

From the director of « The Myth of the Black Woman »

*An intimate odyssey
into the phenomenon of absent fathers*

Father's Day

A Film by

Ayana O'Shun

PRODUCED BY LES PRODUCTIONS OSHUN IN COLLABORATION WITH BEL ANGE MOON PRODUCTIONS

WRITING & DIRECTING AYANA O'SHUN CINEMATOGRAPHY KATERINE GIGUÈRE

CAMERA RUTH ELVIRE DEJEAN EDITING ALEX BERGERON ADDITIONAL EDITING NATALIE LAMOUREUX

SOUND SYLVAIN VARY (CANADA) STEVE LANCASTRE (GUADELOUPE) ADDITIONAL SOUND GABRIELLE PEPIN SOUND DESIGN & MIX STÉPHANE CARREAU, VINCENT CARDINAL

MUSIC WILLIAM GABOURY PRODUCTION COORDINATION MARIE-ANNE APRIL-HORTH (CANADA), LAURA LARIFLA (GUADELOUPE) PRODUCTION LINE CARMEN GARCIA

PRODUCTION AYANA O'SHUN, BIANCA BELLANGE

WITH THE COLLABORATION OF



WITH THE FINANCIAL PARTICIPATION OF



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*An intimate odyssey
into the phenomenon of absent fathers*

SYNOPSIS

Following the success of her first feature film, *The Myth of the Black Woman*, Ayana O'Shun now brings *Father's Day*. This riveting documentary explores the phenomenon of absent fathers in Black communities, through the personal stories of the director and luminous, resilient women from Canada and Guadeloupe.

Growing up in Quebec, Ayana was struck by the fact that half of all Black families in North America lived without a father (compared to one-fifth for other families at large).

What are the reasons for this state of affairs? Does the history of Blacks in the Americas influence the defection of fathers? What are the consequences of this absence on their daughters, the women they become, and the community in general?

This documentary is a call to break the silence. It sheds light on the weight of social and historical heritage, the consequences of life choices, the complexities of love and freedom, and the hopes of healing and renewal.

Short Synopsis

In *Father's Day*, Ayana O'Shun (*The Myth of the Black Woman*) investigates the phenomenon of absent fathers in Black communities, through her personal story and those of luminous, resilient women from Quebec and Guadeloupe.

Trailer



<https://youtu.be/ZU9VsulE1eY>



<https://www.facebook.com/people/La-Fete-des-Peres-Le-film/61571800530536/>



<https://www.instagram.com/lafetedesperes>



<https://www.lafetedesperes.ca/en>

PRODUCTION TEAM

Directing & Writing
Ayana O'Shun

Production
Ayana O'Shun
(Oshun Productions)
In collaboration with
Bianca Bellange
(Bel Ange Moon Productions)

Line Production: Carmen Garcia
Cinematography: Katerine Giguère
Camera assistance: Ruth Elvire Dejean
Sound: Sylvain Vary
Editing: Alex Bergeron
Additional Editing: Natalie Lamoureux
Sound Design & Mix: Stéphane Carreau
Vincent Cardinal
Music: William Gaboury

With the participation of

IN QUEBEC: Lara Tippenhauer | Caroline Jennifer Victor | Marie-Endherson Severe | Violine Casseus | Pascale Piquet, coach in emotional dependence & author | Frantz Voltaire, historian | Shirlette Wint, psychotherapist | Louise Grenier, psychologist and psychotherapist, author of « Daughters without Fathers » (Filles sans père : l'attente du père dans l'imaginaire féminin) | Loukenson Philogene | Shad Bien-Aime | Frika (alias Steven Shema), dancer | Sarah Louis-Jean, fire dancer & percussion | Roger Ashton, Tai Chi professor | Damian Siqueiros, photographer | Biko Scatcherd, tattoo artist

IN GUADELOUPE: Dre Stéphanie Mulot, professor, sociology & anthropology, University of Toulouse - Jean Jaurès | Dr Carlos Moore, ethnologist & author | Stella Séba Moutou, Gaëlle Jean-Baptiste & Miranda François, Rituel Atma Janzu Jonathan Drumeaux | Wally Fall | Mayk Obisson Babouch | Carole Rouyard

TECHNICAL DATA SHEET

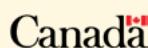
Title: Father's Day
Original French title: La Fête des Pères
Genre : Documentary
Length : 75 minutes
Production Year : 2025
Production country : Quebec, Canada
Languages : Original French Version
Original French Version with English subtitles

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DIRECTOR'S BIO



Photo : Damian Siqueros

Ayana O'Shun is a director, screenwriter and producer. Her films have been selected in over sixty national and international festivals, including her first feature-length documentary, *The Myth of the Black Woman*, winner of the Magnus-Isacsson Award for Best Film at the Montreal International Documentary Festival (RIDM). The film was the highest-grossing documentary in Quebec theatres in 2023, and remained in the top 20 at the Quebec box office for 5 weeks. It also toured several national and international festivals (New York, Cannes, Berlin, Luxembourg, Toronto, Winnipeg, Stockholm, etc.), and was a finalist at the Gémeaux Awards. Her medium-length documentary *Black Hands- Trial of the Arsonist Slave* (Radio-Canada / ICI RDI), about the story of Marie-Josèphe-Angélique, a Black slave accused of setting fire to Montreal in the 18th century, won several awards, including the Dikola Prize for “Best Documentary Film” at the Cannes International Pan-African Film Festival and the “Best Foreign Film” award at the Festival Écrans

Noirs in Yaoundé, sponsored by SODEC and TV5 Monde. In addition, her short film *Doctors without residency*, produced by the National Film Board of Canada (NFB), ranked as the most-watched film on the NFB platform for several weeks.

Also an actress, Ayana has appeared in numerous productions, including the series *Les Révoltés* (TVA), for which her performance in one of the lead roles earned her the Best Actress award at the SDE Gala in 2024. Her film credits include François Peloquin's *La Fonte des glaces*, Ricardo Trogi's *Le guide de la famille parfaite* and Denys Arcand's *La chute de l'empire américain*; her TV credits include *Un gars, une fille*, *District 31*, *À coeur battant* (Radio-Canada / ICI Télé) and *Bête noire* (Séries Plus). She has also appeared on stage, for example in Denis Bouchard's play *Le dernier sacrement*.



PRODUCTION COMPANIES PROFILE

Oshun Productions & Bel Ange Moon Productions are bold production companies that build solid business relationships with key industry players, and produce strong content that resonates with audiences here and abroad. In fact, their productions, most of which are “woman-centric”, have enjoyed great success with audiences from all walks of life. Their respective founders, Ayana O'Shun and Bianca Bellange, believe this connection comes from the fact that audiences identify with the characters’ experiences, regardless of race or gender. Their philosophy: “From the particular comes the universal”.



WORD FROM DIRECTOR

Father's Day was born out of my desire to understand why my father left when I was two, and why so many fathers are absent in North America's Black communities. Through discoveries and encounters, we see me go through the various stages of mourning my idealized father, and come to terms with him. The film offers a reflection that encompasses history, social currents and a situation that is still relevant today.

I wanted to make a luminous documentary, focused on healing, hope and reconciliation. Many people have lived with an absent father, physically or emotionally, and the consequences of growing up with this missing parent are well documented and remain for the most part detrimental. I have chosen protagonists who, despite the suffering they have experienced and share with us in the first act, choose resilience and action in the third act. Their healing strategies are diversified, and spring from a profound desire for agency and evolution: they are not victims, but survivors of a context as unfavorable as it is complex.

Despite my desire for luminousness, I had to confront dark aspects of my own history. I know the hardships that Black people have had to endure over the centuries, but I hadn't realized the extent to which these traumas had affected the very construction of families. Two of the protagonists in my documentary reveal the way in which slavery policies attacked Black families, and this created a deep emotional shock for me. Once the emotion and realization had passed, what was to be done? How could I combine this knowledge of history with my own trajectory as a woman? In the film, I come to a resolution that makes me grow and, I think, gain in maturity.

It is the first time I reveal myself in front of the camera. I have always avoided doing this because I am an actress, and I prefer to speak behind characters. As a director, I usually make way for others to express themselves. For *Father's Day*, I had to face up to the fact that I had to disclose myself in front of the lens. The letter I read to my father in the middle of the film is a real letter I'd written and read to him. The ritual I do in Guadeloupe is a real session where I didn't expect to be so carried away and vulnerable, because I was trying with all my might to keep control. But it all came undone and I let go.



Although it focuses on the Black community in particular, the documentary could touch other communities concerned by the theme, which remains universal. After all, parental relationships in general are far from being a source of peace for everyone. In Quebec, the theme of the absent father is a familiar one, as evidenced by the success of Guy Corneau's bestseller "Absent Fathers, Lost Sons". In fact, one of the

documentary's experts, author Pascale Piquet, calls this father the "hologram dad" in her writings. This is a father who is physically present, but emotionally absent. We see him around the house, he may be a provider, but he remains absent, inaccessible, despite his proximity. That's why *Father's Day* has the potential to reach wide communities, beyond race, gender and origin.

I was surprised by the extent to which my last film, *The Myth of the Black Woman*, created and continues to inspire dialogue and conversation. I hope that *Father's Day* will have the same impact.

Ayana O'Shun

VISUAL

The story of Andersen's "The Little Match Girl" has always fascinated me: the image of this little girl who strikes matches, and imagines in their glow scenes of what she is deprived of, appeals to me. It combines pure, profound introspection with painful visions of unattainable dreams, against the backdrop of a face bathed in clear obscure light. This is how I originally imagined this documentary: a personal quest to understand my relationship with my father, by the light of a flame that would show what I so viscerally wished for. The image of matches and candles became a visual leitmotif for the film. By their light, I question my history with my father, and the meaning to be given to our relationship.

On the other hand, the other women, who recount their experiences, are filmed in their natural environments in the cinéma vérité style.



CONTACTS

Production & distribution

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The cover poster was designed and created by Géraldine Entiope

Images from the film in this document: © Les Productions Oshun, Bel Ange Moon Productions