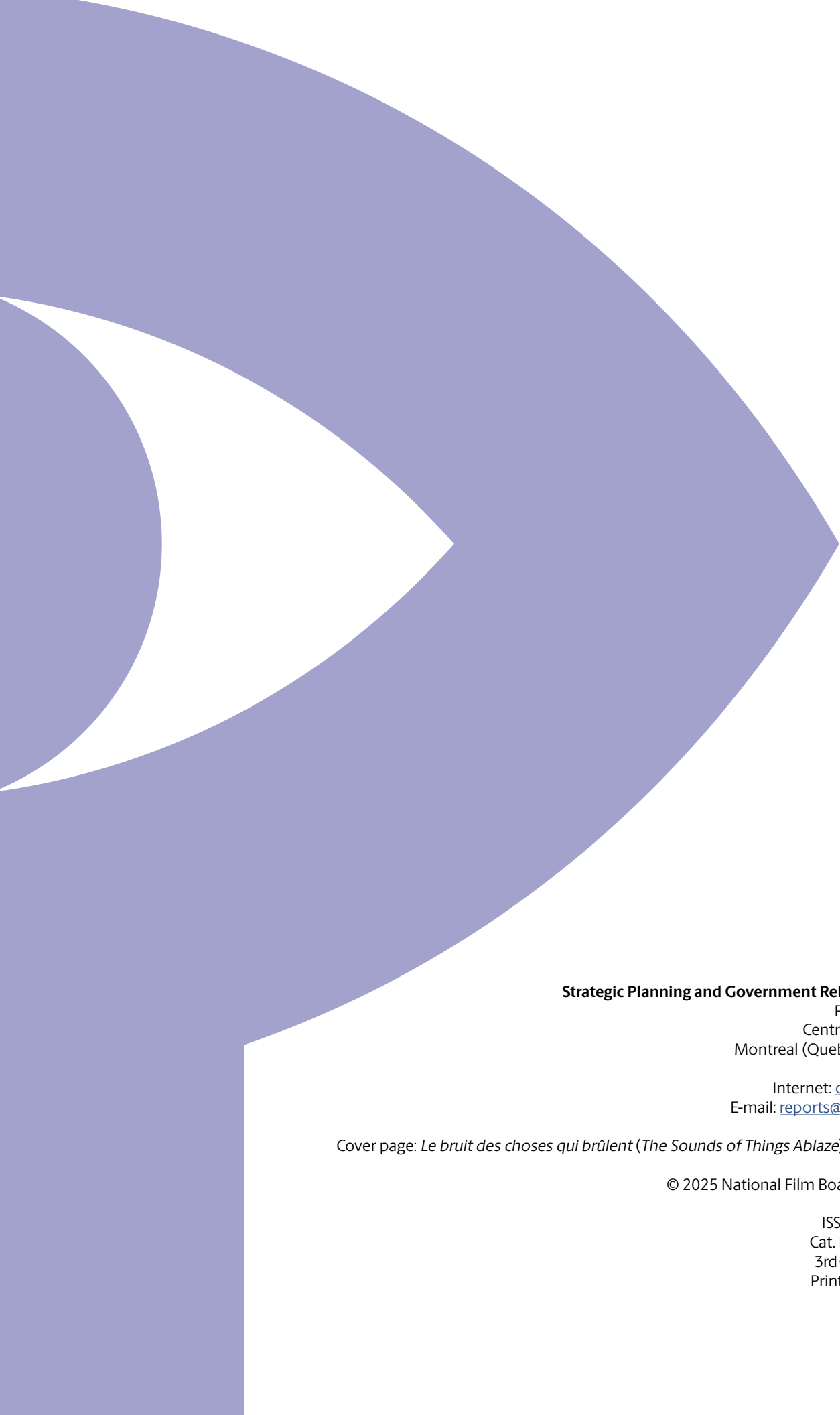


Annual Report

2024-2025





Published by:

Strategic Planning and Government Relations (NFB)

P.O. BOX 6100
Centre-ville Branch
Montreal (Quebec) H3C 3H5

Internet: canada.ca/nfb

E-mail: reports@onf-nfb.gc.ca

Cover page: *Le bruit des choses qui brûlent (The Sounds of Things Ablaze)*, Hayat Najm

© 2025 National Film Board of Canada

ISSN 2562-8569
Cat. No.NF1E-PDF
3rd Quarter 2025
Printed in Canada

Table of Contents

<u>7</u>	<u>LAND ACKNOWLEDGEMENT</u>
<u>8</u>	<u>MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER</u>
<u>10</u>	<u>2024–2025 IN NUMBERS</u>
<u>14</u>	<u>HIGHLIGHTS</u>
<u>15</u>	<u>1. TOWARDS THE 2025–2028 STRATEGIC PLAN</u>
<u>19</u>	<u>2. CREATION AND PRODUCTION</u>
<u>25</u>	<u>3. DISTRIBUTION AND AUDIENCE RELATIONS</u>
<u>31</u>	<u>4. CONSERVATION AND HERITAGE</u>
<u>33</u>	<u>5. ENVIRONMENTAL, SOCIAL AND GOVERNANCE</u>
<u>41</u>	<u>6. CONCLUSION</u>
<u>43</u>	<u>REVENUES</u>
<u>44</u>	<u>FINANCIAL STATEMENTS</u>
<u>67</u>	<u>ANNEX I: THE NFB ACROSS CANADA</u>
<u>70</u>	<u>ANNEX II: ORIGINAL PRODUCTIONS</u>
<u>76</u>	<u>ANNEX III: AWARDS AND HONOURS</u>
<u>84</u>	<u>ANNEX IV: PROJECTS SUPPORTED BY THE FILMMAKER ASSISTANCE PROGRAM (FAP) AND THE AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC) PROGRAM</u>





October 15, 2025

The Honourable Steven Guilbault
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, 2025.

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 Acknowledgement

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

I have great ambitions for the NFB.

I constantly ask myself how the NFB, with its dedicated staff and unique national mandate, can serve Canadians even better than it already does.

What can we do so that more of our fellow citizens know about our works, share them with one another and use them as inspiration for ongoing conversations? How can we ensure that artists continue to find original ways to rethink storytelling and experiment fearlessly? How can we make sure young people know that there's a place for them at the NFB? How can we ensure the future of this venerable institution, which has been nurturing and promoting Canadian culture and identity for over 80 years?

Fiscal year 2024–2025 was the starting point for this questioning. Throughout the course of the year, we laid the groundwork for an ambitious vision of the NFB's future and put in place the structures and work processes that we need to achieve it, while continuing to fulfill our national mandate as a public producer and distributor.

This year we also launched wide-ranging consultations with the industry to develop our strategic plan for the next three years and engaged our staff in imagining the NFB of tomorrow. Our vision is to ensure that now more than ever, our stories serve as a unifying force, that they empower communities and free our artists to express themselves creatively.

In parallel with these consultations, we reviewed and updated all of our internal processes to make them more efficient. This required us to make some important and sometimes difficult decisions, which resulted in the elimination of more than 80 positions and the creation of some 30 others, while dozens more were updated. These decisions were guided by our desire to ensure that the NFB can continue its activities while maintaining a high level of operational excellence.

These decisions also enabled us to reinvest some \$5 million in production and to focus our resources on initiatives that advance our core mandate in a manner that's consistent with our long-term strategic vision.

We also supported this vision by creating the NFB Innovation Lab to stimulate innovation throughout the organization. The lab's dedicated team works with and for all of the NFB's other teams to ensure cross-functionality and constant collaboration in finding production, distribution and conservation solutions. It thus creates a new dynamic that allows us to preserve our tradition of innovation. Another important point: everything that the Innovation Lab learns and all the results it achieves will be shared with the industry.

Also this year, fully assuming the NFB's leadership role in Canada's audiovisual ecosystem, we submitted a brief on the definition of Canadian content as part of the Canadian Radio Television and Telecommunications Commission (CRTC) Broadcasting Notice of Consultation 2024-288.

In it, we argued for the need to include cultural elements in this definition and spoke to the vital role that documentary film plays in Canada.

In keeping with the NFB's firm belief in the importance of independent film, we also consulted with a group of filmmakers to improve our FAP/ACIC initiatives. Established over 50 years ago, these newly expanded assistance programs continue to support independent filmmakers throughout Canada by providing them with very high-quality post-production services.

Over the past year, the NFB's production units, which are located throughout Canada and maintain close ties with its creative communities, produced 39 bold, original works that received awards at many festivals in Canada and around the world—proof that Canadian auteur documentary and animated films resonate both at home and abroad.



Regarding engagement with our audiences, we partnered with various groups and associations to hold more than 2,300 community screenings, which took place in numerous cities across Canada's 13 provinces and territories and received close to a million and a half views. In general, NFB works attracted a growing audience this year, with 31 million views in Canada and 57.3 million views worldwide.

In keeping with our commitments to equitable representation of underrepresented groups both behind the camera and on the screen, we consolidated our achievements and met most of the targets that we had set. In 2024–2025, 36% of our current productions were directed by filmmakers who identify as Black or Persons of Colour, which surpassed our target of 30%. Once again, this year, 25% of total production spending was devoted to works by Indigenous filmmakers, compared with our target of 15%. We also maintained gender parity, and nearly 25% of all NFB projects were directed by filmmakers from official-language minority communities.

We also significantly enhanced the NFB's internal communications by introducing new tools that ensure more continuous, two-way communication and by carrying out various employee-recognition initiatives.

The past year paved the way to a future that is coming on fast. It will be filled with challenges, but also with excitement, when we consider the talent and enthusiasm of the Canadian artists who will be creating new works. As Canadians, we will need our calm, shared strength to preserve and affirm our culture and identity and promote them throughout the world.

And Canada can count on the NFB to help do the job.

A handwritten signature in black ink that reads "Guèvremont".

Suzanne Guèvremont

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

Late-breaking news: As this report was being finalized, the U.S. magazine **The Hollywood Reporter** announced that Suzanne Guèvremont had been selected as one of the 25 most influential and powerful leaders in Canadian media.

2024-2025 in Numbers

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL PRODUCTIONS			
ANIMATION			
Shorts	8	1	9
DOCUMENTARIES			
Shorts	11	1	12
Medium-Length	3	1	4
Features	10	4	14
TOTAL	32	7	39



93 awards and honours

56 awards in Canada

37 awards abroad

15 projects supported by the Filmmaker Assistance Program (FAP) and the Aide au cinéma indépendant du canada (ACIC) program

The new versions of the programs launched on January 30, 2025.

5 FAP

10 ACIC



Canadian and Global Audiences

	CANADIAN VIEWS	GLOBAL VIEWS (Canada and International)
INTERNET	15,051,760	41,296,453
ONLINE PARTNERS – Distributors	2,776,741	9,671,334
ONLINE PARTNERS – Social Media	10,289,417	28,526,794
INTERACTIVE PRODUCTIONS	60,397	549,288
NFB.CA / ONE.CA	1,925,205	2,549,037
TELEVISION	10,892,690	10,892,690
EDUCATIONAL AND INSTITUTIONAL MARKET	3,792,780	3,793,091
SCREENINGS: IN-PERSON	1,396,089	1,478,112
SCREENINGS: VIRTUAL	98,361	99,869
CONSUMER MARKET	1,836	2,544
TOTAL*	30,958,517	57,287,709**

* 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.

Highlights

A large, stylized graphic of an eye in shades of light blue and purple, centered on the page. The eye is composed of several overlapping circular and semi-circular shapes, creating a modern, abstract look. The word "Highlights" is written in a black, serif font across the upper portion of the eye graphic.

I Towards the 2025-2028 Strategic Plan

**A country of contrasts,
united through stories**

In 2024–2025, the NFB launched a wide-ranging consultation on the strategic priorities that will guide the organization over the next three years. This was an inspiring exercise, with contributions not only from NFB staff, but from a number of our collaborators. It led to concrete proposals in terms of actions, orientation, management and governance. With this new strategic momentum, the NFB aims to preserve and reflect Canadian identity while remaining a galvanizing force for Canada's creative community.





Updating and optimizing our key operations

For more than eight decades, the NFB has used the transformative power of stories to bear witness to the diversity of Canada and to foster social cohesion and a sense of national identity across the country.

Given the changing nature of the audiovisual industry, the NFB initiated a review of its workflows and the nature of many of its functions in order to maximize efficiency, improve the use of resources and make the best use of its talent, in accordance with the requirements of its mandate and its commitments to communities and artists.

This process of transformation led to the elimination of 80 positions and the creation of around 30 new ones. Several others were revised in order to update workflows to better meet the challenges of the coming years. This exercise allowed the NFB to reinvest approximately \$5 million additional dollars into the production of documentaries and animated films. Creators had been calling for such a reinvestment for a number of years.

To improve their accessibility, the NFB also made changes to the FAP and ACIC initiatives, which support independent Canadian film. With input from a group of filmmakers, the NFB put forward improved versions of these programs, to the satisfaction of the community they serve.

In short, in 2024–2025 the NFB put into place the infrastructure and elements needed to carry out its 2025–2028 Strategic Plan.

Consultation, collaboration and decision making

The NFB's 2025–2028 Strategic Plan is the result of an exhaustive and multifaceted process, spread out over several months during fiscal year 2024–2025. This process was built on the principles of collaboration, consultation and data-driven decision making.

Led by external experts, the process began with the NFB carrying out in-depth consultations with the vast majority of its collaborators, including filmmakers, industry partners and cultural institutions, as well as its own Board of Trustees.

In addition, the NFB organized workshops for senior management and executive producers and consulted staff members directly through an interactive survey.

While these consultations were taking place, the NFB completed an analysis of the larger audiovisual environment in which it operates. This included looking at industry trends, technological innovations and the sociocultural and economic factors affecting the sector. Finally, the NFB launched a review of relevant reports from the industry's major players. This extensive process involved the combined efforts of many people.

The new Strategic Plan was approved by the Board of Trustees on September 18, 2024, and was made public on May 26, 2025. The plan is designed to guide the NFB's operations and help it fulfill its mission over the next three years while ensuring that the organization remains vital, creative and dynamic.

A loud and clear position on the importance of Canadian content

In parallel with the Strategic Planning Process, the Commissioner and NFB Chairperson offered a strenuous defence of the inclusion of cultural elements in the definition of what constitutes Canadian content, while also arguing for the crucial role documentary film plays in Canada.

She made her remarks during the CRTC hearings on the definition of the term “Canadian program,” which were held in Ottawa in the spring and ended on May 27, 2025.

The NFB noted that language, values and the people who make up the country give meaning to its stories. Not including these in the definition, under the guise of greater openness or neutrality, would ultimately erase those elements that make Canada unique. Canada

should instead draw inspiration from countries that use cultural criteria as a condition for public funding. These structured approaches nurture creativity while ensuring the country and its population are represented authentically and cohesively.

The NFB also argued for the inclusion of longform documentaries in the programs of national interest (PNI) category. Documentary is a vehicle for national identity, civic participation and collective understanding, comparable to news; removing it from the PNI category would not only jeopardize the funding and distribution of longform documentaries, but it would also deprive the public of an essential mirror for reflecting and understanding the country.

An Innovation Lab serving the NFB and the industry as a whole

The NFB has always embraced innovation.

Over the years, the organization has remained attentive to challenges and on the lookout for new avenues, to better promote, preserve and reflect the stories of Canadians.

So it almost goes without saying that innovation lies at the heart of all four of the key priorities in our new Strategic Plan.

The NFB sees innovation as encompassing much more than technology. It is a concrete human and artistic approach—one

that is embodied in our work on a daily basis. It represents the art of doing things better and collaboratively, and the responsibility of benefiting the greatest number of people.

It is also the core of our new Innovation Lab: testing new processes and new ways of telling and sharing stories, and finding solutions to the many challenges around creation, production, distribution and conservation. This work is all done in the service of maintaining the NFB's relevance for both artists and audiences, today and into the future.



LES ENFANTS DU LARGE (GHOSTS OF THE SEA), Virginia Tangvald

2

Creation and Production

An essential dialogue



NFB films bring audiences the voices of talented filmmakers from across the country—artists whose striking works kindle our imagination and touch our conscience. Their films invite audiences to make new discoveries, to learn and to act. The 2024–2025 crop of

films from the NFB includes works that are luminous, moving and uplifting, connecting us with those who've made history in the past and with the generations shaping the future.



The undeniable power of documentary

One of the powerful documentaries coming from the NFB during this particularly strong year was Michael Mabbott and Lucah Rosenberg-Lee's feature ***Any Other Way: The Jackie Shane Story***. At a time of surging intolerance against sexual and gender minorities, the film tells the story of one of music's first Black transgender performers: soul singer Jackie Shane, who grew up in Nashville. Before its theatrical release in August 2024, the film had already won the Out in the Silence award at Frameline, the international LGBTQ+ film festival in San Francisco, as well as the Directors Guild of Canada's Special Jury Prize for Feature Documentary at Hot Docs (where it was among the top ten audience favourites). ***Any Other Way*** also won a prestigious Peabody Award for documentary—the seventh time an NFB film has earned this honour.

Many other 2024–2025 releases stood out. Here are some of the highlights:

- A mosaic of vignettes shot in more than a dozen Montreal apartments, ***Cohabiter (Living Together)*** focuses on young people searching for roommates. This smart, sensitive and funny film introduces us to some 50 people, highlighting their deep desire to create a bond with others—beyond differences

in age, gender and culture, and despite inflation, the housing crisis and financial insecurity. Directed by Quebec filmmaker Halima Elkhatabi, who is of Moroccan origin, the film had its world premiere at the Toronto International Film Festival before playing to acclaim at film festivals in Vancouver and Victoria, as well as at the Rendez-vous Québec Cinéma and festivals in Europe and Morocco.

- In ***Les enfants du large (Ghosts of the Sea)***, Virginia Tangvald's search for clues about the death of her brother, who was lost at sea, turns into a compelling quest to unravel the dark secrets surrounding her family. Her journey leads her to question the seemingly idyllic life of her father, legendary sailor Peter Tangvald, and dismantles the myth of absolute freedom while offering hope that toxic cycles can be broken. An official selection at the Hot Docs Canadian International Documentary Festival and the Victoria, Sherbrooke, Gatineau and Gaspé film festivals, the documentary also won the TV5 people's choice award for best francophone film at the Festival du nouveau cinéma in Montreal. ***Les enfants du large*** is co-produced by micro_scope, the NFB and Urban Factory.

- In ***A Mother Apart***, directed by Laurie Townshend and co-produced by Oya Media Group and the NFB, Jamaican-American poet and LGBTQ+ activist Staceyann Chin embarks on a moving journey in search of her mother, who abandoned her when she was still a child. Her search takes her from Brooklyn to Kingston, with stops in Montreal and Cologne. Along the way, and with her own daughter at her side, she confronts the traumas of the past, redefines the meaning of motherhood and discusses her determination to overcome the cycle of abandonment. The film premiered at Hot Docs 2024 and was nominated for Best Editing in a Feature Documentary at the Canadian Screen Awards.
- ***The Stand*** recounts the historic battle to protect old-growth forest fought by the Haida Nation in 1985 on Lyell Island in Haida Gwaii. Director Chris Auchter, a member of the Haida Nation, sifted through more than 100 hours of archival video and audio footage to tell the story of his people's stand against logging companies and the government of British Columbia. It was a fight that echoed across the country—and changed the course of Canadian history. ***The Stand*** won the Northern Lights audience award at the Vancouver International Film Festival (VIFF).
- Kim O'Bomsawin's ***Ninan Auassat: Nous, les enfants (Ninan Auassat: We, the Children)*** celebrates the power and vitality of Indigenous youth. Shot over more than six years from a “child’s-eye view” and with no commentary from experts, the film follows the stories of three groups of young people from different Indigenous Nations: Atikamekw, Eeyou Cree and Innu. It has become a call to action, as a new generation asserts the right to be recognized and the opportunity to thrive on their own terms. ***Ninan Auassat*** won the Magnus Isacsson Award at the Montreal International Documentary Festival (RIDM) and the Tides Award for Best Canadian Documentary at VIFF.
- ***Incandescence*** is another one of the films released last year that deals with a critical current event. Weaving together on-the-ground footage, knowledge shared by Indigenous Elders and deeply personal accounts from first responders and others on the frontlines, filmmakers Nova Ami and Velcrow Ripper offer a new perspective on massive global wildfires.

These are just a few films, representing a fraction of the many and diverse voices heard in NFB documentaries over the last year. They reflect our society and the communities in which we live. By shining a valuable spotlight on the issues of the day, they are proving once again that after 85 years, the NFB remains relevant and firmly grounded in the present.



Animation: dazzling creative ferment

Animated films produced in 2024–2025 speak to Canada's artistic vitality and the NFB's continued global leadership in the field.

Here are some notable examples:

- ***Maybe Elephants***, a 16-minute gem inspired by Montreal-based filmmaker Torill Kove's childhood, takes a sensitive and humorous approach to exploring themes of family, memory and adolescence, with her family's disorienting move from Norway to Kenya as backdrop. ***Maybe Elephants*** was shortlisted for an Oscar and has won many awards, including Best Canadian Film at the Spark Animation Festival in Vancouver; the Short Film Audience Prize at the Bucheon International Animation Festival in South Korea; Best Nordic-Baltic Animation Youth Award at the Fredrikstad Animation Festival in Norway; and the TVA Abitibi-Témiscamingue Animation Prize at the Abitibi-Témiscamingue International Film Festival.
- ***Graver l'homme: arrêt sur Pierre Hébert (Scratches of Life: The Art of Pierre Hébert)*** is a masterful hybrid of feature-length documentary and animation, guiding us through the labyrinth of acclaimed filmmaker Pierre Hébert's life and work. Hébert was an innovator and master of the scratch-on-film technique, and director Loïc Darses has created a fitting homage to him—as a man, and as an artist. ***Graver l'homme*** was an official selection (out of competition) at the Annecy International Animation Film Festival and was the closing night film at the Sommets du cinéma d'animation de Montréal.
- ***Inkwo for When the Starving Return***, by Michif/Métis filmmaker Amanda Strong, is an 18-minute animated short co-produced by Spotted Fawn Productions and the NFB. This magnificent and poetic film tells the story of Dove, a young gender-shifting warrior who must battle the forces of evil in a grim future. ***Inkwo for When the Starving Return*** had its world premiere at TIFF and was an official selection at the Sundance Film Festival.
- With ***LOCA***, director Véronique Paquette sketches a portrait of a woman who finds personal liberation through the energy of tango. In this visually spectacular film, waves of ink create sweeping shapes; ***LOCA*** is a stunning animation debut for Quebec-based Paquette, a multimedia artist. It won Best Experimental Short at the Los Angeles Animation Festival.





A new start for ACIC and FAP

In 2024–2025, the NFB reviewed and relaunched two programs that provide support to independent filmmakers: the Filmmaker Assistance Program (FAP), for anglophones; and the Aide au cinéma indépendant du Canada (ACIC) program, for francophones. Created more than 50 years ago, these programs fall within the NFB's mandate as a public producer and distributor. They offer support in the form of discounted rates for post-production services supplied by NFB specialists at the Balmoral headquarters studios, and at local studios for those living outside Montreal.

The Commissioner held a series of meetings with a group of filmmakers, with the aim of modernizing these programs, which are extremely important for both the NFB and independent directors. The purpose was to make them more accessible to those in regions across Canada and to increase awareness and promotion of the programs, particularly among emerging and Indigenous filmmakers. The new versions of the programs launched on January 30, 2025. During the first three months after the relaunch, 10 French and five English projects were supported. Supporting independent film remains at the heart of the NFB's mandate.



**NUIT
BLANCHE**
À L'ONF / AT THE NFB

**1500 RUE BALMORAL
1500 BALMORAL ST.**

11th ANNUÉE
MONTREAL
EN LUMIÈRE

NUIT BLANCHE
MONTREAL

ONF
NFB

NUIT BLANCHE AT THE NFB. Photo by Maryse Boyce.

3

Distribution and Audience Relations

Engagement and relevance

Our stories are meant to be told. To bring people together. To spark conversation. To inspire change. To do that, we have to reach audiences where they are.

Over the last few years, we have seen huge changes in media consumption patterns. Markets are evolving, and the audiovisual industry has had to adapt to these changes. During the last fiscal year, in response to this shifting environment, the NFB created four different marketing business units. While they all serve the purpose of audience-centred distribution, each has its own distinctive focus. As a result, all films will benefit from the resources they need to reach their target audiences and engage with them—whether they be high-profile projects with extensive reach, films that create an impact, projects that will benefit from being launched online, or animated films.

In 2024–2025, these new, proven approaches to marketing were implemented, notably for the documentaries *Sons* and *Les perdants (A Losing Game)*, which were assigned to the Impact category. Early community involvement with these films allowed them to benefit from strong partnerships, which in turn saw them resonate with the public and led to great success online.

In his documentary essay *Sons*, filmmaker Justin Simms questions modern notions of masculinity and looks at the challenges of raising boys in the turbulent

cultural waters of the early 21st century. A national awareness campaign organized in partnership with Next Gen Men preceded screenings and discussions in Vancouver and Toronto. In total, 19 screenings were held across the country, thanks to a targeted campaign aimed at several organizations, and the film generated more than 9,000 views on NFB channels during its first two months online.

Jenny Cartwright's documentary *Les perdants*, which casts a caustic and critical look at an electoral system that does not offer the same opportunities to everyone, had a successful theatrical run in Quebec. After being screened as the opening night film at the Rendez-vous Québec Cinéma festival for an audience of 600 people, *Les perdants* played in a dozen theatres across the province, with some of these screenings followed by a conversation with the director. These events were organized in partnership with citizen groups raising awareness with the public in hopes of influencing public policy.

In 2024–2025, 10 films with a variety of distribution profiles were shown in cinemas. More than 200 screenings were held in 41 theatres across the country, reaching a total audience of 7,600 people. *Any Other Way: The Jackie Shane Story* alone played 15 cinemas in 10 cities; a significant success for a Canadian documentary.



Film as a meeting place from sea to sea

The NFB organized close to 2,300 public screenings (↑ 7%) in Canada in 2024–2025. They were held in nearly 430 cities and towns across all 13 provinces and territories, and generated a total of almost 1.5 million views.

Overall, in 2024–2025, NFB works drew an increased audience, with 31 million views in Canada and 57.3 million globally. The nfb.ca/onf.ca platform saw the number of users grow by 5% in Canada and 2% internationally, due as much to works from the

collection as to the 47 new films launched on the platform over the course of the year. The combined number of views on all platforms rose by 26% in Canada and 8% internationally. This success is the result of a number of factors, including powerful marketing campaigns like “Stream Canadian” and “Short Stories, Big Feelings”; an active presence on social media networks; an end to the moratorium on using platforms owned by Meta Platforms, Inc.; and well-planned distribution strategies.

Stream Canadian

In March 2025, at a time when Canada's cultural sovereignty was being challenged, the NFB launched its "Stream Canadian" campaign, promoting 100% Canadian content accessible free of charge on its nfb.ca/onf.ca platform. Directed by filmmakers from across the country, these works, produced and made available by the NFB, are an invitation to discovery and dialogue.

Taking place over a period of 12 months, the multimedia campaign has already led to an enthusiastic public response. In its first month alone, it generated an 18% increase in new users and an increase of 25% among Canadian visitors. "Stream Canadian" has helped position the NFB's online screening platform as a leader in Canadian cultural content distributors.



Short Stories, Big Feelings

Also in March 2025, the NFB created a massive promotional campaign focused on its most recent animated films, as well as some of its classics.

The campaign generated:

- > more than **26 million** impressions;
- > **9,000** video views;
- > **60,000** page views.

"Short Stories, Big Feelings" allowed the NFB to increase its reach and strengthen its image with the general public as a go-to for animation.





Celebrating anniversaries and honouring our vision

50 years in Atlantic Canada

The NFB opened a permanent studio in Moncton in 1974, and half a century later, there were a number of events celebrating the NFB's presence in the Atlantic Francophonie. These included a public screening of Natalie Robichaud's ***Trécaré: à la source du son de la Baie Sainte-Marie (Trécaré: Exploring the Saint Mary's Bay Sound)*** at the Festival international du cinéma francophone en Acadie with the Commissioner and the filmmaker present. The NFB also marked 50 years in Halifax by announcing a new shared-space agreement with Telefilm Canada that will lead to greater synergies between the two organizations, benefitting filmmakers, partners and Atlantic region producers, who will now have access to the two main Canadian federal film agencies under one roof.

The 50th anniversary of Studio D

To mark the 50th anniversary of the revolutionary Studio D, the NFB highlighted a selection of films directed by women who have become legends. These included Terre Nash's masterpiece, ***If You Love This Planet***, which won the Oscar for Best Documentary Short in 1983. The NFB also invited some of Studio D's trailblazers to a special evening honouring the studio, held in Montreal.

Created in 1974 under the leadership of Kathleen Shannon just prior to International Women's Year, Studio D is closely linked to the rise of women in film and feminist filmmaking. It produced approximately 220 films, primarily made by women, which won 130 awards, including three Oscars.



Welcoming and honouring

The NFB Space: Welcoming the public and partners

Working closely with its partners, the NFB welcomed dozens of events to the NFB Space and the Alanis Obomsawin Theatre, both located at the NFB's headquarters in the Îlot Balmoral building in Montreal. They included major cultural events like Nuit Blanche, which drew 4,000 visitors to the NFB this year; themed nights, including during Black History Month; and free public screenings every Thursday, as part of the "Hello Film!" series. The NFB Space also welcomed a slew of festivals, as well as the Musée d'art contemporain (MAC) for a discussion with Alanis Obomsawin, held in parallel with the MAC exhibition dedicated to her work as an artist and filmmaker.

National Day for Truth and Reconciliation

In September, the NFB hosted a variety of events and promoted a free program of powerful films inviting reflection on the relationship between Canadians and Indigenous Peoples. September 30 was marked with the online premiere of the award-winning documentary ***WaaPaKe (Tomorrow)***, directed by Jules Arita Koostachin, about the suffering of residential school Survivors and the ongoing impacts on their families and communities.



4

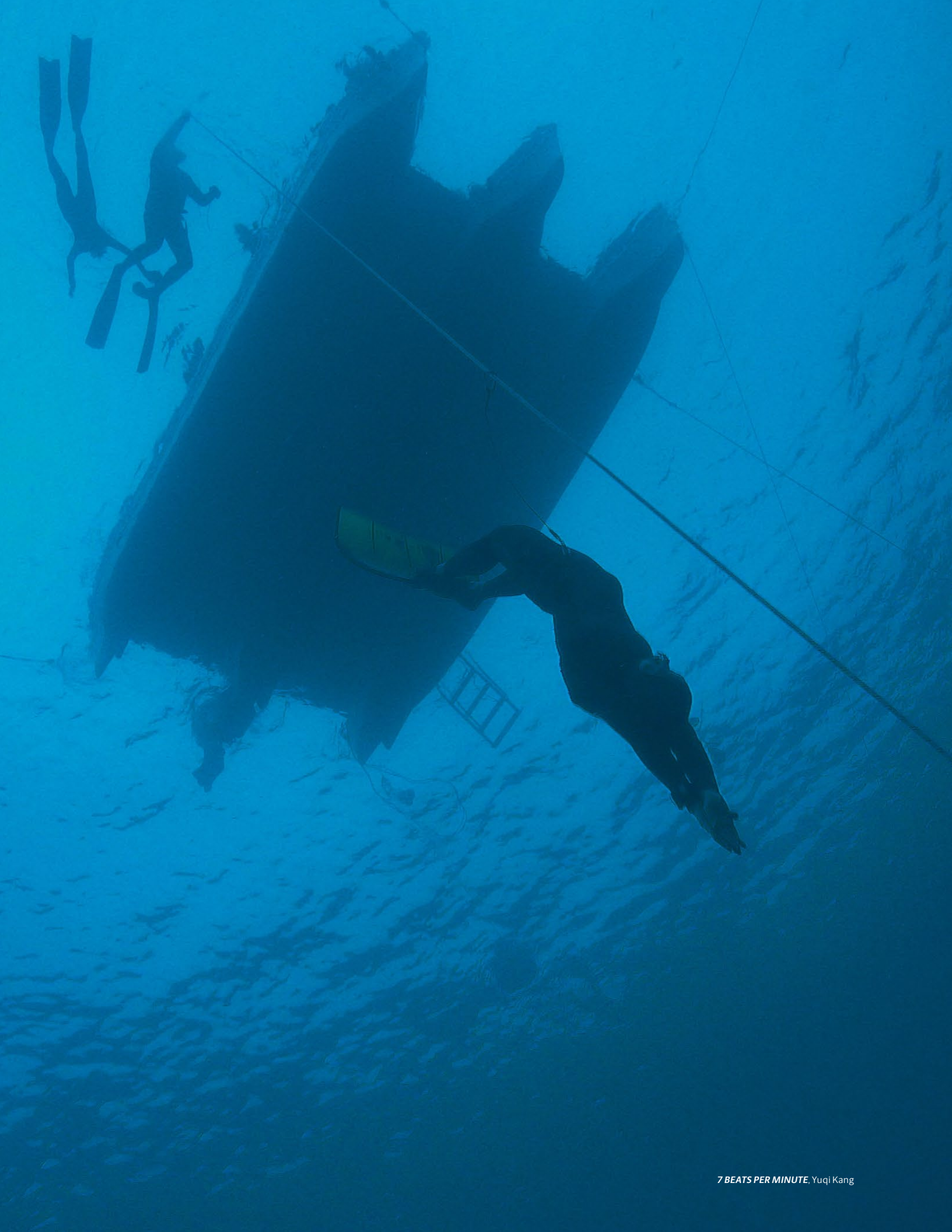
Conservation and Heritage

The NFB is custodian of one of the country's richest Canadian heritage collections.

The responsibility for this collection falls clearly within the NFB's mission to preserve and distribute its extraordinary heritage. Overseeing a living collection of this type—one that is enriched each year by the addition of dozens of new works—requires continuous and rigorous effort. The NFB is recognized internationally for its leading-edge expertise in the fields of preservation, digitization and restoration of audiovisual works.

A decade ago, the NFB began the process of digitizing all 14,000 works in its collection, to ensure their preservation and to improve access. By the start of fiscal 2024–2025, this massive project was 82% complete.

A reorganization of resources was initiated at the start of the fiscal year, bringing all of the NFB's preservation and conservation expertise under the same management team. This allowed the organization to standardize practices and work methods, and to create a unit fully dedicated to contextual archives. The quality standards applied to the preservation of stock shots and film footage—for which the NFB is recognized around the world—are now being applied to the preservation of contextual documents related to the works it produces.



5

Environmental, Social and Governance

A commitment to sustainable change

Environment and sustainable development

In 2024–2025, the NFB continued to pursue its commitment to environmental sustainability, social responsibility and governance that is robust and displays integrity and transparency.

The NFB joined with other organizations, including Radio-Canada, Telefilm Canada, the Canada Media Fund and the Indigenous Screen Office, to form a coalition called Green Frame, which aims to reduce the environmental impact of film and television production. This collaboration allows for the establishment of guidelines and sharing best practices to help members reduce their environmental footprint.

In addition to Green Frame, the NFB and its teams actively collaborated throughout the year with peers and partners in the industry, through participation in conferences and other meetings aimed at shaping a more sustainable future for Canadian screen industries. Among other events, the NFB participated in a panel called “Committed Productions: Raising Awareness to Better Preserve Natural Environments” at the second edition of the Rendez-vous On tourne vert, an initiative of Quebec’s Bureau du cinéma et de la télévision, which brought together more than 90 professionals from the audiovisual sector.

Internally, the NFB renewed its environmental steering committee, bringing in more members from senior management to support the implementation of sustainability changes at the institutional level. It also completed an impact study on the GHG emissions of one of the NFB’s activity sectors, namely transportation, by collecting data on CO₂ emissions related to all trips taken during fiscal 2023–2024 and 2024–2025. The NFB also continued to work towards the targets in its 2023–2027 Departmental Sustainable Development Strategy (DSDS), including by continuing to offer staff training in green procurement to ensure environmentally responsible practices are adopted in its daily operations. Also, last year the NFB filed its first annual report on the DSDS, in addition to updating some of its targets and participating in early consultations on the next Federal Sustainable Development Strategy.

In its 2025–2028 Strategic Plan, the NFB reiterated its determination to reducing its impact on the planet, promoting a culture built on equity, diversity and inclusion, and applying open, transparent and ethical management practices.



Society and EDI

The NFB continues to make progress in matters of equity, diversity and inclusion (EDI), moving forward along the path laid out in previous years. Internally, in early 2024–2025, the NFB held consultations with staff, leading the organization to better orient its actions in the areas of human resources and organizational development. In order to ensure proper implementation of these actions, a new internal governance structure has been put in place, consisting of three committees: an executive committee, a committee of managers, and one consisting of staff. Each committee is, in its own way, committed to maintaining and improving EDI within the organization.

Self-declaration questionnaire

For the second consecutive year, the NFB collected data from filmmakers it works with, to be used for statistical purposes and in decision making—supporting and respecting its commitments to equitable representation for marginalized voices and communities that are underrepresented or inaccurately portrayed in the world of Canadian film. The NFB has set and met major targets over the last several years, and 2024–2025 was no exception. The organization announced that a total of 36% of productions and co-productions in development and production during the fiscal year were directed by filmmakers identifying as Black or People of Colour. This is higher than the 30% target set for March 31, 2025.

The NFB is pleased with this progress and looks forward to the next steps.

NFB commitments

The NFB's commitment to equity, diversity and inclusion is multi-faceted:

- In 2016, the NFB made a firm commitment to gender parity, promising to meet the targets of 50% of its films directed by women and 50% of production budgets allocated to productions led by female directors;
- In 2017, the NFB announced its Action Plan to redefine its relationship with Indigenous Peoples. One of its commitments was to devote a minimum of 15% of production budgets to works made by Indigenous artists;
- In 2023, the NFB committed to having more than 30% of its current productions led by directors self-declaring as Black or People of Colour, by March 31, 2025. This is a minimum commitment from the NFB, and the organization will continue to change and adapt to the vitality and diversity of Canadian society;
- For a number of years, the NFB has been fully committed to the flourishing and development of official-language minority communities (OLMCs), allocating 20% of production budgets to works directed by artists from 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; and
- > official-language minority status.

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

As it did last year, the NFB shared results for projects in development and in production, based on the identities declared by its filmmakers. In the case of co-directed projects, the NFB applied a threshold of at least 50% of the directing team belonging to one of the above groups or identities.

The NFB recognizes that identities are complex and applies principles of intersectionality in its analysis of the data. As a result, a project can be associated with more than one identity or community.

All results presented as a number or percentage are calculated based on the number of projects in production for which questionnaires were returned.

For each identity measured in the self-declaration questionnaire, the NFB shares the following results:

- > number and percentage of projects in development and in production;
- > spending and percentage of spending for projects in development and in production.

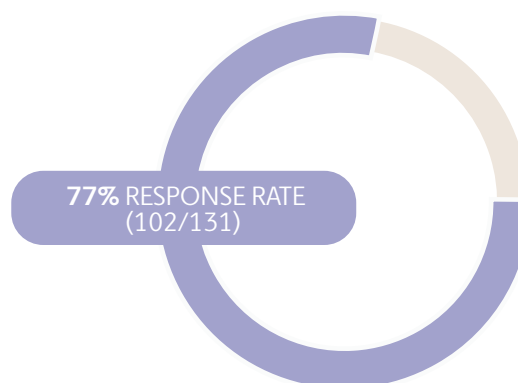
2024-2025 Results

Response rate

Filmmakers working on the 131 projects in development and production in 2024–2025 (in other words, projects at different stages of production) were invited to fill out the questionnaire.

The NFB received responses for 102 of the 131 projects in development and in production.

The response rate for filmmakers with projects in development or production was **77%**.



Given that this is only the second year in which data has been collected, the NFB is satisfied with the response rate but is aiming for increased participation in the coming years.

Production spending

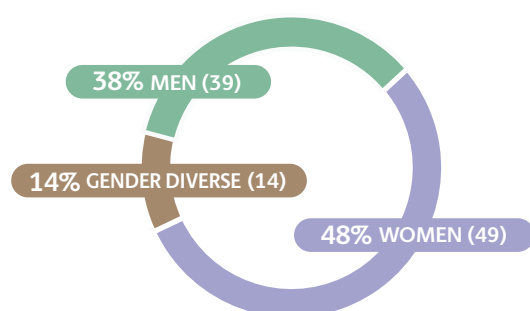
Total production spending for the 131 projects in development and production came to \$13.7 million.

For the 102 projects in development and production for which the NFB received responses, these costs came to \$11.7 million.

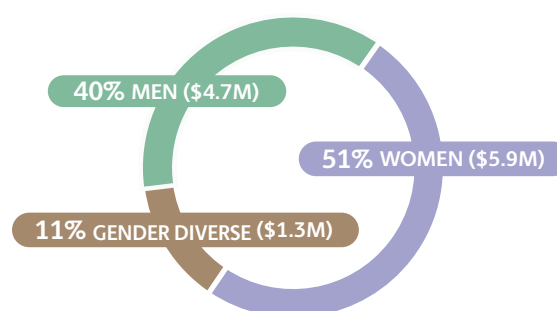
Results by Identity

Gender representation

Projects in development and in production



Spending on projects in development and in production



36% BLACK AND PEOPLE OF COLOUR (37)

21% INDIGENOUS (21)

23% OLMCS (23)

16% PERSONS WITH DISABILITIES (16)

28% 2SLGBTQIA+ (28)

36% BLACK AND PEOPLE OF COLOUR (\$4.2M)

25% INDIGENOUS (\$2.9M)

14% OLMCS (\$1.6M)

17% PERSONS WITH DISABILITIES (\$2.0M)

31% 2SLGBTQIA+ (\$3.6M)



Internal communications

In keeping with its 2024–2025 Action Plan, the NFB implemented a robust communications plan in order to improve internal communications and increase engagement with staff. Following consultations, internal surveys, targeted training and meetings with similar cultural organizations, the NFB developed a series of responses inspired by best practices in the field that are straightforward, flexible and user-friendly. These include quarterly meetings between the Commissioner and all staff; quarterly meetings of the Senior Management Committee; improvements to the internal newsletter; simplifying, streamlining and better coordinating all-staff messages and emails; establishing recognition programs and ceremonies for staff with five years or more of service; creating ad hoc surveys on important subjects; and decentralizing engagement activities.

To measure results and promote continuous improvement, an annual internal survey will be launched as of June 2025 that will help gauge both progress and staff satisfaction.

Management

Changes to senior management

During the fiscal year, Christine Noël was named head of English and French Animation, with the title of Executive Producer, and Julia Qiwen Zhu became Chief Financial Officer and Director General, Finance and Administration. Meanwhile, Richard Cormier departed his position as Director General, Creation, Distribution and Marketing, and Chief Programming Officer, and Robert McLaughlin was appointed the NFB's Chief Strategy Officer.

SUZANNE GUÈVREMONT

Government Film Commissioner
and Chairperson

RICHARD CORMIER

Director General
(until December 10, 2024)
Creation, Distribution and Marketing,
and Head of Programming

JIMMY FOURNIER

Director General,
Technologies (CTO)

JOANNE HELLER

Director General
(until March 27, 2025)
Finance and Administration, and
Chief Financial Officer (CFO)

JULIA QIWEN ZHU

Director General
(as of August 19, 2024)
Finance and Administration, and
Chief Financial Officer (CFO)

FRANÇOIS TREMBLAY

Director General, Human Resources, Institutional
Services, and Chief Security Officer

STÉPHANIE L'ÉCUYER

Assistant Director General, Programming – Creation

ANNE-CLAIRE LEFAIVRE

Assistant Director General, Programming –
Distribution and Marketing

ROBERT MCLAUGHLIN

Chief Strategy Officer
(as of December 5, 2024)

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

CHRISTIAN ROBIN

Member
Winnipeg, Manitoba

BETSY CHALY

Vice-Chairperson
Toronto, Ontario

ANA SERRANO

Member
Toronto, Ontario

ANDRÉ PROVENCHER

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

JULIE ROY

Member *ex officio*
Executive Director and CEO
Telefilm Canada
Montreal, Quebec

VICTORIA WING CHI CHAN

Chair, Finance and Audit Committee
Merritt, British Columbia

ÉRIC DUBEAU

Member
Saint-Jean-sur-Richelieu, Quebec



6

Conclusion

The highlights of the 2024–2025 fiscal year included the release of the 2025–2028 Strategic Plan, extensive reflections on a new framework for the Canadian audiovisual world, and working to ensure the creative vision of Canadian artists reached its intended audiences.

The coming years will certainly bring their share of financial, social, environmental, ethical and technological challenges, but the NFB is ready for them. We will face these challenges with clear

thinking, optimism and confidence. At the same time, we'll continue to nurture our culture of creativity and innovation, so that artists can tell the stories of this vast land of contrasts, reflecting our unique Canadian identity. We will keep on pursuing our mission to engage with Canadian audiences, promoting dialogue, reflection and mutual understanding.

Our unwavering commitment to Canadians continues to put us at the forefront of our ever-changing and fast-growing industry.

Summary of Activities

Revenues (IN THOUSANDS OF DOLLARS)

CANADA – REVENUES BY MARKET	2024-2025	2023-2024
Television	82	125
Institutional and educational	1,356	1,222
Home video	101	200
Theatrical	35	72
Stock shots	427	492
Partnerships and pre-sale	482	2,304
Technical Services	129	349
Miscellaneous	98	79
TOTAL CANADA	2,710	4,843
INTERNATIONAL – REVENUES BY MARKET	2024-2025	2023-2024
Television	87	90
Institutional and educational	216	249
Home video	156	356
Theatrical	6	58
Stock shots	240	34
Partnerships and pre-sale	-	-
Technical Services	-	-
Miscellaneous	7	-
TOTAL INTERNATIONAL	712	787
CANADA AND INTERNATIONAL – REVENUES BY MARKET	2024-2025	2023-2024
Television	169	215
Institutional and educational	1,572	1,471
Home video	257	556
Theatrical	41	130
Stock shots	667	526
Partnerships and pre-sale	482	2,304
Technical Services	129	349
Miscellaneous	105	79
TOTAL	3,422	5,630
REVENUES BY TERRITORY	2024-2025	2023-2024
Canada	2,710	4,843
United States and Latin America	404	459
Europe	203	209
Asia/Pacific	75	104
Others*	30	15
TOTAL	3,422	5,630

* 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, 2025

© National Film Board of Canada, 2025
Financial statements March 31, 2025
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:

Julia Zhu, CPA
Director General, Finance & Administration
(Chief Financial Officer)

Montreal, Canada
August 22, 2025



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 2025, 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 2025, 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

Qualified 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, except for the matter of non-compliance described in the *Basis for Qualified Opinion* section of our Report on Compliance with Specified Authorities, 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.

Basis for Qualified Opinion

Section 12 of the *National Film Act* requires the National Film Board to obtain the approval of the Treasury Board on the recommendation of the Minister before entering into a contract involving an estimated expenditure in excess of amounts determined by the Treasury Board. The National Film Board did not obtain the required approval before entering into a non-competitive contract that exceeded by more than three times the contracting limits. Adherence to contracting rules is important to ensure transparency and accountability regarding the use of public funds. Upholding legislative compliance contributes towards effective oversight and maintaining public trust.

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
22 August 2025

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

	<u>2025</u>	<u>2024</u>
Liabilities		
Accounts payable and accrued liabilities (Note 4)	\$ 5,330	\$ 5,653
Accrued salaries	2,327	1,911
Vacation pay and provision for salary revisions	1,623	6,155
Unearned revenue	137	327
Lease obligation for tangible capital assets (Note 5)	-	42
Employee future benefits (Note 6)	<u>2,872</u>	<u>3,309</u>
Total net liabilities	<u>12,289</u>	<u>17,397</u>
Financial assets		
Due from Consolidated Revenue Fund	4,874	4,052
Accounts receivable (Note 7)	1,348	2,051
Deposits	<u>38</u>	<u>118</u>
Total net financial assets	<u>6,260</u>	<u>6,221</u>
Departmental net debt	<u>6,029</u>	<u>11,176</u>
Non-financial assets		
Prepaid expenses	1,108	841
Inventory	109	159
Tangible capital assets (Note 8)	<u>18,111</u>	<u>19,840</u>
Total non-financial assets	<u>19,328</u>	<u>20,840</u>
Departmental net financial position	<u>\$ 13,299</u>	<u>\$ 9,664</u>
Contractual obligations (Note 9)		
Contingent liabilities (Note 10)		
Contractual rights (Note 14)		

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

August 22, 2025

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

	<u>2025</u>	<u>2025</u>	<u>2024</u>
Expenses	Expected results		
(note 11 a)			
Audiovisual Production	\$ 39,365	\$ 37,523	\$ 40,765
Accessibility and Audience Engagement	27,247	30,295	28,355
Internal Services	11,503	14,267	12,646
Total expenses	<u>78,115</u>	<u>82,085</u>	<u>81,766</u>
Revenues			
(note 11 b)			
Audiovisual Products	2,700	2,706	2,898
Partnerships and Pre-sale	948	482	2,304
Technical services	351	129	349
Other Revenues	102	105	79
Total revenues	<u>4,101</u>	<u>3,422</u>	<u>5,630</u>
Net cost of operations before government funding and transfers	<u>74,014</u>	<u>78,663</u>	<u>76,136</u>
Government funding and transfers			
Net cash provided by Government of Canada	71,674	81,476	71,417
Change in due from Consolidated Revenue Fund	-	822	(154)
Net cost (revenue) from operations after government funding and transfers	<u>2,340</u>	<u>(3,635)</u>	<u>4,873</u>
Departmental net financial position - Beginning of year	<u>9,664</u>	<u>9,664</u>	<u>14,537</u>
Departmental net financial position - End of year	<u>\$ 7,324</u>	<u>\$ 13,299</u>	<u>\$ 9,664</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>2025</u> Expected results	<u>2025</u>	<u>2024</u>
Net cost (revenue) from operations after government funding and transfers	\$ 2,340	\$ (3,635)	\$ 4,873
Change due to tangible capital assets			
Acquisition of tangible capital assets	952	1,375	1,691
Amortization of tangible capital assets	(3,448)	(2,996)	(3,333)
Loss on disposal of tangible capital assets	-	(108)	-
Total change due to tangible capital assets	<u>(2,496)</u>	<u>(1,729)</u>	<u>(1,642)</u>
Change due to inventories	-	(50)	46
Change due to prepaid expenses	-	267	35
Net change in department net debt	<u>(156)</u>	<u>(5,147)</u>	<u>3,312</u>
Department net debt - Beginning of year	<u>11,176</u>	<u>11,176</u>	<u>7,864</u>
Department net debt - End of year	<u>\$ 11,020</u>	<u>\$ 6,029</u>	<u>\$ 11,176</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>2025</u>	<u>2024</u>
Operating activities		
Net cost of operations before government funding and transfers	\$ 78,663	\$ 76,136
Non-cash items:		
Amortization of tangible capital assets	(2,996)	(3,333)
Loss on disposal of tangible capital assets	(108)	-
Change in employee future benefits	316	(190)
Change in provision for salary revisions	4,146	(3,272)
Recognition of unearned revenues	327	577
Charge for doubtful accounts	(4)	37
Utilization of prepaid expenses	(712)	(637)
Changes in Statement of Financial Position		
Changes in accrued salaries	(416)	(107)
Change in vacation pay and payable salary revisions	386	253
Cash received related to unearned revenue	(137)	(327)
Cash used related to employee future benefits	121	154
Change in accounts payable and accrued liabilities	315	(699)
Change in accounts receivable	(699)	335
Change in deposits	(80)	(2)
Cash used related to prepaid expenses	979	672
Change in inventory	(50)	46
Cash used in operating activities	<u>80,051</u>	<u>69,643</u>
Capital investing activities		
Cash used to acquire tangible capital assets	<u>1,383</u>	<u>1,683</u>
Cash used in capital investing activities	<u>1,383</u>	<u>1,683</u>
Financing activities		
Lease payments for tangible capital assets	<u>42</u>	<u>91</u>
Cash used in financing activities	<u>42</u>	<u>91</u>
Net cash provided by Government of Canada	<u>\$ 81,476</u>	<u>\$ 71,417</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, 2025
(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 3b. In 2025, the Board did not use the Revolving fund for projects (2024 - \$ 0). The use of the year 2020 has been fully reimbursed according to the directives and terms of the Treasury Board Secretariat, starting in 2022. The amount reimbursed in 2025 is \$ 586 (2024 - \$ 593).

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 3 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 2024-2025 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 titles, including the various versions and acquisitions of 14,000 audiovisual works produced or co-produced by the Office 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 8 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) 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		2025	2024
Net cost of operations before government funding and transfers	\$	<u>78,663</u>	\$ <u>76,136</u>
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		4,532	(3,019)
Change in accrued liabilities not charged to authorities		947	(869)
Change in accounts receivable not impacting authorities		(526)	666
Change in doubtful accounts not charged to authorities		(13)	37
Net change in employee future benefits		436	(36)
Loss on disposal of tangible capital assets		(108)	-
Return of an unused donation to the Crown		-	15
Amortization of tangible capital assets		<u>(2,996)</u>	<u>(3,333)</u>
		<u>2,272</u>	<u>(6,539)</u>
Adjustments for items not affecting net cost of operations but affecting authorities:			
Add (less):			
Acquisition of tangible capital assets		1,375	1,691
Lease payments for tangible capital assets		<u>42</u>	<u>91</u>
		<u>1,417</u>	<u>1,782</u>
Current year authorities used	\$	<u><u>82,352</u></u>	\$ <u><u>71,379</u></u>
b) Authorities provided and used:			
		2025	2024
Authorities provided			
Main Estimates	\$	71,954	\$ 66,490
Supplementary Estimates authorities		12,753	8,196
Less:			
Authorities available for future years		(569)	(2,649)
Frozen allotment		<u>(1,786)</u>	<u>(658)</u>
Current year authorities used	\$	<u><u>82,352</u></u>	\$ <u><u>71,379</u></u>

4) 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.

	2025	2024
Accounts payable and Accrued liabilities - Other government departments and agencies	\$ 1,491	\$ 843
Accounts payable and Accrued liabilities - External parties	3,539	3,668
Total accounts payable and Accrued liabilities	\$ 5,030	\$ 4,511
Accrued liabilities - reorganization	300	1,142
Total accounts payable and accrued liabilities	\$ 5,330	\$ 5,653

During the 2024-2025 financial year, the Board had to pursue the reorganization of its operations. As a result, on March 31, 2025, the Board recognized an additional termination benefit obligation in the amount of \$300 (2024 - \$1,142) in its accrued liabilities for estimated work force adjustment costs.

5) Lease obligation for tangible capital assets

At year end, the Board had no more agreements to lease technical equipment under capital leases (note 8). Payments for the year ended March 31, 2025 totaled \$42 (2024 - \$91). Interest of \$0 (2024 - \$1) is charged to operations.

	2025	2024
2024-2025	\$ -	\$ 42
2025-2026	-	-
Total future minimum lease payments	-	42
Less: Imputed interest	-	-
Balance of lease obligation for tangible capital assets	\$ -	\$ 42

6) 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 2025, the expense amount for Group 1 and Group 2 members is \$4,211 (2024 - \$3,256). 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 2024, 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 of March 31, 2025, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase estimate at 2.00% (2024 – 3.52%), an estimated discount rate of 3.24% (2024 – 3.40%), a benefit plan contribution rate of 22.50% (2024 – 24.30%) 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 \$391 (2024 – \$377), a rate of salary increase of 3.32% (2024 – 3.60%), an average annual utilization rate of 1.98% (2024 – 2.04%), a discount rate of 3.24% (2024 – 3.40%), a 3.93% (2024 – 4.21%) probability of employee departure, a benefit plan contribution rate of 22.50% (2024 – 24.30%) 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 3.24% (2024 – 3.40%).

Information about the severance and compensated absence benefits, measured as of March 31, 2025, is as follows:

	Severance Benefits	Compensated Absences	Total
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
Expense for the year	(16)	(300)	(316)
Benefits paid during the year	(90)	(31)	(121)
Balance as at March 31, 2025	\$ 522	\$ 2,350	\$ 2,872

7) Accounts receivable

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

	2025	2024
Receivables - Other government departments and agencies	\$ 395	\$ 369
Receivables - External parties	1,111	1,874
Subtotal	1,506	2,243
Allowance for doubtful accounts on receivables from external parties	(158)	(192)
Total accounts receivable	\$ 1,348	\$ 2,051

8) Tangible capital assets

	March 31, 2024	Additions	Disposals & write-offs	Transfers	March 31, 2025
Technical equipment					
Cost	\$ 16,117	\$ 581	\$ (237)	\$ -	\$ 16,461
Accumulated amortization	(12,609)	(1,299)	237	-	(13,671)
	3,508	(718)	-	-	2,790
Software & data processing equipment					
Cost	11,435	248	(2,825)	651	9,509
Accumulated amortization	(9,923)	(522)	2,825	-	(7,620)
	1,512	(274)	-	651	1,889
Office furniture, equipment & other					
Cost	1,540	204	-	-	1,744
Accumulated amortization	(797)	(163)	-	-	(960)
	743	41	-	-	784
Rolling stock					
Cost	25	-	-	-	25
Accumulated amortization	(21)	(4)	-	-	(25)
	4	(4)	-	-	-
Leasehold improvements					
Cost	20,572	13	(291)	-	20,294
Accumulated amortization	(6,821)	(1,008)	183	-	(7,646)
	13,751	(995)	(108)	-	12,648
Collection¹	-	-	-	-	-
Work in progress	322	329	-	(651)	-
Total					
Cost	50,011	1,375	(3,353)	-	48,033
Accumulated amortization	(30,171)	(2,996)	3,245	-	(29,922)
Net book value	\$ 19,840	\$ (1,621)	\$ (108)	\$ -	\$ 18,111

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

The above assets include equipment under capital leases (note 5) for a total cost of \$0 (2024 - \$449) less accumulated amortization of \$0 (2024 - \$402). Current year amortization expense relating to property under capital leases amounts to \$0 (2024 - \$90).

9) 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:

	2026	2027	2028	2029	2030 et +	Total
Premises	\$ 7,149	\$ 7,183	\$ 7,110	\$ 7,185	\$ 70,121	\$ 98,748
Other goods and services	2,098	805	651	530	-	4,084
Total	\$ 9,247	\$ 7,988	\$ 7,761	\$ 7,715	\$ 70,121	\$ 102,832

The agreements for leased premises in the amount of \$98,748 were signed with Public Services and Procurement Canada (PSPC). The Board entered into a new agreement with PSPC for a 15 year lease as of fiscal year 2025 for the rental of space for its headquarters. In 2019, the Office signed a 20 year lease for the rental of new space for the conservation room.

10) 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.

11) 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.

	2025	2024
a) Expenses		
Salaries and benefits	\$ 47,885	\$ 48,664
Professional and special services	11,861	11,302
Rentals	10,390	10,005
Amortization of tangible capital assets	2,996	3,333
Transportation and communication	2,368	2,604
Materials and supplies	1,672	1,782
Royalties	1,452	670
Repairs and upkeep	1,429	1,577
Information	1,108	858
Cash financing in co-productions	606	758
Miscellaneous	144	74
Loss on disposal of tangible capital assets	108	-
Contracted film production and laboratory processing	66	139
	<u>\$ 82,085</u>	<u>\$ 81,766</u>
b) Revenues		
Audiovisual Products		
Royalties and subscriptions	\$ 1,998	\$ 2,320
Stock shots	667	526
Film prints and downloads	41	52
Sub-total Audiovisual Products	<u>2 706</u>	<u>2 898</u>
Partnerships and pre-sale	482	2,304
Technical services	129	349
Miscellaneous	105	79
	<u>\$ 3,422</u>	<u>\$ 5,630</u>

12) 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:

	2025	2024
Accounts receivable	\$ 32	\$ 4
Accounts payable	\$ 1,491	\$ 860
Expenses	\$ 19,703	\$ 18,041
Revenues	\$ 152	\$ 417

During the year ending March 31, 2025, the Board leased premises from PSPC in the amount of \$8,212 (2024 – \$8,050) and paid the employee benefits plan to the Treasury Board Secretariat for \$10,358 (2024 – \$8,793). These amounts are included in the expenses. The expenses in 2025 includes a capitalized amount of \$0 (2024 – \$32) related with leasehold improvements of the new premises of the headquarters.

13) 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 2024).

14) 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 two agreements with two collaborators valued at \$147, of which \$147 remains to be collected in subsequent years. During the year 2024, the Board entered into one agreement with collaborators valued at \$53, of which \$0 remains to be collected in subsequent years.

	<u>2026</u>	<u>2027</u>	<u>2028</u>	<u>2029</u>	<u>2030</u>	<u>Total</u>
Contractual Rights	\$ 147	\$ -	\$ -	\$ -	\$ -	\$ 147

Annexes

A large, stylized graphic of an eye in shades of blue, serving as a background for the page. The eye is composed of a central circle and two curved, almond-shaped sections on either side, all rendered in different tones of blue.



Annex I

THE NFB ACROSS CANADA

On April 4, 2024, the NFB announced that it was carrying out a workforce reorganization initiative and a review of the structure of its Programming branch. The English and French Program studios were restructured into six production units located across the country.

Director General, Creation, Distribution & Marketing, and Chief Programming Officer: Richard Cormier (until December 10, 2024)

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

Director, PCDM Operations: John Christou

WESTERN DOCUMENTARY UNIT

BRITISH COLUMBIA / YUKON / NORTHWEST TERRITORIES / ALBERTA / SASKATCHEWAN

Executive Producer: Shirley Vercruysse

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
Email: western@nfb.ca

EDMONTON OFFICE

9700 Jasper Avenue, Suite 142
Edmonton, Alberta T5J 4C3
Email: western@nfb.ca

CENTRAL DOCUMENTARY UNIT

NUNAVUT / MANITOBA / ONTARIO

Executive Producer: Chanda Chevannes

Producers, Winnipeg office: Niki Little, Alicia Smith

Producers, Toronto office: Sherien Barsoum, Kate Vollum

WINNIPEG OFFICE

145 McDermot Avenue
Winnipeg, Manitoba R3B 0R9
Email: central@nfb.ca

TORONTO OFFICE

145 Wellington Street West, Suite 1000
Toronto, Ontario M5J 1H8
Email: central@nfb.ca

EASTERN DOCUMENTARY UNIT

THE UNIT COVERS ENGLISH-LANGUAGE PROJECTS FROM QUEBEC AND THE ATLANTIC PROVINCES

Executive Producer: Nathalie Cloutier

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

Producers, English-language documentaries from Quebec (Montreal office): Ariel Nasr (until July 27, 2024), Robert Vroom (since October 10, 2024)

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

MONTREAL OFFICE

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

HALIFAX OFFICE

Bond Building
5475 Spring Garden Road, Suite 201
Halifax, Nova Scotia B3J 3T2
Email: eastern@nfb.ca

FRENCH DOCUMENTARY UNIT

THE UNIT COVERS FRENCH-LANGUAGE PROJECTS ACROSS CANADA

Executive Producer: Nathalie Cloutier

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

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

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

EDMONTON OFFICE

Canada Place
9700 Jasper Avenue NW, Suite 142
Edmonton, Alberta T5J 4C3
Email: documentairefrancophone@onf.ca

MONTREAL OFFICE

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
Email: documentairefrancophone@onf.ca

MONCTON OFFICE

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



ENGLISH ANIMATION UNIT

NATIONAL MANDATE

Executive Producer: Christine Noël
(since May 14, 2024)

Producer: Maral Mohammadian

MONTREAL OFFICE

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

FRENCH ANIMATION UNIT

NATIONAL MANDATE

Executive Producer: Christine Noël

Producers: Marc Bertrand (until June 14, 2024),
Jelena Popović (since May 6, 2024)

MONTREAL OFFICE

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
Email: animationfr@onf.ca

INITIATIVES OFFERING POST- PRODUCTION SUPPORT TO INDEPENDENT FILMMAKERS ACROSS CANADA

FILMMAKER ASSISTANCE PROGRAM (FAP)

Website: nfb.ca/fap
Email: fap@nfb.ca

AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC)

Website: onf.ca/acic
Email: acic@onf.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

From anywhere in Canada:
1-800-267-7710
From the Montreal area:
514-287-9000

WEBSITES

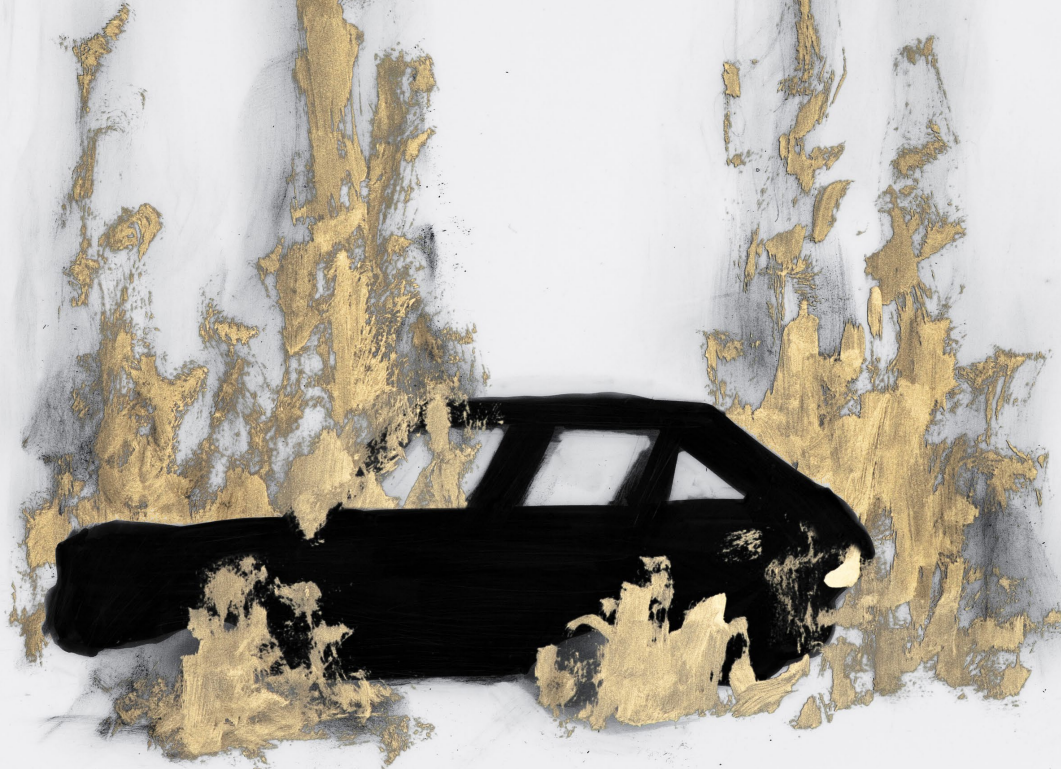
nfb.ca
canada.ca/en/national-film-board.html

SOCIAL MEDIA

facebook.com/nfb.ca
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)

7 BEATS PER MINUTE

100 MIN 21 S

D. YUQI KANG

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

Original English documentary produced by Intuitive Pictures in co-production with the National Film Board of Canada (Central Documentary Unit)

AM I THE SKINNIEST PERSON YOU'VE EVER SEEN?

24 MIN 6 S

D. EISHA MARJARA

P. JOE BALASS (COMPASS PRODUCTIONS), JOHN CHRISTOU (NFB), ANNETTE CLARKE (NFB), ROHAN FERNANDO (NFB), ARIEL NASR (NFB)

Original English documentary produced by Compass in co-production with the National Film Board of Canada (Eastern Documentary Unit)

ANDREA MARTIN: NINE LIVES... AND COUNTING!

4 MIN 28 S

D. MICHELLE MAMA

P. CHANDA CHEVANNES, JON MONTES

Original English documentary produced by the National Film Board of Canada (Director General's Office) in collaboration with the Governor General's Performing Arts Awards Foundation

LE BRUIT DES CHOSES QUI BRÛLENT / THE SOUNDS OF THINGS ABLAZE

6 MIN 35 S

D. HAYAT NAJM

P. MARC BERTRAND, CHRISTINE NOËL

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

DIANE JUSTER: FONDATION D'UNE CHANSON / DIANE JUSTER: FOUNDATION OF A SONG

4 MIN 20 S

D. GILLES DOIRON

P. CHRISTINE AUBÉ, CHANDA CHEVANNES

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

DON'T LET THE SUN CATCH YOU CRYING

7 MIN 6 S

D. NATALIE BAIRD, TOBY GILLIES

P. DAVID CHRISTENSEN, ALICIA SMITH

Original English animation produced by the National Film Board of Canada (Central Documentary Unit)

LES ENFANTS DU LARGE / GHOSTS OF THE SEA

97 MIN 29 S

D. VIRGINIA TANGVALD

P. NATHALIE CLOUTIER (NFB), FRÉDÉRIC CORVEZ (URBAN FACTORY), MAÉVA SAVINIEN (URBAN FACTORY), LUC DÉRY (MICRO-SCOPE INC.), KIM MCGRAW (MICRO-SCOPE INC.), ISABELLE COUTURE (MICRO-SCOPE INC.), ÉLAINE HÉBERT (MICRO-SCOPE INC.)

Original French documentary produced by Micro-Scope in co-production with the National Film Board of Canada (French Documentary Unit) and Urban Factory

GOOD LUCK TO YOU ALL

8 MIN 15 S

D. CORDELL BARKER

P. DAVID CHRISTENSEN, JON MONTES, ALICIA SMITH, CHANDA CHEVANNES

Original English animation produced by the National Film Board of Canada (Central Documentary Unit)

GRAVER L'HOMME: ARRÊT SUR PIERRE HÉBERT / SCRATCHES OF LIFE: THE ART OF PIERRE HÉBERT

77 MIN 12 S

D. LOÏC DARSES

P. MARC BERTRAND, CHRISTINE NOËL

Original French documentary produced by the National Film Board of Canada (French Animation Unit)

HAIRY LEGS

16 MIN 56 S

D. ANDREA DORFMAN

P. ANNETTE CLARKE, NATHALIE CLOUTIER, LIZ COWIE, ROHAN FERNANDO

Original English animation produced by the National Film Board of Canada (Eastern Documentary Unit)

HYPERSENSIBLE / HYPERSENSITIVE

6 MIN 41 S

D. MARTINE FROSSARD

P. MARC BERTRAND, CHRISTINE NOËL

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

IMPRINT

4 MIN 59 S

D. DUNCAN MAJOR

P. MARAL MOHAMMADIAN, ROBERT MCLAUGHLIN

Original English animation produced by the National Film Board of Canada (English Animation Unit)

INCANDESCENCE

104 MIN 55 S

D. NOVA AMI, VELCROW RIPPER

P. SHIRLEY VERCRUYSE

Original English documentary produced by the National Film Board of Canada (Western Documentary Unit)

INKWO FOR WHEN THE STARVING RETURN

18 MIN 27 S

D. AMANDA STRONG

P. AMANDA STRONG (SPOTTED FAWN PRODUCTIONS INC.), MARAL MOHAMMADIAN (NFB), NINA WEREWKA (SPOTTED FAWN PRODUCTIONS INC.), HAYDN WAZELLE (SPOTTED FAWN PRODUCTIONS INC.), LUPE DANYLUK (SPOTTED FAWN PRODUCTIONS INC.), ROBERT MCLAUGHLIN (NFB)

Original English animation co-produced by Spotted Fawn Productions Inc. and the National Film Board of Canada (English Animation Unit)

J'AI PERDU DE VUE LE PAYSAGE / I LOST SIGHT OF THE LANDSCAPE

85 MIN 8 S

D. SOPHIE BÉDARD MARCOTTE
P. PIERRE-MATHIEU FORTIN, NATHALIE CLOUTIER

Original French documentary produced by the National Film Board of Canada (French Documentary Unit)

JENNY BELZBERG: HOME IS WHERE THE ART IS

4 MIN 42 S

D. WILL PROSPER
P. CHANDA CHEVANNES, JON MONTES

Original English documentary produced by the National Film Board of Canada (Director General's Office) in collaboration with the Governor General's Performing Arts Awards Foundation

KING'S COURT

20 MIN 3 S

D. SERVILE POBLETE
P. CHANDA CHEVANNES, KATE VOLLUM

Original English documentary produced by the National Film Board of Canada (Central Documentary Unit)

MEASHA BRUEGGERGOSMAN-LEE: A NEW SONG

4 MIN 40 S

D. WILL PROSPER
P. CHANDA CHEVANNES, JON MONTES

Original English documentary produced by the National Film Board of Canada (Director General's Office) in collaboration with the Governor General's Performing Arts Awards Foundation

MÉLANIE DEMERS: FRICTIONS ARTISTIQUES / MÉLANIE DEMERS: ARTISTIC FRICTIONS

4 MIN 38 S

D. GILLES DOIRON
P. CHRISTINE AUBÉ, CHANDA CHEVANNES

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

MOLLY MOVIE

6 MIN 9 S

D. CLARK JOHNSON
P. CHANDA CHEVANNES, KATE VOLLUM

Original English documentary produced by the National Film Board of Canada (Central Documentary Unit) in collaboration with the Governor General's Performing Arts Awards Foundation

A MOTHER APART

89 MIN 1 S

D. LAURIE TOWNSHEND
P. CHANDA CHEVANNES (NFB), NGARDY CONTEH GEORGE (OYA MEDIA GROUP), ALISON DUKE (OYA MEDIA GROUP), ANITA LEE (NFB), JUSTINE PIMLOTT (NFB)

Original English documentary co-produced by Oya Media Group and the National Film Board of Canada (Central Documentary Unit)

MY FRIEND THE GREEN HORSE

11 MIN 18 S

D. ALANIS OBOMSAWIN
P. JOHN CHRISTOU, ANNETTE CLARKE, NATHALIE CLOUTIER, ROHAN FERNANDO, ALANIS OBOMSAWIN

Original English documentary produced by the National Film Board of Canada (Eastern Documentary Unit)

THE NEST

89 MIN 26 S

D. CHASE JOYNT, JULIETTA SINGH
P. ALICIA SMITH, JUSTINE PIMLOTT, CHANDA CHEVANNES, DAVID CHRISTENSEN

Original English documentary produced by the National Film Board of Canada (Central Documentary Unit)

NIGHT WATCHES US

42 MIN 6 S

D. STEFAN VERNA
P. KAT BAULU, ANNETTE CLARKE, NATHALIE CLOUTIER, ROHAN FERNANDO, ARIEL NASR

Original English documentary produced by the National Film Board of Canada (Eastern Documentary Unit)



NORTHLORE

54 MIN 16 S

D. DAVID HAMELIN, MELAINA SHELTON
P. MELAINA SHELTON (FIRESIDE FILMS INC.), DAVID HAMELIN (FIRESIDE FILMS INC.), SHIRLEY VERCruysse (NFB), ANDREW WILLIAMSON (CEDAR ISLAND FILMS), HENRIK MEYER (CEDAR ISLAND FILMS)

Original English documentary produced by Fireside Films in co-production with the National Film Board of Canada (Western Documentary Unit)

THE PASSION AND PUPPETRY OF RONNIE BURKETT

5 MIN 1 S

D. MICHELLE MAMA
P. CHANDA CHEVANNES, JON MONTES

Original English documentary produced by the National Film Board of Canada (Director General's Office) in collaboration with the Governor General's Performing Arts Awards Foundation

LES PERDANTS / A LOSING GAME

97 MIN 7 S

D. JENNY CARTWRIGHT
P. PIERRE-MATHIEU FORTIN, NATHALIE CLOUTIER

Original French documentary produced by the National Film Board of Canada (French Documentary Unit)

POSTHUMAINS / POSTHUMANS

88 MIN 20 S

D. DOMINIQUE LECLERC
P. NATHALIE CLOUTIER

Original French documentary produced by the National Film Board of Canada (French Documentary Unit)

A RETURN TO MEMORY

118 MIN 23 S

D. DONALD MCWILLIAMS
P. KATHERINE BAULU, JOHN CHRISTOU, ANNETTE CLARKE, NATHALIE CLOUTIER, ROHAN FERNANDO, ARIEL NASR

Original English documentary produced by the National Film Board of Canada (Eastern Documentary Unit)

SAMAA

2 MIN 25 S

D. EHSAN GHARIB
P. MARAL MOHAMMADIAN, ROBERT MCLAUGHLIN

Original animation without words produced by the National Film Board of Canada (English Animation Unit)

SATURDAY / SAMEDI

12 MIN 58 S

D. JESSICA HALL**P. TERI SNELGROVE, SHIRLEY VERCRIJSSE**

Original English documentary produced by the National Film Board of Canada (Western Documentary Unit)

SEGURIDAD

76 MIN 2 S

D. TAMARA SEGURA**P. JOHN CHRISTOU, ANNETTE CLARKE, ROHAN FERNANDO**

Original English documentary produced by the National Film Board of Canada (Eastern Documentary Unit)

SIKSIKAKOWAN: THE BLACKFOOT MAN

77 MIN 13 S

D. TREVOR SOLWAY**P. DAVID CHRISTENSEN, COTY SAVARD, SHIRLEY VERCRIJSSE**

Original English documentary produced by the National Film Board of Canada (Western Documentary Unit)

SONS

68 MIN 39 S

D. JUSTIN SIMMS**P. JOHN CHRISTOU, ANNETTE CLARKE, NATHALIE CLOUTIER, LIZ COWIE, ROHAN FERNANDO**

Original English documentary produced by the National Film Board of Canada (Eastern Documentary Unit)

THE STAND

94 MIN 30 S

D. CHRISTOPHER AUCHTER**P. SHIRLEY VERCRIJSSE**

Original English documentary produced by the National Film Board of Canada (Western Documentary Unit)

TRÉCARRÉ: À LA SOURCE DU SON DE LA BAIE SAINTE-MARIE / TRÉCARRÉ: EXPLORING THE SAINT MARY'S BAY SOUND

30 MIN 10 S

D. NATALIE ROBICHAUD**P. CHRISTINE AUBÉ, NATHALIE CLOUTIER**

Original French documentary produced by the National Film Board of Canada (French Documentary Unit)

WES "MAESTRO" WILLIAMS: WES TO THE EAST – FORWARD MOVIN'

3 MIN 53 S

D. GILLES DOIRON**P. CHRISTINE AUBÉ, CHANDA CHEVANNES**

Original English documentary produced by the National Film Board of Canada (Director General's Office) in collaboration with the Governor General's Performing Arts Awards Foundation

WHAT THE HELL

8 MIN 56 S

D. VALERIE BARNHART**P. JELENA POPOVIĆ, ROBERT MCLAUGHLIN**

Original English animation produced by the National Film Board of Canada (English Animation Unit)

WILFRED BUCK

96 MIN 22 S

D. LISA JACKSON**P. LISA JACKSON (DOOR NUMBER 3 PRODUCTIONS), LAUREN GRANT (CLIQUE PICTURES), ALICIA SMITH (ONF), JENNIFER BAICHWAL, NICHOLAS DE PENCIER, DAVID CHRISTENSEN (ONF), JANICE DAWE, KATHY AVRICH-JOHNSON, GREG BOUSTEAD, JESSICA HARROP (SANDBOX FILMS)**

Original English documentary produced by Door Number 3 Productions in co-production with the National Film Board of Canada (Central Documentary Unit)





Annex III

AWARDS AND HONOURS

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

7 BEATS PER MINUTE

D. YUQI KANG

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

Human Spirit Award

Chagrin Documentary Film Festival
Chagrin Falls, United States
October 6, 2024

Best Documentary – Maple Leaf Award

Chinese Film Festival
Vancouver, Canada
October 20, 2024

Gratitude Award: Sports on Screen

Centre Film Festival
Philipsburg, United States
November 17, 2024

Best Canadian Feature Film

Available Light Film Festival
Whitehorse, Canada
February 16, 2025

AM I THE SKINNIEST PERSON YOU'VE EVER SEEN?

D. EISHA MARJARA

P. JOE BALASS (COMPASS PRODUCTIONS), JOHN
CHRISTOU (NFB), ANNETTE CLARKE (NFB), ROHAN
FERNANDO (NFB), ARIEL NASR (NFB)

Betty Youson Award for Best Canadian Short Documentary

Hot Docs Festival
Toronto, Canada
May 5, 2024

Best Short Film

FrontDoc
Aosta, Italy
November 2, 2024

ANY OTHER WAY: THE JACKIE SHANE STORY

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)

DGC Special Jury Prize – Canadian Feature Documentary
Hot Docs Festival
Toronto, Canada
May 5, 2024

Out in the Silence Award
Frameline – San Francisco International LGBTQ+ Film Festival
San Francisco, United States
June 29, 2024

Pamela Segger Canadian Documentary Award
Lunenburg Docfest
Lunenburg, Canada
September 22, 2024

Audience Award, Music Documentary Feature
Nashville Film Festival
Nashville, United States
September 25, 2024

Best Documentary Feature
Edmonton International Film Festival
Edmonton, Canada
October 5, 2024

Best Documentary Film
OUTshine LGBTQ+ Film Festival
Fort Lauderdale, United States
October 27, 2024

Honorable Mention for the Audience Award, Best Documentary Film
OUTshine LGBTQ+ Film Festival
Fort Lauderdale, United States
October 27, 2024

Doc'n Roll Jury Award
Doc n' Roll Film Festival
London, England
November 10, 2024

APHASIE / APHASIA

D. MARIELLE DALPÉ
P. MARC BERTRAND, CHRISTINE NOËL

Animation Golden Sheaf Award
Yorkton Film Festival
Yorkton, Canada
May 25, 2024

Emerging Filmmaker Golden Sheaf Award
Yorkton Film Festival
Yorkton, Canada
May 25, 2024

APRÈS-COUPS / AFTERWARDS

D. ROMANE GARANT CHARTRAND
P. NATHALIE CLOUTIER

Documentary Social/Political Golden Sheaf Award
Yorkton Film Festival
Yorkton, Canada
May 25, 2024

BOAT PEOPLE

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

Special Mention for the Crossmedia Projects Award (*The Paper Boat / Boat People*)
Bologna Children's Book Fair
Bologna, Italy
April 11, 2024

Kathleen Shannon Golden Sheaf Award
Yorkton Film Festival
Yorkton, Canada
May 25, 2024

Building Bridges Award
FascinAsian Film Festival
Winnipeg, Canada
May 26, 2024

Juror's Choice: Documentary Short Award
Centre Film Festival
Philipsburg, United States
November 17, 2024

CORPUS AND THE WANDERING

D. JO ROY
P. ROBERT MCLAUGHLIN, JEREMY MENDES

Grand Jury Prize, Experimental Short Film Award
Calgary International Film Festival
Calgary, Canada
September 29, 2024

LES ENFANTS DU LARGE / GHOSTS OF THE SEA

D. VIRGINIA TANGVALD

P. NATHALIE CLOUTIER (NFB), FRÉDÉRIC CORVEZ (URBAN FACTORY), MAÉVA SAVINIEN (URBAN FACTORY), LUC DÉRY (MICRO_SCOPE INC.), KIM MCGRAW (MICRO_SCOPE INC.), ISABELLE COUTURE (MICRO_SCOPE INC.), ÉLAINE HÉBERT (MICRO_SCOPE INC.)

TV5 Best French-language Film Audience Award
Festival du nouveau cinéma
Montreal, Canada
October 20, 2024

ÉTOILE DU NORD / NORTH STAR

D. PATRICK BOSSÉ

P. NATHALIE CLOUTIER, PIERRE-MATHIEU FORTIN

Capsule and Web Series – Documentary
Prix NUMIX
Montreal, Canada
May 29, 2024

THE FLYING SAILOR

D. AMANDA FORBIS, WENDY TILBY

P. DAVID CHRISTENSEN

Short Film Rockie Award
Banff World Media Festival
Banff, Canada
June 12, 2024

LES GENS DANS L'ARMOIRE / SOCIETY OF CLOTHES

D. JEONG DAHEE

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

Special Mention for the Canadian Competition
Sommets du cinéma d'animation
Montreal, Canada
May 11, 2024

HAIRY LEGS

D. ANDREA DORFMAN

P. ANNETTE CLARKE, NATHALIE CLOUTIER, LIZ COWIE, ROHAN FERNANDO

Special Mention for the DGC Award for Best Canadian Animation
Ottawa International Animation Festival
Ottawa, Canada
September 29, 2024

Diversity Award
SPARK ANIMATION Festival
Vancouver, Canada
November 3, 2024

HARVEY

D. JANICE NADEAU

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

Children/Youth Production Golden Sheaf Award
Yorkton Film Festival
Yorkton, Canada
May 25, 2024

IN THE SHALLOWS / EN SURFACE

D. ARASH AKHGARI

P. JELENA POPOVIĆ, ROBERT MCLAUGHLIN

DGC Award for Best Canadian Animation
Ottawa International Animation Festival
Ottawa, Canada
September 29, 2024

Silver Experimental Short
Los Angeles Animation Festival
Los Angeles, United States
December 8, 2024

"Silver Spiffy" for Best Animated Short
Spokane International Film Festival
Spokane, United States
March 9, 2025

INKWO FOR WHEN THE STARVING RETURN

D. AMANDA STRONG

P. AMANDA STRONG (SPOTTED FAWN PRODUCTIONS INC.), MARAL MOHAMMADIAN (NFB), NINA WEREWKA (SPOTTED FAWN PRODUCTIONS INC.), HAYDN WAZELLE (SPOTTED FAWN PRODUCTIONS INC.), LUPE DANYLUK (SPOTTED FAWN PRODUCTIONS INC.), ROBERT MCLAUGHLIN (NFB)

Grand Prize

VIEW Conference
Torino, Italy
October 19, 2024

Canadian Top Short Film Audience Award

GIRAF International Festival of Independent Animation
Calgary, Canada
November 17, 2024

Best Film

Li'i'dli'iz Ku'e' Film Festival
Denendeh, Canada
February 7, 2025

Best Canadian Short Film

Available Light Film Festival
Whitehorse, Canada
February 16, 2025

Best Short

Victoria Film Festival
Victoria, Canada
February 16, 2025

KOROMOUSSO – GRANDE SŒUR / KOROMOUSSO: BIG SISTER

D. JIM DONOVAN, HABIBATA OUARME

P. CHRISTINE AUBÉ, NATHALIE CLOUTIER, DENIS MCCREADY

"Youth" Jury Award

Martinique International Documentary Film Festival
Schoelcher, Martinique
May 4, 2024

LOCA

D. VÉRONIQUE PAQUETTE

P. MARC BERTRAND, CHRISTINE NOËL, JULIE ROY

Special Mention – Animated Painted Award

Animaphix International Animated Film Festival
Palermo, Italy
July 28, 2024

Best Experimental Short

Los Angeles Animation Festival
Los Angeles, United States
December 8, 2024

MALARTIC

D. NICOLAS PAQUET

P. NATHALIE CLOUTIER (NFB), NICOLAS PAQUET (FRANC DOC FILMS INC.)

Caribou Award

Vues sur mer
Gaspé, Canada
April 7, 2024

A MAN IMAGINED

D. BRIAN M. CASSIDY, MELANIE SHATZKY

P. ANNETTE CLARKE, ROHAN FERNANDO

Directors' Choice Award

Tallahassee Film Festival
Tallahassee, United States
September 1, 2024

MAYBE ELEPHANTS

D. TORILL KOVE

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

Best Nordic-Baltic Animated Youth Award

Fredrikstad Animation Festival
Fredrikstad, Norway
October 26, 2024

Short Film Audience Prize

Bucheon International Animation Festival
Bucheon, Korea
October 29, 2024

Prix animé TVA Abitibi-Témiscamingue

Festival du cinéma international en Abitibi-Témiscamingue
Rouyn-Noranda, Canada
October 31, 2024

Best Canadian Film

SPARK ANIMATION Festival
Vancouver, Canada
November 3, 2024

Best Canadian Short Film

Festival International du film pour enfants
Montreal, Canada
March 9, 2025

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 Jury Special Mention

Festival du film d'animation de Savigny
Savigny, Switzerland
June 8, 2024

Best Animation

New York City Short Film Festival
New York, United States
September 28, 2024

Award for creativity and artistic expression

Banjaluca International Animated Film Festival
Banjaluka, Bosnia and Herzegovina
October 30, 2024

Japan Grand Prix

New Chitose Airport International Animation Festival
Sapporo, Japan
November 5, 2024

MODERN GOOSE

D. KARSTEN WALL

P. DAVID CHRISTENSEN, ALICIA SMITH

Best Manitoba Short

Gimli International Film Festival
Gimli, Canada
August 6, 2024

A MOTHER APART

D. LAURIE TOWNSHEND

**P. CHANDA CHEVANNES (NFB), NGARDY CONTEH
GEORGE (OYA MEDIA GROUP), ALISON DUKE
(OYA MEDIA GROUP), ANITA LEE (NFB), JUSTINE
PIMLOTT (NFB)**

Best Canadian Feature

Inside Out Toronto 2SLGBTQ+ Film Festival
Toronto, Canada
June 1, 2024

Best Documentary Feature Audience Award

Inside Out Toronto 2SLGBTQ+ Film Festival
Toronto, Canada
June 1, 2024

Best First Feature

Inside Out Toronto 2SLGBTQ+ Film Festival
Toronto, Canada
June 1, 2024

People's Choice Award for Best Canadian Feature

Out on Screen – Vancouver Queer Film Festival
Vancouver, Canada
October 16, 2024

Portrait Documentary Competition Award

Cleveland International Film Festival
Cleveland, United States
March 27, 2025

NINAN AUASSAT: NOUS, LES ENFANTS / NINAN AUASSAT: WE, THE CHILDREN

D. KIM O'BOMSAWIN

**P. MÉLANIE BRIÈRE, NATHALIE CLOUTIER, COLETTE
LOUMÈDE**

TIDES Award for Best Canadian Documentary

Vancouver International Film Festival
Vancouver, Canada
October 6, 2024

Magnus Isacsson Award

Montreal International Documentary Festival (RIDM)
Montreal, Canada
December 1, 2024

NOT ENOUGH WOMB FOR THE TWO OF US

D. CAMERON KLETKE
P. MARAL MOHAMMADIAN, ROBERT MCLAUGHLIN

Jury Award Honourable Mention
GIRAF International Festival of Independent Animation
Calgary, Canada
November 17, 2024

THE PASSION AND PUPPETRY OF RONNIE BURKETT

D. MICHELLE MAMA
P. CHANDA CHEVANNES, JON MONTES

Festival Favourite Short Film
Reel Canadian Film Festival
Ferne, Canada
January 26, 2025

SAMAA

D. EHSAN GHARIB
P. MARAL MOHAMMADIAN, ROBERT MCLAUGHLIN

Dada National Prize
Festival du nouveau cinéma
Montreal, Canada
October 20, 2024

SEGURIDAD

D. TAMARA SEGURA
P. JOHN CHRISTOU, ANNETTE CLARKE, ROHAN FERNANDO

DGC Award for Best Atlantic Documentary
Atlantic International Film Festival
Halifax, Canada
September 18, 2024

Best Documentary
aluCine Latino Media Festival
Toronto, Canada
October 19, 2024

Best Film
aluCine Latino Media Festival
Toronto, Canada
October 19, 2024

SOUNDS & PRESSURE: REGGAE IN A FOREIGN LAND

D. CHRIS FLANAGAN, GRAEME MATHIESON
P. SHERIEN BARSOUM, LEA MARIN

Best Cast of Docs, Reality, Talk Series
Baltimore Next Media Web Fest
Baltimore, United States
October 20, 2024

Best Directing in Reality / Talk / Doc Series
Baltimore Next Media Web Fest
Baltimore, United States
October 20, 2024

Best Doc Series
Baltimore Next Media Web Fest
Baltimore, United States
October 20, 2024

THE STAND

D. CHRISTOPHER AUCHTER
P. SHIRLEY VERCROYSE

Northern Lights Audience Award
Vancouver International Film Festival
Vancouver, Canada
October 6, 2024

Special Mention for the ARBUTUS Award
Vancouver International Film Festival
Vancouver, Canada
October 6, 2024

Audience Favourite Canadian Film
Salt Spring Island Film Festival
Salt Spring Island, Canada
March 2, 2025

STOLEN TIME

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

Award of Excellence: Documentary Feature
Impact DOCS Award
La Jolla, United States
August 1, 2024

Award of Excellence: Viewer Impact: Content / Message Delivery
Impact DOCS Award
La Jolla, United States
August 1, 2024

Award of Excellence Special Mention: Documentary Feature
Accolade Global Film Competition
La Jolla, United States
September 6, 2024

Award of Excellence: Use of Film / Video for Social Change
Accolade Global Film Competition
La Jolla, United States
September 6, 2024

THIS IS NOT A CEREMONY (INSTALLATION)

C. AHNAHKTSIPIITAA
P. DANA DANSEREAU, ROBERT MCLAUGHLIN

Best Immersive Experience – Non-Fiction
Canadian Screen Awards
Toronto, Canada
May 31, 2024

TRÉCARRÉ: À LA SOURCE DU SON DE LA BAIE SAINTE-MARIE / TRÉCARRÉ: EXPLORING THE SAINT MARY'S BAY SOUND

D. NATALIE ROBICHAUD
P. CHRISTINE AUBÉ, NATHALIE CLOUTIER

Prix La Vague ACIC/ONF de la meilleure œuvre acadienne, court métrage
Festival international du cinéma francophone en Acadie
Moncton, Canada
November 24, 2024

TWO APPLES

D. BAHRAM JAVAHERY
P. MICHAEL FUKUSHIMA, TERI SNELGROVE, SHIRLEY VERCRUYSE

Best Art Direction, Animation Program
Leo Awards
Vancouver, Canada
July 7, 2024

Best Direction, Animation Program
Leo Awards
Vancouver, Canada
July 7, 2024

UNBLENDING

D. MICHELLE KU
P. MARAL MOHAMMADIAN, ROBERT MCLAUGHLIN

DGC Best Direction in a Short Film
Reel Asian International Film Festival
Toronto, Canada
November 24, 2024

WAAPAKE (TOMORROW)

D. JULES ARITA KOOSTACHIN
P. TERI SNELGROVE, SHIRLEY VERCRUYSE

Best Canadian Feature
Junction North International Documentary Film Festival
Sudbury, Canada
April 21, 2024

Best Northern Ontario film
Junction North International Documentary Film Festival
Sudbury, Canada
April 21, 2024

Cantin Jury Award for Community Impact
Junction North International Documentary Film Festival
Sudbury, Canada
April 21, 2024

Native Viewpoint Award – Indigenous Film Critic's Best Overall Selection
Indie Awards
Los Angeles, United States
December 9, 2024

WHAT RHYMES WITH TOXIC

D. LYNN SMITH
P. MARAL MOHAMMADIAN (NFB), MICHAEL FUKUSHIMA (NFB), LYNN SMITH

Best Animation Short
Prisma Independent Film Awards
Rome, Italy
May 1, 2024

Social Impact Award
Activists Without Borders Film Festival
Manchester, England
November 30, 2024

WILFRED BUCK

D. LISA JACKSON

P. LISA JACKSON (DOOR NUMBER 3 PRODUCTIONS), LAUREN GRANT (CLIQUE PICTURES), ALICIA SMITH (NFB), JENNIFER BAICHWAL, NICHOLAS DE PENCIER, DAVID CHRISTENSEN (NFB), JANICE DAWE, KATHY AVRICH-JOHNSON, GREG BOUSTEAD, JESSICA HARROP (SANDBOX FILMS)

Special Jury Mention

DOXA Documentary Film Festival
Vancouver, Canada
May 12, 2024

DGC Canadian Documentary Award

Calgary International Film Festival
Calgary, Canada
September 29, 2024

Women Inmate Jury Award

Montreal International Documentary Festival (RIDM)
Montreal, Canada
December 1, 2024

INDIVIDUAL AWARDS AND HONOURS

PIERRE HÉBERT

Honorary Cristal

Annecy International Animated Film Festival
Annecy, France
June 15, 2024

TORILL KOVE

SPARK ANIMATION Lifetime Achievement Award

SPARK ANIMATION Festival
Vancouver, Canada
November 3, 2024

EUNICE MACAULAY (posthumous)

Winsor McCay Award

Annie Awards
Los Angeles, United States
February 8, 2025

NORMAND ROGER

Winsor McCay Award

Annie Awards
Los Angeles, United States
February 8, 2025

Annex IV

FAP AND ACIC

PROJECTS SUPPORTED BY THE FILMMAKER ASSISTANCE PROGRAM (FAP) AND THE AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC) PROGRAM

FAP

DOCUMENTARY

THE PHOTOS WE DON'T GET TO SEE
KEVIN COLEMAN

FICTION

ALL THAT WAS
HAARIS QADRI

AMBUSH
YASSMINA KARAJAH

LIKE FOOLS RUSHING IN
MOHAMMAD DAUD

OLGA'S MIRAGE
PRZEMEK PIWEK

ACIC

DOCUMENTARY

CANOT: RETOUR VERS LE FUTUR
BRUNO BOULIANNE

L'EXIL DES MÈRES
MAXIME LACOSTE-LEBUI

LÀ OÙ TOUT SE RASSEMBLE
GUILLAUME LANGLOIS

LA PENSÉE-MACHINE
OLIVIER D. ASSELIN

VOLTIGE
LUIZA COCORA

EXPERIMENTAL

FILM DE ROCHE
LAURENCE OLIVIER

FICTION

LA PLANTATION
JUAN FRANK HERNANDEZ

QUI SE SOUVIENDRA DE NOUS
PIER-LUC LATULIPPE

RITUELS SOUS UN CIEL ÉCARLATE
SAMER NAJARI

TOI, AU VÉLO BLEU
JOE NADO



