

National Film Board of Canada 2024-25 Departmental Results Report

The Honourable Steven Guilbeault, P.C., M.P.

Minister of Canadian Identity and Culture

and Minister responsible for Official Languages

Canada 

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The National Film Board of Canada's 2024-25 Departmental results report

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At a glance

This departmental results report details the National Film Board of Canada (NFB) actual accomplishments against the plans, priorities and expected results outlined in its [2024–25 Departmental Plan](#).

- [Vision, mission, raison d'être and operating context](#)

Key priorities

The NFB identified the following key priorities for 2024-25:

- Provide programming that is representative of Canada's linguistic, regional and cultural diversity;
- Renew support for emerging and independent filmmakers throughout Canada, in particular through the Filmmaker Assistance Program (FAP) and the Aide au cinéma indépendant du Canada (ACIC) program;
- Engage audiences with works that inspire, promote dialogue and strengthen Canadian identity;
- Strengthen programming workflow by integrating production-management tools;
- Strengthen the NFB's relationship and interactions with its audience;

- Begin the process of changing distribution methods and structures to increase audiences in Canada and worldwide;
- Ensure that the NFB's works are preserved so that they remain available to future generations;
- Remain an indispensable player in the Canadian audiovisual ecosystem;
- Make environmental sustainability, social responsibility and ethical management central to the NFB's governance.

Highlights for the NFB in 2024-25

- Main voted authorities (including internal services): \$82,351,797
- Revolving fund authority (including internal services): \$123,198
- Total actual spending (including internal services): \$82,474,995
- Total full-time equivalent staff (including internal services): 342

For complete information on the NFB's total spending and human resources, read the [Spending and human resources section](#) of its full departmental results report.

Summary of results

The following provides a summary of the results the department achieved in 2024-25 under its main areas of activity, called "core responsibilities."

Core responsibility 1: Audiovisual Programming and Production

Main voted authorities: \$38,430,538

Revolving fund: \$3,083

Total actual spending: \$38,433,621

Actual full-time equivalent staff: 118

In 2024–25, the NFB optimized its organizational production structure, consolidated its management practices and management tools and developed a national programming framework to offer Canadians unifying content focused on the issues of the day in every part of the country. The NFB also reaffirmed its role as a global centre of excellence in audiovisual production, garnering 93 awards, creating the Innovation Lab and developing an ethical framework for the use of artificial intelligence. In addition, the NFB supported early-career filmmakers, in particular through its Hothouse and Alambic mentoring programs, while ensuring that Indigenous voices and women's perspectives were represented as well. These actions reflect the NFB's commitment to innovation, cultural diversity and inclusion in the Canadian media landscape.

For more information on the NFB's [Audiovisual Programming and Production](#) read the 'Results – what we achieved' section of its departmental results report.

Core responsibility 2: Content Accessibility and Audience Engagement

Main voted authorities: \$29,013,247

Revolving fund: \$40,231

Total actual spending: \$29,053,478

Actual full-time equivalent staff: 146

In 2024–25, in addition to implementing a new process for greenlighting projects and the organizational structure that enables it to work properly, the NFB began a strategic shift with the creation of four new marketing business units and a creative services team whose mandate is to expand the NFB’s audiences and stimulate their engagement. The NFB also revised and simplified its educational offerings to democratize access for teachers and students. In addition, the NFB enhanced its viewers’ digital experience by making improvements in its online viewing site and its mobile and smart-TV applications. Lastly, the NFB brought all of its preservation and conservation experts together under the same branch in a new, specialized unit dedicated to preserving and conserving the archival materials associated with NFB works, thus strengthening the organization’s heritage mission.

For more information on the NFB’s [Content Accessibility and Audience Engagement](#) read the ‘Results – what we achieved’ section of its departmental results report.

From the Minister

The Canadian Heritage portfolio brings together organizations with varied mandates that work to promote culture, the arts, heritage and human rights. Together, they form one of the most diverse portfolios in the Government of Canada. These organizations—including the National Film Board of Canada (NFB)—use their expertise to help us build a society that reflects who we are and that stands out on the world stage for its excellence, its creativity, its shared values and its diversity.

Fiscal year 2024–25 began with some major changes at the NFB to modernize operations. The organization revised its internal functions to optimize effectiveness, make better use of its resources and mobilize its talent, in order to fulfil its mandate and meet its commitments in an industry that is constantly evolving.

This year the NFB also undertook wide-ranging consultations with the industry and with its main partners across Canada as part of the process of developing its 2025–28 Strategic Plan. These consultations demonstrated the NFB’s determination to bring people together, listen to what they have to say and build a vision for the future with them. The NFB was also fully invested in efforts to modernize Canada’s audiovisual sector, participating in the Canadian Radio-Television and Telecommunications Commission’s (CRTC) consultations on the definition of Canadian content.

Through its six production units located across Canada, the NFB continues to tell stories that reflect the country’s linguistic, regional and cultural richness. The NFB remains totally committed to diversity and inclusion, ensuring gender parity and fair representation of groups that have been marginalized, underrepresented or misrepresented in the film industry.

This fiscal year, the NFB produced nearly 40 new audiovisual works by artists from across the country who tell and document the distinctiveness and richness of Canadian and Indigenous stories. The NFB’s vast collection of more than 7,000 titles, accessible for free online, generated over 57 million views worldwide and thus helped to reflect Canada’s identity, strengthen its commitment to democracy and nurture its creative future.

I am proud to present the 2024–25 Departmental Results Report for the National Film Board of Canada. I am pleased to be able to count on the organizations in the Canadian Heritage portfolio to help us chart a path toward an even stronger and more united Canada.



The Honourable Steven Guilbeault

Minister of Canadian Identity and Culture and Minister responsible for Official Languages

From the Institutional Head

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 2024–25 was the starting point for this questioning.

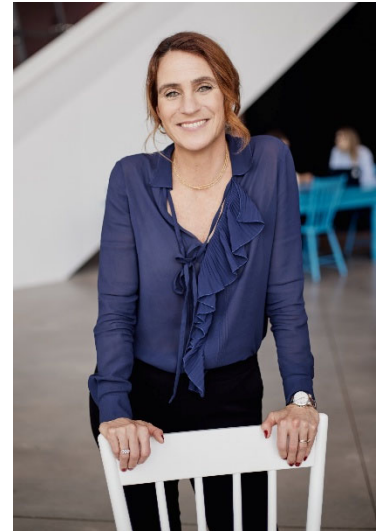
Throughout the course of the year, we laid the groundwork for an ambitious vision of the NFB's future and put in place the structures and work processes that we need to achieve it, while continuing to fulfil our national mandate as a public producer and distributor.

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 program as part of the 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 2024–25, 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.

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

Results – what we achieved

Core responsibilities and internal services

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Core responsibility 1: Audiovisual Programming and Production

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Description

The National Film Board's mandate is to create relevant and innovative audiovisual content that interprets Canada and its diversity to Canadians and people around the world. The National Film Board works with filmmakers and artists from every region of Canada to produce exceptional documentaries, animated films, and interactive/immersive works rooted in Canadian experiences and realities. The National Film Board has long been a champion of technological and film innovation, both nationally and internationally. The National Film Board seeks to reflect the perspectives and experiences of communities that are systematically under-represented in the media and to develop innovative new storytelling forms and approaches.

Quality of life impacts

The NFB produces documentary and animated works that foster dialogue on social and cultural issues in Canada. These productions align primarily with the Society domain of the Quality of Life Framework for Canada, addressing themes related to its Culture and Identity subdomain such as cultural practices, shared values, Indigenous languages, sports and recreation, etc. As a government agency, the NFB also contributes to the Social Cohesion and Connections subdomain, by sharing stories rooted in Canadian realities and strengthening the sense of belonging to local communities. The works produced by the NFB also deal with issues related to other domains of the framework, including Environment (such as climate change and natural disasters), Health (such as perceived mental health) and Good Governance (such as discrimination, safety and security, and voter turnout). Lastly, the NFB's productions contribute to one of the framework's two cross-cutting lenses: Fairness and Inclusion. In this regard, the NFB applies specific targets for equity, diversity and inclusion to ensure fair representation of diverse voices both on screen and on its creative teams.

Progress on results

This section details the department's performance against its targets for each departmental result under Core responsibility 1: Audiovisual Programming and Production.

Table 1: The NFB works reflect pan-Canadian perspectives

Table 1 shows the target, the date to achieve the target and the actual result for each indicator under “The NFB works reflect pan Canadian perspectives” in the last three fiscal years.

Departmental Result Indicator	Target	Date to achieve target	Actual Result
Percentage of works directed by filmmakers and artists from Quebec	32%–45%	March 31, 2025	2022–23: 45% 2023–24: 44% 2024–25: 42%
Percentage of works directed by filmmakers and artists from Ontario	15%–25%	March 31, 2025	2022–23: 14% 2023–24: 17% 2024–25: 23%
Percentage of works directed by filmmakers and artists from the Atlantic region	8%–15%	March 31, 2025	2022–23: 11% 2023–24: 13% 2024–25: 14%
Percentage of works directed by filmmakers and artists from the Canadian Prairies, Nunavut and the Northwest Territories	10%–18%	March 31, 2025	2022–23: 17% 2023–24: 12% 2024–25: 10%
Percentage of works directed by filmmakers and artists from British Columbia and the Yukon	11%–21%	March 31, 2025	2022–23: 14% 2023–24: 14% 2024–25: 11%

Table 2: The NFB is a global centre of excellence in audiovisual production

Table 2 shows the target, the date to achieve the target and actual result for each indicator under “The NFB is a global centre of excellence in audiovisual production” in the last three fiscal years.

Departmental Result Indicator	Target	Date to achieve target	Actual Results
Number of awards won at festivals/awards ceremonies	80	March 31, 2025	2022–23: 99 2023–24: 95 2024–25: 93

Table 3: The NFB supports Canadian industry talent and cultural diversity

Table 3 shows the target, the date to achieve the target and actual result for each indicator under “The NFB supports Canadian industry talent and cultural diversity” in the last three fiscal years.

Departmental Result Indicator	Target	Date to achieve target	Actual Results
Percentage of completed productions directed by emerging filmmakers and artists	25%	March 31, 2025	2022–23: 65% 2023–24: 61% 2024–25: 41%
Percentage of completed productions directed by Indigenous filmmakers and artists	15%	March 31, 2025	2022–23: 6% 2023–24: 20%

Departmental Result Indicator	Target	Date to achieve target	Actual Results
			2024–25: Not available ¹
Percentage of completed productions directed by women	40%	March 31, 2025	2022–23: 65% 2023–24: Not available ² 2024–25: Not available ³

The [Results section of the Infographic for the NFB on GC Infobase page](#) provides additional information on results and performance related to its program inventory.

Details on results

The following section describes the results for Audiovisual Programming and Production in 2024–25 compared with the planned results set out in the NFB’s departmental plan for the year.

The NFB works reflect pan-Canadian perspectives

Results achieved

- Determined to create stories from every region of Canada, the NFB achieved its targets for geographic representation. This achievement was facilitated by the changes made in the NFB’s organizational structure for producing its works, as part of a broader efficiency and restructuring exercise completed at the start of the fiscal year. The NFB now has six production units headed by four executive producers: the Western Documentary Unit, the Central Documentary Unit, the Eastern Documentary unit, the French Documentary Unit, the English Animation Unit and the French Animation Unit. The NFB’s Operations and Technical Support teams support all these production units in a flexible, agile manner so as to meet their needs in real time. This new structure ensures standardization and harmonization of production practices, which facilitates collaboration between these units across Canada.
- Standardization of the NFB’s production practices was also enhanced by implementation of the new process for “greenlighting” (approving) new projects, and the use of Autodesk Flow Production Tracking software (formerly known as ShotGrid). In 2024–25, the NFB refined its approval process based on active collaboration among various teams, including the Marketing team. This process ensures rigorous, transparent decision making and reduces risks, in particular with regard to production schedules. In parallel, the NFB integrated the use of Autodesk Flow Production Tracking software for managing production projects. This technology enables productions to be tracked in real time, facilitates coordination between production units and the NFB as a whole and provides an overview of the NFB’s productions.

¹ The NFB implemented a self-declaration questionnaire in 2023-2024. Because this questionnaire was confidential and non-mandatory and the information gathered through it was used in an aggregated form, the NFB is no longer able to provide the information for the completed works. These data will be replaced with data on works in production, which include gender identity, gender expression and Indigenous identity.

² Ibidem.

³ Ibidem.

- Lastly, fiscal year 2024–25 saw the development of the NFB Programming Framework. This framework sets out a consistent, intentional, national approach for all works produced by NFB production units. It considers the NFB’s mandate, regional representation and various commitments related to equity, diversity and inclusion, as well as its distribution strategy, audience consumption patterns and available resources. Starting in 2025–26, the NFB Programming Framework will guide the delivery of balanced, diverse programming that offers Canadians unifying content focused on the issues of the day in every part of the country. The implementation of this process will be supported by Autodesk Flow Production Tracking technology, adapted to serve as a planning tool.

The NFB is a global centre of excellence in audiovisual production

Results achieved

- The NFB’s documentary and animated works received 89 awards and honours in Canada and internationally in the course of this year. Here are just a few examples. ***Am I the skinniest person you’ve ever seen?***, by Eisha Marjara, received the Betty Youson Award for Best Canadian Short Documentary at the prestigious Hot Docs film festival. ***In the Shallows***, by Arash Akhgari, won the Directors Guild of Canada Award for Best Canadian Animation at the Ottawa International Animation Festival, and the documentary ***7 Beats Per Minute***, by Yuqi Kang, won the award for Best Canadian Feature Film at the Available Light Film Festival. A single NFB film, the feature-length documentary ***Any Other Way: The Jackie Shane Story***, by Michael Mabbott and Lucah Rosenberg-Lee, garnered eight awards and honours this year, in Canada, the United Kingdom and the United States. In addition to these awards for NFB films, a number of NFB filmmakers received individual awards as well.
- In keeping with its reputation as a global centre of excellence in audiovisual production, the NFB continues to push boundaries with innovative projects. In 2024–25, the NFB established the Innovation Lab, which works to facilitate the gradual adoption of new practices and technologies throughout the NFB, including in its production activities. One good example is the prototype project ***Across the Board*** (working title), the idea for which came from the Innovation Lab in 2024–25. The goal of this project is to create French-language content for YouTube and other social platforms in an original documentary format that’s accessible and tailored to young people. By combining authentic, rigorous content with streamlined production methods using artificial-intelligence tools, ***Across the Board*** will strengthen the NFB’s presence in the contemporary media space.
- In 2024–25, to maintain its place at the leading edge of developments in the audiovisual industry, the NFB developed its ethical framework for the use of artificial intelligence. This framework is based on the practical results of numerous investigations conducted by the NFB Innovation Lab in the course of the year, as well as collaboration between various NFB departments. The development of this framework will be followed by the establishment of a committee for governance of artificial intelligence at the NFB.

The NFB supports Canadian industry talent and cultural diversity

Results achieved

- In 2024–25, the NFB renewed its commitment to emerging industry talent by holding new editions of its two structured mentorship programs that support such talent: the 15th edition of the Hothouse program, organized by the English Animation Unit, and the 2nd edition of the Alambic program, organized by the French Animation Unit. In the 15th edition of Hothouse, young animation artists produced one-minute animated films on the theme “People Watching,” in a work setting that combined artistic mentoring with access to technical expertise. The 2nd edition of Alambic provided mentoring for early-career Francophone filmmakers as each of them directed an animated documentary on the theme “Animer le reel” (animating reality), with a maximum runtime of three minutes. The Hothouse 15 and Alambic 2 initiatives tangibly demonstrate the NFB’s commitment to providing new talents with their first professional experience in an actual production environment. The NFB thus reaffirms its role as a catalyst for emerging talent, offering a structured springboard for the next generation of Canadian creators, Francophone and Anglophone alike.
- Fiscal 2024–25 also saw a wealth of NFB productions that took authentic, sensitive approaches to Indigenous traditional stories, knowledge, history and relationships with nature. The films ***Siksikakowan: The Blackfoot Man***, ***Inkwo for When the Starving Return***, ***Northlore*** and ***Wilfred Buck*** all were favourably received by critics and audiences and had garnered 11 awards and honours by year’s end.
- The NFB also continued to meet its commitment to representation of women both behind the camera and on the screen. With women at the head of all NFB production units and many women at the helm of NFB productions, the NFB can rightly say that women’s perspectives are included in its production projects. In addition, several works produced this year reflected the lived experience of women of all ages and from all backgrounds. These included the animated short ***Hairy Legs***, which documents a teenage girl’s rebellion against the social norms imposed on women, and the feature-length documentary ***The Nest***, which traces the history of matriarchs and female political rebels whose stories had been lost in the mists of time.
- Lastly, given the scope of the efficiency and restructuring exercise undertaken at the start of 2024–25, renewal of the NFB’s policies on co-productions remains a priority for the organization and will be addressed in the coming fiscal years.

Key risks

The NFB mitigated operational risks by effectively implementing a new operational production structure at the start of fiscal year 2024–25. This exercise enabled the NFB to standardize its production processes and make them more efficient. The Operations team, which is responsible for processes and for use of internal systems, will henceforth ensure better distribution of human resources in accordance with the production units’ needs, which fluctuate based on their respective production schedules. The risk associated with difficulty in planning, identified in the 2024–25 Departmental Plan, was also mitigated through implementation of the new process for “greenlighting” (approving) projects. This process includes consulting in-house specialists, which reduces risks associated with legal issues, communications, distribution and use of technical resources, as well as with compliance with production schedules.

The changes in the NFB’s operational structure and the optimization of its production processes also enabled the organization to keep abreast of constant changes in the audiovisual marketplace and continue to produce original films that make an impact. Thanks to the streamlining of its operational flows in 2024–25, the NFB successfully consolidated its production capacity in order to combine flexibility, agility and effectiveness. With the support of the Operations and Technical Services teams, the creative teams can now dedicate themselves entirely to producing authentic, high-quality Canadian content. In addition, the Autodesk Flow Production Tracking software now being used to manage NFB production projects provides easy, real-time access to the data from all NFB projects, which has facilitated informed decision making on production issues.

Resources required to achieve results

Table 4: Snapshot of resources required for Audiovisual Programming and Production

Table 4 provides a summary of the planned and actual spending and full-time equivalents required to achieve results.

Resource	Planned	Actual
Main voted authorities	37,079,225	38,430,538
Revolving fund	0	3,083
Total spending	37 079 225	38 433 621
Full-time equivalents	158	118

[The Finances section of the Infographic for the NFB on GC Infobase page](#) and the [People section of the Infographic for the NFB on GC Infobase page](#) provide complete financial and human resources information related to its program inventory.

Related government priorities

This section highlights government priorities that are being addressed through this core responsibility.

Gender-based Analysis Plus

The NFB has remained faithful to its commitment to amplifying the voices of groups that have been systematically underrepresented in the Canadian media landscape. In 2024–25, the NFB released films presenting the lived experience of people at the intersection of various identities who face numerous systemic obstacles—for example, members of the 2SLGBTQI+ community, people of colour, people living with mental-health disorders, and immigrants. Behind the camera, the NFB has committed to ensuring that more than 30% of its production and co-production projects in 2024–25 are the work of filmmakers who identify as Black or people of colour. The NFB has successfully achieved this ambitious target and presented equitable programming that includes the voices of artists from underrepresented and racialized groups.

United Nations 2030 Agenda for Sustainable Development and the Sustainable Development Goals

In 2024–25, the NFB continued to support the United Nations Sustainable Development Goals (SDGs) through its audiovisual productions. For example, the immersive feature-length documentary ***Incandescence***, directed by Nova Ami and Velcrow Ripper, contributed to SDG 13 (Climate Action) by providing a new perspective on the phenomenon of giant wildfires and exploring the Indigenous practice of controlled burns, which can regenerate the land and foster resilience to climate change. The NFB also contributed to SDG 16 (Peace, Justice and Strong Institutions) with ***Les perdants (A Losing***

Game), by Jenny Cartwright, which explores the flaws in Quebec’s electoral system, and *Night Watches Us*, by Stefan Verna, which presents a socially engaged meditation on marginalization, violence and the quest for justice. These films illustrate the power of documentary storytelling, which can spark important conversations about issues related to systemic inequalities, safety and security, and democracy. By providing a forum for underrepresented voices, the NFB strengthens its role in promoting a society that is more inclusive, more responsible and better informed.

More information on the NFB’s contributions to Canada’s Federal Implementation Plan on the 2030 Agenda and the Federal Sustainable Development Strategy can be found in our [Departmental Sustainable Development Strategy](#).

Innovation

Fiscal 2024–25 also saw the creation of the NFB Innovation Lab, whose team works to accelerate the NFB’s ability to achieve its strategic objectives through the use of new technologies. Part of the Innovation Lab’s mandate is to analyze and explore as many tools as possible for optimizing and automating each phase of producing audiovisual works, from development through post-production. This year, this lab conducted several tests with artificial-intelligence tools, complying with the appropriate ethical standards at all times. These investigations demonstrate the NFB’s commitment to applying the latest technology to audiovisual production in order to continue producing innovative, contemporary works.

Program inventory

Audiovisual Programming and Production is supported by the following programs:

- Audiovisual Programming and Production

Additional information related to the program inventory for Audiovisual Programming and Production is available on the [Results page on GC InfoBase](#).

Core responsibility 2: Content Accessibility and Audience Engagement

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Description

The National Film Board strives to ensure that Canadians from all regions have access to its works across a range of formats. Understanding audiences and their consumption habits, making content available on a variety of platforms, and calling attention to National Film Board productions are thus intrinsic to the

organization’s mandate. The National Film Board has a rich collection of over 13,000⁴ titles that constitutes an essential component of Canada’s cultural heritage. Preserving these works for the enjoyment of Canadians and people around the world, both today and in the future, falls under the mandate conferred to the National Film Board under the *National Film Act*.

Quality of life impacts

This core responsibility contributes to the Society domain of the Quality of Life Framework for Canada and, more specifically, to five indicators for this domain—Sense of pride/belonging to Canada, Positive perceptions of diversity, Indigenous languages, Knowledge of official languages, and Sense of belonging to a local community—through all of the activities mentioned in the description of this core responsibility. This core responsibility also contributes to the Good Governance domain and, more specifically, to the Canada’s place in the world indicator, because it includes the activities that the NFB carries out so that the Canadian content it produces is viewed and enjoyed around the world.

Progress on results

This section details the department’s performance against its targets for each departmental result under Core responsibility 2: Content Accessibility and Audience Engagement.

Table 5: The National Film Board works are accessible on digital platforms

Table 5 shows the target, the date to achieve the target and the actual result for each indicator under “The National Film Board works are accessible on digital platforms” in the last three fiscal years.

Departmental Result Indicator	Target	Date to achieve target	Actual Result
Number of titles offered online	6,300	March 31, 2025	2022–23: 5,915 2023–24: 6,508 2024–25: 7,602

Table 6: The National Film Board works are viewed around the world

Table 6 shows the target, the date to achieve the target and actual result for each indicator under “The National Film Board works are viewed around the world” in the last three fiscal years.

Departmental Result Indicator	Target	Date to achieve target	Actual Results
Number of views of National Film Board works	52,000,000	March 31, 2025	2022–23: 59,348,229 2023–24: 57,240,612 2024–25: 57,287,709
Percentage of Canadians who confirm having watched a National Film Board production in the last year	20%	March 31, 2025	2022–23: Not available 2023–24: Not available

⁴ The description of the Content Accessibility and Audience Engagement Core responsibility appears as approved with the 2017 Departmental Results Framework. NFB’s collection expands over the years and, in 2025, it includes more than 14,000 titles.

Departmental Result Indicator	Target	Date to achieve target	Actual Results
			2024–25: Not available ⁵

Table 7: The National Film Board forges relationships with its online audiences

Table 7 shows the target, the date to achieve the target and actual result for each indicator under “The National Film Board forges relationships with its online audiences” in the last three fiscal years.

Departmental Result Indicator	Target	Date to achieve target	Actual Results
Number of interactions between the National Film Board and its online audiences	12,000,000 ⁶	March 31, 2025	2022–23: 12,324,680 2023–24: 7,448,259 2024–25: 6,527,471

Table 8: The National Film Board works are conserved and their longevity assured for future generations

Table 8 shows the target, the date to achieve the target and actual result for each indicator under “The National Film Board works are conserved and their longevity assured for future generations” in the last three fiscal years.

Departmental Result Indicator	Target	Date to achieve target	Actual Results
Percentage of digitized works in the active collection	99.9%	March 31, 2025	2022–23: 99.9% 2023–24: 99.9% 2024–25: 99.9%
Percentage of digitized works in the total collection	86%	March 31, 2025	2022–23: 76% 2023–24: 80% 2024–25: 82%

The [Results section of the Infographic for the NFB on GC Infobase page](#) provides additional information on results and performance related to its program inventory.

Details on results

The following section describes the results for Content Accessibility and Audience Engagement in 2024–25 compared with the planned results set out in the NFB’s departmental plan for the year.

In 2024–25, the NFB implemented its new process for greenlighting projects and the organizational structure that will enable this process to work smoothly. Under this new process, several NFB teams are

⁵ The results for this indicator are obtained by means of a quantitative survey conducted by an outside firm, using a sample of Canadians aged 18 and older. Because this survey was not conducted in the past three years, these results are not available. The NFB is planning a survey for 2025-26.

⁶ This target was conditional on the lifting of the moratorium on Meta Platforms Inc. platforms which only occurred during the fourth semester.

now involved from the earliest phases of development, including the Marketing team, which ensures that the projects selected meet the marketing and distribution targets set in the NFB Programming Framework. Created by the Marketing and Production teams, this framework addresses strategic priorities for achieving audience-focused distribution. From now on, a customized distribution plan will be prepared for every project, connected to one of the four new business units (Markets, Impact, Streaming and Animation), and every project will receive the resources that it needs to reach and engage its target audience, wherever that audience may be.

The National Film Board works are accessible on digital platforms

Results achieved

- Previously a secondary distribution window, digital platforms have now become one of the best avenues for reaching audiences. The NFB has therefore established the Streaming business unit, which focuses on works that lend themselves to being released online by virtue of either their visual attributes or their relevant and topical subjects. Online distribution gives NFB titles excellent visibility on the nfb.ca/onf.ca platform, which receives an average of 700,000 views and 230,000 unique visits per month.
- In addition to being distributed on the NFB's own channels (nfb.ca/onf.ca, YouTube and Vimeo), the films in the NFB's collection are accessible on 150 other digital platforms, including other YouTube channels (such as the very popular Real Stories channel, from Little Dot Studios), subscription video on-demand platforms that are accessible worldwide (such as DocuBay), traditional broadcast platforms and educational platforms. In 2024–25, over 1,500 NFB titles were thus made accessible to various audiences both in Canada and internationally.
- To mark the NFB's 85th anniversary, an English-language FAST channel was launched on Pluto TV Canada (Paramount), the leading free television streaming service. A total of 120 NFB titles were offered on Pluto TV in Canada, on all smart devices. In 2024–25, this channel generated over 500,000 views.

The National Film Board works are viewed around the world

Results achieved

- The NFB created two marketing business units to support distribution of works with high international potential. The first of these, the Markets unit, promotes documentaries that are of universal cultural relevance. These films stand out in the NFB's traditional markets: festivals, movie theatres, broadcasters and international sales. The second business unit, Animation, is dedicated to promoting the NFB's animated films, which are showcased at festivals in Canada and abroad.
- Year after year, the NFB's works have an international impact, and 2024–25 was no exception. NFB works that carried their filmmakers' voices and stories across international borders this year included the animated short ***Inkwo for When the Starving Return***, which had its world premiere at the prestigious Sundance Film Festival; the documentary feature ***A Mother Apart***, aired on the PBS network; 11 animated films that were selected to screen at the Annecy International Animation Film Festival; and the feature documentary ***Any Other Way: The Jackie***

Shane Story, which was shown in several countries, including Belgium, France, Greece and the United Kingdom.

- In 2024–25, the NFB revised its strategy for operating its YouTube channels, which have more than 630,000 subscribers in total. The NFB removed geoblocking from all titles for which it held distribution rights outside of Canada, so that viewers in other countries could now access them. In this way, the NFB used readily accessible, affordable methods to expand its international audience.

The National Film Board forges relationships with its online audiences

Results achieved

- The internal restructuring carried out at the start of the fiscal year enabled the NFB to form a new team whose mandate includes creating digital content that attracts and engages new audiences, and young audiences in particular. Toward this end, in 2024–25 this team created hundreds of value-added short videos for social networks, including filmmaker interviews and video clips that presented NFB films in a new light. These efforts have yielded results. In 2024–25, the NFB saw the following percentage increases in its number of subscriptions on various social networks, compared with the year before: 13% on Instagram, 6% on YouTube, 5% on Vimeo and 3% on Facebook.
- Also in 2024–25, the NFB CAMPUS website became NFB Education. The changes made to this platform simplified access to its educational content by enabling the teachers and the millions of students who use it throughout Canada to access it at any time without having to sign in. The NFB also transferred more than 1,000 titles to its free online viewing platform, gathering all of its educational content under one roof.
- The NFB continued to improve its online viewing platform, a project it had begun in 2023–24. This has included changing certain functionalities, which will better support marketing campaigns that enhance the discoverability of the NFB's works. The design and the graphic redesign of the web page for each work were completed, and the same changes were made to the mobile and smart-TV applications to improve the user experience, which is the key goal of the project. The NFB also conducted a survey to which 2,500 Canadians responded, as well as interviews with volunteer usability testers from various socioeconomic backgrounds throughout Canada. The data collected in this survey and these interviews will be used to guide future improvements in the NFB's digital services.
- Audience relationships are central to the NFB's new Impact business unit, not only online, but also in communities throughout Canada. This unit strives to create enduring connections between the audience and an NFB film so that it becomes a means of effecting change in society. In 2024–25, the NFB organized close to 2,300 public screenings, held in almost 430 different communities in Canada across 13 provinces and territories.

The National Film Board works are conserved and their longevity assured for future generations

Results achieved

- The workforce reorganization that the NFB began at the start of this fiscal year brought all of its preservation and conservation experts together in a new unit dedicated to preserving and

conserving the archival materials (such as text documents, photos and sound recordings) associated with NFB works. This change enabled the NFB to standardize its work methods and practices in this area. The NFB is already well recognized for the quality standards it applies to preserving its audiovisual works. Now the NFB is applying these same standards to preserving the materials that contextualize these works.

- Some major activities delayed digitization of the NFB’s works and achievement of the target set for this fiscal year. These activities included collaboration under agreements with two other institutions—the Cinémathèque québécoise and the National Centre for Truth and Reconciliation—that, like the NFB, are involved in conservation of audiovisual heritage. These agreements required use of some NFB resources but did not negatively affect digitization of its active collection, or its currently distributed works, or those works whose preservation and longevity might otherwise be endangered.

Key risks

Like all other players in the audiovisual industry, the NFB faces challenges in ensuring the discoverability of its works within the vast array of content available online. The four business units that the NFB created within its Marketing division in 2024–25 will allow it to better serve new markets and better satisfy audiences’ new content-consumption habits, which will help provide more visibility to the NFB’s documentary and animated films. In particular, the Streaming unit will give the NFB more autonomy and flexibility. By launching the NFB’s works on its own digital platforms, the NFB will no longer have to depend on broadcasters or the people who program films for festivals and theatrical release. Instead, the NFB will have full control over the premieres of its productions.

Two major marketing campaigns launched this fiscal year also helped to enhance discoverability of the NFB’s works. The “Stream Canadian” campaign reminded Canadians that they can access 7,000 different NFB films for free on nfb.ca and NFB mobile and smart-TV applications. In the month following its launch, this campaign generated an increase of almost 20% in the number of new users on nfb.ca/onf.ca. Meanwhile, “Short Stories, Big Feelings,” the largest campaign the NFB has ever conducted for its animated films, generated more than 26 million impressions, nearly 10,000 views of videos and 60,000 website visits.

Resources required to achieve results

Table 9: Snapshot of resources required for Content Accessibility and Audience Engagement

Table 9 provides a summary of the planned and actual spending and full-time equivalents required to achieve results.

Resource	Planned	Actual
Main voted authorities	23,093,384	29,013,247
Revolving fund authority	0	40,231
Total actual spending	23,093,384	29,053,478
Full-time equivalents	159	146

[The Finances section of the Infographic for the NFB on GC Infobase page](#) and the [People section of the Infographic for the NFB on GC Infobase page](#) provide complete financial and human resources information related to its program inventory.

Related government priorities

This section highlights government priorities that are being addressed through this core responsibility.

Gender-based Analysis Plus

Ever since the NFB made its very first commitments to Indigenous people and to equity, diversity and inclusion, it has been a leader in the audiovisual industry, recognized as an organization that is egalitarian, open and diverse, both behind the camera and on the screen. In the context of its core responsibility Content Accessibility and Audience Engagement, the NFB meets its commitments, for example by creating themed digital channels that feature underrepresented voices. These commitments are also reflected in the NFB's relationships with Canadian Indigenous distributors, with whom the NFB makes a point of collaborating in distributing works on Indigenous themes and in Indigenous languages. In 2024–25, as part of its continuing efforts in this area, the NFB's new Streaming business unit assumed a mandate to celebrate Canadian culture, voices and identities and to promote regional stories from coast to coast to coast. The NFB's online viewing platform is a window on these multiple realities, and all Canadians, without distinction, have access to them free of charge.

United Nations 2030 Agenda for Sustainable Development and the Sustainable Development Goals

The NFB's democratization of its educational offerings, providing free access to NFB films and teaching content, meets Sustainable Development Goal 4 (SDG 4), Quality Education. In addition, the themes of many NFB productions contribute to other goals of the United Nations 2030 Agenda for Sustainable Development. The documentary *Any Other Way: The Jackie Shane Story* addresses several themes of SDG 10, Reduced Inequalities. *A Man Imagined* deals with issues raised by SDG 1, No Poverty, and SDG 3, Good Health and Well-Being. *Forêts urbaines (Urban Forests)* advances SDG 11, Sustainable Cities and Communities. By giving a voice to those who've never had one and shining a bright light on realities that are sometimes harsh, the NFB raises public awareness and contributes in its own way to the United Nations Sustainable Development Goals.

More information on the NFB's contributions to Canada's Federal Implementation Plan on the 2030 Agenda and the Federal Sustainable Development Strategy can be found in our [Departmental Sustainable Development Strategy](#).

Innovation

In 2024–25, in collaboration with their colleagues at the Innovation Lab, the NFB's Education and Conservation teams worked on developing innovative tools to meet specific needs. These included teaching tools that can be used to more efficiently identify the intersections between NFB works and school curriculums in all the provinces and territories. The Education team also tested some formats that more closely meet the needs of the teachers with whom the NFB partners in creating teaching activities. The Conservation team, for its part, tested some promising AI-assisted tools that will allow it to sort through stock footage more quickly, thus making up for lost time without requiring any additional resources.

Program inventory

Content Accessibility and Audience Engagement is supported by the following programs:

- Distribution of works and audience engagement
- Promotion of works and NFB outreach

- Preservation, conservation and digitization of works

Additional information related to the program inventory for Content Accessibility and Audience Engagement is available on the [Results page on GC InfoBase](#).

Internal services

In this section

- [Description](#)
- [Progress on results](#)
- [Resources required to achieve results](#)
- [Contracts awarded to Indigenous business](#)

Description

Internal services refer to the activities and resources that support a department in its work to meet its corporate obligations and deliver its programs. The 10 categories of internal services are:

- Management and Oversight Services
- Communications Services
- Legal Services
- Human Resources Management
- Financial Management
- Information Management
- Information Technology
- Real Property
- Materiel
- Acquisitions

Progress on results

This section presents details on how the department performed to achieve results and meet targets for internal services.

Remain an indispensable player in the new Canadian audiovisual ecosystem

Fiscal year 2024–25 saw some decisive changes at the NFB. At the start of the year, the organization carried out a major efficiency and restructuring exercise, adjusting its workforce, improving its tools and practices for managing production and distribution, and strengthening its values of equity and diversity so that it can continue to carry out its mandate, centred on Canadian creators and Canadian audiences, in a nimbler, higher-performing, more inclusive way.

This reorganization paved the way for the preparation of the NFB's 2025–28 Strategic Plan. The plan was informed by consultations that the NFB conducted with the industry and with its partners over the course of 2024–25, and it sets out the organization's strategic priorities, which support its goal to promote, preserve and reflect the Canadian sense of self while remaining a galvanizing force for artists throughout the country. Over the course of the year, the NFB also continued its efforts to ensure its long-term financial viability so that it can continue to fulfil its mandate to serve the Canadian public.

As a primary player in the Canadian audiovisual ecosystem, the NFB continued to be involved in the initiative to modernize the audiovisual sector. It participated in consultations conducted by the CRTC, in

particular to examine the definition of Canadian content. By defending the need to include cultural elements in this definition and by emphasizing the essential role that documentary films play in Canadian society, the NFB contributed to the important discussion on the sustainability and growth of the audiovisual sector in a changing media landscape.

An organization that is representative of Canada's cultural diversity, behind the camera and on the screen

In 2024–25, the NFB strengthened its governance with regard to equity, diversity and inclusion (EDI). The results of the EDI survey that the NFB conducted among its employees at the start of the year guided its actions in the areas of human resources and organizational development. An internal governance structure was put in place. It includes an Executive Committee dedicated to allocating the resources needed to accelerate progress on EDI throughout the organization, an EDI Committee composed of managers serving as EDI champions, and an EDI Employee Council. The NFB also completed an audit of its human resources policies in order to eliminate systemic barriers. Lastly, NFB managers received targeted support in the form of mandatory training on inclusive leadership and an evaluation of their intercultural competencies. Numerous EDI resources are now available on a dedicated EDI page on the NFB's Intranet, to encourage equitable, inclusive working relationships.

The NFB also completed the second phase of the deployment of its self-identification questionnaire.⁷ Having registered its personal information bank concerning this questionnaire with Treasury Board Secretariat in 2024, the NFB can now use the collected data for administrative purposes.

In accordance with the priorities in its new 2025–28 Strategic Plan, which makes clear commitments to Indigenous narrative sovereignty, the principles of reconciliation and the *United Nations Declaration on the Rights of Indigenous Peoples*, the NFB has begun developing an Indigenous strategy that will help it to make progress in meeting these commitments. The NFB also continues to use the document *On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories* as a reference framework for its productions alongside Indigenous communities and strives to ensure that its works speak to Indigenous audiences and the Canadian public as a whole. In parallel, the NFB engaged in targeted recruiting activities to improve representation of Indigenous people within its workforce. Examples of these activities included NFB attendance at job fairs and dissemination of job offers to First Nations, Métis and Inuit community organizations. These efforts will continue in fiscal year 2025–26. The NFB also maintained its commitments to official-language minority communities. In particular, the NFB contributed to the renewal of the *Collaboration Agreement for the Development of Arts and Culture in the Francophone Minority Communities of Canada 2024–2028*, which it signed in October 2024.

The NFB also made progress in deploying its 2023–25 Accessibility Plan. Employees can now access training tools on a dedicated Intranet page. In addition, the NFB continued its work to establish its accessibility advisory committee, by defining its mandate and requesting nominations of people to sit on the committee. Other notable initiatives included improvements in the accessibility of nfb.ca and in feedback to comments from the public. Regarding sustainable development, the NFB's Green Committee was strengthened through increased participation by senior management, which enhances

⁷ This questionnaire was developed to collect information on filmmakers' Indigenous identity, racial/ethnic identity, disability status, gender identity/expression, 2SLGBTQI+ status and official-language minority status.

its ability to achieve institutional change. The NFB also gathered data on its last two years of travel-related CO₂ emissions. Lastly, NFB staff participated in sectoral meetings to shape a more sustainable future for the audiovisual industry.

A flexible workplace that's conducive to development

With the goal of ensuring a healthy, stimulating work environment, the NFB strengthened its internal communications by taking several practical steps to foster dialogue within the organization. These steps included scheduling quarterly meetings between the Commissioner and all employees; appointing a person in charge of internal communications; creating standardized messages for communicating urgent information in a timely manner; and conducting one-off surveys on important subjects. In addition, the NFB revitalized its program for recognizing staff who've worked at the NFB for five or more years.

The NFB also updated its succession plan for management positions and completed its work on profiles of the competencies and behaviours expected of all employees. In the course of the year, the NFB also completed its ambitious project to reconfigure its Halifax offices and its Montreal headquarters, to accommodate employees of Telefilm Canada and prepare for the arrival of the Canadian Heritage team, respectively. Carried out in close cooperation with Telefilm Canada, Canadian Heritage and Public Services and Procurement Canada, this project enabled the NFB to optimize the use of its space considerably, as well as to reduce its environmental footprint.

Resources required to achieve results

Table 10: Resources required to achieve results for internal services this year

Table 10 provides a summary of the planned and actual spending and full-time equivalents required to achieve results.

Resource	Planned	Actual
Main voted authorities	11,388,473	14,908,012
Revolving fund authority	0	79,884
Total actual spending	11,388,473	14,987,896
Full-time equivalents	73	78

[The Finances section of the Infographic for the NFB on GC Infobase](#) and the [People section of the Infographic for the NFB on GC Infobase](#) provide complete financial and human resources information related to its program inventory.

Contracts awarded to Indigenous businesses

Government of Canada departments are required to award at least 5% of the total value of contracts to Indigenous businesses every year.

National Film Board of Canada's results for 2024-25:

Table 11: Total value of contracts awarded to Indigenous businesses¹

As shown in Table 11, the NFB awarded 5.22% of the total value of all contracts to Indigenous businesses for the fiscal year.

Contracting performance indicators	2024-25 Results
Total value of contracts awarded to Indigenous businesses ² (A)	\$527,719
Total value of contracts awarded to Indigenous and non-Indigenous businesses (B)	\$23,329,812
Value of exceptions approved by deputy head (C)	\$13,213,837
Proportion of contracts awarded to Indigenous businesses $[A / (B - C) \times 100]$	5.22%
- ¹“Contract” is a binding agreement for the procurement of a good, service, or construction and does not include real property leases. It includes contract amendments and contracts entered into by means of acquisition cards of more than \$10,000.00. - ²For the purposes of the minimum 5% target, the data in this table reflects how Indigenous Services Canada (ISC) defines “Indigenous business” as either: - o owned and operated by Elders, band and tribal councils - o registered in the Indigenous Business Directory - o registered on a modern treaty beneficiary business list.	

The NFB has applied exceptions, primarily for creative personnel, because under the *Status of the Artist Act* the NFB is legally obliged to respect the terms of the nine collective agreements it has negotiated with associations representing accredited artists. These agreements establish minimum standards and standardized contracts for creative personnel, including directors, screenwriters and performers. It is important to note that the Act does not require artists—Indigenous or non-Indigenous—to be registered or incorporated in order to benefit from these agreements. The agreements do not foresee imposing any such requirement on Indigenous artists; indeed, such a requirement could be legally challenged as discriminatory. The NFB’s procurement process for creative personnel is exempt from traditional requests for proposals, due to the unique nature of audiovisual production. Teams for each project are selected on the basis of artistic and technical needs, as well as the context of the work, with a high-level analysis of optimal value applied to each project. This approach ensures both flexibility and equity while respecting industry standards and the principles of the Act.

We awarded a larger than forecast number of contracts to Indigenous businesses for IT and audiovisual goods and services, as a result of efforts to develop tools and reports designed to verify the quality of data in the financial system, and to operationalize processes related to Indigenous procurement and the training of relevant staff members.

In its 2025–26 Departmental Plan, the NFB estimated that it would award 3.2% of the total value of its contracts to Indigenous businesses by the end of 2024–25.

Spending and human resources

In this section

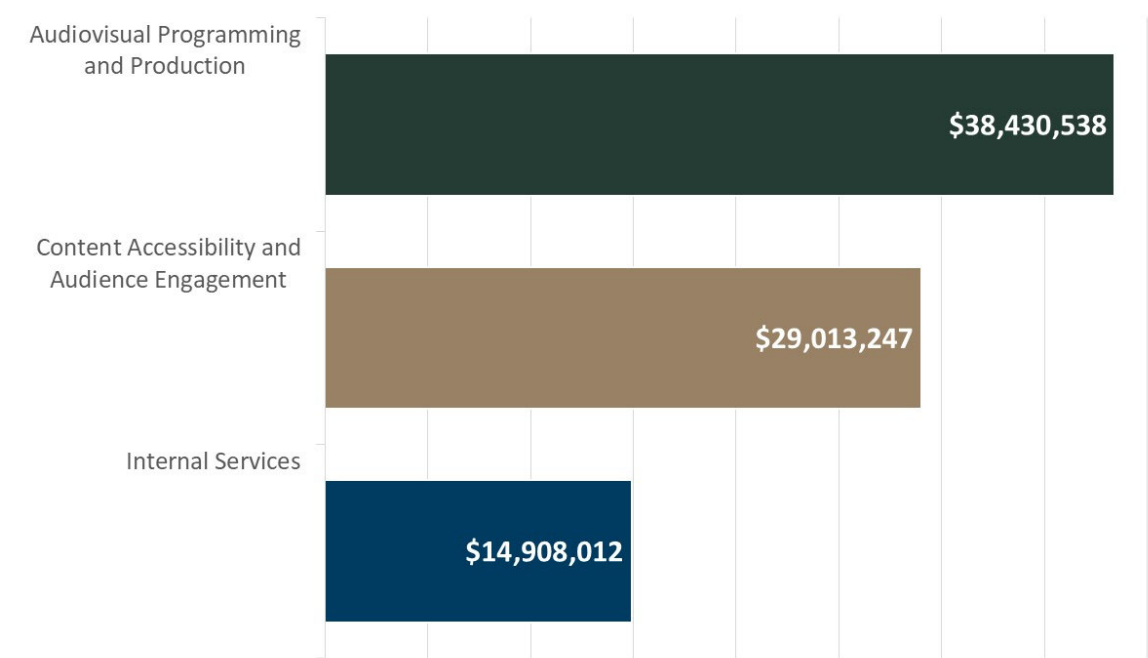
- [Spending](#)
- [Funding](#)
- [Financial statement highlights](#)
- [Human resources](#)

Spending

This section presents an overview of the department's actual and planned expenditures from 2022–23 to 2027–28.

Graph 1: Actual spending by core responsibility in 2024-25

Graph 1 presents how much the department spent in 2024–25 to carry out core responsibilities and internal services.



Text version of Graph 1

Responsabilité essentielle	Dépenses réelles en 2024-2025
Audiovisual Programming and Production	38,430,538
Content Accessibility and Audience Engagement	29,013,247
Internal Services	14,908,012

Analysis of actual spending by core responsibility

Actual spending from main authorities is divided among the National Film Board’s core responsibilities and Internal Services: Audiovisual Programming and Production account for \$38.4 million (47%), Content Accessibility and Audience Engagement for \$29.0 million (35%) and Internal Services for \$14.9 million (18%) of total spending.

The graph does not show spending financed from the NFB's revolving fund. This fund is used to finance working capital and capital acquisitions; it is reimbursed periodically from the main voted authorities presented earlier in this report.

Refocusing Government Spending

In Budget 2023, the government committed to reducing spending by \$14.1 billion over five years, starting in 2023–24, and by \$4.1 billion annually after that.

While not officially part of this spending reduction exercise, to respect the spirit of this exercise, the NFB undertook the following measures in 2024–25.

- An in-depth review of NFB expenditures, resulting in a net reduction of 55 full-time positions (15% of the workforce);
- Optimization of staff, practices and management tools across the organization:
 - Consolidated technical production expertise under the Technology branch, enabling optimized management of licences and equipment needs;
 - Centralized administrative teams, rebalanced production teams and deployed a live project-tracking tool to increase efficiency;
 - Refocused Distribution and Marketing teams to enhance audience engagement.

Budgetary performance summary

Table 12: Actual three-year spending on core responsibilities and internal services (dollars)

Table 12 shows the money that the NFB spent in each of the past three years on its core responsibilities and on internal services.

Core responsibilities and internal services	2024–25 Main Estimates	2024–25 total authorities available for use	Actual spending over three years (authorities used)
Main voted authorities			
Audiovisual Programming and Production	37,207,556	42,993,767	• 2022–23: 38,377,459 • 2023–24: 36,401,156 • 2024–25: 38,430,538
Content Accessibility and Audience Engagement	23,358,053	28,283,559	• 2022–23: 23,332,571 • 2023–24: 23,041,297 • 2024–25: 29,013,247
Subtotal	60,565,609	71,277,326	• 2022–23: 61,710,030 • 2023–24: 59,442,453 • 2024–25: 67,443,785
Internal services	11,388,473	13,429,320	• 2022–23: 10,731,370 • 2023–24: 11,936,115 • 2024–25: 14,908,012
Total	71,954,082	84,706,646	• 2022–23: 72,441,400 • 2023–24: 71,378,568 • 2024–25: 82,351,797
Revolving fund authority			

Core responsibilities and internal services	2024–25 Main Estimates	2024–25 total authorities available for use	Actual spending over three years (authorities used)
Audiovisual Programming and Production	0	7,151,854	• 2022–23: 193 • 2023–24: 5,172 • 2024–25: 3,083
Content Accessibility and Audience Engagement	0	4,489,770	• 2022–23: (43,106) • 2023–24: 201,755 • 2024–25: 40,231
Subtotal	0	11,641,624	• 2022–23: (42,913) • 2023–24: 206,927 • 2024–25: 43,314
Internal services	0	2,189,036	• 2022–23: 49,383 • 2023–24: 21,287 • 2024–25: 79,884
Total	0	13,830,660	• 2022–23: 6,470 • 2023–24: 228,214 • 2024–25: 123,198
Total authorities			
Audiovisual Programming and Production	37,207,556	50,145,621	• 2022–23: 38,377,652 • 2023–24: 36,406,328 • 2024–25: 38,433,621
Content Accessibility and Audience Engagement	23,358,053	32,773,329	• 2022–23: 23,289,465 • 2023–24: 23,243,052 • 2024–25: 29,053,478
Subtotal	60,565,609	82,918,950	• 2022–23: 61,667,117 • 2023–24: 59,649,380 • 2024–25: 67,487,099
Internal services	11,388,473	15,618,356	• 2022–23: 10,780,753 • 2023–24: 11,957,402 • 2024–25: 14,987,896
Total	71,954,082	98,537,306	• 2022–23: 72,447,870 • 2023–24: 71,606,782 • 2024–25: 82,474,995

Analysis of the past three years of spending

The NFB's authorities include budgetary expenditures voted by Parliament on an annual basis. The NFB has also been granted the use of a revolving fund (non-lapsing authority) for working capital and capital acquisitions. This fund is reimbursed through the voted authorities on a periodic basis as directed by Treasury Board.

The main estimates, at \$72 million, include \$5.3 million in funding for critical operational requirements, as confirmed in Budget 2023. The NFB's annual reference level has been reduced by \$1.2 million for the repayment of funds advanced for the relocation of its headquarters in Montreal. The headquarters

relocation project took place mainly in 2018–19 and 2019–20, and the advance of funds totalled \$14.4 million, the reimbursement of which is to be completed in 2030–31.

The main voted authorities available for use in 2024–25, which total \$84.7 million, include the allocations for retroactive statutory indexations following the signing of collective agreements, as well as \$3.1 million carried over from the preceding year. The total authorities available for use include a frozen allotment in the amount of \$0.6 million to repay the revolving fund for capital investments made in 2019–20. Repayment of the total investments was completed in 2024–25.

In 2024–25, actual spending from the main authorities totalled \$82.4 million and was greater than the prior year, mainly because of the indexation of salaries and the disbursement of retroactive payments following the signing of collective agreements. This spending also includes transition costs related to the elimination of positions in the organizational restructuring carried out to optimize the NFB’s work and business processes. The NFB undertook its modernization by streamlining its internal processes and developing decision-making information tools to become a more nimble, efficient organization. The funds freed up by streamlining the NFB’s work structures will be reinvested in programming and production projects, which are at the heart of the NFB’s mandate.

The [Finances section of the Infographic for the NFB on GC Infobase](#) offers more financial information from previous years.

Table 13: Planned three-year spending on core responsibilities and internal services (dollars)

Table 13 shows the NFB’s planned spending for each of the next three years on its core responsibilities and on internal services.

Core responsibilities and internal services	2025–26 planned spending	2026–27 planned spending	2027–28 planned spending
Main voted authorities			
Audiovisual Programming and Production	37,920,032	38,005,560	38,005,560
Content Accessibility and Audience Engagement	22,961,618	23,065,621	23,065,621
Subtotal	60,881,650	61,071,181	61,071,181
Internal services	12,391,238	12,442,555	12,442,555
Total	73,272,888	73,513,736	73,513,736
Revolving fund authority			
Audiovisual Programming and Production	0	0	0

Core responsibilities and internal services	2025–26 planned spending	2026–27 planned spending	2027–28 planned spending
Content Accessibility and Audience Engagement	0	0	0
Subtotal	0	0	0
Internal services	0	0	0
Total	0	0	0
Total authorities			
Audiovisual Programming and Production	37,920,032	38,005,560	38,005,560
Content Accessibility and Audience Engagement	22,961,618	23,065,621	23,065,621
Subtotal	60,881,650	61,071,181	61,071,181
Internal services	12,391,238	12,442,555	12,442,555
Total	73,272,888	73,513,736	73,513,736

Analysis of the next three years of spending

The revolving fund authorities are used to finance working capital and capital acquisitions; this fund is reimbursed periodically from the main voted authorities.

The NFB estimates its planned spending from the Main Estimates at \$73.3 million in 2025–26, subject to approval by Parliament. This reference level includes the adjustments for confirmed pay indexations. The funding for critical operational requirements included in Budget 2023 for 2023–24 and 2024–25 is excluded from the reference level starting in 2025–26.

The need for drawdowns on the revolving fund to finance capital investments will be determined on the basis of requirements.

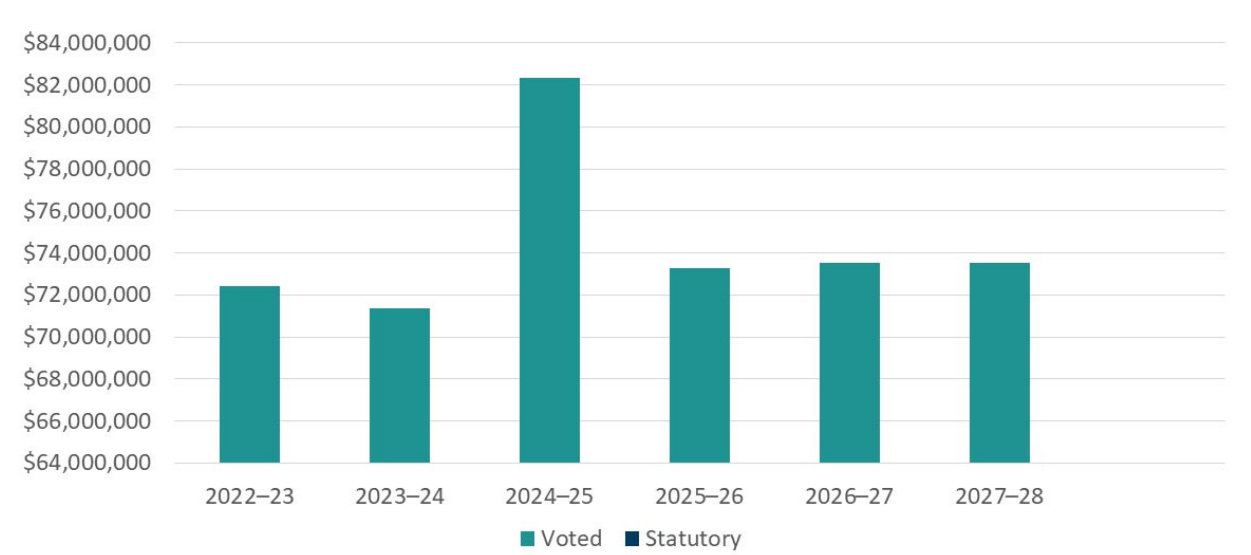
It is also important to underscore that the NFB's reference level was reduced by \$1.2 million to repay the funds advanced for the relocation of its headquarters in Montreal. This reduction represents a total repayment of \$14.4 million that will be completed in 2030–31.

The Finances section [of the Infographic for the NFB](#) on GC Infobase offers more [detailed financial information related to future years](#).

Funding

This section provides an overview of the department's voted and statutory funding for its core responsibilities and for internal services. Consult the [Government of Canada budgets and expenditures](#) for further information on funding authorities.

Graph 2: Approved funding (statutory and voted) over a six-year period
 Graph 2 summarizes the department's approved voted and statutory funding from 2022-23 to 2027-28.



Text version of graph 2

Graph 2 includes the following information in a bar graph:

Fiscal year	Statutory	Voted	Total
2022-23	0	72,441,400	72,441,400
2023-24	0	71,378,568	71,378,568
2024-25	0	82,351,797	82,351,797
2025-26	0	73,272,888	73,272,888
2026-27	0	73,513,736	73,513,736
2027-28	0	73,513,736	73,513,736

Analysis of statutory and voted funding over a six-year period
 The graph excludes spending financed from the NFB revolving fund. This fund is used to finance working capital and capital acquisitions; it is reimbursed periodically from the main voted authorities presented earlier in this report.

The spending for 2024–25 and prior years includes \$5.3 million in funding for critical operational requirements. This funding is excluded from the reference level starting in 2025–26.

Actual spending in 2024–25 was higher than in 2022–23 and 2023–24, mainly because of the payment of retroactive pay increases following signing of collective agreements.

The reimbursement of the revolving fund for the investments made in 2019–20 was completed in 2024–25 through a frozen annual allotment. The frozen amounts were \$1.7 million in 2021–22, \$1.5 million in 2022–23 and \$0.6 million in 2023–24 and in 2024–25.

The NFB received funding to finance the relocation of its headquarters in Montreal, which took place in 2019–20. The NFB will reimburse the amount of \$14.4 million through a \$1.2 million decrease in its annual allocation; the total repayment will be completed in 2030–31.

Consult the [Public Accounts of Canada](#) for further information on the NFB’s departmental voted and statutory expenditures.

Financial statement highlights

[NFB’s Financial Statements \(Audited\) for the Year Ended March 31, 2025.](#)

Table 14: Condensed Statement of Operations (audited) for the year ended March 31, 2025 (dollars)

Table 14 summarizes the expenses and revenues for 2024–25 which net to the cost of operations before government funding and transfers.

Financial information	2024–25 actual results	2024–25 planned results	Difference (actual results minus planned)
Total expenses	82,085,000	78,115,000	3,970,000
Total revenues	3,422,000	4,101,000	(679,000)
Net cost of operations before government funding and transfers	78,663,000	74,014,000	4,649,000

Analysis of expenses and revenues for 2024–25

Revenues recorded in 2024–25 were lower than the projected results, mainly as the result of the billing of revenues from partnerships on projects.

Expenses are stated using the accrual accounting method.

The increase between the actual results achieved in 2024–25 and the projected results comes mainly from the adjustment in the provisions for statutory pay increases following the signing of collective agreements.

The 2024–25 planned results information is provided in the NFB’s [Future-Oriented Statement of Operations and Notes 2024–25.](#)

Table 15: Condensed Statement of Operations (audited) for 2023-24 and 2024-25 (dollars)

Table 15 summarizes actual expenses and revenues and shows the net cost of operations before government funding and transfers.

Financial information	2024–25 actual results	2023–24 actual results	Difference (2024-25 minus 2023-24)
Total expenses	82,085,000	81,766,000	319,000
Total revenues	3,422,000	5,630,000	(2,208,000)
Net cost of operations before government funding and transfers	78,663,000	76,136,000	2,527,000

Analysis of differences in expenses and revenues between 2023-24 and 2024-25

Revenues recorded in 2024–25 were lower than in the preceding year, mainly as the result of the billing of revenues from partnerships on projects.

Expenses are stated using the accrual accounting method.

The actual results achieved in 2024–25 are comparable to those for the preceding year. The reorganization of the NFB’s work structures resulted in a substantial reduction in its workforce. Some transition costs were recognized in 2024–25. The funds thus freed up will be reinvested in programming and production projects, which are at the heart of the NFB’s mandate.

Table 16 Condensed Statement of Financial Position (audited) as at March 31, 2025 (dollars)

Table 16 provides a brief snapshot of the amounts the department owes or must spend (liabilities) and its available resources (assets), which helps to indicate its ability to carry out programs and services.

Financial information	Actual fiscal year (2024–25)	Previous fiscal year (2023–24)	Difference (2024–25 minus 2023–24)
Total net liabilities	12,289,000	17,397,000	(5,108,000)
Total net financial assets	6,260,000	6,221,000	39,000
Departmental net debt	6,029,000	11,176,000	(5,147,000)
Total non-financial assets	19,328,000	20,840,000	(1,512,000)
Departmental net financial position	13,299,000	9,664,000	3,635,000

Analysis of department’s liabilities and assets since last fiscal year

The decrease in total net liabilities resulted from the retroactive payment of statutory pay increases for which provisions were made over the past few years, as well as the decrease in accumulated vacation entitlements following the workforce reduction.

The total net financial assets are comparable to the preceding year’s.

The departmental net debt represents the difference between total net liabilities and total net financial assets.

The decrease in total non-financial assets was due to amortization of the capital assets acquired under the investment plan, which exceeds the capital investments during the current year.

The departmental net financial position increased as the result of the decreases in the provisions and in the value of the capital assets.

Human resources

This section presents an overview of the department's actual and planned human resources from 2022–23 to 2027–28.

Table 17: Actual human resources for core responsibilities and internal services

Table 17 shows a summary in full-time equivalents of human resources for the NFB's core responsibilities and for its internal services for the previous three fiscal years.

Core responsibilities and internal services	2022–23 actual full-time equivalents	2023–24 actual full-time equivalents	2024–25 actual full-time equivalents
Audiovisual Programming and Production	151	147	118
Content Accessibility and Audience Engagement	159	160	146
Subtotal	310	307	264
Internal services	71	77	78
Total	381	384	342

Analysis of human resources for the last three years

The level of human resources was reduced in 2024–25 following the reorganization begun in 2023–24, which included closing the NFB's interactive studios and streamlining its work structures and internal processes. The funds thus freed up will in due course be reinvested in programming and production projects, which are at the heart of the NFB's mandate.

The level of human resources allocated to Internal Services remains comparable to the preceding year's.

Table 18: Human resources planning summary for core responsibilities and internal services

Table 18 shows the planned full-time equivalents for each of the NFB's core responsibilities and for its internal services for the next three years. Human resources for the current fiscal year are forecast based on year to date.

Core responsibilities and internal services	2025–26 planned full-time equivalents	2026–27 planned full-time equivalents	2027–28 planned full-time equivalents
Audiovisual Programming and Production	125	125	125

Core responsibilities and internal services	2025–26 planned full-time equivalents	2026–27 planned full-time equivalents	2027–28 planned full-time equivalents
Content Accessibility and Audience Engagement	152	152	152
Subtotal	277	277	277
Internal services	75	75	75
Total	352	352	352

Analysis of human resources for the next three years

The NFB is implementing its strategic plan, continuing to optimize its new structure and evolve alongside the modernization of the Canadian audiovisual landscape.

The NFB's initiatives to streamline its work structures and internal processes have enabled a reduction in human resources of approximately 10%, which will be reflected in the next three fiscal years. The funds thus freed up will be reinvested in programming and production projects, which are at the heart of the NFB's mandate.

Supplementary information tables

The following supplementary information tables are available on the NFB's website:

- [Gender-based Analysis Plus \[mandatory for all departments\]](#)

Federal tax expenditures

The tax system can be used to achieve public policy objectives through the application of special measures such as low tax rates, exemptions, deductions, deferrals and credits. The Department of Finance Canada publishes cost estimates and projections for these measures each year in the [Report on Federal Tax Expenditures](#). This report also provides detailed background information on tax expenditures, including descriptions, objectives, historical information and references to related federal spending programs as well as evaluations and GBA Plus of tax expenditures.

Corporate information

Departmental profile

Appropriate minister: The Honourable Steven Guilbeault, P.C., M.P., Minister of Canadian Identity and Culture and Minister responsible for Official Languages

Institutional head: Suzanne Guèvremont, Government Film Commissioner and Chairperson of the National Film Board

Ministerial portfolio: Canadian Heritage

Enabling instrument: [National Film Act](#), R.S.C., c. N-8

Year of incorporation / commencement: 1939

Other: The NFB Board of Trustees is composed of eight members: the Government Film Commissioner, who acts as the Board's chairperson, the Executive Director of Telefilm Canada (ex-officio member) and six other members appointed by the Governor in Council. With the exception of the Commissioner and

Executive Director of Telefilm Canada, Board members serve three-year terms. The Board's primary role is to define the NFB's broad strategic directions and monitor its results. It approves its strategic plans and budgets, among other items.

Departmental contact information

Mailing address:

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Canada H3A 0H3

Telephone: 1-800-267-7710

Email: reports@onf-nfb.gc.ca

Websites:

www.nfb.ca

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

Social Media:

www.facebook.com/nfb.ca

<https://x.com/thenfb>

vimeo.com/thenfb

www.youtube.com/user/nfb

www.instagram.com/onf_nfb/

Definitions

appropriation (crédit)

Any authority of Parliament to pay money out of the Consolidated Revenue Fund.

budgetary expenditures (dépenses budgétaires)

Operating and capital expenditures; transfer payments to other levels of government, departments or individuals; and payments to Crown corporations.

core responsibility (responsabilité essentielle)

An enduring function or role of a department. The departmental results listed for a core responsibility reflect the outcomes that the department seeks to influence or achieve.

Departmental Plan (plan ministériel)

A report that outlines the anticipated activities and expected performance of an appropriated department over a 3-year period. Departmental Plans are usually tabled in Parliament in spring.

departmental priority (priorité)

A plan, project or activity that a department focuses and reports on during a specific planning period. Priorities represent the most important things to be done or those to be addressed first to help achieve the desired departmental results.

departmental result (résultat ministériel)

A high-level outcome related to the core responsibilities of a department.

departmental result indicator (indicateur de résultat ministériel)

A quantitative or qualitative measure that assesses progress toward a departmental result.

departmental results framework (cadre ministériel des résultats)

A framework that connects the department's core responsibilities to its departmental results and departmental result indicators.

Departmental Results Report (rapport sur les résultats ministériels)

A report outlining a department's accomplishments against the plans, priorities and expected results set out in the corresponding Departmental Plan.

Full-time equivalent (équivalent temps plein)

Measures the person years in a departmental budget. An employee's scheduled hours per week divided by the employer's hours for a full-time workweek calculates a full-time equivalent. For example, an employee who works 20 hours in a 40-hour standard workweek represents a 0.5 full-time equivalent.

Gender-based Analysis Plus (GBA Plus) (analyse comparative entre les sexes plus [ACS Plus])

An analytical tool that helps to understand the ways diverse individuals experience policies, programs and other initiatives. Applying GBA Plus to policies, programs and other initiatives helps to identify the different needs of the people affected, the ways to be more responsive and inclusive, and the methods to anticipate and mitigate potential barriers to accessing or benefitting from the initiative. GBA Plus goes beyond biological (sex) and socio-cultural (gender) differences to consider other factors, such as age, disability, education, ethnicity, economic status, geography (including rurality), language, race, religion, and sexual orientation.

government priorities (priorités pangouvernementales)

For the purpose of the 2024–25 Departmental Results Report, government priorities are the high-level themes outlining the government's agenda as announced in the [2021 Speech from the Throne](#).

horizontal initiative (initiative horizontale)

A program, project or other initiative where two or more federal departments receive funding to work collaboratively on a shared outcome usually linked to a government priority, and where the ministers involved agree to designate it as horizontal. Specific reporting requirements apply, including that the lead department must report on combined expenditures and results.

Indigenous business (entreprise autochtones)

For the purposes of a Departmental Result Report, this includes any entity that meets the Indigenous Services Canada's criteria of being owned and operated by Elders, band and tribal councils, registered in the [Indigenous Business Directory](#) or registered on a modern treaty beneficiary business list.

non-budgetary expenditures (dépenses non budgétaires)

Net outlays and receipts related to loans, investments and advances, which change the composition of the financial assets of the Government of Canada.

performance (rendement)

What a department did with its resources to achieve its results, how well those results compare to what the department intended to achieve, and how well lessons learned have been identified.

performance indicator (indicateur de rendement)

A qualitative or quantitative measure that assesses progress toward a departmental-level or program-level result, or the expected outputs or outcomes of a program, policy or initiative.

plan (plan)

The articulation of strategic choices, which provides information on how a department intends to achieve its priorities and associated results. Generally, a plan will explain the logic behind the strategies chosen and tend to focus on actions that lead to the expected result.

planned spending (dépenses prévues)

For Departmental Plans and Departmental Results Reports, planned spending refers to the amounts presented in Main Estimates. Departments must determine their planned spending and be able to defend the financial numbers presented in their Departmental Plans and Departmental Results Reports.

program (programme)

An Individual, group, or combination of services and activities managed together within a department and focused on a specific set of outputs, outcomes or service levels.

program inventory (répertoire des programmes)

A listing that identifies all the department's programs and the resources that contribute to delivering on the department's core responsibilities and achieving its results.

result (résultat)

An outcome or output related to the activities of a department, policy, program or initiative.

statutory expenditures (dépenses législatives)

Spending approved through legislation passed in Parliament, other than appropriation acts. The legislation sets out the purpose and the terms and conditions of the expenditures.

target (cible)

A quantitative or qualitative, measurable goal that a department, program or initiative plans to achieve within a specified time period.

voted expenditures (dépenses votées)

Spending approved annually through an appropriation act passed in Parliament. The vote also outlines the conditions that govern the spending.