

Talent Fund  
2023-2024  
Annual Report



**TELEFILM**  
CANADA

**TALENTFUND**

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**01**

# About the Talent Fund



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**Telefilm’s Talent Fund, a Certified Independent Production Fund (CIPF), supports the production of first feature films with donations from individuals and companies, stimulating film production and helping develop the careers of emerging filmmakers.**

The Fund invests in emerging talent and provides support to build their professional portfolios, fosters community and knowledge-sharing through professional mentorship, and prioritizes up-and-coming creators from historically underrepresented communities. Funds raised are invested through Telefilm Canada’s Talent to Watch Program – a career accelerator and launchpad – which helps the next generation of storytellers contribute to a thriving Canadian film industry.

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# Mission

**By supporting emerging filmmakers and their productions, the Talent Fund directly encourages and stimulates Canada's thriving audiovisual industry.**

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# Objectives of the Talent Fund

- Remove barriers and create career opportunities for emerging artists within the industry

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- Contribute to the development of emerging creators from underrepresented and equity-seeking groups

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- Promote gender equality, the advancement of women, amplify the voices of creators from Official Language Minority Communities (OLMCs), diversity and inclusion, and reconciliation with Indigenous peoples in the arts

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- Build skills: provide opportunities for personalized professional development and high-level coaching through mentorship, knowledge sharing and training

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# About the Program

The Talent Fund supports filmmakers through Telefilm's Talent to Watch Program. The program supports emerging filmmakers seeking to fund the production phase of their first feature film.

The program's objectives include increasing public access to the works of new Canadian talent and investing in, among others, creative teams from official language minority communities (OLMCs) or teams located outside the main production centres of Toronto and Montréal. To assess the program's success, Telefilm conducts a comparative analysis of the results of the selected projects in relation to these objectives.

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The Talent to Watch Program has three streams:

## Industry Partner Stream

1

For projects that are recommended by a Designated Industry Partner

## Festival Selection Stream

2

For emerging filmmakers who have directed a short film that was selected at a recognized film festival

## Filmmaker Apply-Direct Stream

3

For emerging filmmakers who are members of the following groups:

- Women
- Indigenous
- Black
- People of colour
- Gender-diverse individuals
- 2SLGBTQIA+ individuals
- Persons with disabilities and/or
- Members of an Official Language Minority Community (OLMCs)

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All eligible projects are evaluated based on the following evaluation criteria :

- Creative elements
- Track record of the key members of the creative team (Producer, Director, and Screenwriter)
- Project viability
- Cultural impact and audience reach potential

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## Success measures used in the program

The program's decision-making process aligns with Telefilm's goal of promoting diverse voices within the Canadian audiovisual industry. To this end, Telefilm ensures that it funds a balanced portfolio of projects reflecting a diversity of genres, budgets, company sizes, regions of the country and perspectives.

To measure the success of the projects it supports, Telefilm tracks gross sales reports—including Canadian theatrical and non-theatrical sales, as well as international sales—and cultural performance indicators, such as festival selections, awards and other recognized distinctions. The filmmakers' career progression is also an important qualitative indicator, especially when they move on to projects with larger budgets through the Production Program.

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# Advisory Committee

Advisory committees assess projects based on the evaluation criteria described above and make recommendations to Telefilm. Advisory committees may be composed of internal members, external members, or a combination of internal and external members.

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In fiscal 2023–24, the following were members of the advisory committees:

## English Language Projects Committee

Internal members

- Peggy Lainis
  - Alison Zimmer
  - Brian Mullen
  - James Luscombe
  - Mike Robson
- 

External members

- Ashley McKenzie
  - Erica Shaw
  - Meghna Haldar
  - Samuel La France
- 

Person responsible for ensuring that the issues and realities of OLMCs are taken into account

- Peggy Lainis

## French Language Projects Committee

Internal members

- Anita Damiani
  - Hager Namly
- 

External member

- Samuel La France
- 

Person responsible for ensuring that the issues and realities of OLMCs are taken into account

- Peggy Lainis

## Indigenous Stream Projects Committee

Internal members

- Adriana Chartrand
- Ken Proulx

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Telefilm Canada ensures appropriate representation of OLMCs notably through the collection of self-identification data from individuals in key creative positions (director, screenwriter, and producer) in funding applications to its programs. Since 2021–22, these data have made it possible to measure the representation of OLMCs within the portfolio and to support an evidence-based approach to funding and institutional decision-making.

In 2023–24, Telefilm also continued developing its Official Languages Action Plan, with particular attention to OLMCs, in consultation with groups representing these communities.

Finally, Telefilm has a clear objective to increase the funding of projects from Official Language Minority Communities (OLMCs) within its Talent to Watch Program. This objective is achieved through two access streams:

- Under the Industry Partner Stream, each partner may recommend one project through the OLMC component;
- Filmmaker Apply-Direct Stream, allowing producers to submit their projects directly, thus offering multiple entry points to the program and encouraging broader participation.

02

# Year in Review

# Highlights

During fiscal 2023-24, Telefilm Canada and the Talent Fund welcomed 18 new filmmaking teams as this year's selection of projects in the Talent to Watch Program. Telefilm received a high volume of applications under the Talent to Watch Program, with **134 projects assessed** during this period. The lineup presents films from different regions of Canada, including projects from Indigenous creators. Film teams from coast-to-coast-to coast represent voices from Prince Edward Island and Nova Scotia to the Northwest Territories, Manitoba, Alberta and beyond.

There is also a strong linguistic diversity in this year's selections, with films in Spanish, Farsi, Wayuunaiki, in addition to English and French. As part of the Talent to Watch Program, 12 supported projects include at least one key creative position held by a Black or racialized person.

Table 1 – 18 new filmmaking teams

Title – Genre – Language – Description	Stream	Production company (PC) and producer(s) PC location Filming location
<p><b>1</b></p> <p><b><i>A Cree Approach</i></b> Documentary English</p> <p>Freda Ahenakew is a Nehiyaw (Cree) woman and a mother of 12. She was able to maintain her language and culture despite the efforts of Canada attempting to take the “Indian” out of the children.</p>	Industry Partner	<p><b>A Cree Production Inc.</b></p> <p>Redcrow, Kaitlyn Greyeyes, Tristin</p> <p>PC location: Vancouver, British-Columbia</p> <p>Filming location: Winnipeg, Manitoba; Saskatoon, Saskatchewan, Muskeg Lake, Saskatchewan, Vancouver, British Columbia</p>
<p><b>2</b></p> <p><b><i>Autonomy &amp; Dignity<sup>(1)</sup></i></b> Documentary English</p> <p>An increasingly privatized health care system threatens to institutionalize a disabled artist and drags out the process while his quality of life and mental health suffers.</p>	Industry Partner	<p><b>The Crip Trip Inc.</b></p> <p>Campbell, Rebecca Kroetsch, Frederick</p> <p>PC location: Edmonton, Alberta</p> <p>Filming location: Edmonton, Alberta</p>

(1) Ce projet n'a pas été produit

Title – Genre – Language – Description	Stream	Production company (PC) and producer(s) PC location Filming location
<p><b>3</b></p> <p><b>Blue Heron</b> Drama English</p> <p>In the late 1990s, eight-year-old Sasha and her Hungarian immigrant family relocate to a new home on Vancouver Island.</p>	Apply-Direct	<p><b>Nine Behind Productions Ltd.</b></p> <p>Bobkin, Ryan Wylie, Sara Osváth, Gábor</p> <p>PC location: Vancouver, British Columbia Filming location: Vancouver Island, British Columbia</p>
<p><b>4</b></p> <p><b>Con Nhang / Enfants d'encens</b> Documentary French</p> <p>"Con nhang – Enfants d'encens" offers an intimate look at a family that was separated by the Vietnam War</p>	Industry Partner	<p><b>feux follets productions inc.</b></p> <p>Cyr, Marie-Michèle</p> <p>PC location: Montréal, Québec Filming location: Québec, Québec; Vietnam</p>
<p><b>5</b></p> <p><b>El Padrote</b> Drama Other</p> <p><i>El Padrote</i> narrates the story of César, a 17-year-old boy who is being trained by his father, Audio, to become a foreman.</p>	Apply-Direct	<p><b>El Padrote film Inc.</b></p> <p>Bessone, Irène</p> <p>PC location: Montréal, Québec Filming location: Venezuela</p>
<p><b>6</b></p> <p><b>Foreigner</b> Horror English</p> <p>Meet Yasamin (Yasi) Karimi, a first-generation Iranian-Canadian teenager who spends most of her time reading fashion magazines and binge watching American sitcoms.</p>	Apply-Direct	<p><b>Saffron Blonde Productions Ltd.</b></p> <p>Graham, Nicco</p> <p>PC location: Vancouver, British Columbia Filming location: Langley, British Columbia</p>
<p><b>7</b></p> <p><b>Her Last Supper</b> Drama English</p> <p>An atypical, structured story follows an atypical girl: Juniper Ritger. Set in the picturesque Bisque Country, this tale follows our protagonist as she grapples with her Mother's suicide, sexual exploration and assault, and artistic outlets.</p>	Apply-Direct	<p><b>Femme Flannel Films Inc.</b></p> <p>Chiasson, Stephanie Moss, Becca Willow</p> <p>PC location: Toronto, Ontario Filming location: Ontario</p>
<p><b>8</b></p> <p><b>Invisibles</b> Drama French</p> <p>A few years ago, Elizabeth chose to become a sex worker (SW), an occupation that she carries out passionately.</p>	Industry Partner	<p><b>Les Films du Récif Inc.</b></p> <p>Villepelet, Pierre Dabit, Leslie</p> <p>PC location: Montréal, Québec Filming location: Montréal, Québec</p>

Title – Genre – Language – Description	Stream	Production company (PC) and producer(s) PC location Filming location
<p><b>9</b></p> <p><b>Joan’s Kitchen Table: Stirring The Revolution</b> Documentary English</p> <p>Joan Jones launched Nova Scotia’s Black Revolution from her kitchen. Everybody who was anybody in Black culture in Nova Scotia, Canada, and the United States at some point took a seat at her table in order to brew, stew, and percolate radical action.</p>	Apply-Direct	<p><b>White Lelou Media Inc.</b></p> <p>Kafafy, Karim</p> <p>PC location: Bedford, Nova Scotia</p> <p>Filming location: Halifax, Nova Scotia</p>
<p><b>10</b></p> <p><b>Kubana</b> Documentary English</p> <p>How does the human connection exist in Rwanda today, after 68 years of colonization and genocide extended over 32 years?</p>	Apply-Direct	<p><b>XSKY production inc.</b></p> <p>Prosper, Will</p> <p>PC location: Montréal, Québec</p> <p>Filming location: Rwanda</p>
<p><b>11</b></p> <p><b>Last Stop Video Rentals</b> Comedy English</p> <p>The day is May 19th, in the year 1999, a day that would see the new release of <i>Star Wars: Episode 1</i>. Nick Young is a mid 20 something year old college dropout whose life is going nowhere fast.</p>	Industry Partner	<p><b>2551028 ALBERTA LIMITED (DBA Last Stop Videos)</b></p> <p>Shott, Megan Janvier, Eric (Co-producer)</p> <p>PC location: Morinville, Alberta</p> <p>Filming location: Stony Plain, Alberta</p>
<p><b>12</b></p> <p><b>Mute Out Sound</b> Documentary French</p> <p><i>Mute Out Sound</i> examines the creative mind of pioneering Moroccan filmmaker Mostafa Derkaoui</p>	Apply-Direct	<p><b>Niya Production Inc.</b></p> <p>Suppice, Stefan</p> <p>PC location: Ottawa, Ontario</p> <p>Filming location: Morocco</p>
<p><b>13</b></p> <p><b>Séga : la musique de l’océan Indien</b> Documentary French</p> <p><i>Séga: The Music of the Indian Ocean</i> is a theatrical documentary that explores the origins of an often-neglected musical genre, through the eyes of an emerging musician, Sarah Honoré.</p>	Industry Partner	<p><b>Arpent Films Docs Inc.</b></p> <p>Collin, Guillaume Toi, Vincent (Associate Producer) Dupuis, Audrey-Ann (Executive Producer)</p> <p>PC location: Montréal, Québec</p> <p>Filming location: Mauritius</p>
<p><b>14</b></p> <p><b>Strong Son</b> Drama English</p> <p>Harvinder Singh is a 38-year-old, South Asian, former bodybuilder who breaks up with his fiancé and moves back into his elderly father’s house to take care of him.</p>	Industry Partner	<p><b>10091460 Manitoba Ltd.</b></p> <p>Henkel, Markus Bawa, Ian (Co-producer) Adelman, Fritz</p> <p>PC location: Winnipeg, Manitoba</p> <p>Filming location: Manitoba</p>

Title – Genre – Language – Description	Stream	Production company (PC) and producer(s) PC location Filming location
<p><b>15</b></p> <p><b>The Snake</b> Comedy English</p> <p><i>The snake</i> is a 90-minute dark comedy about a bad girl who's too good to be bad and too old to be a girl.</p>	Apply-Direct	<p><b>15382891 Canada Inc.</b></p> <p>Kelly, Sharlene</p> <p>PC location: Charlottetown, Prince Edward Island</p> <p>Filming location: Charlottetown, Prince Edward Island</p>
<p><b>16</b></p> <p><b>The Wind's Thirst</b> Documentary Other</p> <p>This creative documentary explores the struggle of the Wayuu people and their resistance against an ongoing yet undisclosed genocide.</p>	Apply-Direct	<p><b>2543275 ONTARIO INCORPORATED (dba Curare Films)</b></p> <p>Valbuena, Alejandro Caceres, Vanessa (Associate Producer)</p> <p>PC location: Toronto, Ontario</p> <p>Filming location: Colombia</p>
<p><b>17</b></p> <p><b>Women of No Nation</b> Documentary Other</p> <p><i>Women of No Nation</i>, along with narrating an exciting and dramatic story, examines how achieving our personal dreams is tied up to the socio-political situation of the land we come from.</p>	Apply-Direct	<p><b>2557505 ALBERTA INC.</b></p> <p>Parel-Nuttall, Kamala</p> <p>PC location: Calgary, Alberta</p> <p>Filming location: Calgary, Alberta</p>
<p><b>18</b></p> <p><b>Yo, We're Dying</b> Comedy English</p> <p>When a high-strung, workaholic funeral director reconnects with her eccentric, free-spirited father, she's forced to confront her ultimate fear of kicking the bucket.</p>	Apply-Direct	<p><b>YWD Film Inc.</b></p> <p>Seidu, Fonna</p> <p>PC location: Vaughan, Ontario</p> <p>Filming location: Toronto, Ontario</p>

## Development and Support Initiatives

- Telefilm and the Talent Fund organized a boot camp to provide mentorship to emerging filmmakers. It was administered by the National Screen Institute (NSI) and Institut national de l'image et du son (L'Inis) with workshops on distribution, marketing, public relations and business affairs.
- A Sustainability Plan is now mandatory for all successful applicants receiving Telefilm funding in all production programs, prior to principal photography. An online session on sustainability focused on best practices, case studies, how to build a sustainability plan, and use a carbon calculator. A networking session with successful Talent to Watch alumni was also held.
- The Talent Fund hosted supporters and filmmakers at key events, including an annual fundraising event at the Palm Springs International Film Festival in January 2024 and during a celebration of Canadian talent during Oscar week in Los Angeles.

# Talent to Watch funding

The Talent Fund helps fund certain Telefilm programs, such as the Talent to Watch Program. The latter receives all funds from the Talent Fund.

Table 2 – The cumulative amounts of funding allocated to English language, French language, Indigenous language, and third language productions.

Language	Applications	Funding
English	11	\$2,344,627
French	4	\$700,000
Other	3	\$550,000
Indigenous	0	\$0
Total	18	\$3,594,627

Table 3 –The amount of funding granted to programming produced in regions of Canada.

#### Outside Toronto and Vancouver

Language	Applications	Funding
English	7	\$1,444,627

Table 4 – The amount of funding granted to programming produced in regions of Canada.

#### Outside Montreal

Language	Applications	Funding
French	1	\$150,000

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## Support for Creators from OLMCs

Telefilm implemented voluntary self-identification data collection in 2022. This voluntary process allows individuals in key creative positions—directors, screenwriters, and producers—to provide information related to funding applications for our programs, including whether they belong to an Official Language Minority Community. Furthermore, in the 2023–24 fiscal year, 11 per cent of the support provided through the Talent to Watch Program went to projects led by producers belonging to OLMCs.

## Financial Review of the Talent Fund

### Revenues

Thanks to the generosity of donors and partners from across Canada, the Talent Fund raised \$270,600.

### Investments

The Talent Fund allocated \$300,000 to support the production of 18 debut feature films. In total, the Fund financed 7 per cent of the Talent to Watch Program in 2023–24.

→ + Funding Allocation – Production: \$300,000

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→ + Funding Allocation – Promotion: \$3,000

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→ The Talent Fund has a remaining balance of nearly \$50,000.

## Main Financial Contributors

→ RBC Foundation

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→ Warner Bros. Discovery Access Canada

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→ KPMG Foundation

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→ K.M. Hunter Charitable Foundation

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→ Viewpoint Foundation

We receive donations from a variety of donors and community foundations.

In addition, the Talent to Watch Program funding agreement stipulates that funded projects must be available with audio description and in a version with closed captioning for the hearing impaired.

They also have to be made available on digital platforms no later than one year following their completion. This information is not available for the 18 projects funded in 2023–24, as the projects have not been completed.

It should be noted that no funding is granted for digital content other than programming under the Talent to Watch Program.

# OLMC-related activities and actions

**Telefilm takes various actions to promote the representation of OLMCs, in particular by prioritizing projects from these communities to ensure national representativeness. Telefilm supports OLMC projects at all stages of their life cycle through its programs and initiatives.**

In 2023-24, Telefilm maintained an active presence at events with the aim of reaching creators from OLMCs. Events such as the Festival international du cinéma francophone en Acadie (FICFA), in Moncton, and the annual conference of the Alliance des producteurs francophones du Canada (APFC) gave Telefilm the opportunity to present its programs and meet OLMC creators. Furthermore, through its festival programs, Telefilm supports some 60 festivals nationwide showing works in both official languages. Several are dedicated to films produced in a minority language of their region, among them Vancouver's 2024 Rendez-vous du cinéma québécois et francophone, Cinémental, the Hudson Film Festival and the Festival Objectif Cinéma Desjardins.

Telefilm also supports the Plan-Séquence program initiated by the Front des réalisateurs indépendants du Canada (FRIC) (renamed RACCORD in 2025) which offers mentoring, project creation support and professional development opportunities. Many participants go on to submit projects to the Talent to Watch Program or the Production Program. During the year, three OLMC filmmakers benefited from guidance and mentoring in creating their short films. In addition, six filmmakers from minority French-speaking communities received project creation support through the program. Telefilm also supported and participated in the Forum annuel du FRIC, which was attended by 27 Francophone members from the Western, Northern, Ontario and Acadia regions.

The Talent to Watch program includes a dedicated mentorship component delivered in partnership with the Institut national de l'image et du son (INIS) and the National Screen Institute (NSI); it includes a two-day intensive training session. In 2023, 18 teams, some from OLMCs, were selected to benefit from this program.

The Executive Committee pursued discussions with the Alliance des producteurs francophones du Canada (APFC) and the Quebec English-Language Production Council (QEPC) to monitor OLMC results in the development and production programs.

After the amended Official Languages Act was adopted, Telefilm held meetings with audiovisual industry partners from OLMCs to take stock of the results and identify new possibilities for collaboration.

Lastly, OLMC-specific criteria were incorporated into the Talent to Watch program's Industry Partner and Apply-Direct streams to ensure creative team eligibility and representativeness. All projects must include a community engagement plan demonstrating a collaborative, respectful approach to the communities concerned, as well as consideration of the proposed content's potential impact.

03

# Governance

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# Board of Directors

**The Talent Fund is an integral part of Telefilm, a federal Crown corporation established under the *Telefilm Canada Act*. Telefilm’s Board of Directors oversees the Fund’s activities and affairs to ensure it fulfills its mandate effectively. Telefilm has also established an advisory committee to support and advise the Talent Fund.**

The Board is comprised of six members, appointed by the Governor in Council, as well as the Government Film Commissioner, who is appointed under the *National Film Act*. The Governor in Council designates the Chair from among the members of the Corporation, who serves at pleasure.

The Board has defined its fiduciary responsibilities in a mandate that provides a framework for exercising its stewardship role. This mandate covers various areas, including strategic planning, governance issues, and the review of funding programs and decision-making processes for the allocation of funds (including those of the Talent to Watch Program).

Section 5 of the *Telefilm Canada Act* ensures that all members remain independent by stipulating that no person who has any pecuniary interest in the audiovisual industry, directly or indirectly, individually or as a shareholder, partner or otherwise, is eligible to be appointed or to hold office as a member. Telefilm is therefore established and operated independently of broadcasting distribution companies and online audiovisual companies that may make contributions to it.

This guarantee of independence comes with an obligation for all members. As outlined in the Corporation’s internal regulations, members must disclose any private interests that could create a conflict of interest regarding their official duties. They must also abstain from voting on any resolution that could create a conflict of interest.

The Board is also subject to a code of conduct that’s applicable to all members. In addition to conflicts of interest, the code includes provisions governing political activities, public comment, confidentiality obligations and post-mandate activities, among other things. Members are also subject to the provisions of the *Conflict of Interest Act*. Finally, all members are independent of the Executive Committee.

## Board of Directors (continued)

Members in office as of March 31, 2024<sup>(1)</sup>:

### **Robert Spickler**

Chair of the Board of Directors  
Montréal, Québec

### **Karen Horcher, FCPA, FCGA, CFA**

Chair of the Audit and Finance Committee  
Vancouver, British Columbia

### **Suzanne Guèvremont**

Ex-officio member  
Film Commissioner and Chair of the  
National Film Board of Canada  
Montréal, Québec

### **Emmanuelle Létourneau, LL.M., ASC, C.Dir.**

Chair of the Communications and  
Public and Governmental Affairs Committee  
Montréal, Québec

### **Etoile Stewart<sup>(2)</sup>**

Vice Chair of the Board of Directors<sup>(3)</sup>  
Chair of the Nominating, Evaluation and  
Governance Committee  
Winnipeg, Manitoba

### **Sean Ponnambalam**

Member  
Halifax, Nova Scotia

(1) Angèle Beausoleil's term ended on February 26, 2024.

(2) Etoile Stewart was reappointed on November 1, 2023 for a 5-year term.

(3) Ms. Stewart was named Vice Chair of the Board of Directors on March 28, 2024.

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# The Talent Fund Advisory Committee

**Sandi Treiving chairs the Talent Fund Advisory Committee, which is composed of six prominent Canadian entrepreneurs and philanthropists from across the country.**

The committee plays a key role in helping Telefilm raise the profile of the Fund and promote it to potential donors.

The members contribute their expertise and networks to encourage support for promising emerging filmmakers and established creators, enabling these individuals to reach their full potential in Canada and abroad.

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The members of the Talent Fund Advisory Committee are :

## **Sandi Treiving**

Chair, Advisory Committee  
(British Columbia)

## **David Aisenstat**

Chair, Keg Restaurants Ltd.  
(British Columbia)

## **Carol R. Hill**

Director of Communications for  
Harvard Developments Inc., A Hill Company  
(Saskatchewan)

## **John Bitove**

CEO, Obelysk Inc.  
(Ontario)

## **Christine Magee**

Co-Founder and Co-Chair of Sleep Country  
(Ontario)

## **Dr Anil Gupta**

Medical Director, Clinical Cardiology,  
Trillium Health Centre  
(Ontario)

## **Nathan Yeung**

Chief Marketing Officer, Find Your Audience  
(British Columbia)

04

# Financial Statements

Fiscal year ended March 31, 2024

# Talent Fund

Fiscal year ended March 31, 2024  
In thousands of Canadian dollars

The transactions specific to the Talent Fund are shown in the tables below:

Revenues	2024 Budget	Other donors	Total 2024	Total 2023
Donations	300	271	271	330
Contributions received	-	-	-	245
Deferred revenues	-	-	-	600
<b>Total revenues</b>	<b>300</b>	<b>271</b>	<b>271</b>	<b>1,175</b>

For the fiscal year ended March 31, 2023, the Corporation had contributions with external restrictions from Harold Greenberg Fund who was used for the stated purpose during the year 2022-2023.

Assistance expenses	Other donors	Total 2024	Total 2023
Talent to Watch Program (including Mentorship Program)	300	300	1,145
National and International promotional activities	3	3	4
<b>Total assistance expenses</b>	<b>303</b>	<b>303</b>	<b>1,149</b>
Surplus (deficit) for the year	(32)	(32)	26
Accumulated surplus, beginning of year	93	93	67
<b>Accumulated surplus, end of year</b>	<b>61</b>	<b>61</b>	<b>93</b>

For the fiscal year ended March 31, 2024, the Corporation incurred \$377,900 in expenses related to business development and promotion of the Fund (\$368,200 for the previous fiscal year).

Cash – Talent Fund	Other donors	Total 2024	Total 2023
Balance, beginning of year	93	93	667
Receipts	261	261	575
Contractual payments under financial assistance programs	(303)	(303)	(1,149)
Bank charges	(2)	(2)	-
<b>Balance, end of year</b>	<b>49</b>	<b>49</b>	<b>93</b>

As at March 31, 2024, the Talent Fund is not contractually committed to pay any amount (nil for the previous fiscal year).

The above tables are taken from the financial statements audited by the Office of the Auditor General of Canada, which are included in Telefilm's 2023-24 annual report. Telefilm fully covered all other costs related to the administration of the Talent Fund, which are included in the operating and administrative expenses reported in the audited financial statements in [this report](#).

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**TELEFILM**  
CANADA

Canada