereau (until October 19, 2023) and Nicholas Klassen
(until January 21, 2024)

MONTREAL OFFICE

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
Email: animation-interactive@nfb.ca

VANCOUVER OFFICE

351 Abbott Street, Suite 250
Vancouver, British Columbia V6B 0G6
Email: animation-interactive@nfb.ca

Email: animation@nfb.ca

FRENCH PROGRAM INTERACTIVE STUDIO

NATIONAL MANDATE

The French Program Interactive Studio ended its
activities on January 21, 2024.

Executive Producer: Louis-Richard Tremblay (until
January 21, 2024)

Producer: Marie-Pier Gauthier (until January 21, 2024)

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
T: 514-606-4272
Email: studiointeractif@onf.ca

FRENCH PROGRAM ANIMATION STUDIO

NATIONAL MANDATE

Executive Producer: Christine Noël

Producer: Marc Bertrand

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
T: 438-337-8417

INITIATIVES OFFERING POST-PRODUCTION SUPPORT TO INDEPENDENT FILMMAKERS ACROSS CANADA

FILMMAKER ASSISTANCE PROGRAM (FAP)

The program is administered by each production studio across the country.

Website: production.nfbonf.ca/en/filmmaker-assistance-program-fap/

AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC)

Website: onf.ca/acic

DOCUMENTARY AND FICTION

Program Manager: Marie-Christine Guité

T: 514-283-9324

Email: m.c.guite@nfb.ca

ANIMATION

Coordinator: Josiane Bernardin

T: 514-349-7985

Email: j.bernardin@nfb.ca

OPERATIONAL HEADQUARTERS

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3

POSTAL ADDRESS

P.O. Box 6100
Station Centre-ville
Montreal, Quebec H3C 3H5

CUSTOMER SERVICE

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1-800-267-7710

From the Montreal area:

514-287-9000

WEBSITES

nfb.ca

canada.ca/en/national-film-board.html

SOCIAL MEDIA

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x.com/thenfb

vimeo.com/thenfb

youtube.com/user/nfb

instagram.com/onf_nfb

RESOURCES

Blog: blog.nfb.ca

Distribution: nfb.ca/distribution

Education: nfb.ca/education

Archives: archives.nfb.ca

Media Space: mediaspace.nfb.ca





ANNEX II: ORIGINAL PRODUCTIONS

ABBREVIATIONS C: CREATOR(S) D: DIRECTOR(S) P: PRODUCER(S)

AMMA

1:42

D. AKASH JONES

P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

ANY OTHER WAY: THE JACKIE SHANE STORY

99:00

D. MICHAEL MABBOTT, LUCAH ROSENBERG-LEE

P. AMANDA BURT (BANGER FILMS), CHANDA CHEVANNES (NFB), SAM DUNN (BANGER FILMS), MARTIN KATZ, ANITA LEE (NFB), NIA LONG, MICHAEL MABBOTT (BANGER FILMS), CJ MAC, SCOT MCFADYEN (BANGER FILMS), ELLIOT PAGE (PAGE BOY PRODUCTIONS), JUSTINE PIMLOTT (NFB), MATT JORDAN SMITH (PAGE BOY PRODUCTIONS)

Original English documentary co-produced by Banger Films and the National Film Board of Canada (English Program / Ontario Studio)

APRÈS-COUPS / AFTERWARDS

24:46

D. ROMANE GARANT CHARTRAND

P. NATHALIE CLOUTIER

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

ARAB WOMEN SAY WHAT?!

82:00

D. NISREEN BAKER

P. DAVID CHRISTENSEN, COTY SAVARD

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio)

BILL REID REMEMBERS

24:16

D. ALANIS OBOMSAWIN

P. JOHN CHRISTOU, ANNETTE CLARKE, ALANIS OBOMSAWIN

Original English Documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

BOAT PEOPLE

9:59

D. KJELL BOERSMA, THAO LAM**P. ANITA LEE, JUSTINE PIMLOTT, JELENA POPOVIĆ**

Original English animation produced by the National Film Board of Canada (English Program / Ontario Studio)

CE QUI BRILLE DANS LE NOIR**C. ARIANE PLANTE****P. LOUIS-RICHARD TREMBLAY**

Original French immersive experience co-produced by the City of Quebec and the National Film Board of Canada (French Program / Interactive Studio)

CHOM5KY VS CHOMSKY: UNE CURIEUSE CONVERSATION SUR L'INTELLIGENCE ARTIFICIELLE / CHOM5KY VS CHOMSKY: A PLAYFUL CONVERSATION ON AI**C. SANDRA RODRIGUEZ****P. LAURENCE DOLBEC (NFB), MARIE-PIER GAUTHIER (NFB), LOUIS-RICHARD TREMBLAY (NFB), SCHNELLE BUNTE BILDER**

Original bilingual (French and English) immersive experience co-produced by the National Film Board of Canada (French Program / Interactive Studio) and SCHNELLE BUNTE BILDER

COHABITER / LIVING TOGETHER

75:10

D. HALIMA ELKHATABI**P. NATHALIE CLOUTIER**

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

CORPUS AND THE WANDERING

7:08

D. JO ROY**P. ROBERT MCLAUGHLIN, JEREMY MENDES**

Original English experimental film produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

ÉTOILE DU NORD / NORTH STAR

5 X 15 MIN

D. PATRICK BOSSÉ**P. NATHALIE CLOUTIER, PIERRE-MATHIEU FORTIN**

Original French documentary series produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

LA FILLE AU BÉRET ROUGE / THE GIRL WITH THE RED BERET

5:46

D. JANET PERLMAN**P. MARC BERTRAND, CHRISTINE NOËL, JULIE ROY**

Original French animation produced by the National Film Board of Canada (French Program / Animation Studio)

FLEURONES / NEUROFLOWERS**C. MAXIM BERTRAND, JAKOB BOUCHARD, LOUIS-OLIVIER DESMARAIS, SAMUEL FAVREAU, ALEXYA MORIN, LAURENCE THÉRIEN****P. MAXIM BERTRAND, MARIE-PIER GAUTHIER (NFB)**

Original bilingual (French and English) interactive online experience produced by the National Film Board of Canada (French Program / Interactive Studio) in collaboration with Akufen

LES GENS DANS L'ARMOIRE / SOCIETY OF CLOTHES

15:14

D. JEONG DAHEE**P. PIERRE BAUSSARON (MIYU PRODUCTIONS), JEONG DAHEE (BETWEEN THE PICTURES), CHRISTINE NOËL (NFB), EMMANUEL-ALAIN RAYNAL (MIYU PRODUCTIONS)**

Original animation without words co-produced by Miyu Productions, Between the Pictures and the National Film Board of Canada (French Program / Animation Studio)

THE GEOGRAPHIES OF DAR

73:35

D. MONIQUE LEBLANC**P. CHRISTINE AUBÉ (NFB), ANNETTE CLARKE (NFB), NATHALIE CLOUTIER (NFB), ROHAN FERNANDO (NFB), MONIQUE LEBLANC (CINIMAGE INC.)**

Original English documentary co-produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio) and Cinimage Inc.

HEBRON RELOCATION

15:01

D. HOLLY ANDERSEN**P. KAT BAULU (NFB), ANNETTE CLARKE (NFB), ROHAN FERNANDO (NFB), LATONIA HARTERY (LJH FILMS)**

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

IN THE SHALLOWS / EN SURFACE

4:15

D. ARASH AKHGARI**P. ROBERT MCLAUGHLIN, JELENA POPOVIĆ**

Original animation without words produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

JOHN KIM BELL: BORN TO “INDSPIRE”

4:52

D. ROXANN WHITEBEAN**P. ROHAN FERNANDO, AMANDA ROY**

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

K.D. LANG: SONGS & SILENCE

5:18

D. LAURA O'GRADY**P. DAVID CHRISTENSEN, CHEHALA LEONARD**

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

THE KUDELKA METHOD

5:00

D. YUNG CHANG**P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN**

Original English documentary produced by the National Film Board of Canada (English Program / Animation & Interactive Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

THE LAST TANGO

1:42

D. MOCHI LIN**P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN**

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

LIENS DE SANG / BLOOD RELATIONS**C. ANALEE WEINBERG WITH DPT.****P. MARIE-PIER GAUTHIER (NFB), DANIELLA KOFFLER (MOOFA PRODUCTION HOUSE), ISABELLE REPELIN (NFB), RAPHAËLLE SLEURS (DPT.), LOUIS-RICHARD TREMBLAY (NFB), ANALEE WEINBERG (GENETIC MEDIA)**

Original bilingual immersive experience (French and English) co-produced by Genetic Media, the National Film Board of Canada (French Program / Interactive Studio) and Moofa Production House

LOCA

5:19

D. VÉRONIQUE PAQUETTE**P. MARC BERTRAND, CHRISTINE NOËL, JULIE ROY**

Original French Animation produced by the National Film Board of Canada (French Program / Animation Studio)

LOSING BLUE

16:49

D. LEANNE ALLISON**P. DAVID CHRISTENSEN**

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio)

MAISONNEUVE

6 X 25 MIN

D. JEAN-MARTIN GAGNON**P. NATHALIE CLOUTIER (NFB), PHILIPPE COEYTAUX (AKKA FILMS), SERGE GORDEY (TEMPS NOIR), MARTIN LAURENT (TEMPS NOIR), HANY OUICHOU (COOP VIDÉO)**

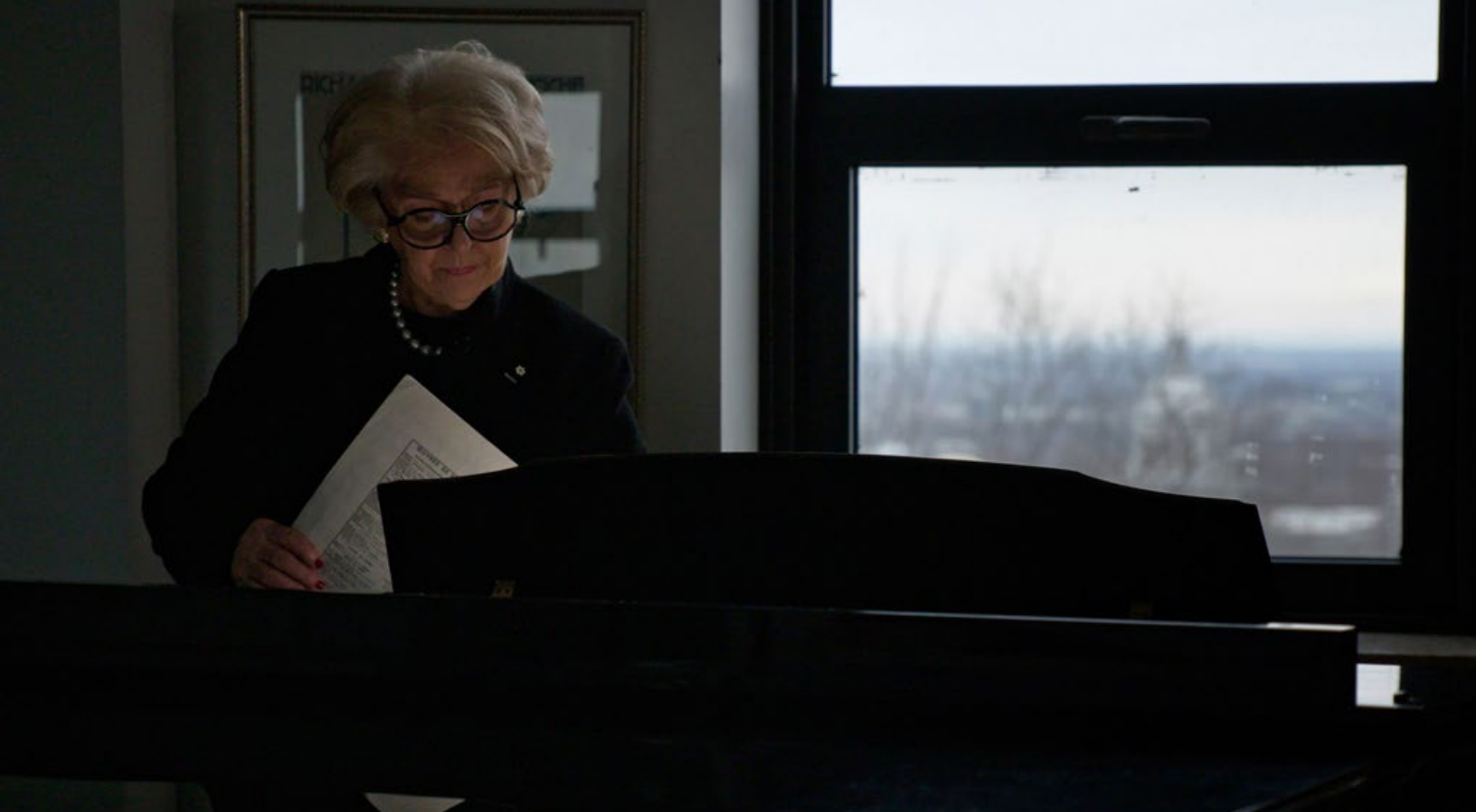
Original French documentary series co-produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio), Coop Vidéo de Montréal, AKKA Films and Temps noir

MALARTIC

88:24

D. NICOLAS PAQUET**P. NATHALIE CLOUTIER (NFB), NICOLAS PAQUET (FRANC DOC FILMS (BIS))**

Original French documentary co-produced by franc doc films (bis) and the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)



MAYBE ELEPHANTS

16:44

D. TORILL KOVE

P. LISE FEARNLEY (MIKROFILM AS), MICHAEL FUKUSHIMA (NFB), ROBERT MCLAUGHLIN (NFB), MARAL MOHAMMADIAN (NFB), TONJE SKAR REIERSEN (MIKROFILM AS)

Original English animation co-produced by Mikrofilm AS and the National Film Board of Canada (English Program / Animation & Interactive Studio)

MICHEL MARC BOUCHARD: PRISE DE PAROLE / MICHEL MARC BOUCHARD: SPEAKING OUT

5:06

D. MARTIN TALBOT

P. MARC BERTRAND, CHRISTINE NOËL

Original French documentary produced by the National Film Board of Canada (French Program / Animation Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

MISÉRABLE MIRACLE / MISERABLE MIRACLE

8:13

D. RYO ORIKASA

P. PIERRE BAUSSARON (MIYU PRODUCTIONS), NOBUAKI DOI (NEW DEER), MICHAEL FUKUSHIMA (NFB), ROBERT MCLAUGHLIN (NFB), JELENA POPOVIĆ (NFB), EMMANUEL-ALAIN RAYNAL (MIYU PRODUCTIONS)

Original French animation co-produced by Miyu Productions, the National Film Board of Canada (English Program / Animation & Interactive Studio) and New Deer

MISS CAMPBELL: INUK TEACHER

15:03

D. HEATHER CAMPBELL

P. KAT BAULU (NFB), ANNETTE CLARKE (NFB), ROHAN FERNANDO (NFB), LATONIA HARTERY (LJH FILMS)

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

MY WORLD, YOUR MELODY

1:34

D. BIANCA SHONEE ARROYO-KREIMES

P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

NINAN AUASSAT (NOUS, LES ENFANTS) / NINAN AUASSAT (WE, THE CHILDREN)

91:15

D. KIM O'BOMSAWIN

P. MÉLANIE BRIÈRE, NATHALIE CLOUTIER, COLETTE LOUMÈDE

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

NOT ENOUGH WOMB FOR THE TWO OF US

1:50

D. CAMERON KLETKE

P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

OUR MATERNAL HOME

27:01

D. JANINE WINDOLPH

P. DAVID CHRISTENSEN, CHEHALA LEONARD, JON MONTES

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio)

RED STAR ALLEY

2:05

D. JENNY YUJIA SHI

P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

ROSEMARIE LANDRY: L'ART LYRIQUE EN PARTAGE / ROSEMARIE LANDRY: SHARING LYRIC ART

4:58

D. RENÉE BLANCHAR

P. CHRISTINE AUBÉ, NATHALIE CLOUTIER

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

SECOND SOUFFLE / REGENERATION

C. ALEXANDRE BURTON, MÉLANIE CRESPIN

P. LOUIS-RICHARD TREMBLAY (NFB)

Original bilingual (French and English) immersive experience co-produced by Espace pour la vie and the National Film Board of Canada (Special Projects)

THE SPIRIT OF THE TSILHQOT'IN PEOPLE IS HOVERING OVER THE SUPREME COURT

18:15

D. ALANIS OBOMSAWIN

P. ROHAN FERNANDO, ALANIS OBOMSAWIN

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

STOLEN TIME

85:43

D. HELENE KLODAWSKY

P. JOHN CHRISTOU (NFB), ANNETTE CLARKE (NFB), ROHAN FERNANDO (NFB), INA FICHMAN (INTUITIVE PICTURES INC.), ARIEL NASR (NFB)

Original English documentary co-produced by Intuitive Pictures Inc. and the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

LE TABLEAU / THE PAINTING

11:56

D. MICHÈLE LEMIEUX

P. CHRISTINE NOËL, JULIE ROY

Original animation without words produced by the National Film Board of Canada (French Program / Animation Studio)

TEXADA

C. CLAIRE SANFORD, JOSEPHINE ANDERSON

P. DANA DANSEREAU, NICHOLAS KLASSEN, ROBERT MCLAUGHLIN

Original English immersive experience produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

TRAVAILLER AUTREMENT / WORK DIFFERENT

50:36

D. JULIEN CAPRARO

P. CHRISTINE AUBÉ, NATHALIE CLOUTIER, DENIS MCCREADY

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)



UNBLENDING

1:38

D. MICHELLE KU

P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

THE UNBOXING OF PAUL SUN-HYUNG LEE

4:46

D. KATHLEEN JAYME

P. SHIRLEY VERCRUYSE

Original English documentary produced by the National Film Board of Canada (English Program / BC & Yukon Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

WAAPAKE (TOMORROW)

80:21

D. JULES ARITA KOOSTACHIN

P. TERI SNELGROVE, SHIRLEY VERCRUYSE

Original English documentary produced by the National Film Board of Canada (English Program / BC & Yukon Studio)

WABANO: THE LIGHT OF THE DAY

31:25

D. ALANIS OBOMSAWIN

P. JOHN CHRISTOU, ANNETTE CLARKE, ALANIS OBOMSAWIN

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)



ANNEX III: AWARDS AND HONOURS

ABBREVIATIONS C: CREATOR(S) D: DIRECTOR(S) P: PRODUCER(S)

7 BEATS PER MINUTE

D. YUQI KANG
P. SHERIEN BARSOUM (NFB), KATE BAXTER (FIVE FIFTY FIVE), NEERAJ BHARGAVA (RAINSHINE), INA FICHMAN (INTUITIVE PICTURES II INC.), YUQI KANG, ANITA LEE (NFB), SHIRLEY VERCROYSE (NFB)

Poster Design Competition – Jury Award
(John Godfrey)
South by Southwest Film & TV Festival (SXSW)
Austin, United States
March 16, 2024

AFFAIRS OF THE ART

D. JOANNA QUINN
P. MICHAEL FUKUSHIMA (NFB), LES MILLS (BERYL PRODUCTIONS INTERNATIONAL LTD.)

Short Form Fiction Series
Banff World Media Festival
Banff, Canada
June 14, 2023

APRÈS-COUPS / AFTERWARDS

D. ROMANE GARANT CHARTRAND
P. NATHALIE CLOUTIER

Best Short Documentary
Rendez-vous Québec Cinéma
Montreal, Canada
March 3, 2024

AU-DELÀ DU PAPIER / BEYOND PAPER

D. OANA SUTEU KHINTIRIAN
P. NATHALIE CLOUTIER, COLETTE LOUMÈDE

Best Documentary
Festival cinéma du monde de Sherbrooke
Sherbrooke, Canada
April 13, 2023

BOAT PEOPLE

D. KJELL BOERSMA, THAO LAM
P. ANITA LEE, JUSTINE PIMLOTT, JELENA POPOVIĆ

Best Animated Short Film Award –
Grand Jury Prize
Calgary International Film Festival
Calgary, Canada
October 1, 2023

Audience Award for Animated Short
New Orleans Film Festival
New Orleans, United States
November 7, 2023

Helen Hill Award for Animated Short
New Orleans Film Festival
New Orleans, United States
November 7, 2023

Audience Award for Best Animated Short
Coronado Island Film Festival
Coronado, United States
November 10, 2023

Best Canadian Animation Short Film Award
Vancouver Asian Film Festival
Vancouver, Canada
November 12, 2023

Diversity Award

Spark Animation Festival
Vancouver, Canada
November 12, 2023

Milos Stehlik Global Impact Award

Chicago International Children's Film Festival
Chicago, United States
November 19, 2023

CARESSES MAGIQUES / MAGICAL CARESSES

D. LORI MALÉPART-TRAVERSY

P. CHRISTINE NOËL, JULIE ROY

Short Form Non-Fiction Series

Banff World Media Festival
Banff, Canada
June 14, 2023

Best Show (Docu-Show Section)

Seriesland Web Fest Festival
Bilbao, Spain
November 11, 2023

THE COLOUR OF INK

D. BRIAN D. JOHNSON

**P. SHERIEN BARSOUM (NFB), BRIAN
D. JOHNSON (SPHINX PRODUCTIONS),
ANITA LEE (NFB), RON MANN (SPHINX
PRODUCTIONS), LEA MARIN (NFB)**

**Best Cinematography in a Feature Length
Documentary** [\[Nicholas de Pencier\]](#)

Canadian Screen Awards
Toronto, Canada
April 16, 2023

Audience Award – Feature Film

Knowlton Film Festival
Knowlton, Canada
August 26, 2023

Best Documentary in Contemporary Art

Master of Art Film Festival
Sofia, Bulgaria
February 29, 2024

Most Beautiful Documentary

Master of Art Film Festival
Sofia, Bulgaria
February 29, 2024

CROQUE-MORT. C'EST BEAU LA VIE! / UNDERTAKER FOR LIFE!

D. GEORGES HANNAN

**P. CHRISTINE AUBÉ, NATHALIE CLOUTIER,
DENIS MCCREADY**

Best Documentary Program or Series: Society
Gémeaux Awards
Montreal, Canada
September 17, 2023

DEAR AUDREY / CHÈRE AUDREY

D. JEREMIAH HAYES

**P. ANDRÉ BARRO (CINEFLIX MEDIA INC.),
KATHERINE BUCK (CINEFLIX MEDIA INC.),
ANNETTE CLARKE (NFB), JEREMIAH HAYES
(CINEFLIX MEDIA INC.), GLEN SALZMAN
(CINEFLIX MEDIA INC.), PABLO SALZMAN
(CINEFLIX MEDIA INC.)**

Best Documentary Film
Gala Québec Cinéma
Montreal, Canada
December 10, 2023

Best Editing – Documentary Film
(Jeremiah Hayes)

Gala Québec Cinéma
Montreal, Canada
December 10, 2023

ÉTOILE DU NORD / NORTH STAR

D. PATRICK BOSSÉ

**P. NATHALIE CLOUTIER, PIERRE-MATHIEU
FORTIN**

Best Professional Documentary Series
Raw Science Film Festival
Los Angeles, United States
October 26, 2023

Best Short Science Series

SILBERSALZ Science & Media Awards
Halle, Germany
October 29, 2023

**Best Cinematography, Factual Series –
International Factual (Hugo Gendron)**

NZ Web Fest
Auckland, New Zealand
November 12, 2023

**Best Editing, Factual Series – International
Factual (Myriam Magassouba)**

NZ Web Fest
Auckland, New Zealand
November 12, 2023

**Best Show, Factual Series –
International Factual**

NZ Web Fest
Auckland, New Zealand
November 12, 2023

EVER DEADLY

D. CHELSEA MCMULLAN, TANYA TAGAQ

P. ANITA LEE, LEA MARIN, KATE VOLLUM

Second Prize Air-Canada – Matera Award

Montreal International First Peoples Festival
(Land InSights)
Montreal, Canada
August 17, 2023

LA FILLE AU BÉRET ROUGE / THE GIRL WITH THE RED BERET

D. JANET PERLMAN

**P. MARC BERTRAND, CHRISTINE NOËL,
JULIE ROY**

**Honourable Mention for DGC Award for Best
Canadian Animation**

Ottawa International Animation Festival
Ottawa, Canada
September 24, 2023

Best International Short Film

Los Angeles Animation Festival
Los Angeles, United States
December 10, 2023

Best Canadian Short Film (Industry Jury)

FIFEM – Festival International du film pour
enfants
Montreal, Canada
March 10, 2024

FIRE-JO-BALL

D. AUDREY NANTEL-GAGNON

P. NATHALIE CLOUTIER

Prix coup de cœur SLA Location
Fantasia International Film Festival
Montreal, Canada
August 9, 2023

THE FLYING SAILOR

D. AMANDA FORBIS, WENDY TILBY
P. DAVID CHRISTENSEN

Best Animated Short
 Canadian Screen Awards
 Toronto, Canada
 April 16, 2023

Animation
 Yorkton Film Festival
 Yorkton, Canada
 May 27, 2023

Best of Festival
 Yorkton Film Festival
 Yorkton, Canada
 May 27, 2023

Director Fiction
 Yorkton Film Festival
 Yorkton, Canada
 May 27, 2023

Best Animator / Motion Graphic Artist(s)
 AMPIA (Alberta Media Production Industries Association) Rosie Awards
 Edmonton, Canada
 September 30, 2023

Best Director (Scripted Under 30 Minutes)
 AMPIA (Alberta Media Production Industries Association) Rosie Awards
 Edmonton, Canada
 September 30, 2023

Best Screenwriter (Scripted Under 30 minutes) (Amanda Forbis, Wendy Tilby)
 AMPIA (Alberta Media Production Industries Association) Rosie Awards
 Edmonton, Canada
 September 30, 2023

Best Scripted Production Under 30 Minutes
 AMPIA (Alberta Media Production Industries Association) Rosie Awards
 Edmonton, Canada
 September 30, 2023

Best Animation
 24fps International Short Film Festival
 Abilene, United States
 November 4, 2023

Honourable Mention, Animation category
 Ojai Film Festival
 Ojai, United States
 November 19, 2023

THE GEOGRAPHIES OF DAR

D. MONIQUE LEBLANC
P. CHRISTINE AUBÉ (NFB), ANNETTE CLARKE (NFB),
NATHALIE CLOUTIER (NFB), ROHAN FERNANDO (NFB),
MONIQUE LEBLANC (CINIMAGE PRODUCTIONS INC.)

Best Documentary Feature
 Silver Wave Film Festival
 Fredericton, Canada
 November 9, 2023

Award for Best Canadian Film
 FIFA – International Festival of Films on Art
 Montreal, Canada
 March 24, 2024

HARVEY

D. JANICE NADEAU
P. MARC BERTRAND (NFB), PIERRE MÉLONI (FOLIMAGE),
CHRISTINE NOËL (NFB), JULIE ROY (NFB)

Best Short Film Award
 BAFICI – Buenos Aires International Independent Film Festival
 Buenos Aires, Argentina
 April 30, 2023

Award for Best International Animated Short Film
 Cortocircuiti Short Film Festival
 Bari, Italy
 July 27, 2023

Audience Award
 Countryside Animafest Cyprus
 Salamiou, Cyprus
 August 13, 2023

First Prize – Best Short Animation
 Flickers Rhode Island International Film Festival
 Providence, United States
 August 13, 2023

Young Audience Award – Budding Cinephiles
 Festival Silhouette
 Paris, France
 September 2, 2023

Best Short Film for Children (Minimest)
 Animest – International Animation Film Festival
 Bucharest, Romania
 October 15, 2023

Best Animation
 New York City Short Film Festival
 New York, United States
 October 22, 2023

Best Short Film

Voix d'étoiles Festival
Leucate, France
October 28, 2023

Silver – Best Character-Based

Los Angeles Animation Festival
Los Angeles, United States
December 10, 2023

Honorary Diploma

Tehran International Animation Festival
Tehran, Iran
March 7, 2024

HEARTBEAT OF A NATION**D. ERIC JANVIER****P. DAVID CHRISTENSEN, COTY SAVARD****Best Screenwriter (Documentary Under 30 minutes)
(Eric Janvier)**

AMPIA (Alberta Media Production Industries Association)
Rosie Awards
Edmonton, Canada
September 30, 2023

Documentary Shorts – Jurors' Choice

Centre Film Festival
Philipsburg, United States
November 4, 2023

INTO LIGHT**D. SHEONA MCDONALD****P. TERI SNELGROVE, SHIRLEY VERCROYSE****Franklin Award – Documentary Short**

Indie Street Film Festival
Red Bank, United States
September 17, 2023

**KOROMOUSO – GRANDE SOEUR /
KOROMOUSO: BIG SISTER****D. JIM DONOVAN, HABIBATA OUARME****P. CHRISTINE AUBÉ, NATHALIE CLOUTIER, DENIS
MCCREADY****Honourable Mention – Feature Documentary**

Female Eye Film Festival
Toronto, Canada
July 30, 2023

LIENS DE SANG / BLOOD RELATIONS**C. ANALEE WEINBERG WITH DPT.**

**P. MARIE-PIER GAUTHIER (NFB), DANIELLA KOFFLER
(MOOFA PRODUCTION HOUSE), ISABELLE REPELIN
(NFB), RAPHAËLLE SLEURS (DPT.), LOUIS-RICHARD
TREMBLAY (NFB), ANALEE WEINBERG (GENETIC MEDIA)**

Best Narrative

Guanajuato International Film Festival
Guanajuato, Mexico
July 30, 2023

**LA LISTE DES CHOSES QUI EXISTENT,
SAISON 2 / THE GREAT LIST OF
EVERYTHING – SEASON 2****D. FRANCIS PAPILLON**

**P. MARC BERTRAND (NFB), ANNE-MARIE BOUSQUET
(NFB), MARTIN BRAULT (LA PASTÈQUE), FRÉDÉRIC
GAUTHIER (LA PASTÈQUE), SOLEN LABRIE TRÉPANIER
(LA PASTÈQUE), CHRISTINE NOËL (NFB)**

Capsule and Web Series – Youth and Family

NUMIX Awards
Montreal, Canada
May 31, 2023

LOSING BLUE**D. LEANNE ALLISON****P. DAVID CHRISTENSEN****Best Canadian Short Award**

Planet in Focus International Environmental Film &
Video Festival
Toronto, Canada
October 22, 2023

MAISONNEUVE**D. JEAN-MARTIN GAGNON**

**P. NATHALIE CLOUTIER (NFB), PHILIPPE COEYTAUX
(AKKA FILMS), SERGE GORDEY (TEMPS NOIR), MARTIN
LAURENT (TEMPS NOIR), HANY OUICHOU (COOP VIDÉO)**

Série COUP DE CŒUR Fonds Bell

Festival du cinéma international en Abitibi-Témiscamingue
Rouyn-Noranda, Canada
November 2, 2023

Laurier Francophone du nord

Lauriers de l'audiovisuel
Paris, France
February 26, 2024

MENEATH: THE MIRRORS OF ETHICS (INSTALLATION)

C. TERRIL CALDER

P. MICHAEL FUKUSHIMA, ROBERT MCLAUGHLIN, JELENA POPOVIĆ

New Voices Award
Tribeca Film Festival
New York, United States
June 18, 2023

Horizon Award
Festival du nouveau cinéma
Montreal, Canada
October 15, 2023

MISÉRABLE MIRACLE / MISERABLE MIRACLE

D. RYO ORIKASA

**P. PIERRE BAUSSARON (MIYU PRODUCTIONS),
NOBUAKI DOI (NEW DEER), MICHAEL FUKUSHIMA (NFB),
ROBERT MCLAUGHLIN (NFB), JELENA POPOVIĆ (NFB),
EMMANUEL-ALAIN RAYNAL (MIYU PRODUCTIONS)**

Grand Prize for Short Animation
Ottawa International Animation Festival
Ottawa, Canada
September 24, 2023

Jury Experimental Award
Festival international du court métrage d'animation Ciné court
animé
Roanne, France
March 24, 2024

MONDES DE GLACE / WORLDS OF ICE (OMNI)

C. PHILIPPE BAYLAUCQ

P. RENÉ CHÉNIER

Best Science & Education Film
Best of Earth Awards
Los Angeles, United States
May 2, 2023

THE ORCHID AND THE BEE / L'ABEILLE ET L'ORCHIDÉE (VIRTUAL REALITY)

C. FRANCES ADAIR MCKENZIE

P. MICHAEL FUKUSHIMA, JELENA POPOVIĆ

Best Immersive Experience, Fiction
Canadian Screen Awards
Toronto, Canada
April 16, 2023

PLASTISAPIENS (VIRTUAL REALITY)

**C. MIRI CHEKHANOVICH, ÉDITH JORISCH WITH DPT.
P. MIRI CHEKHANOVICH (LALIBELA PRODUCTIONS),
DANAE ELON (LALIBELA PRODUCTIONS), MARIE-PIER
GAUTHIER (NFB), ISABELLE REPELIN (NFB), RAPHAËLLE
SLEURS (DPT.), LOUIS-RICHARD TREMBLAY (NFB)**

Impact Prize
NewImages Festival
Paris, France
April 9, 2023

XR Experience
NUMIX Awards
Montreal, Canada
May 31, 2023

Best Experience/Technique
Guanajuato International Film Festival
Guanajuato, Mexico
July 30, 2023

Best Innovation VR
Cinequest Film & Creativity Festival
San Jose, United States
August 30, 2023

TO KILL A TIGER

D. NISHA PAHUJA

**P. ANDY COHEN, ANDREW DRAGOUMIS, ATUL GAWANDE,
ANITA LEE (NFB), DAVID OPPENHEIM (NFB), NISHA
PAHUJA (NOTICE PICTURES INC.), CORNELIA PRINCIPE
(NOTICE PICTURES INC.)**

Best Editing in a Feature Length Documentary
(Mike Munn, Dave Kazala)
Canadian Screen Awards
Toronto, Canada
April 16, 2023

Best Original Music in a Feature Length Documentary
(Jonathan Goldsmith)
Canadian Screen Awards
Toronto, Canada
April 16, 2023

Ted Rogers Best Feature Length Documentary Award

Canadian Screen Awards

Toronto, Canada

April 16, 2023

Best Documentary (Short & Feature)

New York Indian Film Festival

New York, United States

May 14, 2023

Beyond the Screen Award

DocAviv – International Documentary Film Festival

Tel Aviv, Israel

May 20, 2023

Best Editing of a Documentary Feature (Mike Munn and Dave Kazala)

Canadian Cinema Editors Awards

Toronto, Canada

May 25, 2023

Jury Award for Best International Documentary Feature

Mammoth Lakes Film Festival

Mammoth Lakes, United States

May 28, 2023

Audience Award for Best Documentary

Lighthouse International Film Festival

Long Beach Island, United States

June 11, 2023

Honey Levine Award (People's Choice for Best Feature)

Lighthouse International Film Festival

Long Beach Island, United States

June 11, 2023

Best Documentary

Stuttgart Indian Film Festival

Stuttgart, Germany

July 21, 2023

Best Documentary Film

Indian Film Festival of Melbourne

Melbourne, Australia

August 20, 2023

Best Documentary

Imagine India International Film Festival

Madrid, Spain

September 16, 2023

Best South Asian Documentary

Imagine India International Film Festival

Madrid, Spain

September 16, 2023

Allan King Award for Excellence in Documentary (Nisha Pahuja)

Directors Guild of Canada

Toronto, Canada

October 22, 2023

Best Picture Editing – Documentary (Mike Munn and Dave Kazala)

Directors Guild of Canada

Toronto, Canada

October 22, 2023

Best Documentary By or About Women

Women Film Critics Circle Awards

Los Angeles, United States

December 18, 2023

WAAPAKE (TOMORROW)**D. JULES ARITA KOOSTACHIN****P. TERI SNELGROVE, SHIRLEY VERCROYSSSE****Best BC Film**

Vancouver International Film Festival

Vancouver, Canada

October 8, 2023

ZEB'S SPIDER**D. ALICIA EISEN, SOPHIE JARVIS****P. MICHAEL FUKUSHIMA, TERI SNELGROVE, SHIRLEY VERCROYSSSE****Spirit Award: Animation**

Brooklyn Film Festival

New York, United States

June 11, 2023

Youth Jury Award – Animated Short Film, First Prize

Chicago International Children's Film Festival

Chicago, United States

November 19, 2023

INDIVIDUAL AWARDS AND HONOURS**LORI MALÉPART-TRAVERSY****Emerging Talent Prize**

Banff World Media Festival

Banff, Canada

June 14, 2023

ALANIS OBOMSAWIN**Career Achievement Award**

Banff World Media Festival

Banff, Canada

June 14, 2023

ALANIS OBOMSAWIN**Edward MacDowell Medal**

MacDowell

Peterborough, United States

July 23, 2023

MARCY PAGE**Winsor McCay Award**

Annie Awards

Los Angeles, United States

February 17, 2024

TAHANI RACHED**Albert-Tessier Award**

Les Prix du Québec

Quebec, Canada

November 23, 2023

ANNEX IV:

FAP AND ACIC

PROJECTS APPROVED AND FILMS COMPLETED

FILMMAKER ASSISTANCE PROGRAM (FAP)

ANIMATION

AIRS OF OR'S
RILEY O'NEILL

CLICK
CHRIS HINTON

HEY, MEN!
TABITHA FISHER

MOVING ON, MOVING FORWARD
RUI TING JI

L'OISEAU SUR LA BRANCHE
LUKAS CONWAY

DOCUMENTARY

A CREE APPROACH
TRISTIN GREYEVES

THE HEALING JAR
ANDREA CASS

NO MORE WET FEET
MARTIN CALVO

PETROLIA
TYSON BURGER

RUPTURA
CAMILA NOVAIS

SENDING LIGHTS
IAN FOGARTY

UNIVERSAL CUBAN
MARGAUX OUIMET

WHAT KIND OF MOTHER
OLIVIA DREISINGER

FICTION

BLEAK AS THE SETTING SUN
JOANNA DECC

BRYANA
ALEXANDRA MCDONALD

CROCUS
MASSIMO MEO

LOCKDOWN ENGAGED
SPENCER MACKAY

MOVING WATER
KAIA SINGH

SITTING BIRD
ATHENA HAN

EXPERIMENTAL

FRAGMENTS
SHARRON MIRSKY

AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC)

ANIMATION

BOIS-MOI

ALEXANDRA MYOTTE

LE CHANT DES NUAGES

MARIE-NOËLLE MOREAU ROBIDAS

LA COMÈTE

JULIE CHARETTE

DÉRAILLER

MARIELLE DALPÉ

GENTILLE ALOUETTE

MYRIAM OBIN

LE GRAND PARTY ANNUEL DES CRÉATURES DE LA LUNE

FRANCIS DESHARNAIS

LATENCE

CONSTANCE CHAPUT-RABY

MÉMOIRE ENTROPIQUE

NICOLAS BRAULT

SUZIE DANS LA FORÊT

THOMAS CORRIVEAU

DOCUMENTARY

À LA LUMIÈRE DU SOIR

FERNAND DANSEREAU

AMAZONIE, À LA RENCONTRE DES GARDIENS ET DES GARDIENNES DE LA FORÊT

SANTIAGO BERTOLINO

ARCHIVES DE FAMILLE

ÉTIENNE LANGLOIS

L'ATHLÈTE

MARIE-CLAUDE FOURNIER

AVANCER MASQUÉ

LAURENCE OLIVIER

LES BLUES DU BLEUET

ANDRES LIVOV

DES CHATS SAUVAGES

STEVE PATRY

LES CHIALEUX

THOMAS RODRIGUE

LA COLONIE DE L'ÎLE DESLAURIERS

SERGE-OLIVIER RONDEAU

LA DIGNITÉ DES ÊTRES CHERS

JONAH MALAK

LES EAUX CALMES

ANNIE LECLAIR

UN FILM SUR JAVIER HERAUD

CARLOS FERRAND

LYNE LAPOINTE - L'ART ET LA MATIÈRE

GERMÁN GUTIÉRREZ

OURSE BLEUE

CLAUDE HAMEL

MALIA - COMME UNE SPIRALE

LAMIA CHRAIBI

MARQUER LES FINS

MIREILLE TAWFIK

MIRLO

JULIETTE SCHMITZ

PERSÉIDES

LAURENCE LÉVESQUE

PETIT POIS

NAOMIE DÉCARIE-DAIGNEAULT

LE PUNK DE NATASHQUAN

NICOLAS LACHAPELLE

LES RÊVES BRILLENT DANS LE NOIR

NOÉMIE D. LECLERC

SAINT-LÉONARD

FÉLIX ROSE

SCRAIRE

ANDRÉE DE BILLY

SHOFI

MÉLANIE CARRIER, OLIVIER HIGGINS

LES YEUX NE FONT PAS LE REGARD

SIMON PLOUFFE

FICTION**AVANT DE PARTIR**

GIOVANNI PRINCIGALLI

BAIL BAIL

SANDRINE BRODEUR-DESROSIERS

BOÎTE À SAVON

JIMMY G. PETTIGREW

CAVALIÈRE

HALIMA ELKHATABI

LES FILLES BLEUES DE L'ÉTÉ

GENEVIÈVE BOITEAU

LES FOUGÈRES PRÉDATENT LES DINOSAURES

THÉO PARENT

EL GRITO

YANNICK NOLIN

EN PAYS FROID

HERVÉ DEMERS

HIMALIA

CLARA MILO

MERCENAIRE

PIER-PHILIPPE CHEVIGNY

MOLOSSE

MARC-ANTOINE LEMIRE

NOS JOURS POSSIBLES

TOMMY CORNELIER

LA PAIRE DE MANCHES

CATHERINE TURMEL

LE PETIT PANIER À ROULETTES

LAURENCE LY

LES PETITES VICTOIRES

RAFAËL BEAUCHAMP

ROUGE SERPENT

MIRKÔ LAFRENIÈRE

SHABBAT SHALOM

NICOLAS KRIEF

UASHESHKUN

NORMAND JUNIOR THIRNISH-PILOT

EXPERIMENTAL**CYCLE 24**

KARYNE LEMIEUX

FRACTURES CHIMIQUES

CHARLES-ANDRÉ CODERRE

IRIS

GABRIELA DE ANDRADE

MÉMOIRE D'UN CORPS À TRAVERS LE TEMPS

MARION CHUNIAUD-LACAU

LE ROUGE DE L'ENFER

DAVID N. BERNATCHEZ

**SOMEHOW CONTINUE (CRÉATION
DESTRUCTION)**

KARL LEMIEUX

