



OSTRICH BOY



PITCH DECK



ABOUT

GENRE

Fantasy | Dark Comedy

LENGTH

90 mins

TECHNICAL ASPECTS

4k | 5.1

LOGLINE

Marked by a mysterious facial condition called "Ostrich Syndrome," a teenage outcast seeks acceptance in the underground world of an eccentric racewalking troupe.

SYNOPSIS

Oskar is a teenager who suffers from Ostrich Syndrome, a mysterious and rare condition where one's face and limbs resemble that of an ostrich. After growing up in hiding because of his unique appearance, Oskar and his single mother, Teresa, move to the small town of Gillingham where he attends public school for the first time. Teresa mistakenly thinks he will find sanctuary amongst the kindness of small town folk, but unfortunately Oskar's troubles worsen as the sheltered residents of Gillingham have a hard time accepting his abnormality.

One day, after being pelted with eggs by his peers, Oskar receives a cryptic invitation to a place called Stardust. With nothing to lose, he ventures into the unknown and discovers it to be an abandoned warehouse turned racewalking training facility.

There, he meets a group of eccentric racewalkers, including Ninja Cat, a mute athlete devoted to the "art of walk," and Jim, the school janitor and washed-up racewalking champion. Jim takes Oskar under his wing and pushes him to train for an upcoming race, insisting that winning is his only shot at earning the town's acceptance.

But just as Oskar begins to find his stride, a devastating betrayal and an unexpected gift from a flawed ally confront him with a pivotal choice: to retreat into hiding or to embrace his uniqueness as a superpower.



CHARACTERS

OSKAR is a wannabe wallflower whose striking appearance makes it impossible for him to be one. His strategy for navigating the world? Disappearing into oversized clothes, fueled by an unwavering commitment to being unseen. At school, his lunch breaks are spent in a bathroom stall - an effective tactic for avoiding stares in the cafeteria, though not without its olfactory drawbacks (a trade-off he is willing to accept).

Despite his inability to handle even the most basic of social interactions, Oskar possesses a beautiful naivety and unwavering loyalty to those who show him kindness. However, his insecurities are constantly at war with his desire to fulfill the fundamental duties of friendship: hanging out in well-lit areas, engaging in public activities, and taking selfies - the most horrific of all. No Instagram filter can fix what he sees in the mirror. Yet, Oskar's awkward build proves to be an asset in the physics of racewalking. And through this highly specific sport, he begins to build the confidence he needs to fly in the face of adversity.

OSTRICH SYNDROME Oskar may be a typical angsty teen, but instead of the usual acne-prone skin that comes along with that, he has a rare condition known to medical professionals as *Ostrich Syndrome*¹. Little is known about the condition beyond the fact that it causes specific abnormalities affecting the human body, resembling the flightless African bird: a beak-like nose, elongated limbs, and the occasional feather sprouting from a hair follicle or two. With only 0.0000001% of the population affected, little has been done to find a cure, and acceptance is the only remedy.

¹ Ostrich Syndrome is a fictional condition created for the film.



OSTRICH SYNDROME SCANS

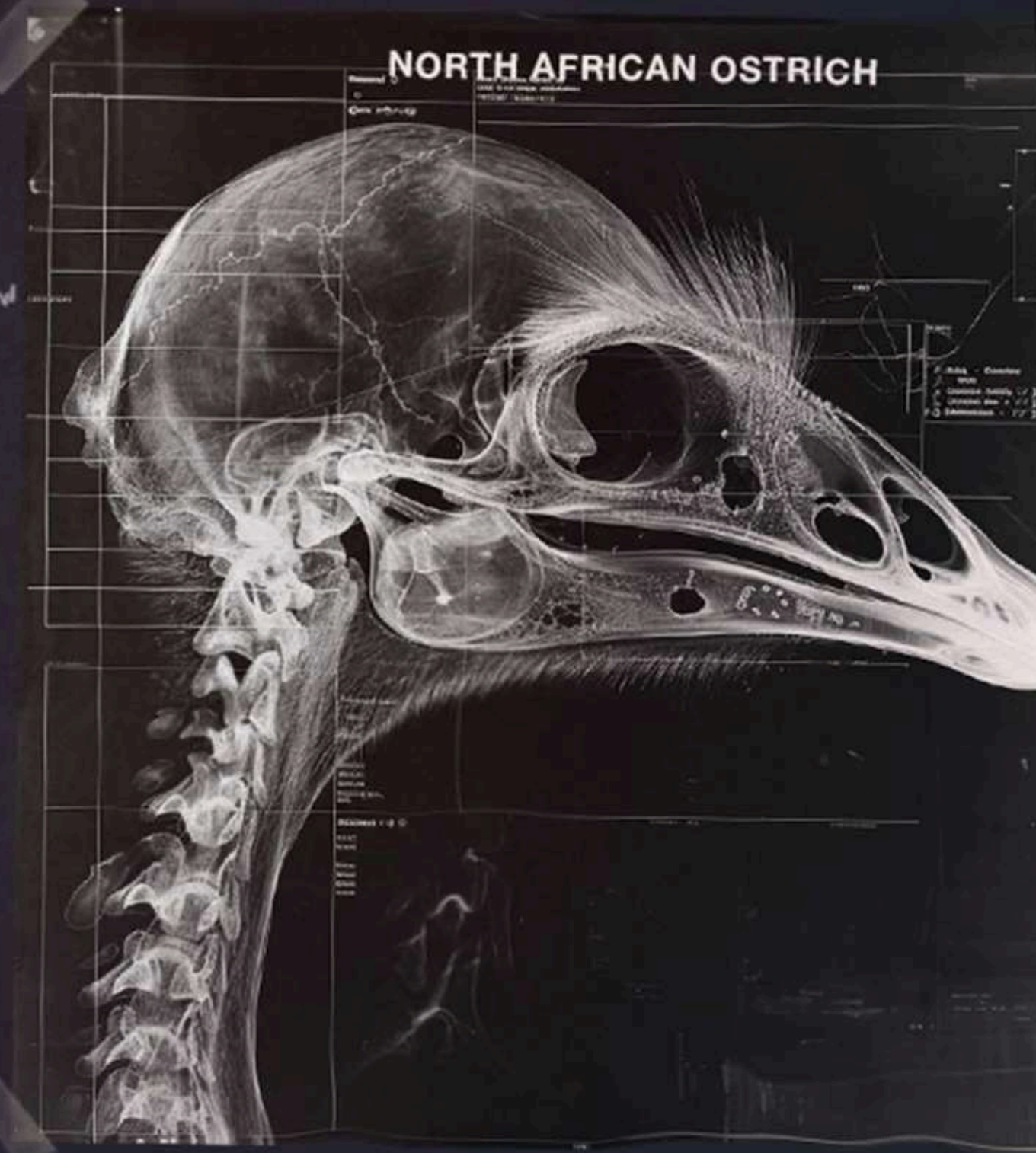


NOSTRIL
has 20mm
above
normal
range
The subject
ear breath
perfectly fine
Similar to
NORTH AFRICAN
OSTRICH

occipital
bone
10cm
normal 10 years
old kid is 4cm

Shoulder
Presents
5 light
like like
easily

South African
OSTRICH
NO
MB LINE



NORTH AFRICAN OSTRICH



CHARACTERS



JIM A former racewalking champion, Jim now spends his days as Gillingham High's janitor, passionately reminding students there's, "No running in the halls!" But beyond this wholesome task, he leads a double life, squatting in an abandoned warehouse where he operates an underground racewalking training facility.

Having recently purchased the biggest (well, the only) racewalking organization in town, the Racewalking United Nationale (R.U.N.), Jim is desperate to sell tickets to its upcoming big race. Constantly struggling to accept the harsh reality that racewalking, the only thing he's ever been good at, is a sport nobody cares about, he is determined to prove both its value and his own.



TERESA Although just one person, the love Teresa has for Oskar is equal to the love of one hundred mothers combined. A retired beauty queen, she led an easy life in her pretty bubble until it popped when she birthed her ugly duckling son. A rude awakening to how cruel people can be, Teresa has since developed little trust in the kindness of others and, until now, has created a sheltered life for Oskar, which has been socially crippling. Even though she has the best of intentions, Oskar resents Teresa and tends to blame her for all his problems.

BULLIES In the quaint town of Gillingham, the close-knit community grapples with accepting Oskar's unique appearance and bullying runs rampant among its sheltered residents. They are everyday individuals spanning different ages, yet their collective presence serves as a relentless force of torment. Their incessant targeting of our protagonist becomes the catalyst that forces him to confront his own identity and find the courage to challenge society's rigid standards of human aesthetics.



CHARACTERS THE RACEWALKERS



RUTH Using racewalking as an excuse to be around sweaty men, Ruth has a lot to prove as an 82-year-old senior. But her technique mirrors her young, fiery spirit. She loves men of all shapes and sizes and has no shame in making that known. In fact, she's the only woman bold enough to look Oskar directly in the eyes (other than his Mom). Ruth's got a mouth as dirty as her mind, spewing innuendos and profanity with the finesse of a teenage boy, and no one is safe from her unfiltered commentary.



BEEF Beef's towering frame and no-nonsense demeanor make him an intimidating presence. Always eager to go shirtless to let his eight-pack breathe, his sculpted muscles betray a chronic weak ankle that constantly trips him up. An issue he can never seem to fix, it's both a physical and emotional soft spot and it's best not to bring it up. As the racewalking group's unofficial third-hand man, he follows Lars' lead just as Lars follows Jim's.



NINJA CAT A mute athlete who has devoted her whole being to the "art of walk", Ninja Cat refuses to speak. No one can figure out why, but theories range from her wanting to conserve oxygen for competition to the simpler possibility that she doesn't understand English. Her silence, combined with a spooky ability to appear out of nowhere, makes her a constant source of jump scares. With her strict focus and deadpan energy, she remains distant and unapproachable, yet for Oskar, her indifference is a relief. Unlike everyone else, she has zero interest in him or the way he looks.



LARS The personification of the Wikipedia racewalking page, Lars knows every racewalking technique, from petroglyphs to ancient scrolls. As Jim's right-hand man, he takes his role seriously, ensuring the sacred sport is upheld with the utmost respect among all racewalkers who train at StArDuSt. Insisting that racewalking is humanity's original stride (rebranded for a lazier world), Lars is eager to educate on his passion, with a militant edge that flares up erratically at the sight of an untied shoelace.

THE WORLD

THE TOWN

Gillingham is a small, fictional town in Central Canada, frozen in time and untouched by major technological advancements. One of the oldest and most secluded rural areas in the country, it moves at the slow, steady pace of its aging population. Life here is simple, sheltered from the complexities of the outside world, where familiarity is comfort and outsiders are met with quiet suspicion. Deeply set in their ways, the townspeople struggle to embrace anything, or anyone, that doesn't fit their narrow idea of normal, fostering an atmosphere of unease toward the unfamiliar.





RACEWALKING

Racewalking is a long-distance discipline within the sport of athletics. Although a foot race, it is different from running in that one foot must appear to be in contact with the ground at all times, a requirement known as the "no flight rule."

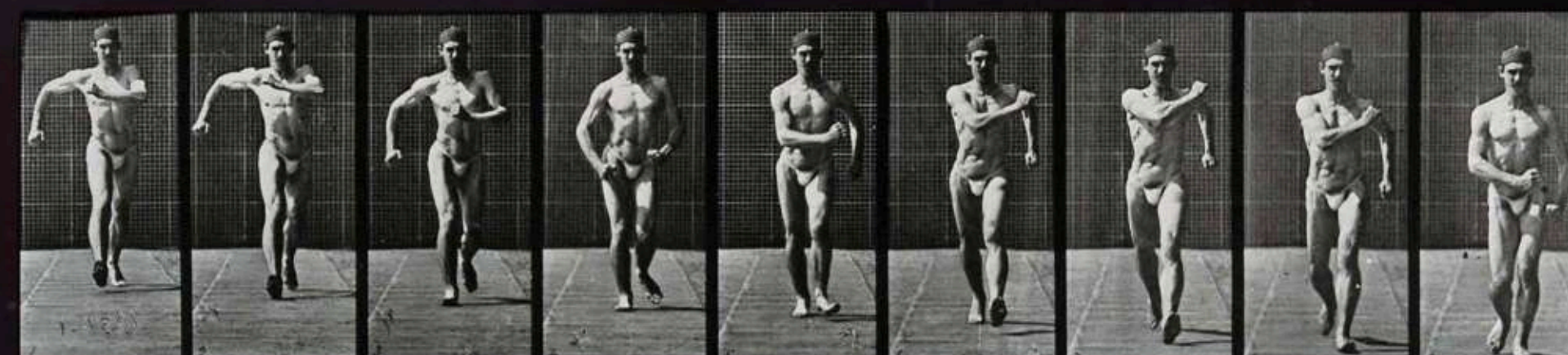
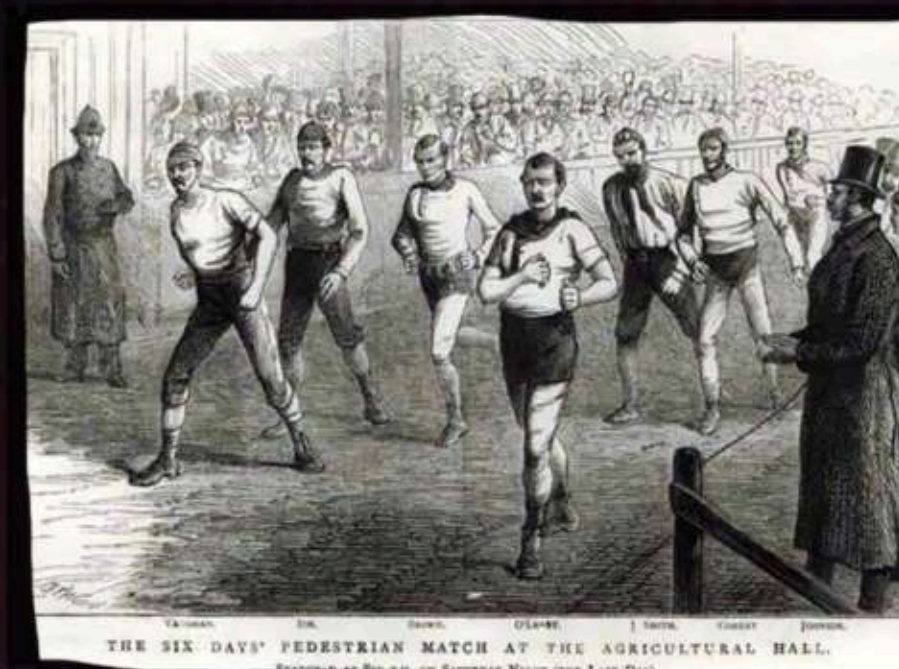
The sport emerged in the late 18th century from a British culture of long-distance competitive walking known as ‘pedestrianism,’ which had developed as a popular working-class pastime and a venue for wagering.

There are only two rules that govern the sport. The first, enforcing the no-flight rule, dictates that the athlete's back toe cannot leave the ground until the heel of the front foot has touched. Violation of this rule is known as loss of contact. The second rule requires that the supporting leg must straighten from the point of contact with the ground and remain straightened until the body passes directly over it. These rules are evaluated by judges and the unaided human eye.

R.U.N.

The Racewalking United Nationale (R.U.N.) is a fictitious racewalking organization that once hosted an annual race in Gillingham. That is, until it faded into irrelevance, much like the forgotten half of a one-sided relationship. After a 30-year hiatus, R.U.N. has been acquired by Jim, a racewalking visionary determined to resurrect the event and spark local interest in the sport. But his revival is off to a rocky start. Ticket sales have plummeted to unprecedented lows, leaving Jim in a desperate scramble to generate revenue and keep both his beloved event, and his dreams, alive.

THE WORLD



THE WORLD

STArDuSt (THE RACEWALKING ARENA)

StArDuSt is an abandoned warehouse that was once a roller-skating rink in the early '90s, but shut down after going bankrupt as Gillingham residents lacked interest in shoes with wheels. Now, the boarded up building is accessible only through an underground tunnel system and has found new life under Jim's control, who has transformed it into an illegal and wildly unsafe training facility for racewalkers.

Athletes circle a makeshift track, hastily constructed atop the crumbling rink, pushing their limits despite the ever-present risks. Broken legs, head trauma, and even cardiac arrests are common, yet StArDuSt continues to attract the most die-hard racewalkers in pursuit of the all-Canadian racewalking dream.



STAR DUST

DIRECTOR'S STATEMENT

The idea for *Ostrich Boy* came about many years ago during my childhood in Venezuela. I used to play soccer with the other kids in my neighborhood and one of the fun things we would do was come up with fictional, legendary characters and pretend to be them as we played. "The Goalkeeper Ostrich" or "El Portero Avestruz" (in Spanish) was one of the characters that stuck with me throughout the years. He was a very lanky boy with a strange ostrich look that, according to us, was the best goalkeeper in the world. I always saw him as a mysterious, shy person who came from an exotic place.

It wasn't until I moved to North America that I began to think about this legendary Ostrich Boy more deeply. Experiencing aspects of immigrant life for the first time, I came to relate to him and understand that his mystery and shyness stemmed from a place of being different. The more I thought about him, the more details emerged: a boy without friends, who spoke and looked different, and who likely didn't feel good about the Ostrich Boy nickname.

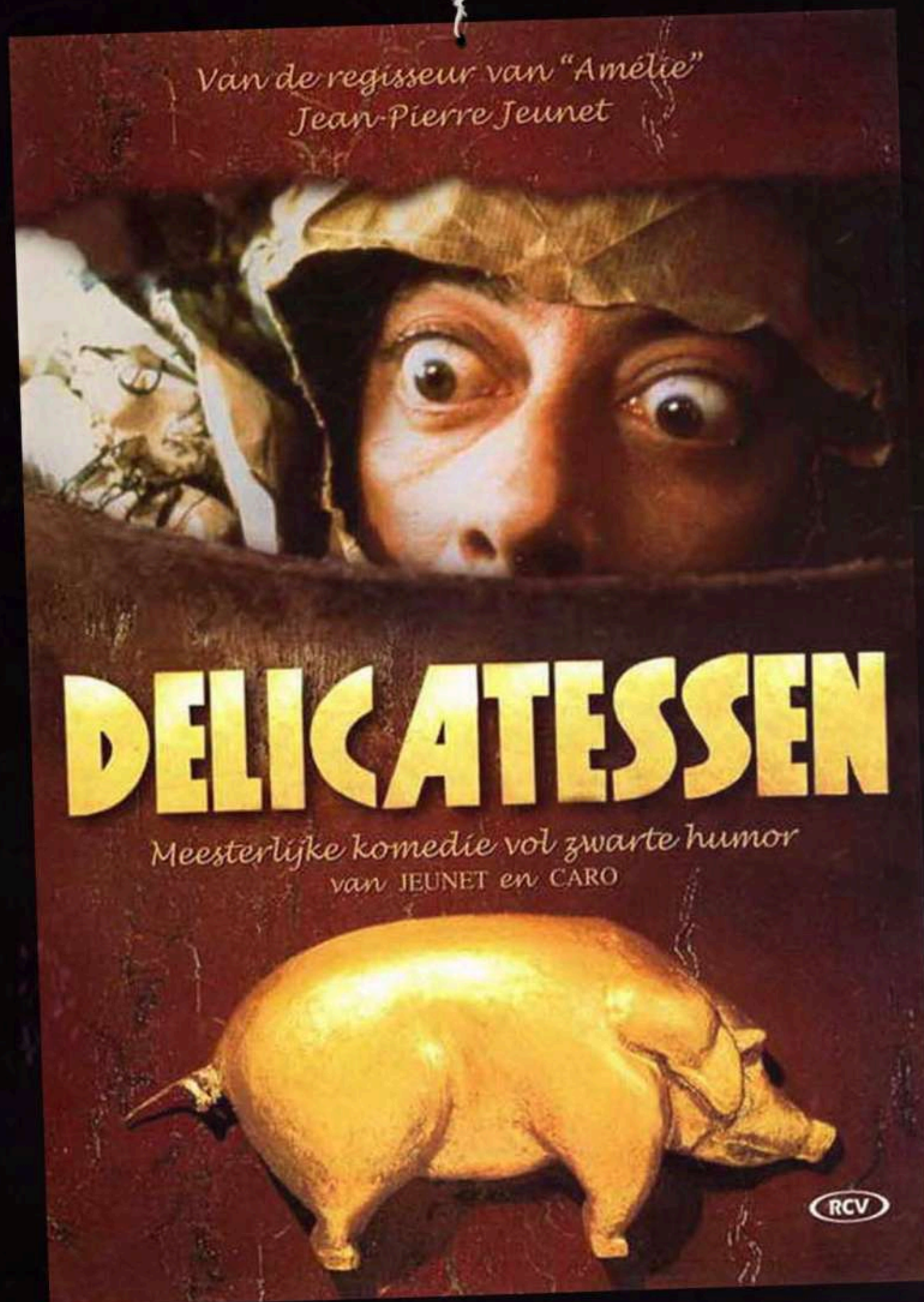
Aside from a strong desire to tell the tale of this unique character, *Ostrich Boy* provides a good opportunity to highlight the relevant topics of discrimination and self-loathing that will follow our protagonist as he struggles to cope with his rare condition in a sheltered town that has a hard time accepting his differences. I hope to leave the audience with a message about the power of self-love and acceptance.

Visually speaking, as a VFX artist that has spent over a decade crafting digital sets and characters for blockbuster films, my goal is always to achieve the highest level of visual fidelity, even on smaller budget projects. I believe carefully crafted visuals provide viewers with a more memorable and immersive experience. With *Ostrich Boy*, I will achieve this by seamlessly blending visual effects techniques to enhance the production design, prosthetic makeup, and cinematography throughout the film.

Team-wise, I thoroughly enjoy all stages of the filmmaking process and consider it the best medium to collaborate with and learn from talented creatives. Working alongside my creative partner, Holly Pavlik, has been a rewarding experience, unravelling the enigma of the mysterious boy from my childhood and delving into his world and story. Our lead actor, Jackson Kelly and makeup artist, Chelsea Delfino, have played a key role in shaping the character's visual identity. I am also grateful to count on the mentorship of Glen Morgan (director and creator of franchises such as *The X-Files* and *Final Destination*) who has been guiding me throughout the process of directing large scale productions. Together, we have assembled a strong team of passionate individuals, and I am beyond excited for the journey ahead.

Ricardo Bonisoli, Director

SHOW CROSS



Visual Tone & Style

ROCKY



Athletic Backdrop &
Man vs. Self Inner Conflict



MOODBOARD



VISUAL TONE & STYLE

The stylistic choices of *Ostrich Boy* are guided by our team's passion for enchanting, meticulously crafted imagery. Inspired by the rich traditions of French cinema, particularly films like *Amélie* and *Delicatessen*, we aim to bring their whimsical storytelling, bold visual style, and emotional depth into the realm of Canadian filmmaking while embracing a distinctly Canadian backdrop.

A key influence on the film's tone is the work of cinematographer Darius Khondji (*Delicatessen*, *Se7en*), whose mastery of light and shadow inspires our approach to creating evocative moods and textures. Combining unconventional camera angles, striking color palettes, and rich textures, we strive to craft a visually captivating experience, one that not only immerses the audience in the world of *Ostrich Boy* but also enhances Oskar's journey, reflecting his emotional highs and lows through the film's shifting visual language.



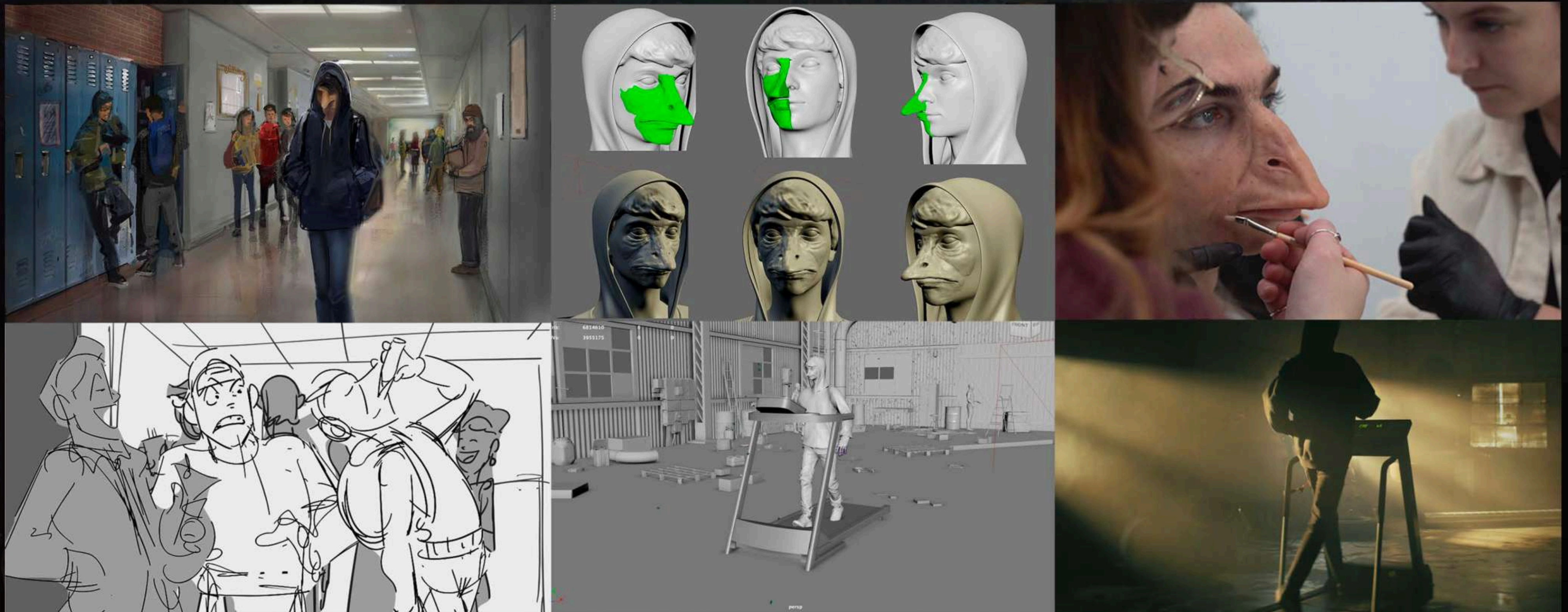
Delicatessen, Cinematographer Darius Khondji



DEVELOPMENT & PRE-PRODUCTION

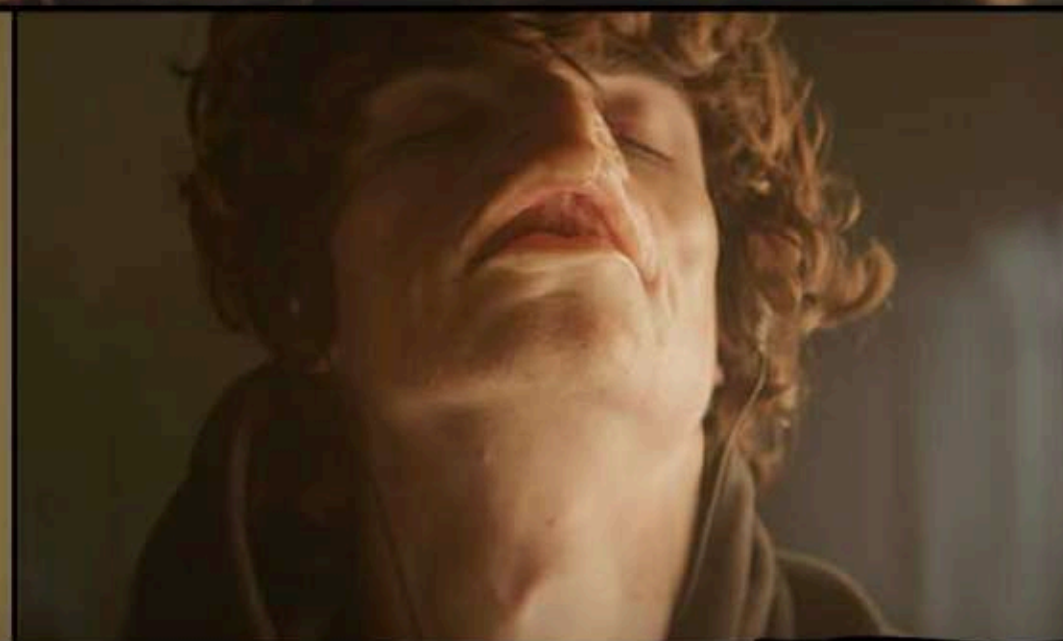
OVERVIEW

Extensive effort and dedication has been poured into preparing for this project, from crafting intricate prosthetics and concept art, to refining the script, storyboards, 3D planning and scouting locations. The project has received a development grant from Telefilm Canada and a production grant from the Northern Ontario Heritage Fund Corporation (NOHFC). This early support has been instrumental in advancing the creative process and represents a strong endorsement of the team's vision and execution. The following pages explore this work in greater detail...



DEVELOPMENT & PRE-PRODUCTION

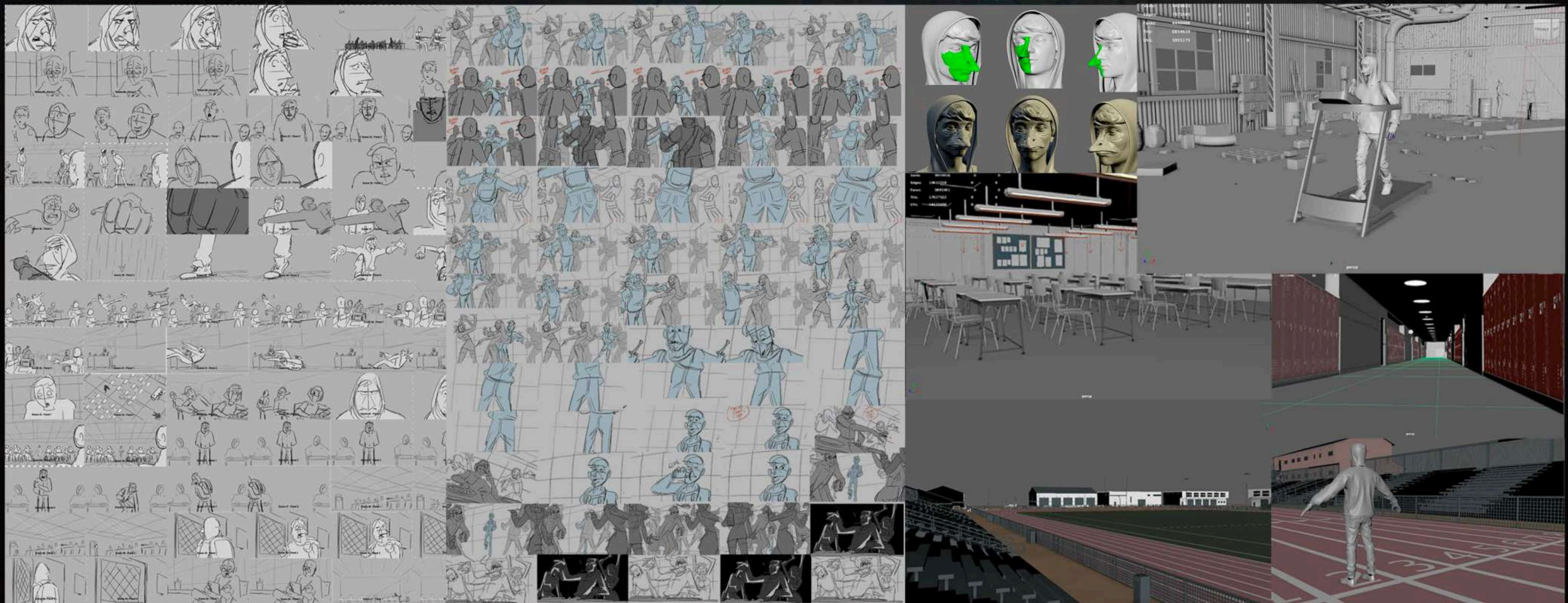
PROSTHETIC



DEVELOPMENT & PRE-PRODUCTION

STORYBOARDS AND 3D PREVISUALIZATION

Well over one thousand storyboard panels and many 3D previs scenes have been created to map performance, pacing, blocking and visual storytelling across key sequences. The purpose of this extensive planning is to clarify creative intent early, streamline on-set decision-making, and reduce production risk, maximizing efficiency during production. As a team composed of post-production experts who have often dealt with the realities of the “fix it in post” mindset, we are acutely aware of and sensitive to the value of this process.



DEVELOPMENT & PRE-PRODUCTION

CAMERA TESTS

Given the film's strong visual aesthetic, a teaser and camera test have already been conducted to refine its overall tone and style. This process proved invaluable, allowing us to experiment with mood, hone the visual language, and assess the functionality of the prosthetics. The insights gained were critical in identifying areas for improvement as we prepare for the actual shoot.

The teaser also played a pivotal role in the project's selection as one of six chosen for the prestigious Frontières Proof of Concept Platform at the Marché du Film, Festival de Cannes. Over the course of one week at the Cannes Film Market, it was successfully pitched, generating significant interest and industry attention alongside a mention in Variety Magazine.

stills from *Ostrich Boy* camera test, 2024



DEVELOPMENT & PRE-PRODUCTION

LOCATIONS



Toronto, ON



Northern Bay, ON



Hamilton, ON



Sudbury, ON

The scouting process has been ongoing, and we have narrowed our shooting location focus to Ontario, Canada. We believe the province offers a diverse range of cities with rich, unique characteristics that perfectly align with the look of our project and the demands of our production. The Ontario Film Commission has been instrumental in assisting with this effort, providing valuable insights and support.

Our primary interest lies specifically in Northern Ontario, an area that blends a textured industrial aesthetic with a charming small-town vibe, an ideal backdrop for the tone and setting of *Ostrich Boy*. Additionally, we are confident that the area offers the talent and resources necessary for a smooth and effective shoot. This belief is reinforced by our co-producing partner, Gearshift Films, which has successfully completed numerous projects in the region, further validating its viability for our production.



THE TEAM



Ricardo Bonisoli | Director / Producer

Ricardo Bonisoli is a Venezuelan/Canadian Filmmaker and Visual Effects Artist with over 15 years experience working at prominent studios such as Industrial Light & Magic, Digital Domain, and Apple. His VFX credits include the major titles *X-Men: Days of Future Past* (2014), *Star Wars: The Last Jedi* (2017), and *Aquaman* (2018) to name a few. He has also served as a VFX supervisor and VFX consultant for Sarah Jeffery of NBC and Disney fame, and for the Oscar-nominated director Tom Van Avermaet.

Also a dedicated filmmaker, Ricardo's recent short film, *The Seahorse Trainer*, won over 13 awards at international festivals including the New Jersey International Film Festival, FilmQuest, VIFF, and the Seattle International Film Festival. Its win at SIFF qualified the project for the 2020 Academy Awards. In more recent years, Ricardo has directed music videos for The Voice UK finalist Lauren Bannon, one of which recently picked up a Gold Telly Award for Best Music Video.

Ricardo recently completed nearly five years as a VFX & Filmmaker consultant for Apple's Pro Workflow team. During his tenure, he specialized in high-end productions and played a key role in advocating for several hardware and software improvements within the Apple ecosystem. He led creative and technical explorations focused on innovation in areas such as Virtual Production, Photogrammetry, and LiDAR, collaborating with high-profile clients including The Metropolitan Museum of Art in New York City and renowned artist Tom Sachs.

Holly Pavlik | Writer / Producer / Editor

Holly Pavlik is a Canadian Independent Filmmaker and Editor. Most notably, she co-produced and edited *The Seahorse Trainer* which earned 13 wins and 11 nominations during its festival run and picked up a jury award at SIFF making it an Academy Award qualifier in 2020. Her first written feature length screenplay, *Ostrich Boy*, was selected for the 2024 Frontières Proof of Concept Platform at the Marché du Film, Festival de Cannes and is currently in development. Most recently, Holly served as co-producer on the short film *If Martin Clunes Wore Lipgloss*, starring Ella Loudon. The film premiered at the LA Shorts International Film Festival this summer and is currently doing its festival circuit run. She also co-wrote/directed/produced season 1 of the animated web series *Under the HUD*, picking up 6 awards in the 2014 web festival circuit. The first of its kind to use Kinect as a motion capture device, the series won Merging Media 5's Viewer's Pick Contest and was invited to showcase at the 2014 conference in Vancouver.

Holly also has 15 years of post production experience in live-action and animation. Her Editor credits have earned her a Leo Award win and two Canadian Cinema Editor award nominations. With additional experience on the VFX side of post, VFX Editor credits include prestigious titles such as *Love, Death and Robots*, *Men in Black: International*, *Kingsman: The Golden Circle*, and most recently she served as a VFX Editor on *Loki S2* at Marvel Studios in Los Angeles.



THE TEAM



Jordan Barker | Producer (Lead)

Toronto-born filmmaker and producer Jordan Barker co-founded Gearshift Films in 2009, producing and co-financing over 10 feature films, including *The White Fortress* (Bosnia's 2021 Oscar entry) and *Birth/Rebirth*, which premiered at Sundance in 2023 and earned four Independent Spirit Award nominations.

Barker has directed Academy Award-winner Forest Whitaker in *The Marsh*, Ariel Winter in *Duress*, and the horror thriller *Torment*, a top-grossing VOD release. His survival horror *Witches in the Woods*, written by Christopher Borrelli (*100 Bullets*) and executive produced by Chris Morgan (*Fast & Furious* franchise), was theatrically released in 2020. Recent projects include *A Breed Apart* and multiple festival hits like *The Waiting Room*, *Tainted*, and *The Last Mark*. His work has premiered at international film festivals such as TIFF, Locarno, Fantastic Fest, and Frightfest UK.



Borga Dorter | Producer

Borga Dorter is an award-winning producer and co-founder of Gearshift Films. A dual Canada/EU citizen, Dorter has produced films across Europe, Asia, and North America, bringing diverse stories to the screen. Recent projects include *A Breed Apart* and Amazon's *Beyond Black Beauty*.

Dorter's notable credits include producing *The White Fortress*, Canada's first co-production with Bosnia, which premiered at Berlinale and was Bosnia's official Oscar submission. He has also worked on acclaimed Canadian films and international co-productions, such as *Home Sweet Home*, *Torment*, *Lost & Found* (Best Family Feature, Bentonville Film Festival), and *The Waiting Room* (Locarno & TIFF). His genre credits include *Witches in the Woods*, *Tainted*, and *The Last Mark* (TIFF Industry Selects).



Glen Morgan | Executive Producer

Glen Morgan is a renowned screenwriter, producer, and director. He first gained widespread recognition as a writer and producer on the iconic television series *The X-Files*.

In addition to his writing and directing accomplishments, Glen Morgan has made a significant mark as a producer. He has produced numerous episodes of *The X-Files* and *Millennium*, playing a key role in shaping the tone and direction of both series. Morgan also produced *The Twilight Zone* reboot with Jordan Peele and served as an executive producer on the sci-fi series *Intruders* and the *Final Destination* franchise. His work behind the scenes demonstrates his versatility and ability to bring high-quality, suspenseful, and emotionally resonant stories to life.

THE TEAM



Pete McCauley | Producer

Pete McCauley is a Canadian producer at Gearshift Films, a Toronto-based company renowned for producing high-quality films and television. With a strong background in both development and production, McCauley has played a key role in bringing numerous award-winning projects to life.

As a development executive, he has helped shape films recognized at prestigious international festivals, including TIFF, Berlinale, and Locarno. His expertise spans both creative and logistical aspects, making him an invaluable contributor to the Canadian film industry and an advocate for compelling storytelling.



Rhys Claringbull | VFX Supervisor

Rhys Claringbull is a Canadian VFX supervisor whose credits include feature films such as *Elysium*, *Jurassic World*, and *Star Wars: Rogue One*. Most recently, he served as Associate VFX Supervisor on *The Creator*, which was in the running for Best VFX at the 2024 Academy Awards. Rhys also served as VFX Supervisor at Industrial Light and Magic on Marvel Studios' *The Marvels*.

Apart from successes in the blockbuster world, Rhys has a strong affinity for independent film. In 2019, he oversaw the on-set VFX for the Oscar qualified short film *The Seahorse Trainer*, which picked up a Leo Award win for its VFX work and won the Spark FX Rising Star in VFX Award.



Chelsea Delfino | Makeup SFX

Chelsea Delfino is an accomplished Special Makeup Effects artist who specializes in film and television. With nominations for multiple Guild Awards and MTV Video Music Awards, she is recognized for her dedication to creating hyper-realistic characters that provoke thought. Chelsea's prosthetic work has garnered national attention, appearing in commercial campaigns for brands like Nike, Sephora, and Bacardi. Her expertise extends to feature films, such as Oscar nominated *May December* and Sitges nominated *Divinity*.

Delfino has collaborated with renowned musicians such as Harry Styles, Doja Cat, Megan Thee Stallion, Ozzy Osbourne, The Weeknd, and Lil Nas X, demonstrating her versatility and skill.



Humberto Corte | Sound Designer

Humberto Corte is a Canadian/Mexican Sound Designer based in Vancouver, B.C. As the owner and operator of Parlante Sound Inc., his sound design and mixing work has earned him 4 Leo Award wins, 1 NYX Award, and an Emmy Award Nomination in 2022 for his work on *Scaredy Cats* for Netflix.

Humberto's credits span over a wide range of feature films, TV series and commercials, also having done work for Universal Pictures and NEON (among other studios). Most recently, Beto served as the Sound Editor on Oz Perkins' *Longlegs* starring Nicolas Cage.

ROOXTER FILMS



Rooxter Films is an independent production team from Vancouver B.C., Canada. It is formed by visual effects artists and other talented friends from the film industry whose extensive experience on blockbuster movies has invoked a hunger to create original stories. The team experienced success with their surreal short film *The Seahorse Trainer*, which screened at multiple film festivals around the world picking up multiple awards and nominations during its festival run. Most notably, the film won one of three jury awards at the Seattle Int'l Film Festival which qualified it to be considered for the 2020 Academy Awards.

Rooxter Films strives to break the mould and create narratives that do not fit within the category of mainstream storytelling. The Rooxter team invites viewers into a unique world of peculiar characters with narratives that are beautifully strange and accompanied by strong visuals to match. Inspired by the likes of Terry Gilliam, David Lynch and Jean-Pierre Jeunet, the purpose of their projects is to spark conversations and let the audience decide for themselves what the stories represent and ultimately, what they mean to them.

GEARSHIFT FILMS

Rooxter Films is pleased to be collaborating on *Ostrich Boy* with Gearshift Films, a Toronto-based production company led by award-winning filmmakers Jordan Barker and Borga Dorter. This partnership underscores a shared commitment to producing high-quality, original stories that genuinely engage and resonate with audiences in a unique way.

Gearshift Films has produced and co-produced over 12 feature films, with selections at TIFF, Berlinale, and Locarno. They have served as Producers, Executive Producers, and co-financiers on several NOHFC-supported projects, including *A Breed Apart* (fka *Chopping Boy*), *DADA*, *The Last Mark*, *Tainted*, and *Lost and Found*.

Jordan Barker recently executive produced the 2023 Sundance breakout *Birth/Rebirth* and produced Igor Drljaca's *The White Fortress*, shortlisted for Best International Film at the 2022 Academy Awards. Borga Dorter and Jordan Barker are also executive producers on the ABC/BBC half-hour comedy *Queen of Oz*, starring Catherine Tate and co-created by Borga Dorter. Their film *Witches in the Woods*, shot in and around Sudbury, Ontario, was written by Christopher Borrelli (*Vatican Tapes*) and executive produced by Chris Morgan (*Fast and Furious* franchise).

Berlinale
Internationale
Filmfestspiele
Berlin

tiff

Festival del film
Locarno



PARTNERS AND COLLABORATORS

Ostrich Boy is being developed with the support and partnership of an exceptional group of Canadian and international industry partners. From early development through production and post, the project is backed by organizations that reflect the strength and depth of the independent film ecosystem.

The *Ostrich Boy* team is proud to collaborate with companies and institutions whose involvement speaks directly to the project's creative momentum and production viability.

Confirmed partners include:

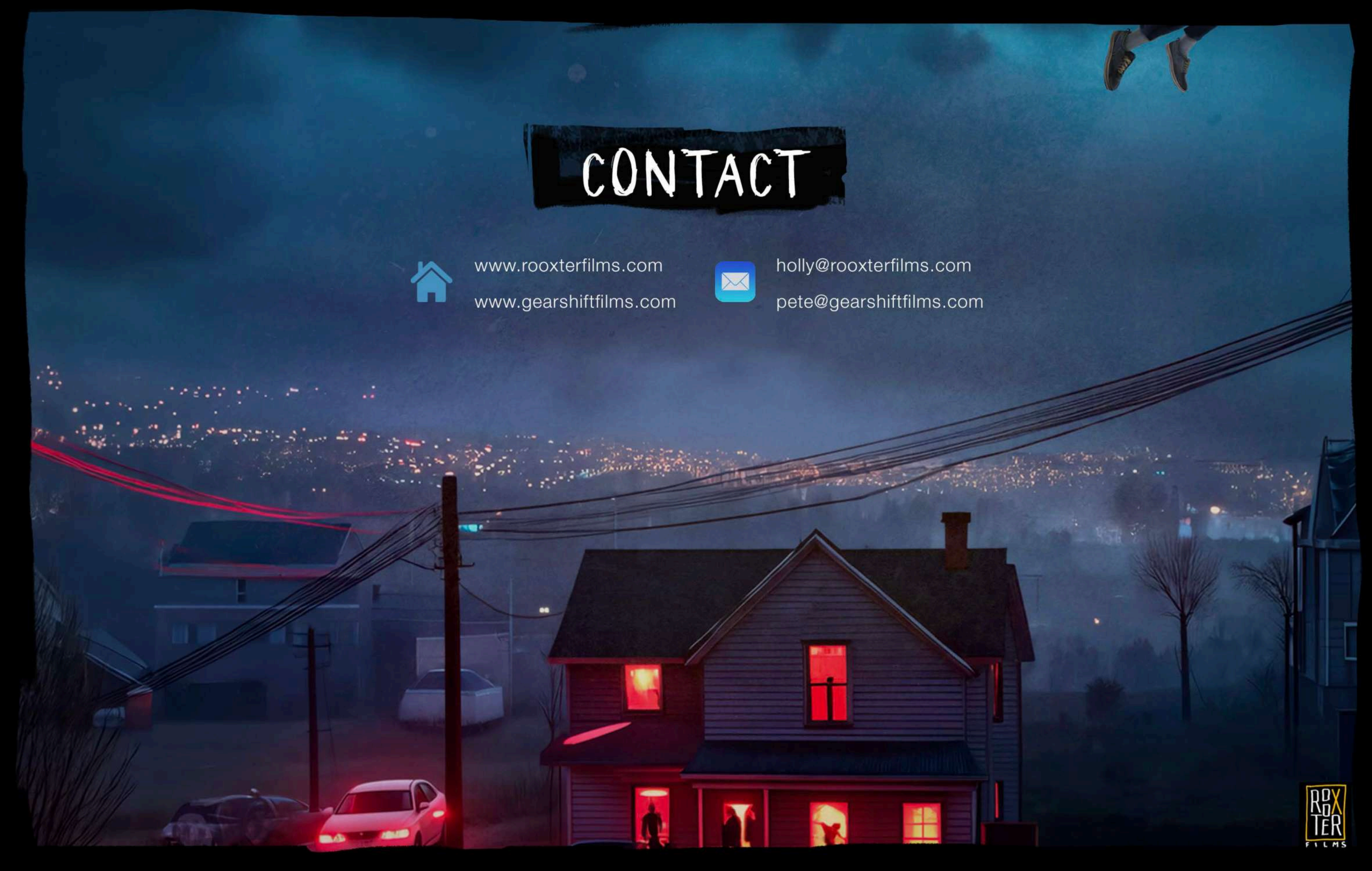
- Mongrel Media - Canadian Distribution
- Telefilm Canada - Development Funding
- Northern Ontario Heritage Fund Corporation - Production Funding

mongrel

 nohfc

TELEFILM
C A N A D A

PARTENAIRE
DE ►
CHOIX



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