

2024-2025 Achievements for the implementation of Section 41

Part VII of the *Official Languages Act*

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Prepared by:

Amélie Saint-Germain

Institution's name:

National Film Board of Canada / Office national du film du Canada

Institution's Code:

NFB

Minister responsible:

The Honourable Steven Guilbeault

Deputy Head:

Suzanne Guèvremont

Person responsible for official languages (Parts IV, V and VI of the *Official Languages Act (OLA)*):

Arlette Boghoskhan

Advisor, Labour Relations, Diversity and Inclusion

National coordinator or contact person responsible for the implementation of section 41 (Part VII) of the OLA:

Amélie Saint-Germain

Head, Strategic Planning and Governmental Relations

Regional contact person for section 41 of the OLA (if applicable):

Nathalie Cloutier

Executive Producer, Eastern & French Documentary

Part VII of the OLA

Advancement of Equality of Status and Use of English and French

1?In addition to the programs and services offered (see question below on programs and services), the institution ensured that positive measures were taken for the advancement of equality of status and use of English and French?

Nearly always

2?Type of positive measure: Promote and support the learning of both official languages in Canadian society?

Yes.

Through its programs, the NFB directly supports the learning of both official languages in Canadian society. Please see the reply to question 16 for more information.

3?Type of positive measure: Foster an acceptance and appreciation of both English and French in Canadian society?

Yes.

Through its programs, the NFB fosters an acceptance and appreciation of both official languages in Canadian society. Please see the reply to question 14 for more information.

4?Type of positive measure: Promote the bilingual character of Canada in Canada or elsewhere?

Yes.

Through its programs, specifically “Distribution of works and audience engagement” and “Promotion of works and NFB outreach,” the NFB directly promotes the bilingual character of Canada both at home and abroad, distributing its films on digital platforms and presenting them at festivals, among other initiatives. For example, in 2024–2025, via a licence acquired by Global Affairs Canada, NFB documentaries produced in French and subtitled in English were streamed free of charge around the world during Francophonie Month 2025.

5?Type of positive measure: Support the creation and dissemination of information in French that contributes to the advancement of scientific knowledge?

Yes.

Although the NFB does not have a mandate to create and disseminate information in French that contributes to the advancement of scientific knowledge, it contributes to this field through its “Distribution of works and audience engagement” program.

Dissemination of such information takes place particularly via the [Ocean School](#) online learning experience, a fully bilingual resource enabling students to dive into the world of ocean science and culture. The site has been available since 2018 and continues to attract a great deal of interest; in the first quarter of fiscal 2024–2025 alone, the NFB noted a 68% increase in subscriptions to the Ocean School newsletter. Content published on social media platforms is also popular, thanks in part to videos added during the year such as *Ballet de baleines* (*Whale city*), *Contrôle du trafic sur la voie maritime* (*Seaway traffic control*), *Qu’est-ce qu’il y a dans l’eau?* (*What’s in the water?*) and *Bâtir des bateaux bio* (*Building bio-boats*). The production [Envahisseurs du Saint Laurent](#) (*Invaders of the St. Lawrence*) alone generated more than 15,000 YouTube views. The NFB Education team continues to create new content. In 2024–2025, it worked on some 20 learning resources that will be added to the online educational experience in the year to come.

The team also continued to produce educational content to accompany NFB films, including [Losing Blue](#). This [mini-lesson](#) (also available in English), published early in the fiscal year, comprises three cross-curricular activities covering different school subjects, including science and geography. Lastly, ahead of the April 2024 total solar eclipse, astrophysicist Laurie Rousseau-Nepton—the subject of the NFB documentary series [North Star](#) (*Étoile du Nord*)—was featured in

a [video vignette](#) explaining the phenomenon and providing recommendations on how to watch it safely. The video was posted to the organization’s social media platforms and attracted more than 25,000 views on Facebook.

6?Type of positive measure: Support sectors that are essential to enhancing the vitality of official language minority communities (culture, education [from early childhood to post-secondary education], health, justice, employment)?

Yes.

Through its programs, the NFB directly supports the educational sector and especially the cultural sector, with which it is fully engaged under its mandate as a film producer and distributor. Please see the replies to questions 12 through 17 for more information about NFB support for these sectors, which are essential to enhancing the vitality of official-language minority communities.

The National Film Board does not have a mandate to support the health, justice or employment sectors. That said, in exploring such universal themes and topics of interest to Canadians, the NFB’s original works help to generate conversations, reflection and insights on these issues. The stories they tell enable collective examination of the changes that are transforming the country.

7?Type of positive measure: Immigration?

Yes.

Although it does not have a mandate to support the immigration sector, the NFB supports stakeholders in this area—which plays an essential role in enhancing the vitality of official-language minority communities—via its core responsibility Content Accessibility and Audience Engagement. In 2024–2025, the NFB once again took part in National Francophone Immigration Week, the 12th edition of which was held November 3 to 9, 2024, under the theme “Notre héritage de demain” (“Our heritage for the future”). The NFB made five programs of films available free of charge to organizations. These programs, some of which were accompanied by a learning resource, opened up space for conversations about the realities of francophone immigration to Canada.

- Program 1: **Koromouso: Grande sœur** (*Koromouso: Big Sister*) – Reconstruire son corps et son futur (“Taking back ownership of one’s body and one’s future”)
- Program 2: **Une dernière chance** (*Last Chance*) – Garder espoir en l’avenir (“Staying hopeful for the future”)
- Program 3: **Assez French** (*French Enough*) – Le français en héritage (“A legacy in French”)
- Program 4, Focus on Children: **Les amis de Kwan Ming** (*The Friends of Kwan Ming*), **Un printemps** (*Winds of Spring*), **Fais bien attention !** (*Mind Me Good Now!*), **La magie d’Anansi** (*The Magic of Anansi*), **Des roses chantent sur la nouvelle neige** (*Roses Sing on New Snow*)
- Program 5, Focus on Teens (14 to 18): **Loin de Bachar** (*Far from Bashar*)

Close to 20 screenings were held in nine provinces and territories during National Francophone Immigration Week, with average audiences of more than 35 people per screening.

The organization also contributed to two events presented in English.

The Waterloo Region Migration Film Festival, whose objectives include helping the community better understand the challenges that migrants must overcome when they settle in a new region, showed two NFB productions in nine different locations during its 2024 edition, held from August 20 to September 20.

The Canada China International Film Festival, which promotes cultural exchange between Canada's and China's film worlds as well as co-operation and communication between artists and filmmakers in both countries, was held July 14 to August 31, 2024, in Montreal and Toronto presenting eight NFB productions.

Above and beyond these annual events, the NFB collaborates on a regular basis throughout the year with groups whose mission is to provide immigrant reception and integration services or to support the intercultural milieu. In 2024–2025, the NFB worked with nearly 25 such organizations in Canada, both francophone and anglophone, reaching nearly 5,000 people in person or online.

8?Type of positive measure: Protect and promote the presence of strong institutions serving official language minority communities?

No

9?Type of positive measure: Other?

No

10?When negotiating agreements with the provincial and territorial governments, including funding agreements, in areas of activity that may contribute to enhancing the vitality of official language minority communities, fostering the full recognition and use of both English and French in Canadian society, the protection and promotion of French or learning in the minority language, the federal institution had a mechanism in place to promote the inclusion of provisions on official languages in those agreements?

N/A.

As a public producer and distributor, the NFB licenses its online educational content for use by provincial institutions such as education departments or ministries and school boards. These are commercial contracts that do not allow for the inclusion of clauses related to official languages. The licensed educational content, however, is available in both official languages.

11?The institution has identified stakeholders from official language minority communities, from organizations working to protect the French language, and from organizations that promote the learning of English and French in Canada, who are relevant to the institution's mandate or the implementation of its programs?

Yes.

1. Fédération culturelle canadienne-française

- a. Alliance des producteurs francophones du Canada
- b. Front des réalisateurs indépendants du Canada
- 2. English Language Arts Network
- 3. Quebec English-language Production Council

12?The institution's programs and services enabled it to contribute to the advancement towards equality of status and use of English and French in Canadian society?

Yes

13?Programs and services: Support and assist the development of official language minority communities?

Yes.

Within the NFB's production teams, two producers with the French Documentary Unit and one with the Eastern Documentary Unit are members of official-language minority communities (OLMCs) and are mandated to work with creators from those communities. On various occasions during the year, including at industry gatherings, these producers met with filmmakers to provide them with information and encourage them to work with the NFB. Artists from OLMCs are invited to create works in the language of their choice within the NFB's various production units, which offer safe, inclusive spaces that are conducive to bold, creative work and artistic discipline. Once these works are completed, the NFB, in its role as a public distributor, promotes them across the country, in the process highlighting both the contributions of OLMCs to Canada's cultural sector and their sense of belonging.

By dedicating production units and 20% of production spending to projects by filmmakers from OLMCs, the NFB is continuing a longstanding tradition of giving voice to linguistic minorities. For example, the year 2024–2025 marked 50 years of francophone filmmaking by the NFB in Acadie: the organization started producing the region's very first French productions in 1974.

This major milestone in Acadian and French-Canadian filmmaking was underscored in various ways during the year, including the publication of [blog posts](#) (available in French) delving into the history of Acadian production at the NFB and the organization's support for French-speaking filmmakers from linguistic minority communities. The anniversary was also marked at a number of events, e.g., the opening night of the Festival international du cinéma francophone en Acadie (FICFA), which was attended by the Government Film Commissioner and Chairperson of the NFB as well as the Executive Producer of the French Documentary Unit.

Beside marking that important anniversary, the NFB saw several of its productions by creators from OLMCs celebrated across the country and internationally. Works by filmmakers from anglophone communities in Quebec included Eisha Marjara's [Am I the skinniest person you've ever seen?](#), which explores the sensitive topic of anorexia. The short was part of the official selection at 10 Canadian and international festivals and earned three awards: the Betty Youson Award for Best Canadian Short Documentary at the Hot Docs Canadian International Documentary Festival in Toronto; Best Short Film at the FrontDoc Festival in Aosta, Italy; and Best Documentary in the

International Competition for Short Films at It's All True / Documentary International Film Festival in São Paulo, Brazil. Turning to animation, Ehsan Gharib's short ***Samaa*** invites audiences to reflect on the nature of freedom. This striking, hand-painted animated work was shown at five festivals in Canada and the U.S., and won the Dada National Award for Best Short Film in the Nouveaux Alchimistes Competition at the Festival du nouveau cinéma (FNC) in Montreal.

Notable works by filmmakers from French-speaking communities in Canada included the documentary ***Trécaré: à la source du son de la Baie Sainte-Marie*** (*Trécaré: Exploring the Saint Mary's Bay Sound*). Directed by Nova Scotia-born Natalie Robichaud, the short takes audiences into the heart of an Acadian community where music has been a way of life for generations. It had its world premiere at the FICFA, attracting 350 people to two screenings, and won the festival's La Vague ACIC/ONF Award as Best Acadian Short Film. It was also shown at the Rendez-vous Québec Cinéma in Montreal and at the World Acadian Congress. In addition to these industry accolades, the director was thanked by young members of Nova Scotia's francophone community, who showed their appreciation for this inspiring film. ***Trécaré*** is a fine example of a work created by and for an official-language minority community.

14? Programs and services: Foster the full recognition and use of both English and French in Canadian society?

Yes.

In 2024–25, the NFB continued to promote the use of English and French by providing audiovisual works in both official languages on its online platform, nfb.ca/onf.ca. As of March 31, 2025, more than 7,600 works were available to stream on the platform free of charge from anywhere in Canada. Though not identical, the NFB's English and French catalogues are of equal quality and reach film lovers effectively regardless of where they live. During the year, there were 2,373,452 views of works on nfb.ca/onf.ca, including 352,160 views of works in French from outside Quebec and 119,206 views of works in English from within Quebec. In addition, the NFB regularly presents public screenings of its works in their French versions (or with French subtitles) outside Quebec and in their English versions (or with English subtitles) in Quebec, in libraries, cultural centres, recreational/leisure clubs, schools and universities. In 2024–25, the NFB organized more than 670 such screenings, reaching over 28,000 people. With an offering of Canadian content in both official languages that appeals to audiences across the country, the NFB effectively contributes to the recognition and use of both English and French in Canadian society.

15? Programs and Services: Protect and promote the French language in every province and territory of Canada?

Yes.

In addition to producing films in French in their original versions by filmmakers from every part of the country, ensuring there's an equivalent amount of content in both official languages on its online streaming space at nfb.ca/onf.ca, distributing many works in French and systematically adding French subtitles to films produced in English in their original versions, the NFB contributes in various ways to the promotion of the French language in every province and territory of Canada.

In 2024–2025, the NFB participated for the 20th time in the Rendez-vous de la Francophonie (RVF). The 27th edition of the event took place March 1 to 31, 2025, under the theme “Cultivate Your Roots!” For the occasion, the NFB made six programs of documentary and animated films available free of charge for francophones and francophiles. Individuals or organizations that wanted to organize one or more screenings could select one or more of the following programs:

- “The Roots of Acadian Music”
- “Living with the Family You Choose”
- “Telling Stories with Words and Images”
- “The Great Acadian Family”
- “Family Stories”
- “All Aboard!”

Screenings were held in all 10 provinces and three territories of the country: 203 public and private events took place in 74 Canadian cities, for a total of 21,222 views, and 84% of these screenings celebrating the Francophonie took place outside Quebec. The program entitled “The Roots of Acadian Music,” consisting of the film *Trécaré: à la source du son de la Baie Sainte-Marie*, was the most popular choice, leading to 74 screenings that reached nearly 5,000 people. This documentary by Natalie Robichaud was also part of a tour organized by the Dialogue Foundation, the organizer of the RVF, with each screening followed by a live performance by Acadian musicians.

Earlier in the year, the NFB took part in the World Acadian Congress. The 2024 edition of the event, held in Nova Scotia from August 10 to 18, brought together members of the Acadian diaspora from around the world to celebrate Acadian culture and heritage. The NFB presented films for the entire family and all audiences about various aspects of Acadian culture and the region, while also marking 50 years of French-language NFB productions in Acadie. A program of six short films shown on the main event stage potentially reached more than 5,000 people, based on the traffic recorded on the site during the three days of screenings, and a montage featuring the NFB’s Acadian productions was shown at the Canadian pavilion. In addition, the Government Film Commissioner and NFB Chairperson visited Halifax in the days leading up to the Congress to take part in the Ministers’ Council on the Canadian Francophonie Agora, entitled “Leveraging the Francophonie for Economic Development: The Role of Governments.”

The NFB also marked other noteworthy events, such as the National Acadian Day on August 15. For the occasion, the NFB promoted its themed channel Acadian Cinema (onf.ca/chaines/cinema-acadien/, nfb.ca/channels/acadian-cinema/), the French version of which comprised 95 films as of March 31, 2025. Of those, 21 were added during the fiscal year, including several new titles in celebration of August 15.

16? Programs and Services: Advance opportunities for members of English and French linguistic minority communities to pursue quality learning in their own language?

Yes.

For 85 years now, the NFB has supplied audiovisual content in both official languages to Canadian schools across the country, supporting both anglophone and francophone teachers and students alike, and providing a range of learning resources connected to the documentary and animated films it produces. In 2024–2025, the NFB’s CAMPUS site was rebranded as NFB Education. Changes to the platform simplified access to the organization’s educational content, such that teaching staff and millions of students across the country can now use the resources at any time without needing a user account. Among those resources, selections of films grouped by school subject specifically address language learning (English Language Arts, Languages, Français, langue maternelle, Langues) and cover subjects like poetry, journalism and Quebec and Canadian literature.

Besides providing access to its audiovisual productions and learning resources, the NFB periodically presents one-of-a-kind, live events. On April 17, 2024, the organization took part in National Canadian Film Day. On that occasion, 141 screenings of NFB films received more than 19,000 views, mostly in schools. In addition, nearly 13,000 students in grades 9 through 12 at 358 schools across the country watched the documentary *Honour to Senator Murray Sinclair* and then took part in a live online conversation with its director, Alanis Obomsawin.

During the most recent fiscal year, as in previous years, the NFB remained responsive to teachers’ needs, taking part in all the major educational conferences and providing opportunities for its teams to strengthen their relationships with key stakeholders in the market. The organization also consulted teachers on new educational formats currently in production, to ascertain how effective and suitable for in-class use these new resources are. The NFB and NFB Education therefore remain trusted sources and key learning destinations for Canadian students and teaching staff.

17? Programs and Services: Other?

Yes.

The NFB continues to support the vitality of arts and culture in official-language minority communities and has been a signatory to the Collaboration Agreement for the Development of Arts and Culture in the Francophone Minority Communities of Canada since 2000. During the year, the NFB was a full participant in the processes leading to the renewal of this agreement between federal institutions and the Fédération culturelle canadienne-française. In October 2024, the institution signed the new version of the agreement, which will guide its actions in its relations with the Canadian Francophonie.

With regard to cultural-sector support in anglophone OLMCs, in 2024–25 the NFB contributed to the production of the Quebec English-Language Production Council’s (QEPC) Canadian Regional Audiovisual Production Report 1996–97 to 2022–23. The objective of this quantitative study is to gain insights into national and regional production trends across the country, with a particular focus on official-language minority community production in Quebec. To mark the end of the QEPC’s Producer Mentorship Program, the NFB also helped organize an event that was held in the NFB Space, at the organization’s headquarters. Project pitch sessions by emerging producers from the anglophone community in Quebec were preceded by a guided tour of NFB facilities and discussions with the NFB Eastern Documentary Unit Producer.

18? In developing a disposal strategy for a surplus federal real property or a federal immovable, the institution consulted the official language minority communities and other stakeholders to take into account the needs and priorities of the English or French linguistic minority communities of the province or territory where the federal real property or federal building in question is located?

N/A.

19? Give us one or two examples of best practices implemented by your institution as part of fulfilling its commitments under Part VII of the OLA?

While forming its 2025–2028 Strategic Plan, the NFB made sure to consider the perspectives of official-language minority communities. During its consultations with key collaborators, the NFB directly addressed organizations representing OLMCs to urge them to respond to the NFB’s 2025–2028 strategic planning questionnaire. In addition, the Part VII coordinator actively collaborated on the design of the Strategic Plan, encouraging the use of an official-languages lens in mapping out this document, which will guide the NFB’s actions over the next three years.