Constant change: The CMPA turns 75

Bria Mack gets a show

Bienvenue streamers: France’s new broadcasting regulations

YOUR DEFINITIVE GUIDE TO THE PHENOMENAL CONTENT CREATED BY CANADA’S INDEPENDENT MEDIA PRODUCERS
Behind the scenes since the beginning

We’ve seen a lot in our 75-year history. The one constant? Change. Through it all, the CMPA has been there, supporting Canada’s independent media producers.
The passing of the Online Streaming Act is the latest watershed moment in the CMPA’s history. After all the off-ramps and U-turns that were travelled to get to this point, the entire domestic industry deserves tremendous applause for their tireless efforts to secure this legislation. But, as always, more work lies ahead. And first on the list is ensuring CRTC regulations achieve the legislation’s goal of levelling the playing field between Canadian broadcasters, producers and creators on one side, and the global streamers on the other.

We asked a wide array of industry stakeholders what they hoped Bill C-11 would mean for Canada’s screen sector (page 28), and on the whole, our goals are aligned. We want a thriving Canadian industry that invests in great domestic content and reflects the diversity of our nation and our stories.

This issue is packed with stories that make me hopeful that we can achieve just that: our feature on Bria Mack Gets a Life. New Metric’s hilarious new show that promises to reach a young Black audience that is often overlooked (“Bria Mack Gets a Show,” page 34); a free Indigenous cultural competency course for the screen industry, offered by Little Bird co-creator Jennifer Podemski (“A PACT to Do Better,” page 22); and France’s own regulatory success story, several years after its initial negotiations with the streaming giants (“French Class,” page 26).

How times have changed in the last 75 years, both here at the CMPA and in Canada’s ever-growing production industry. No doubt they will change again, many times, in the next 75. One thing I’m sure of, the CMPA will be there—but maybe with a new name.

Reynolds Mastin
President and CEO, CMPA

POP QUIZ: WHAT WAS THE CMPA’S ORIGINAL NAME? YOU’RE FORGIVEN IF YOU DIDN’T KNOW IT’S THE AMPLC, THE ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA. The association (and its charming name) was birthed in 1948, a full 75 years ago, before the first Canadian television signals were beamed. Even our longest-standing members can’t say they were around for that.

The acronyms continued shapeshifting through the years—CFTA, CFTPA and, finally, CMPA—just as the industry did, but through it all, we were there. The association has certainly seen a lot over the past three quarters of a century (see page 12), and we’re proud of its history of member advocacy through all the ups and downs. We’re proud, too, of the industry that our members have built together in that time—last year, Canada’s production volume reached a record of $11.69 billion!

Reynolds Mastin
President and CEO, CMPA
DEGRASSI GETS A GOLD STAR

In the more than 40 years since it first hit the airwaves, the groundbreaking Degrassi franchise (WildBrain) has been racking up impressive stats: six series, over 500 episodes, four TV movies, numerous careers launched (hi, Drake!), two International Emmys, two Teen Choice Awards—and, soon, one star on Canada’s Walk of Fame.

Choosing a delegation to attend the unveiling ceremony in downtown Toronto might be hard. But seeing why the franchise was selected to receive its own star is easy. Degrassi is a small-screen institution, in Canada and around the world. It’s been tackling challenging teen topics, from AIDS to abuse, from the very beginning; its reward is an impressive run and its ascension to, in the words of the Walk of Fame organization, “one of the most iconic brands in youth culture.” To us, Degrassi is also a testament to how high a show’s, er, star can rise when its creators are able to retain and capitalize on their IP.

SHEN TO SHINE AT WGC

Victoria Shen is an accomplished labour and human rights lawyer who’s accumulated plenty of industry experience—including at ACTRA and the CMPA. The Writers Guild of Canada will now get a chance to benefit from her experience, advocacy and commitment to equity: in February 2023, Shen was appointed Executive Director of the WGC, where she will champion 2,500 English-language screenwriters across the country.

“She exemplifies all the qualities that we need at this time of change and challenge in the Canadian film and television industry,” said WGC President Alex Levine at the time. “For her part, Shen promised to work “to ensure that Canadian stories and storytellers continue to have pride of place in our country and around the world”—a mission she knows well.

THUNDERBIRD STRIKES UP THE BRANDS

BC’s Thunderbird Entertainment is leaning further into the product side of its business, by establishing Thunderbird Brands: its first division dedicated purely to toys, apparel, books, video games and the like. The division will focus on securing licensing rights for Thunderbird’s shows, as well as select third-party IPs.

To start, Thunderbird is particularly interested in finding manufacturing, retail and promotional partners for four shows (in ascending order of cuteness):

- Highway Thru Hell, a heavy-vehicle-rescue documentary series;
- The Last Kids on Earth, a post-apocalyptic animated series;
- Mermicorno: Starfall, an animated undersea adventure-comedy; and
- Mittens & Pants, a live-action preschool series featuring a kitten-and-puppy duo in a town called Kibble Corners.

Parents’ wallets never stood a chance.

CBC EXTENDS TAIT’S TERM

The CMPA cheered when, back in 2018, Catherine Tait became the first woman to serve as President and CEO of the CBC/Radio-Canada. A noted producer and proponent of Canadian content, Tait was an excellent choice to steer the CBC through the turbulent waters ahead (even if nobody saw a pandemic on the horizon). And so she has been, but the journey, happily, is not over yet.

The federal government renewed Tait’s mandate until January 2025, leaving a trusted leader at the helm during a critical time, which includes the implementation of the Online Streaming Act, the CRTC’s review of the CBC’s licence renewal, the launch of the broadcaster’s first national Indigenous strategy, the 2024 Summer Olympics—the list goes on.

The CMPA once again applauded the decision to extend Tait’s term, citing her firsthand experience as an independent producer and her innate understanding of the production industry. Sail on!
WE’RE GONNA PARTY LIKE IT’S YOUR BIRTHDAY

What’s the magazine equivalent of a birthday shoutout on the jumbotron at a sporting event? You’re looking at it! There have been quite a few milestone anniversaries in our industry lately:

>>> You’d never guess it by looking, but ACTRA hit the big 8-O in 2023. Like any octogenarian, it’s seen a lot in its lifetime: from its start as RATS (Radio Artists of Toronto Society) in the 1940s to today, where it represents 28,000 performers nationwide. They say you’re only as old as you feel, and we say the union is as vigorous as it’s ever been.

>>> The Canadian Film Centre celebrated its 35th birthday in May in fine style, with a decidedly unstuffy, ‘80s-themed fundraising gala that featured a dance battle, a funky afterparty and the hosting talents of comedian Alan Shane Lewis. It blew past its goal of raising a half million dollars toward resident scholarships and CFC programs.

>>> It’s been 25 years since Cineflix landed on Canada’s independent production scene. With home-run series like Mayday: Air Disaster and Property Brothers—and more than 5,500 catalogue hours—it’s safe to say Cineflix is a permanent fixture at this point. Happy anniversary to one of the greats!

VAN BEUSEKOM SKIPS THE ADS

Michelle van Beusekom has been carving out a distinctly commercial-free career for 25 years: she’s held senior leadership positions at the National Film Board, the Documentary Organization of Canada, and Uvagut TV (the country’s first 24/7 Indigenous-language television network). So when she was selected in early 2023 as the new President and CEO of the Knowledge Network, BC’s viewer-supported public educational broadcaster, it made perfect sense—both for her and the network.

Van Beusekom said at the time of her hire, “I am both excited and humbled to be joining Knowledge,” where the feeling was mutual. After an “extensive search” for its new leader, board chair Satwinder Bains was “thrilled” to have van Beusekom accept the top job. “Her career-long commitment to, and passion for, public media will help propel Knowledge forward, ensuring programming supports the diverse and evolving interests of British Columbians,” said Bains.

LITTLE BIRD SOARS ON CRAVE

Little Bird, the limited series led by Jennifer Podemski, is flying high: according to Adobe Analytics, it was one of the top five scripted series debuts in Crave’s history. As one of the top 20 most-streamed series on Crave in its first week, Little Bird keeps company with titles such as Succession, The Last of Us and Billionaire Murders.

The Indigenous-led story follows Bezhig “Little Bird” on a journey to self-discovery after being taken from her home on Saskatchewan’s Long Pine Reserve and adopted into a Montreal family. The story details elements of the historic “Sixties Scoop,” a Canadian government tactic that separated Indigenous children from their families and placed them in adoptive homes and/or foster care between the late 1950s to early 1980s.

Bell Media collaborated with Rezolution Pictures, APTN and OP Little Bird to deliver the show to audiences at Crave, where it debuted on May 26.

CATALYST AND KNIX FOUND FUND FOR FUTURE FEMALE FILMS

Catalyst is a Toronto-based content company that works to combat inequality in the screen industry, by empowering and investing in women creators and their stories. Knix is an intimate apparel company that is dedicated to breaking down stigmas around women’s bodies. If they were people, the companies would likely be fast friends. In fact, Knix founder Joanna Griffiths and Catalyst founder Julie Bristow worked together at the CBC in the early 2000s, and have been boosting each other since.

Their latest endeavour: the Knix Fund Catalyst Docs for Change Project, which was launched at the Banff World Media Festival, and which will fund and produce documentaries about issues of importance to women. The project’s goal? Nothing less than “igniting meaningful dialogue, breaking historical barriers, ending stigma, and mobilizing change.” For example, did you know that only 25 per cent of content is created by women, even though they make up at least 50 per cent of audiences? Says Bristow: “We will ensure important stories get told because we’ll finance them.”

Applications remain open until September 8, 2023.
**THE LONG ROAD TO E.D. FILMS’ INNOVATIVE SHORT**

You think your project is spending a long time in development? Your project should meet *Retour à Hairy Hill / Return to Hairy Hill*. This animated short film by Daniel Gies at E.D. FILMS was a decade in the making—and no wonder. Paper puppet models, hand-drawn illustrations, classical 2D animation, digital paintings, VR, a proprietary system for converting 2D Photoshop drawings into stylized 3D content—the film employs a laundry list of techniques to haunting effect, giving extraordinary life to a heartrending family story.

*Hairy Hill* uses “every trick in the 3D production handbook. When we couldn’t find a technique we needed, we developed our own,” say the filmmakers. The end result of 10 years of meticulous labour clocks in at under 20 minutes. According to Gies, “The effort was very much worth it.”

The jury at Sommets du cinéma d’animation de Montréal, a prestigious animation festival, agreed. *Hairy Hill* premiered there in May, and was awarded the Guy-L. Coté Grand Prize for Best Canadian Animated Film.

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**BC MAKES BIG INVESTMENT IN HOMEGROWN FILMS**

BC’s domestic motion picture industry got a big boost from the provincial government in April. As part of its largest-ever ($42 million!) contribution to the province’s creative industries, the government is providing $15.9 million over three years to bolster BC’s domestic film productions, creators and workforce. Nearly $1 million of that has been earmarked for skill development programs, increased recruiting from underrepresented groups, and green production practices.

Prem Gill, CEO of Creative BC, felt that the funding “could not come at a better time.” BC’s creative industries, to varying degrees weather-beaten by the pandemic, will now be more prepared to withstand whatever global winds send their way. In particular, the motion picture industry will be better positioned to be competitive at home and around the world.

“It is exciting to have the opportunity to support BC’s creators,” said Bob D’Eith, Parliamentary Secretary for Arts and Film. “People and businesses in the creative industries tell our stories and share our culture with the world, and we are proud of the amazing work they do every day.”

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**DIRECTORS, WATCH AND LEARN**

Want to help nurture the next generation of Canadian directors? The Directors Guild of Canada’s (DGC) new Observer Initiative is a job mentorship opportunity that will help raise up new talent in our country’s screen sector, specifically television.

Here’s how it works: Producers contact DGC with details about their series and what they’re looking for. The DGC informs its membership of the placement, and helps find directors who are seeking more experience in the show’s format or genre. (The DGC will work with production companies’ specific mandates or diversity initiatives, and the final choice of “director observer” is up to the producer.) By following a mentoring director on set, the director observer gets prepared to potentially step into a directorial role on that production. Isn’t that great?

If you’re interested, please contact: Nikki Yee (nyee@dgc.ca)
Manager, National Directors Division, DGC
416-482-4795

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Lana Popham, BC Minister of Tourism, Arts, Culture and Sport
LIONSGATE BRINGS eONE INTO THE FOLD

Two formidable production companies, Lionsgate and eOne, have become one, with Lionsgate acquiring eOne’s television and movie business from Hasbro. The move, announced in August and expected to be completed by the end of 2023, gives Lionsgate access to eOne’s expansive content library of nearly 6,500 titles, including Grey’s Anatomy and Yellowjackets. Hasbro will hang onto key children’s IP, like Peppa Pig and My Little Pony.

This acquisition is the latest chapter in the long histories of both companies. Lionsgate rose to prominence in Vancouver in the second half of the 1990s, while Toronto-based eOne started as a music distribution company, Records on Wheels, all the way back in 1970.

“The deal is the culmination of our long-standing relationship with the immensely talented team at eOne,” said Lionsgate CEO Jon Feltheimer, “and it continues to build our position as one of the world’s leading independent content platforms with a stockpile of great intellectual properties and a unique, non-replicable portfolio of assets.”

BLUE ANT AND MARBLEMEDIA JOIN FORCES

In August, Blue Ant Media and marblemedia announced that they have merged to create a “new super-charged studio.”

Geographically, the merger makes sense: the companies are headquartered around the corner from one another in Toronto’s Liberty Village. Strategically, it’s a home run. With unscripted hits like Blown Away and Drink Masters, and a slew of scripted and unscripted titles in the making, marblemedia looks like an ideal partner for Blue Ant, which—in addition to delivering hit series like Canada’s Drag Race—is actively growing its production, rights and global channels businesses.

The merger brings together two companies with “a shared vision and belief that original content and rich IP are the greatest differentiator,” according to marblemedia co-CEOs Mark Bishop and Matthew Hornburg, who will serve as co-presidents of the new studio under Blue Ant CEO and co-founder Michael MacMillan. And since they’ll be operating out of Blue Ant’s office, they won’t even have to switch their coffee spots.

HEARTLAND SADDLES UP FOR EPISODE 250

Whoa-a-a! SEVEN24’s Heartland—already the longest-running one-hour drama in Canadian television history—will hit a huge milestone this year. The first episode of season 17 will be the series’ 250th episode, and will get a special screening at the Calgary Film Festival. The Alberta ranch saga is beloved by viewers in more than 120 countries; US viewers alone streamed over 18 billion minutes of the show on Netflix in 2022 (believe it or not, that’s more than Friends!).
In an industry where the only constant is change, you could say that the CMPA has been a steadying force.

A GOING CONCERN SINCE THE LATE 1940S, THE ASSOCIATION HAS LONG REPRESENTED AND DEFENDED THE INTERESTS OF INDEPENDENT PRODUCERS, EVEN WHEN THEY WERE THIN ON THE GROUND, AS WAS THE CASE IN THOSE EARLY DAYS.

The CMPA has been a reliable presence in the stormiest of seasons, helping shape government policy, negotiating labour agreements with other industry stakeholders, and supplying producers with resources to grow their companies.

At the same time, the CMPA has changed as much as the world around it—and we don’t mean simply the names it’s been known by (see page 15). The association today, with full-time staff in three cities...
and an expansive suite of publications, events and training programs, bears little resemblance to the association of 75 years ago. Even our membership looks markedly different, as we’ve made intentional strides toward increasing representation of and amplifying voices from Indigenous and equity-seeking communities.

But from the beginning, every crucial moment for the industry has been a crucial moment for the CMPA. New tax incentives, new legislation, new funding bodies, new platforms, new challenges from the elephant to the south—each of these has given the CMPA a chance to prove its mettle. Which is to say, it’s given CMPA members a chance to prove theirs. If we’ve learned anything over the past 75 years, it’s that Canada’s independent producers are made of tough stuff. In the following pages, we take a dive into our history to examine several critical moments for our members and our association, and reflect on the ways we are continuing to get better, together.

**Alphabet soup**

The CMPA has gone by a number of acronyms in its long history—can you keep them straight?

**1948–74**

**AMPPLC**
Association of Motion Picture Producers and Laboratories of Canada

The OG association. Founded before Canadian TV, even.

**1974–90**

**CFTA**
Canadian Film and Television Association

A shorter, sweeter name to reflect the growing TV sector.

**1990–2010**

**CFTPA**
Canadian Film and Television Production Association

Renamed after a significant merger between two competing producer groups, the CFTA and the ACFTP—Association of Canadian Film and Television Producers.

**2010–16**

**CMPA**
Canadian Media Production Association

A new name for the new digital era—it’s not just film and TV anymore.

**2016–present**

**CMPA**
Canadian Media Producers Association

Who are we? The CMPA! Who do we serve? Producers! Same acronym, new name, to better reflect our members.
WHERE DOES THE TIME GO?

HERE, WE PRESENT A SELECTIVE TIMELINE OF BIG INDUSTRY MOMENTS AND MEMORABLE MEMBER WINS FROM 1948 ALL THE WAY TO THE PRESENT.

1948 >>>

The CMPA’s earliest incarnation, the Association of Motion Picture Producers and Laboratories of Canada (AMPPLC), is founded. Rolls off the tongue, doesn’t it?

1952 >>>

Canadian television stations begin broadcasting for the first time, in black and white. It becomes a thing.

1955 >>>

CBC television is now in 66 per cent of Canadian homes, surpassing radio’s reach.

1967 >>>

The Canadian Film Development Corporation (CFDC) is established to support the Canadian feature film industry. (You know it as Telefilm!)

1970 >>>

International co-pro Adventures in Rainbow Country, from Ralph C. Ellis, sets a drama viewership record on CBC, with 4 million people watching.

1975 >>>

Kevin Sullivan’s classic Canadian miniseries Anne of Green Gables sets new audience drama record on CBC, with more than 4.9 million viewers the first night and nearly 5.3 million the second night.

1985 >>>

Boys and Girls (Atlantis Films), based on an Alice Munro short story, wins an Academy Award for Best Live Action Short Film. They like us, they really like us!

1991 ➔

The modern era for the CMPA really began in 1990, with the merger between the CFTA and the ACFTP (see “Alphabet Soup,” page 15). Needless to say, competing producers’ associations was not an effective way to tell the independent producer story.

The newly merged organization was based on a culture that was considered radical at the time: full regional representation from across the country; an agreement to pay travel expenses to board meetings to ensure all voices were heard; and an agreement to hold board meetings in all regions of the country.

Once the two organizations got together, Sandra Macdonald was hired as President of the newly named CFTPA. And because Sandra lived in Ottawa, we now had an Ottawa office!

1997 ➔

The CFTPA (one of the CMPA’s many previous names) begins publishing Profile, its yearly economic report on the screen industry in Canada.

THE MERGER, A NEW ASSOCIATION CULTURE AND AN OTTAWA OFFICE

DOUGLAS BARRETT: The modern era for the CMPA really began in 1990, with the merger between the CFTA and the ACFTP (see “Alphabet Soup,” page 15). Needless to say, competing producers’ associations was not an effective way to tell the independent producer story.

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THE PRODUCTION FUND

DOUGLAS: In 1994, the CRTC created what it called The Production Fund, operating with resources provided by Canada’s cable operators, and governed by a board populated by the cable, broadcaster and independent production communities (each group got three seats). The ground shifted when producers came to the governance table.

Out of the gate, the Fund was a terrific success; now called the Canada Media Fund, it remains a private, not-for-profit corporation. To say that the billions of dollars contributed to the cost of high-quality Canadian programming in the almost 30 years of its existence has been a regulatory and public policy success would be a fantastic understatement.

FROM DARK AGES TO ENLIGHTENMENT

STEPHEN ELLIS: The CMPA began in 1948, in what might be likened to the Dark Ages. The then-AMPPLC launched in a world where 85 per cent of theatrical films were black and white, and television didn’t exist.

Even 20 years on, by 1968 (the year of the first Broadcasting Act), the technological debate was whether or not anyone needed a colour television set to watch the two networks available in Canada and the far more popular handful of US border stations. The content creation business was populated largely by “dependent” producers (the serfs?)—providing original films and shows for sponsors and patrons, often financed by the labs that processed them. But the association was there throughout.

The groundwork for the “Enlightenment” was laid in the mid-’80s, when the number of TV channels, government incentives and creative finances were a thing.

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The groundwork for the “Enlightenment” was laid in the mid-’80s, when the number of TV channels, government incentives and creative voices rapidly expanded. The CFTA even capitalized on a new right in the Canada-US Free Trade Agreement, creating the Canadian Retransmission Collective (CRC), which has grown to deliver over $200 million in royalties to Canadian indies to date.

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THE CANADIAN FILM OR VIDEO PRODUCTION TAX CREDIT

STEPHEN: In the late ’80s, the government had reduced the tax shelter administered by CAVCO since ’74, and many industry stakeholders were pushing for a replacement. The CFTPA was working on a successor, but was hamstrung by the lack of reliable statistics about the industry. The turning point was the commissioners of third-party studies to shore up the association’s arguments to government. The studies to shore up the association’s success, but was hamstrung by

THE POWER OF PNI

DOUGLAS: In 2015, the CRTC proposed that each major broadcast group spend a percentage of its gross revenues on PNI, or Programs of National Interest, defined as drama, documentary and certain awards programs. When the formal licensing decisions were eventually made, the percentages were established in a range of 5 per cent to 9 per cent.

THE CMPA TURNS 75

DOUGLAS: In the culmination of a laborious process that spanned almost six years (so far), Parliament passed the Online Streaming Act to replace the 1991 Broadcasting Act and usher in a new age of digital regulation. Of critical importance is that the 1991 language supporting the central role of the independent production community remains part of the key policy sections of the Act. That being said, the process is far from over. At the time of writing, many, many issues remain up in the air.

DOUGLAS: The CMPA’s history is a rich history, populated by many industry leaders over three quarters of a century.

ADAPTING TO DIVERSITY

STEPHEN: Membership diversity has always been a hallmark of the organization’s credibility, in terms of the wide range of storytellers and the nationwide geographical sources of their stories. Reflection of Canadian society at the board level has been another story. The first woman to hold the volunteer position of President of CFTPA was Alison Clayton, in 1986. The first volunteer board chair, to be elected for three consecutive terms, was Linda Schuyler, from 1998 through 2001. Today, the board election process has a built-in mechanism to address underrepresentation of certain voices and ensure the board is truly representative of the industry and Canada as a whole.

2001 >>> Zacharias Kunuk’s Atanarjuat: The Fast Runner, the first feature film ever to be written, directed and acted entirely in the Inuktitut language, premieres at Cannes.

2000 >>> Independent prodco Nelvana is sold to Corus Entertainment for $540 million.

2001 >>> The CFTA starts representing digital media producers.

2006 >>> The CMPA establishes an annual awards ceremony (now known as the Indiescreen Awards) to recognize excellence in Canadian independent feature film production.

2010 >>> Netflix launches in Canada. The times, they are a-changin’.

2011 >>> The Degrassi series, from past chair Linda Schuyler and Stephen Stohn, receives its first Emmy nomination for Outstanding Children’s Program.

2020 >>> The COVID-19 pandemic brings productions to a screeching halt—but it’s not long before they’re up and safely running again. The CMPA, in partnership with the Association québécoise de la production médiatique (AQPM), spearheads a pan-industry group to keep productions up and running.

2023 >>> Following many twists and turns, the Online Streaming Act is passed into law, modernizing Canada’s broadcasting legislation for the internet streaming era.

FROM “BLITZ” TO PRIME TIME IN OTTAWA

STEPHEN: By 1993, the annual pilgrimage of members to Parliament Hill (known internally as the “blitz”) had grown into a conference, then called Independent Production Towards 2000, featuring keynotes by the Heritage Minister and the CRTC Chair. The rest, as they say, is history, as what went on to become Prime Time in Ottawa is now the pre-eminent conference of its kind.
Jennifer Holness (Hungry Eyes Media) was adamant that she would only join the CMPA’s board of directors if she was brought on as an agent of change. On the CMPA’s 75th anniversary, she reflects on her experience, and how the CMPA is evolving and pushing change across the industry.

I’ve been a CMPA member for as long as I’ve been making film and television, but I have to say: I was really skeptical about joining the board. I didn’t want to be the token Black person. I know people aren’t operating out of meanness or a deep-seated desire to keep other people out, but when you’re the only person of colour and you’re bringing up concerns that other folks have not thought about—ever—then you’re on an island. That’s been my experience for most of my time in the industry. And I hate that experience.

But then I was told the CMPA was going to change the configuration of the board, and ensure a significant number of board seats would be filled by producers from groups historically underrepresented in the industry. And I thought, I can get on the board for that. And when I joined, I was really pleasantly surprised on many levels.

One, I finally really understood what the CMPA does! How they advocate for producers, how policy is impacted by the work that they do—the landscape of the Canadian industry looks the way that it does largely because of the CMPA. Second, I quickly learned that the CMPA is incredibly committed to diversity. They understand that producers from equity- and sovereignty-seeking groups have been kept out in many ways, and that, historically, they haven’t advocated for us well enough to make any real change.

I was invited to chair REDIAC (Restructuring, Equity, Diversity and Inclusion Action Committee), along with co-chairs Ira Levy and Darcy Waite. And the committee is not there just for optics. Upper management told us that it wants everything the CMPA does to come through REDIAC, so that everything—its policies, how it does business—is steeped in inclusivity and diversity. That’s what they said, and true to their word, that is what has happened. So I don’t feel like I’m just window dressing.

We started at 25 per cent, and now we’re at 35 per cent of board seats going to members of equity-seeking communities. And that’s the floor, not the ceiling, of what we’re looking for in our board. Now I definitely understand that the CMPA is an industry leader, and I want that understanding to filter down into these communities, so that individuals from these groups will clamour to be a part of the organization. I do think the CMPA has to get the narrative out that independent producers are not the wealthy fat cats, rolling in money, that people think we are.

Independent producers, especially the small ones, are really under siege in some cases.

Funding development out of their own pocket, getting no payment—it’s a struggle, and it’s all in order to get the green light. On our productions, writers and directors are above-the-line positions that have to be paid. We need something like that for producers, where we receive the 10 per cent that we are due, as opposed to paying development costs out of pocket and making next to nothing on our projects.

There should be more money in the system, and with the implementation of the Online Streaming Act, there will be. I believe that more money should filter down to all of us—equity-seeking or not, established or emerging. Yes, I want more opportunities and funding for Black and equity-seeking and sovereignty-seeking producers, but it shouldn’t be at the cost of other producers. That is how we cannibalize each other. Give us enough so that we can all do this thing.

Ultimately, I believe that when you give all of us the same opportunities, we will rise like cream to the top.

Jennifer Holness
(Hungry Eyes Media) was adamant that she would only join the CMPA’s board of directors if she was brought on as an agent of change. On the CMPA’s 75th anniversary, she reflects on her experience, and how the CMPA is evolving and pushing change across the industry.

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One, I finally really understood what the CMPA does! How they advocate for producers, how policy is impacted by the work that they do—the landscape of the Canadian industry looks the way that it does largely because of the CMPA. Second, I quickly learned that the CMPA is incredibly committed to diversity. They understand that producers from equity- and sovereignty-seeking groups have been kept out in many ways, and that, historically, they haven’t advocated for us well enough to make any real change.

I was invited to chair REDIAC (Restructuring, Equity, Diversity and Inclusion Action Committee), along with co-chairs Ira Levy and Darcy Waite. And the committee is not there just for optics. Upper management told us that it wants everything the CMPA does to come through REDIAC, so that everything—its policies, how it does business—is steeped in inclusivity and diversity. That’s what they said, and true to their word, that is what has happened. So I don’t feel like I’m just window dressing.

We started at 25 per cent, and now we’re at 35 per cent of board seats going to members of equity-seeking communities. And that’s the floor, not the ceiling, of what we’re looking for in our board. Now I definitely understand that the CMPA is an industry leader, and I want that understanding to filter down into these communities, so that individuals from these groups will clamour to be a part of the organization. I do think the CMPA has to get the narrative out that independent producers are not the wealthy fat cats, rolling in money, that people think we are.

Independent producers, especially the small ones, are really under siege in some cases.

Funding development out of their own pocket, getting no payment—it’s a struggle, and it’s all in order to get the green light. On our productions, writers and directors are above-the-line positions that have to be paid. We need something like that for producers, where we receive the 10 per cent that we are due, as opposed to paying development costs out of pocket and making next to nothing on our projects.

There should be more money in the system, and with the implementation of the Online Streaming Act, there will be. I believe that more money should filter down to all of us—equity-seeking or not, established or emerging. Yes, I want more opportunities and funding for Black and equity-seeking and sovereignty-seeking producers, but it shouldn’t be at the cost of other producers. That is how we cannibalize each other. Give us enough so that we can all do this thing.

Ultimately, I believe that when you give all of us the same opportunities, we will rise like cream to the top.

Jennifer Holness
(Hungry Eyes Media) was adamant that she would only join the CMPA’s board of directors if she was brought on as an agent of change. On the CMPA’s 75th anniversary, she reflects on her experience, and how the CMPA is evolving and pushing change across the industry.

I’ve been a CMPA member for as long as I’ve been making film and television, but I have to say: I was really skeptical about joining the board. I didn’t want to be the token Black person. I know people aren’t operating out of meanness or a deep-seated desire to keep other people out, but when you’re the only person of colour and you’re bringing up concerns that other folks have not thought about—ever—then you’re on an island. That’s been my experience for most of my time in the industry. And I hate that experience.

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reveal a participant’s unconscious bias in a constructive way—not to play “gotcha” or to shame the participant, but to help them reflect on their personal awareness and interpretations of Indigenous history and culture.

“Ultimately, it’s a basic 101 to reduce harm,” says Podemski. Part of that harm reduction has to do with ensuring Indigenous people on a set can focus on their job, rather than spending the majority of their time educating others or acting as the de facto cultural consultant:

“We are [on set] in the capacity of the role that we are there to do—whether it be director, producer, writer, actor, set designer [or] costume designer. We are not there as your full-time Indigenous consultant.”

Joy Loewen, CEO of the National Screen Institute, says that her goal with PACT is that “every Indigenous person working in this industry, regardless of their role, feels safer, more confident, and like it’s no big thing, because they’re surrounded by people who acknowledge, appreciate and accept their contributions.”

And no matter how much EDI training you’ve already completed, PACT’s focus on Indigenous cultural competency is unique in the industry. Even Loewen, leader of an organization that has focused on raising up underrepresented storytellers, admits that the course showed her “it’s shocking and humbling what I don’t know” about Indigenous history and culture.

But that’s no cause for despair, for Loewen or anyone else. As Podemski says, “In this sector, people will be surprised by how little they know—and how easy it is to take a step forward.”

Jennifer Podemski (Anishinaabe/Ashkenazi) has been in Canada’s screen industry, both behind and in front of the camera, for 30 years, and she’s heard it all. She’s heard generalizations, misconceptions, and flat-out racist comments. She’s been asked to consult on BC First Nations content (she was raised in Toronto). She’s been asked, “Do you speak Indian?”

Thankfully, Podemski isn’t afraid to tackle a challenge head-on. It occurred to her that many sectors—healthcare, education, justice—offered cultural competency courses. The screen sector didn’t, and she thought “that was indicative of a space that is really in need of some change.” So, she brought that change.

Non-Indigenous stakeholders in the screen sector are now able to register for PACT (Pledge Activate Cultivate Thrive), an online cultural humility and competency certificate course that will prepare them to work with Indigenous partners and content. The program is the product of a partnership between Podemski’s Shine Network Institute, which develops and mentors Indigenous women in the sector, and the National Screen Institute. The course is fully funded by the federal government’s Department of Women and Gender Equality, and has been developed for, and is available to, everyone in the industry—free of charge.

The course takes approximately 35 minutes to complete, and covers the foundations of Indigenous history in Canada. It was carefully designed to
Julie Roy knows Canada’s film production sector like the back of her hand. With nearly 20 years of experience at the National Film Board (most recently as Director General of Creation and Innovation), the acclaimed producer was a shoo-in for Telefilm Canada’s new Executive Director and CEO, a role she took on in April 2023. Her appointment comes at a time of great change, excitement and (as always in this industry) uncertainty in the sector, but she’s undaunted by the challenges ahead—and inspired by this country’s glowing reputation on the international scene. “People are watching us, and they are interested in us,” says Roy. “Now is the time to strategize for the future.”

You’ve been at Telefilm Canada for a few months now. What has been the biggest surprise?

During my time at Cannes, I was captivated by Telefilm’s well-established reputation abroad with international funders, like Eurimages and New Dawn, as well as with organizations like Centre national du cinéma and Screen Australia, among others. Also, witnessing firsthand the rapport that Telefilm has forged with Canadian producers and talent gave me great delight. I am fascinated by the exemplary status that Canada and Telefilm’s reputations hold across the globe. People are watching us, and they are interested in us. This extraordinary web of connections that Telefilm possesses fosters invaluable exchange networks, allowing us to tackle shared challenges in our respective countries. Together, we can work on the evolution and transformation of the audiovisual industry.

You enjoyed a long career at the National Film Board. What learnings from the NFB can you apply to your role at Telefilm?

As a long-standing supporter of filmmakers and a champion of the creative process, I carry a profound appreciation for its intricacies. Through my extensive experience as a producer, executive producer and Director General of Creation and Innovation, I’ve learned the art of decision making. This delicate exercise requires honesty, respect for artists, and the courage to stand by our choices.

Working in public service entails significant responsibilities, such as managing public funds with prudence and setting exemplary standards. Rigour and competence are paramount.

My various roles at the NFB also taught me that as a public organization, we wield considerable influence within the industry. It is important to use this influence wisely. In recent years, I actively championed our diversity, equity and inclusion initiatives, firmly believing in the power to effect change from a position of influence.

This wealth of expertise and learning is valuable to Telefilm. I envision Telefilm as an influential leader, with a robust plan to fulfil our goals on EDI along with our commitments to environmental responsibility. The time for collective action and tangible impact is now.

Audience viewing habits have evolved rapidly in the past five years. Streaming services and the pandemic have contributed to a marked decline in theatrical viewing. How does Telefilm balance funding for theatrical release and helping filmmakers meet audiences where they are—which is often at home on the sofa?

Audience habits will always continue to evolve. We have seen movies continue to find success theatrically, with Blackberry, Riceboy Sleeps and Brother all winning over audiences. The film 23 décembre received the Golden Screen Award for the Canadian film that brought in the biggest box office in 2022, and films like Cette maison have found a home on the Criterion Channel following a successful theatrical run.

Telefilm has a responsibility to adapt to changes and to continue to develop and modernize its practices and policies. This is also true for discoverability. We’re mindful that each film has its own avenue for finding an audience. And we may need to redefine what we understand as a measure of success around audiences.

No matter the screen we prefer, films possess its own distinct language and artistic expression, separate yet complementary to television. Let us embrace and celebrate the diverse content available to us.

What role does Telefilm have in creating opportunities for producers and filmmakers who come from backgrounds that have traditionally been underrepresented in Canada’s feature film industry?

Telefilm has been focused on breaking down barriers for producers and filmmakers from historically underrepresented backgrounds at all career levels. We are aware that the entire career trajectory needs to be accounted for, not just emerging talent. Telefilm has been evolving how it allocates funding and mindful of where underrepresented communities need more support.

We also introduced new Key Performance Indicators as funding targets into Telefilm’s overall project pipeline to better support projects from underrepresented communities in all our portfolio and promotion programs. These were established by using data collected from last year’s funding applications, to determine focus areas that would benefit from meaningful targets.

It’s ever evolving, and our team is always looking for new ways to partner with organizations in order to maximize the success of producers and filmmaking talent from across the country.

C-11 was recently passed into law, and regulations are being written as we speak. How do you hope these legislative and regulatory changes can invigorate this country’s feature film production sector?

Bill C-11 marks a time of opportunity for our industry. It presents new possibilities for our continued collaboration in championing the role of independent producers and joining forces with industry partners with a unified goal of ensuring Canadian content and its creators thrive.

With its established infrastructure, industry trust and expertise, Telefilm is well positioned to support the objectives of the Broadcasting Act. Should additional funding become available to enhance the promotion and growth of the Canadian audiovisual industry, particularly for feature films, Telefilm is poised to play a pivotal role.

At the Banff World Media Festival this summer, Heritage Minister Pablo Rodriguez remarked that Telefilm, the Canada Media Fund and the NFB should evolve and collaborate to serve the broader sector. What could that look like?

I strongly believe in cultivating a true spirit of collaboration within our industry. I am excited by the potential of our collective endeavours in the coming weeks, months and years. To navigate the new frontier successfully, it is important that we meet regularly as sister agencies. It is both a privilege and a responsibility to take part in these fundamental conversations. And above all, we must place the needs of the industry at the heart of these conversations.

This moment is decisive for the audiovisual sector. Now is the time to strategize for the future.
FRENCH CLASS

Implemented in 2021, France’s plan to fold international streaming platforms into its regulatory framework—and have them help fund French content—seemed ambitious. Set against the backdrop of Canada’s Bill C-11, which is now law, we look at how France’s efforts are playing out today, and what Canada can learn from our French counterparts.

Just over a decade ago, France found itself in a sticky predicament. Known for prizing it’s national culture, the government planned to digitize and restore 1,000 French films to preserve them for future distribution and prevent them from vanishing into the past.

The plan hit an unexpected roadblock. It turned out that the material assets of all of the French feature films co-produced with major American studios in the ‘70s and ‘80s—films starring screen legends like Jean-Paul Belmondo and Catherine Deneuve—were in the hands of those studios, languishing on crammed shelves in California storage lockers. The studios told the French stakeholders that digitizing the films wasn’t a priority, and that was that.

“It was a grotesque situation,” says Jérôme Dechesne of France’s producers’ union, the Union syndicale de la production audiovisuelle (USPA). “Assets for French films that we had hoped to preserve were now out of reach to us. It was a shocking realization for all French stakeholders.”

France had learned the hard way that only France could be counted on to protect its cultural heritage. Fast forward 10 years to 2021, when France put its stake in the ground with the introduction of the Services de medias audiovisuels à la demande (SMAD) decree—which compels all international SVOD platforms operating in France to invest a percentage of their French revenues into local production, just as French television channels have long had to do.

Sound familiar? The French experience has many parallels to Canada’s own efforts to regulate global streaming services, but since France is further along in its journey, it’s worth highlighting several areas where we might follow its example (or simply take heart that the battle is not in vain).

In 2021, France’s SMAD decree was a walk in the park, with foreign companies chafing especially at the obligation to invest in independent French-language works. But the French stakeholders respected their own right to be at the negotiating table, and the system now seems to be humming along quite nicely.

FRENCH CLASS

In France, L’Autorité de régulation de la communication audiovisuelle et numérique (Arcom)—the French counterpart to our CRTC—oversees the implementation of the SMAD decree, which stipulates that on-demand streaming services must invest at least 20 per cent of their annual gross revenues earned in France to financing French or European TV or film content (split 80/20 between TV and film, respectively). And this is on top of a 5.15 per cent tax already charged to streamers and other international platforms, including YouTube, to contribute to the audiovisual support fund run by the Centre national du cinema et de l’image animée (CNC).

It gets more specific, with investment to be allocated across a variety of audiovisual works (drama, animation, documentaries) and feature films, depending on the platform’s focus. As well, at least two thirds of the investment in TV must be funnelled into independent production.

While France is not the only European country to have production obligations in place for foreign streamers, its investment targets are higher than most. The result? The streamers’ audiovisual expenditures in France in 2023 have reached the equivalent of C$432 million, with spinoff benefits reaching nearly $1.5 billion.

IP retention or bust

One of the SMAD decree’s fundamental principles is protecting the IP of French creators, and it accomplishes this in a clever way: first, as noted above, by insisting that a large percentage of investment goes toward independent production (where the streaming platform has no shareholding interest), and second, by refusing to allow streamers to hold rights in perpetuity.

What is notable is that the streamers can only hold the rights to an independent production for a maximum of six years, and exclusive rights for three years. If a streamer wants to maintain the rights, they must actively renew them under specific terms. This allows companies like Netflix—which places exclusivity at the centre of its business model and “lobbied the government hard” over the issue, according to Dechesne at the USPA—to have it their way, but only for so long.

Critically, this principle “allows French producers to be the decision makers. This can lead to spinoff opportunities, adaptations, format sales and new revenue,” says Dechesne. “Moreover, it allows all rightsholders—including co-producers, writers, actors, et cetera—an opportunity to also realize additional revenue from these renewals, in a virtuous circle.”

After the kicking and screaming, peace

Nobody involved would say negotiating with the streamers was a walk in the park, with foreign companies chafing especially at the obligation to invest in independent French-language works. But the French stakeholders respected their own right to be at the negotiating table, and fought the impulse to water down their ambitious goals.

That was then. The dust has settled, and the system now seems to be humming along quite nicely.

“Particularly at the time of the establishment of the SMAD decree, there were threats—or grave concerns—on the part of many players. Today, two or three years later, these concerns have been swept away and we are in the process of undertaking new interprofessional negotiations,” says Dechesne.

To see France on the other side of its own legislative upheaval, smiling and in good health, is a bracing reminder to our own lawmakers and stakeholders to stay the course. Aim high. And insist on independence.
We are living in a historical moment for the Canadian media industry. The future has arrived, and we are at a unique convergence of law, regulation, policy and ideas. The long-awaited modernization of the Broadcasting Act will create a more level playing field for our industry, ensuring Canada remains at the forefront of innovation and global competition. There is no shortage of creators and good stories in Canada—stories that define us as a nation. It’s time to collaborate and capitalize on this opportunity to invest in a stronger, more inclusive industry that can excel on a world stage.

Valerie Creighton, President and CEO, Canada Media Fund

Bill C-11 is an important milestone for the health of Canadian culture and our content industry. It will help level the playing field so that foreign streamers who profit from Canadians’ love of content also contribute to the creation of homegrown content—just like Canadian companies do. Critical to the long-term sustainability of our creative sector will be recognition that ownership of Canadian content remains in the hands of Canadian companies.

Catherine Tait, President and CEO, CBC/Radio-Canada

My hope is that, instead of reneging on pledges that have been made to the production of Canadian content for Canadian audiences, the major international streaming services look past C-11 as a legislative penalty and more as an opportunity and incentive to genuinely serve the domestic audiences whose subscription fees will line their coffers for years to come.

Barry Hertz, Film Editor, The Globe and Mail
The adoption of Bill C-11 is only the tip of the iceberg of all the work that remains to be done. In addition to consultations and implementation, the new version of the Broadcasting Act must also entice the crystallization of financing tools for Canadian productions whose intellectual property is owned by Canadians. At a time when the cultural sector is under immense pressure due to the advent of the digital world, particularly artificial intelligence, it is absolutely essential to continue working on the evolution of our cultural policies. There is no doubt that parliamentarians and the Canadian independent production sector will have to work hand in hand to ensure the prosperity of our artists and the sustainability of Canadian audiovisual works.

The Hon. René Cormier, Senator (ISG)

We must get ambitious about growing the domestic industry. We’ve seen foreign service production explode, and that reflects the global content boom of the past decade, but it’s passed the domestic production sector by. At the WGC, we’ve just watched the aggregate earnings of our Canadian members decline by nearly 22 per cent in inflation-adjusted terms over the past five years. Bringing the streamers into the broadcasting system should mean a much bigger system, not status quo or worse as broadcasters bow out. And Canadian screenwriters must be at the centre of things. They’re the Canadian authorial voice of the medium.

Neal McDougall, Assistant Executive Director, Writers Guild of Canada

The real challenge will be in the application of Bill C-11. The CRTC must now develop real expertise in the streaming and internet space, because it’s not a sector that it previously regulated. Since quotas are excluded, the Commission will probably have to adopt a case–by–case approach for Canadian, francophone or Indigenous content expectations for each platform. Except for reiterating that the impact on algorithms should be minimized, the government’s directives to the CRTC give little indication of how “discoverability” of francophone music on platforms like Spotify and YouTube should work. This is an important issue for me, because I am concerned about the small percentage of francophone music consumed on these platforms. The directives also do not specify what is to be considered a Canadian production, which is a key issue for the industry. So we’ll have to be very patient.

The Hon. Julie Miville-Dechêne, Senator (ISG)

We are heartened by the federal government’s renewed and strengthened commitment to Black Canadian creators and audiences. We are hopeful that the end result of the extensive public CRTC hearings will be a Canadian broadcasting system that provides more opportunities for Black Canadians to see themselves, and the broader Canadian audience to see content created by Black Canadians. We also look forward to a renewed regulatory framework that will include the streamers and bring more revenue into the Canadian broadcasting system for the creation of Canadian content.

Joan Jenkinson, Co-Founder and Executive Director, Black Screen Office

This is a defining moment for Canadian film and television. As we move forward modernizing our system, ensuring all players are investing—and invested—in original Canadian programming, we must choose to be bold, projecting ourselves toward a future where Canadian stories continue to break through and thrive.

Success on the world stage will depend on a robust independent production sector that meets growing global demand for a diverse range of voices, including sovereignty- and equity-seeking groups. History has taught us our industry can only prosper in an ecosystem guided by clear rules, engaging and activating all players.

Dave Forget, National Executive Director, Directors Guild of Canada

A modern, forward-looking framework for Canada’s broadcasting system that enables diverse global streaming services the flexibility to play to their strengths will expand opportunities for Canadian creatives; promote content made by, with or about Canadians; strengthen Canada’s production ecosystem; and bring more of Canada to the world. An innovative approach that recognizes the new perspectives and opportunities that global players bring, and ensures flexibility and adaptability for the future, is the best way to ensure support for all the objectives of the Broadcasting Act—cultural, social and economic.

Wendy Noss, President, Motion Picture Association – Canada

The Hon. Julie Miville-Dechêne, Senator (ISG)
Senator (PSG)

The Hon. Bernadette Clement,

voices need to remain at the forefront. regulations are developed, marginalized
We’re all seeking connection. As
reflects the diversity of this country.

Bill C-11 will help us access content that
Canada and the world. I’m hopeful that
stories are important to audiences in
much as we should—and we know their
people we don’t see or hear from as
and other talent essential to bringing stories to life. Ahead of us are even
more challenges, created by the advent of new technologies and the shift
to digital, which have a significant impact on performers and their work.

Marie Kelley, National Executive Director, ACTRA

During the Senate’s study of Bill C-11, I worked closely with groups like the
Black Screen Office, whose team are hopeful that the Online Streaming Act
will positively impact their communities. They want to produce content about
people we don’t see or hear from as much as we should—and we know their
stories are important to audiences in Canada and the world. I’m hopeful that
Bill C-11 will help us access content that reflects the diversity of this country.
We’re all seeking connection. As regulations are developed, marginalized
voices need to remain at the forefront.

The Hon. Bernadette Clement, Senator (PSG)

ACTRA fought hard alongside our
guild friends and the industry to
ensure our voice was collectively
heard in the federal government’s recent modernization of the
Broadcasting Act. Despite the
passing of Bill C-11, we recognize the
fight is not over. We must
continue our advocacy to ensure the
CRTC policy direction on its
implementation will promote
Canadian content and Canadian
production, and develop and
nurture the professional artists
and other talent essential to bringing stories to life. Ahead of us are even
more challenges, created by the advent of new technologies and the shift
to digital, which have a significant impact on performers and their work.

Marie Kelley, National Executive Director, ACTRA

Now that Bill C-11 has passed and its
intent is clear, consultations to make
the regulations are under way, as are
negotiations between the federal
government and the stakeholders,
web giants included. I do think that this
bill creates a good balance, a logical
balance, between the needs of
Canadian producers, broadcasters
and the major platforms. I hope this
discussion moves away from one of
the multinational web giants versus
Canadian democratically elected
governments.

The Hon. Andrew Cardozo, Senator (PSG)

For nearly 30 years, the CMPA’s mentorship
program has provided emerging producers a leg up in the industry, by placing them
in established production companies to receive one-on-one training from
experienced mentors. Below, we hear from three members of the most recent
mentorship class: a diverse group of up-and-coming producers who are ready to
take a leap in their careers. Keep an eye
out for them in the future, and remember
that you saw them here first.

Nic Altabelli
MENTOR: Sara Blake (Ceroma Films)
HIGHLIGHTS FROM YOUR MENTORSHIP EXPERIENCE:
Attending the Berlinale Market online and learning more about international co-productions.
WHAT ARE YOU WORKING ON RIGHT NOW?
I am in the 2023 cohort of the CFC’s Producers’ Lab, collaborating to create a film that will hit
the festival circuit later this year. My NFPA Award–winning short film My Roommate
Ahirman will premiere at the Whistler Film Festival. As well, I’m participating in the
SPECS Genre Film Lab to pitch our feature film, Mt. Acha, at Frontières Film Market. I also have a few TV series on my slate!
WHERE WILL YOU BE IN 10 YEARS?
Running a mid-sized production company, producing media that subverts human struggle through engaging, diverse
characters and dynamic stories. At the tables where important conversations are happening around where the industry is
headed and what needs to change.

Malachi Ellis
MENTOR: Shant Joshi (Fae Pictures)
HIGHLIGHTS FROM YOUR MENTORSHIP EXPERIENCE:
Attending industry events such as Prime Time. I made incredible connections and
bonded with other mentees and emerging producers.
WHAT ARE YOU WORKING ON RIGHT NOW?
I am currently a resident of the CFC’s Norman Jewison Film Program Producers’ Lab. I have two feature film projects in
development, and my short film, Express, will
begin its festival journey this September.
WHERE WILL YOU BE IN 10 YEARS?
Creating my own MCU: the Malachi Cinematic Universe. This MCU will feature
stories of identity and self-discovery from talented Canadian voices, both in the feature
film and television space.

Linda St. Pierre
MENTORS: Marie Clements, Trish Dolman,
Christine Haabder, Suz Thompson (Marie Clements Media, Screen Siren Pictures)
ANY HIGHLIGHTS FROM YOUR EXPERIENCE?
Seeing Bones of Crows come together and
walking the red carpet at VIFF. The story
hit home, as it’s based in Manitoba, where
I’m from and where my family would have
attended residential school.
WHAT ARE YOU WORKING ON RIGHT NOW?
My company, Phoenix Sky Productions, is in
pre-production for two short films: Choices,
which was selected by TELUS STORYHIVE Indigenous Storyteller Edition, and an
animated documentary short called Bel’sune Yëchë (His Grandmother Raised Him),
which will be filmed in Lac Brochet, Manitoba.
It will be told by my elders in the Dene language, and I’ll be directing as well.
WHERE WILL YOU BE IN 10 YEARS?
I’m a powerhouse writer, actor, producer and
director, sharing my Dënesaliné language
through TV and films, and making more
Indigenous stories.

Indiescreen 32

Indiescreen 33
With a unique premise, fresh voice and potential to reach a wide, often underserved audience, *Bria Mack Gets a Life* feels like a new chapter in Canadian television. Has New Metric struck gold once again?

**OF COURSE, THERE IS NO SUCH THING AS A CANCON FORMULA. BUT IF THERE WERE, THIS AIN'T IT.**

After graduating university, a 25-year-old Black woman, Bria McFarlane, enters her professional life with optimism and youthful energy, only to find a soul-sucking world that is overwhelmingly white, and complicated by unwritten rules and confusing corporate norms. Complicating matters is her imaginary hype girl, Black Attack, who accompanies Bria everywhere, offering honest, if not always helpful, advice.

*Bria Mack Gets a Life*, whose first season hits Crave this fall, will make a lot of people laugh. Very likely, many will see themselves in Bria, the title character. It will also raise a lot of questions, chief among them: Why haven’t we seen anything like this before?

**A BRIEF HISTORY OF BRIA**

Mark Montefiore (below), founder and CEO of New Metric Media, loves to tell this story. In 2018, he sees a short film of Sasha Leigh Henry’s,* Bitches Love Brunch*, on the Facebook page of Tania Thompson, Henry’s long-time collaborator. He finds it hilarious, and he reaches out to Thompson, who puts him in touch with Henry. On their first Skype call—this was pre-pandemic, after all—Henry is in Thailand, Thompson is in Japan, and Montefiore is in the UK, and the connection is patchy at best.

“It was choppy, but I was laughing my head off at everything that was making its way through,” says Montefiore. “Sasha was just talking about regular, day-to-day stuff, but I was dying.” He asks Henry if she has any ideas for television, and she walks him through the opening scenes of what would become *Bria Mack Gets a Life*. Bad connection and all, Montefiore is blown away: “My God, this is brilliant,” he thinks. They decide to develop the idea together.

At the time of her first call with New Metric, *Bria Mack* “was an idea that had been gnawing away in my brain,” says Henry. When she shared that idea with Montefiore, something bigger had a chance to be born—but Henry remains at the helm from start to finish. She gets to do her show her way, which allows for a very distinctive *POV* to shine through.

Henry’s collaborators call the show “audacious,” “truthful,” “pure gold” and “fucking hilarious.” The show, then, sounds a lot like Henry herself. “Bria is a very good person, just trying to get through life the way she
didn’t have a series arc planned when she started the development process with New Metric, but she wasn’t daunted. “I’m very much a ‘do what you can with what you have while you can’ type of person,” she says.

New Metric’s interest in *Bria Mack* shouldn’t be surprising. The company has staked its claim to authentic voice and vision atop beloved niche series like Jared Keeso’s fast-talking small-town sitcom Letterkenny and its amateur-hockey-league spinoff, Shoresy. Like those shows, *Bria Mack* will air in October as a Crave Original.

“We’re always looking for unique Canadian stories told by underrepresented voices that should be amplified to a mass audience,” says Justin Stockman, VP, Content Development & Programming at Bell Media (Crave’s parent company). “And with the creative force of Sasha Leigh Henry, *Bria Mack Gets a Life* is a show we knew we needed to get behind.”

Everyone who’s come into contact with the show so far seems to feel the same way. What’s it got that everyone wants?

**POWERFUL VOICE, PERSISTENT VISION**

“She’s got such a quality about her that resonates with anybody” (Montefiore).

“An amazing writer and thinker” (producer Tamar Bird).

“A really extraordinary voice in Canada” (actor Preeti Torul).

“Brilliant” (Thompson).

Everyone on the *Bria Mack* team is united in their praise for Sasha Leigh Henry, the show’s creator, executive producer, showrunner and co-director. When you hear her speak, you begin to understand why.

She’s laid back but sharp, dishing out industry wisdom and f-bombs in equal measure.

At the time of her first call with New Metric, *Bria Mack* “was an idea that had been gnawing away in my brain,” says Henry. When she shared that idea with Montefiore, something bigger had a chance to be born—but Henry remains at the helm from start to finish. She gets to do her show her way, which allows for a very distinctive *POV* to shine through.

Henry’s collaborators call the show “audacious,” “truthful,” “pure gold” and “fucking hilarious.” The show, then, sounds a lot like Henry herself. “Bria is a very good person, just trying to get through life the way she
wants to get through life,” explains Thompson, who is an executive producer on the project, “and the world around her wants her to conform. I think that Sasha’s brilliance was knowing that to make your way through life like that is hard. You kind of do need a hype girl or a hype guy.”

It’s possible that, as a newcomer to the TV industry, one of Henry’s chief strengths is her Bria-like ability to shut out all the noise about “broadest appeal” and “audience realities,” and resist any pressure to make her show fit someone else’s idea of what her show should look like.

“We need to give audiences more credit,” says Henry, bemoaning the lack of risk taking in Canadian television—“We need to give audiences more credit,” says Henry, bemoaning the lack of risk taking in Canadian television—“bemoaning the lack of risk taking in Canadian television—“We need to give audiences more credit,” says Henry, bemoaning the lack of risk taking in Canadian television—“bemoaning the lack of risk taking in Canadian television—“We need to give audiences more credit,” says Henry, bemoaning the lack of risk taking in Canadian television—“bemoaning the lack of risk taking in Canadian television—“We need to give audiences more credit,” says Henry, bemoaning the lack of risk taking in Canadian television.

“Canadians want to see Canadians on screen, especially Black Canadians,” Knights insists.

Of course, having a specific audience in mind doesn’t limit the show’s reach. (Does Letterkenny only appeal to hicks, skids and jocks?) As Thompson points out, “Sometimes it’s more fun if you know absolutely nothing about the experience you’re watching. Because then you feel like you’re learning something, or you’ve got a portal into, for example, mid-thirties women and their sex lives in New York.”

For her part, Henry believes her show has “huge international potential” for two reasons: one, the idea of being “the other” in any space, which “has impact for tons of different marginalized people or people that feel sidelined.” Two, a prominent theme in the show is the tension between the relentless productivity of the workplace demands of us and the quality of life we want to enjoy.

“Apparently people in Tanzania are happy, so maybe they’ve figured out a way to do it better,” she jokes. “But it’s something people everywhere else can relate to.”

She may like to make do with what she’s got, but if the show gets renewed after season three, even season four, “she says. But she also recognizes that, in some ways, Bria Mack will have to find her own way, and her own audience, out there in the cruel world.

“Bria Mack will take on its own life as we go, and we’ll see where it goes from there,” she says. You can bet the show’s hype squad will be cheering it the whole way.

THE UNIVERSAL IN THE PARTICULAR

If Bria Mack soars the way the Bria Mack team believe and hope it will, yes, its success will be thanks to Sasha Leigh Henry’s irresistible pov and a stellar team who was passionate about bringing it into the world. But its success will also be largely due to its ability to reach an audience—Black Canadians between the ages of 25 and 35, particularly women—that has been underserved and basically ignored for far too long.

“Good on New Metric for doing a risky show from the pov of a black storyteller and through the eyes of a young Black woman in Toronto, which has barely been done in Canadian television,” says Torul. “Even though that shouldn’t be risky.”

It shouldn’t be, and perhaps Bria Mack will prove that it doesn’t need to be. As Knights points out, there are large swaths of Canada’s TV-watching public that rarely, if ever, get to see themselves or their communities on screen. Why should they have to turn to American shows for that?

“Sasha has made a fantastic show that’s super hilarious, but there are also very personal stories for this team and how we came together and why it’s so important to us,” says Knights. “We have a powerhouse team that brought this show, and man, we’re so excited about it.”

Actor Preeti Torul (above), who plays Ami Kennedy, Bria’s best work friend and only coworker of colour, believes the show is important too. She appreciated the chance to play a “human character,” instead of a stereotype or a model minority. “In this industry, I’m always South Asian first. In Bria Mack, my character gets to be flawed and funny, too,” she says.

From the crew to the production company to the broadcast partner (“Bell is an incredible supporter of fearless content, and we knew that they would get it and not try and change the whole thing,” says Montefiore), Bria Mack has an army marching lockstep behind it, intent on bringing Canada something it’s never seen before.
Established Producer Award

TANYA BRUNEL
Companies: Logical Mayhem, Rezolution Pictures
Qualifying film: Coming Home (Wanna Icipus Kupi)
Tanya Brunel is an award-winning Métis producer from the Red River region in Manitoba. She has been developing and producing motion picture, television and digital media content with a focus on Indigenous stories since 2003. Her recent project Coming Home (Wanna Icipus Kupi) reveals impacts of the Sixties Scoop, Indigenous resilience and narrative sovereignty.

NIV FICHMAN, FRASER ASH, KEVIN KRIKST
Company: Rhombus Media
Qualifying film: BlackBerry
Co-founded by Niv Fichman in 1979, Rhombus Media has released over 200 feature films and television projects, receiving hundreds of awards at home and abroad. Since joining the Rhombus team over 15 years ago, Kevin Krikst and Fraser Ash have shepherded a number of Rhombus projects, including the recently released BlackBerry, which has seen both critical and commercial success.

NANCY GRANT
Company: Metalfilms
Qualifying film: Simple Comme Sylvain (The Nature of Love)
Nancy Grant joined Metalfilms in 2008 and has produced several award-winning shorts and feature films. Her recent film Simple Comme Sylvain (The Nature of Love) premiered at Un Certain Regard at the Cannes Film Festival in 2023.

JASON LEVANGIE, MARC TETREAULT
Company: Shut Up & Colour Pictures
Qualifying film: The King Tide
Shut Up & Colour Pictures, based in Nova Scotia, develops and produces feature films, special projects and television. The company has produced six features, and their latest film, The King Tide, is set to premiere at TIFF 2023.

WILLIAM WOODS, ALLISON WHITE
Companies: Woods Entertainment, Sara Fast Pictures
Qualifying film: The King Tide
William Woods is the founder and co-president of Game Theory Films, a boutique distribution company. Allison White is an award-winning producer whose career began with Cast No Shadow, which was nominated for four Canadian Screen Awards, including Best Motion Picture. Their latest collaboration, The King Tide, will premiere at TIFF 2023.

Kevin Tierney Emerging Producer Award

ANAM ABBAS
Companies: Other Memory Media, Citylights Media
Qualifying film: In Flames
Award-winning Pakistani and Canadian filmmaker Anam Abbas runs Other Memory Media. Her first feature, Showgirls of Pakistan, released globally by VICE in 2021, amassed over 1.2 million views. Her first fiction feature, In Flames, had its world premiere at Directors’ Fortnight at the Cannes Film Festival 2023 and will have its North American premiere at TIFF 2023.

MICHAEL TANKO GRAND
Companies: Grand Scheme Productions, 666 Films Inc
Qualifying film: Satan Wants You
Michael Tanko-Grand has produced three feature documentaries including: Satan Wants You, which had its world premiere at SXSW 2023 and its Canadian premiere at Hot Docs 2023. Michael is also known for Finding Big Country and Abandoned, and for consulting on the controversial breakthrough mini-series Surviving R. Kelly.

ALONA METZER
Company: Leilani Films
Qualifying film: Backspot
Alona Metzer is a Toronto-based producer whose passion lies in collaborating to create work that sits at the intersection of art and entertainment. Her debut feature, Learn To Swim, was selected as one of TIFF Canada’s Top Ten films in 2021. Her most recent film, Backspot, will have its world premiere at TIFF 2023.

SEAN O’NEILL
Company: Visitor Media
Qualifying film: Swan Song
Sean O’Neill is a producer, writer and director, who founded Visitor Media in 2022. Swan co-created, executive produced and hosted the award-winning CBC Arts documentary series in the Making, which brought viewers inside the lives and work of leading artists at pivotal moments of creation. Swan Song will have its world premiere at TIFF 2023.

ANDREA WILSON MIRZA
Company: Baby Daal Productions
Qualifying film: The Queen of My Dreams
Andria is the Director of ReFrame, Hollywood’s gender equity coalition founded by Sundance Institute and Women In Film (WIF). With her wife, writer/director Fawzia Mirza, Andria runs Baby Daal Productions. The company’s most recent feature, The Queen of My Dreams, a Pakistan–Canada co-production, is set to premiere at TIFF 2023.
CanFilmDay, how you’ve grown!

This calls for a large popcorn and a supersized soda: National Canadian Film Day is 10 years old! A decade ago, REEL CANADA—an organization that began by showing Canadian movies to students in high school auditoriums—launched this nationwide celebration of Canadian film. And how it’s grown.

Check out the eye-popping numbers from CanFilmDay’s milestone birthday, which featured an all-you-can-watch buffet of 100 Canadian movies of every stripe, from Anne of Green Gables to Angry Inuk to Antigone. Audiences came, saw, and fell in love with Canada’s homegrown films.

Cheers to the next 10 years!

A whopping 44 countries participated this year, putting on 114 international screenings.

1,500+ CanFilmDay events held across Canada (and around the world).

200+ screenings hosted in cinemas across Canada.

Couch potatoes, stand up and be counted! An estimated 2.5 million people watched a Canadian film from the comfort of their own home.

91,000+ Canadian film lovers attended an event.

Mais oui! More than 180 events were French-language events.

The event featured 300+ screenings of Indigenous-made films.

More than 80 filmmakers, actors and other special guests, from Atom Egoyan to Alanis Obomsawin, got in on the action.

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Two decades in, the Geena Davis Institute is inspiring Canadian groups such as Reelworld and Women in View to tackle representation on screen using hard data.


But what if the bigger picture—no pun intended—was in the details, and the true story did emerge in numbers on a spreadsheet?

The Geena Davis Institute on Gender in Media started to tally things up nearly 20 years ago, when Davis noticed that the characters in children’s TV and movies, which her daughter was then watching, skewed heavily male.

Davis, who made her big-screen debut in 1982′s cult hit Tootsie but is known fondly for her roles in Thelma & Louise and A League of Their Own, founded the institute in 2004, aiming to “create gender balance, foster inclusion and reduce negative stereotyping in family entertainment media.” Two decades later, it is still the only institute doing so on a global scale. It celebrates its 20th anniversary in 2024.

The multiple-award-winning actor started the institute in hopes of getting to the bottom of gender disparity in film and television, but she soon found out that all kinds of representation—sex, race and ability among them—were dismal.

More often than not, women were “hysterical.” Moreover, Black women, specifically, were portrayed as angry. And women over the age of 50? Practically invisible. These were quantifiable instances that played out on screen.

“Given that adults 50+ are 20 per cent of our global population, we need to not only include diverse adults 50+ in our stories, but also show them having full lives in order to de-stigmatise the stereotypes around ageing,” said Davis in a press release.

“The leadership and research of the Geena Davis Institute has been inspirational and supremely helpful to many of us in the movement for gender equity in the Canadian industry,” says Sharon McGowan, co-chair of Women in View.

“Who’s creating the stories, who’s telling them, whose stories are being told? How are those stories being funded? All of those things are important in terms of really understanding who is driving the narratives that form what we know as Canadian content,” Valve tells Indiescreen.
“When we don’t look at who is behind the camera... we’re taking for granted the fact that the narrative is culturally a singular narrative that is not representative of the total Canadian population.”

This year’s WIVOS Report is its seventh iteration, having led the charge in national on-screen equity reporting in its previous six reports.

“Data is hugely influential in addressing change,” says Jan Miller, board member of Women in View. Miller is also part of the WIFT (Women in Film and Television) Canada Coalition, as well as a founding member of the National Screen Institute of Canada (NSI).

“Each time the report came out, it influenced change. What started to happen was other agencies started to recognize the value of the numbers and the value of the statistics. And so they began their own reporting,” she reveals.

Key research points in previous reports include the monetary investment in women’s stories, the percentage of films produced by women, and—of that percentage—how many were produced by white women versus Black or Indigenous women. Positive change started to trend as a result.

But if the findings indicate a trend toward less equity in the industry, does the industry call itself out for not doing the work? And if so, how do we move forward?

Tonya Williams has been doing that work with Reelworld Screen Institute for 23 years. The Toronto-based not-for-profit’s mission is “to advance opportunities for Canadians who are Black, Indigenous, Asian, South Asian, and People of Colour in the screen industries by providing professional development and advocating for racial equity in Canadian content and production.”

Reelworld is just now releasing the BIPOC protocols guideline for addressing the depiction of Black, Indigenous, Asian and women of colour in Canadian screen content. The research project informing the protocol guideline is called Her Frame Matters.

Williams, who played Dr. Olivia Winters on The Young and the Restless from 1990 to 2012, continually noticed she was the only Black person in a room at any given time—in drama school, at auditions, at roundtable discussions.

“All of these instances reinforced to me that, ‘You are an anomaly to the rule,’” Williams says.

“It’d be an audition filled with white people and I was the only Black person. So I pretty much felt the confidence that I was getting the role of the Black person.”

Safia Abdigir, a researcher for Her Frame Matters, says they wanted to collect the data, look at historical depictions of BIPOC women, and then create best practices and an outline on ways to move forward.

“When we are requesting shifts in the industry, the ‘why’ is asked,” says Abdigir.

“Having the data and research is important to be able to prove it and to show exactly the issues that we’re dealing with. If we’re not really specific about what the issues are, we can’t really be specific about moving forward in terms of recommendations.”

On Her Frame Matters, Reelworld conducted content analysis on a combination of films and TV series on their depictions of women, including what the roles were, how long they were on screen, whether they pushed the plotline forward, their role in the story, and particular ways in which they were sexualized or not sexualized.

What all three institutes have in common is threading together the story that data and research tell.

“I’m looking forward to the phase where we get down to the really hard work of recognizing all the systemic problems in the entire structure of our industry,” says Williams, “and how we can, slowly, over the next 20 years, create a strategic plan, where we can see the data means things are improving or not improving.”

For Di Nonno and the work done at the Geena Davis Institute, women seeing themselves represented is key—and now they have the data to back it up.

“We want to see ourselves in the stories that we’re watching. When we see ourselves, we get the message that, well, maybe I can do that. For example, in Hidden Figures... all of those young Black girls seeing that story and saying, ‘Wow, you know, I could send somebody to the moon!’” she says.

In fact, one of the institute’s 58 key findings includes a data point that proves just that. It’s called the Scully Effect, referencing the character of Dana Scully from The X-Files, played by actor Gillian Anderson.

“They actually asked us to validate that, and we found that 63 per cent of the women who are currently working in STEM were inspired by her,” confirms Di Nonno.

“That’s amazing. That’s real-world impact.”

“That’s amazing. That’s real-world impact.”
Breaking down the barriers

What were you doing before you stepped into this role at the DSO?
I started this role in June, and it actually felt very fateful when I was hired, because of my work history. Before and all through university, I was working in accessibility programming with the City of Toronto, and after graduating, I took a position with Inside Out, the queer film festival. Inside Out was essentially my dream job and my dream organization, and I got to work there for more than 15 years. I was the director of operations when I left to work as managing director for Rainbow Railroad, which was in its start-up phase at that time. Rainbow Railroad is a charity non-profit organization that helps persecuted LGBTQI+ individuals around the world escape violence.

That sounds like very serious stuff.
Very serious stuff. I spent a really incredible four years building up that organization, but faced burnout in a sector where my work really was life and death. So I was taking some time off to explore what I wanted to do next when I saw the DSO posting for their first ever executive director. I was attracted to the fact that the DSO is a very new organization, because I’m a builder—I build organizations. When I was hired, I reflected back on my career and everything I had done, and thought, Wow. Every choice I made, every move I made really made me perfectly suited for this role, especially the last four years working in human rights.

What's your plan?
What is the plan? What are you going to do? I think about five things: the first thing is a Heritage Ontario grant, the second thing is a funding application to the Canadian Foundation for Innovation, because we want to launch the Disability Coordinator Training Institute (see sidebar).

What the DSO is working on

In order to increase accessibility within the screen sector, the DSO has three initiatives it’s planning to launch this year:

1) Develop guidelines to help the screen sector work with the disability community. The first phase of this project will focus on data collection, “because there’s so little data out there, and what is out there is not necessarily accurate, since divulging disability is hard for people—they still feel stigma, and there are a lot of barriers to talking about it,” says Luk.
2) Create a centralized industry resource centre. Luk calls this project “a one-stop shop for everything disability related in the screen sector” from venues to assistive technology services. “My inbox is filled with inquiries about disabled creatives, workers, actors, and on the other side, people needing to find assistive technology services, interpreters, open captioning services. We want to be that place that everyone knows to come to and get linked up to whatever they’re needing,” Luk says.
3) Train accessibility coordinators to work with the screen sector. Luk believes that accessibility coordinators must have an understanding of what accessibility coordinators must have an understanding of what accessibility is, and believe there should be some genuine accountability. That’s where our production accessibility coordinator training comes in (see sidebar).

We need to be thoughtful and work with people who have experience. I know there’s a workforce shortage right now, that’s a huge opportunity. The sector can welcome in folks who are willing and ready to work, and make use of their innovation and their creativity—because people with disabilities have had to constantly adapt, because of the barriers they’ve faced. Imagine the skills, the knowledge, the learning that this community has. Imagine how the sector can constantly adapt, because of the barriers they’ve faced. Imagine the skills, the knowledge, the learning that this community has. Imagine how the sector can

We're going to launch a Disability Coordinator Training Institute (see sidebar). We're going to launch a Disability Coordinator Training Institute (see sidebar). We're going to launch a Disability Coordinator Training Institute (see sidebar). We're going to launch a Disability Coordinator Training Institute (see sidebar). We're going to launch a Disability Coordinator Training Institute (see sidebar).
What the broadcasters’ new sustainability initiative means for producers, the industry and the planet

BAND OF BROADCASTERS

When a coalition of Canadian broadcasters announced at the Banff World Media Festival in June 2023 that they were banding together to tackle environmental sustainability in the screen sector, producers were surprised—but not unpleasantly so.

Marsha Newbery, who is Senior Director of Sustainability and Business Affairs at Thunderbird Entertainment, is passionate about climate action in her industry. “Climate change is a massive issue—perhaps the biggest issue that is being faced globally—and big problems can only be solved through collaborating,” she says. “The fact that the broadcasters are going to collaborate as a group on sustainability initiatives, to develop a unified approach, is very welcome. It’s the right move, and it’s an inspiring move.”

The coalition was spearheaded by the CBC, which rolled out its Greening Our Story environmental strategy in 2021. The strategy includes commitments to reducing carbon and lowering energy consumption, as well as folding sustainability into its procurement practices (all original CBC productions with budgets over $400,000 must use the albert carbon calculator to track their emissions).

Lisa Clarkson, Executive Director of Business & Rights and Production Sustainability at the CBC, says that after the launch of Greening Our Story and a string of industry sustainability events, she was fielding calls from other broadcasters who were curious about the strategy and how it worked on the ground. That was the seed for the Canadian Broadcasters for Sustainability initiative, and it would soon germinate. A growing group of broadcasters began to meet to discuss the possibility of collaboration.

The degree of cooperation—the coalition is currently comprised of 22 broadcasters—is striking. As Clarkson puts it, “There’s never been a group of broadcasters of this size and scope that has come together in the history of our Canadian industry to tackle a shared challenge. Never.” She is similarly forceful when speaking about why the group felt the need to collaborate in the first place: “At no time has it ever been more critical—ever—for the health of the planet.”

The group is made up of broadcasters of varying sizes, both public and private, and has representatives from both the French- and English-language markets. The broadcasters are also at varying stages of their sustainability journeys.

Cara Nye works at small accessibility-focused channel AMI-tv, where she is Director of Content and Development. She admits that when AMI-tv was approached to join the coalition, her first thought was, “We recycle. What’s the big deal?” She laughs about this now. “I was really, really naïve,” she says. “And as I started participating in the meetings, I started to get really excited and proud to be a part of this.”

Nye is able to take what the CBC and other larger broadcasters have already implemented and apply their learnings to her own network. The sharing of learnings is one of the initiative’s greatest advantages, and it stands to accelerate the greening of the screen industry (Nye says that AMI-tv will be moving toward use of the albert carbon calculator in due course).

This is not to say that AMI-tv doesn’t have its own learnings to pass on. Nye notes that the small budgets her network operates with have made her especially attuned to the bottom line, and aware of how greener choices—using electric cars, reducing catering waste, eliminating single-use plastics—can actually cut costs in the long run. She looks forward to sharing this arithmetic with producers.

WHAT WILL IT MEAN FOR PRODUCERS?

Producers may applaud the broadcaster initiative, and at the same time wonder what the initiative could mean for them in terms of sustainability requirements. Will every broadcaster require the use of the albert carbon calculator for every production, no matter the size? Will sustainability requirements become uniform and potentially overwhelming, particularly for a small production company?
Blue Ant is a member of the coalition, and an interesting case study: the company operates two units, one for broadcasting (channels like Cottage Life and T+E) and one for production. Julie Chang, Blue Ant’s EVP of Business Strategy and Co-Productions, says that because it understands the needs of both businesses, “when we speak as a broadcaster, we aim to do so thoughtfully.” That includes its contributions to the Canadian Broadcasters for Sustainability group.

“Every single production is a unique snowflake,” says Chang, noting that its ability to achieve sustainability is affected by many factors—program type, budget, company size, location. “We discuss all of that internally, and it’s that knowledge that we share to the larger broadcast group.” (In other words, Blue Ant’s got your back, producers.)

Marsha Newbery at Thunderbird is hopeful that the broadcaster group will be collaborative not only with each other, but with their producer partners, “particularly on any policy change or contractual change that would require downloading of obligation on producers.” She points out that producers are “master problem solvers” and the experts on their productions: “We’re going to move faster and more effectively together, so if there’s something that involves producers, I hope they’ll talk to us about it. We’ll be very willing partners. Climate change is so urgent that we can’t really lose time.”

For her part, the CBC’s Lisa Clarkson says that the BANFF announcement was a first step, and that communicating the coalition’s actions and progress with the rest of the industry, particularly producers, is “a very high priority.” The group has yet to determine what form that communication will take, but she’s confident they’ll figure it out quickly.

Chang, at Blue Ant, understands that any new sustainability requirement, whether or not it’s developed in consultation with the production community, might meet with some natural resistance on the part of producers. But, over time, “it will become muscle memory,” she believes.

MORE GREEN ON SCREEN

Newbery feels strongly that producers “can care about two things at the same time”: they can be responsible about budgets, and can also be invested in taking climate action on their productions. Let’s add a third thing: looking out for new business opportunities.

Referring to the fourth goal of Canadian Broadcasters for Sustainability (see following page), Newbery brings up one benefit of the broadcaster initiative that a non-producer might overlook—a bigger market for sustainable content. “That would be a positive development,” she says. “And if development executives see interest in that sort of content, they’ll go looking for it.” This ripple effect can only mean more opportunities for producers to pitch green content—and, from there, a more informed public and, ideally, a cleaner, greener planet. Who could argue with that? <<<

Further, faster, together

The five goals of Canadian Broadcasters for Sustainability are as follows:

1. Collaborate on sustainability initiatives to avoid duplication and make our resources and learnings have more impact.
2. Increase the scope and impact of the sustainability actions we want to take.
3. Improve our efforts to produce sustainably, including how we measure and address our carbon impact.
4. Reach more of our audiences with content that inspires people to make more sustainable choices and is informed by science.
5. Understand and consult with marginalized communities that are disproportionately affected by climate change, including Indigenous, racialized, disabled and 2SLGBTQI+ communities.

Lisa Clarkson

Julie Chang

Marsha Newbery

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5. Understand and consult with marginalized communities that are disproportionately affected by climate change, including Indigenous, racialized, disabled and 2SLGBTQI+ communities.
The new Executive Director of the Youth Media Alliance takes her positive attitude to a sector in flux: "This industry can go as far as it wants."

France Martin hasn’t been on the job very long—she assumed the role of Executive Director of the Youth Media Alliance (YMA) in April 2023. She’s also a newcomer to the screen industry, though she comes armed with plenty of executive experience in the non-profit sector, leading organizations from the Canadian Kinesiology Alliance to the Fondation des Offices jeunesse internationaux du Québec.

Still, she didn’t need much time to recognize that “change” is the watchword for Canada’s media industry in general, and youth media industry in particular. Seismic platform shifts. Bill C-11. The double-edged promise of AI.

“The industry is going through major transformation,” Martin says. “Just think of the outstanding quantities of new material now available to children. How can creators and producers make something that stands out from the group and gets selected by children or their parents?”

At YMA, it’s Martin’s mission to help producers do just that. Through advocacy, scholarship funds, an awards gala, and lowering barriers to access for different festivals, YMA is committed to ensuring that quality Canadian children’s content continues to get made.

To be sure, the obstacles are myriad. Martin mentions the crowded field of distribution channels, from traditional broadcasters to streamers to platforms like YouTube and TikTok.

Says Martin, “We’re faced with the challenge of making sure there is Canadian content on streaming services, for example. And how do we get streamers involved in our associations and our industry and with our stakeholders?”

One way she is tackling this specific challenge is by assuming the role of a host at a party: doing her best to ensure that everyone knows everyone else. “We make sure that we’re in touch with the big names, and in turn, we put them in touch with our producers,” she says. This is the first step toward filling the production pipeline with high-quality kids’ content.

And while Martin sees geographical boundaries dissolving in the way that shows get produced—she mentions, as an example, a Montreal producer who’s making a series with a team assembled from three separate countries—YMA is dedicated to supporting the production of distinctly Canadian content.

“We are a Canadian organization,” she says, “and our priority is helping Canadian creators.”

In the short time she’s been at the helm of YMA, it seems Martin has already developed a key focus: improving access to content for children. This means bringing the content to the audience, rather than the audience to the content, and making that content visible around every corner, from YouTube to traditional TV.

“The best strategy is to be on many platforms at a time,” says Martin. “If I were to define success in five to seven years, it would be that whatever is produced, children and families are accessing it in as many ways as possible, for their entertainment and their education.”

Of course, in such a rapidly changing environment, it’s hard to make predictions about the next five months, let alone the next five years. It’s a thought that energizes Martin: “There’s major transformation coming along, and we are adjusting as we go.

There is so much creativity and positivity in our sector, and so many new technologies, from animation to live action to video games. I think that’s fabulous.

And in five or seven years, we can have this discussion again, and we’ll look back and say, ‘Wow. Where were we way back then?’ “This industry can go as far as it wants.”

France Martin hits the ground running.
Waiting for? What are you free of charge. Productions safe—help keep their BC producers to and resources to top-shelf training Actsafe provides. Actsafe Safety Association helps you speed up.”

There’s such a constant pressure waiting to happen. Be an accident (or many) especially on location for a limited number of days, trying to get the best of the sunlight, et cetera,” explains Dagan Nish, safety advisor for BC’s Actsafes the in its programs. But it’s important to note that Actsafe is not part of WorkSafeBC; Actsafe has no enforcement powers, and it’s only there to help companies and employers make their workplaces as safe as they can be.

So what kind of services does Actsafe provide? It offers a number of e-learning courses, both introductory and more specialized, on safety in the motion picture industry; industry-specific workshops on identifying hazards and investigating incidents; and an extensive library of safety bulletins (see bottom of page for more information).

According to Katharine Pavoni, Director of Industry Programs and Services at Actsafe, “With the amount of money and time that must be spent after an incident occurs, it’s well worth it to have this training in place to help avoid incidents in the first place. It can be a really stressful situation when you don’t have the knowledge needed to properly conduct a workplace inspection, or to properly identify hazards.”

Actsafes also offers a robust, two-stage support system for productions building out their occupational health and safety (OHS) programs (see bottom of page). OHS programs are a requirement for any employer with more than 20 staff members (“Which is the majority of BC productions,” points out Pavoni).

“Producers really need to remember that they are employers,” says Jason Lee, the CMPA’s Vice President of BC Industrial Relations. “And under the occupational health and safety regime in British Columbia, all employers have an obligation to maintain a healthy and safe workplace for all of their workers.”

“Actsafe is there to support productions of all levels,” says Lee. “Its resources can be a huge assistance to independent producers who may not have the depth of resources that a much larger company, like a major Hollywood studio, can dedicate to health and safety.”

“Safety education is key education,” says Pavoni. “Not having it would be like walking off the street and onto a film set and not knowing how to use a walkie. Having it will ultimately make producers better professionals and better supervisors.”

Could your production be safer?

Actsafes mission is to make workplaces in BC’s arts and entertainment industry the safest in the world. Below, the free services it offers and how your production can benefit:

**SAFETY COURSES**

Actsafes offers a number of e-learning courses, including Motion Picture Industry Orientation, which provides an overview of health and safety considerations for the industry, and Motion Picture Safety for Supervisors, which outlines the responsibilities of supervisors, like location managers and heads of department.

**WORKSHOPS**

Actsafes offers workshops that break down how to identify hazards, investigate an incident and inspect a workplace. “These three factors should be understood by people supervising a set in any capacity,” says Pavoni. “If you don’t have this info before an incident, you probably won’t follow a step-by-step protocol, and you will miss things.”

**SAFETY BULLETINS**

These are industry guidelines to handling specific safety concerns (e.g., a studio filled with fog all day). Instead of producers writing a memo for every such situation, Actsafe has a wide variety of safety bulletins already on its website, which can be emailed, printed, posted on a safety board or handed out at the beginning of the day.

**HELP WITH OHS PROGRAMS**

Actsafes has a two-stage process: In Act One, productions receive a package with forms and info to help build an OHS program, and a safety advisor reviews the program once complete. In Act Two, a safety advisor provides a more hands-on review, particularly of programs in place for a longer period of time (such as for a show with multiple seasons). The advisor will examine how the program is being implemented (e.g., by attending a joint health and safety committee meeting), and spot and address any gaps.

**FROM LADDER FALLS TO STUNTS GONE WRONG, HEALTH AND SAFETY INCIDENTS—OF ANY MAGNITUDE—ARE THE LAST THING A PRODUCER WANTS FOR THEIR CREW. THEY CAN ALSO GIVE STRESS HEADACHES TO ANY PRODUCER NOT EQUIPPED TO DEAL WITH THEM. BUT THE FACT IS, A BUSY SET CAN BE AN ACCIDENT (OR MANY) WAITING TO HAPPEN.**

“There’s such a constant pressure to hit the ground running, whether you’re on your soundstage or especially on location for a limited period of time. The last thing a producer wants is an accident, and the last thing they want is to slow down to deal with it. But the fact is, a busy set can be an accident (or many) waiting to happen. Actsafe Safety Association helps BC producers do just that. Actsafe is not just an advisor, or a resource. It’s a not-for-profit health and safety association that services the arts and entertainment industry in the province, providing resources and training to employers, supervisors and workers, in a variety of different ways. Did we mention that the services are free? Actsafe has a two-stage process: In Act One, productions receive a package with forms and info to help build an OHS program, and a safety advisor reviews the program once complete. In Act Two, a safety advisor provides a more hands-on review, particularly of programs in place for a longer period of time (such as for a show with multiple seasons). The advisor will examine how the program is being implemented (e.g., by attending a joint health and safety committee meeting), and spot and address any gaps. **ABC SAFETY ON SET**

**LEFT TO RIGHT: Dagan Nish Katharine Pavoni Jason Lee**
After their long COVID-imposed hiatus, industry events seem to have more sparkle than ever. Folks are happily minimizing their Zoom screens and closing their laptops to hit the festivals, walk the red carpets—even have breakfast on the beach (it’s a Cannes thing). Let’s never stop getting together, okay? Everybody squeeze in!
That’s funny! The joy at the CBC Comedy Pitch Program at Just For Laughs. Comedy PO takes to the stage.

Left to right: CB executives Zach Bublik, Sarah Quinn, and Grega Dymond, and comedian Moya Moya.

You can wear your hat on! Left to right: Producer Hank Wolfe with 2022 ACTRA Woman of the Year, Kurtis Maze, artist Alan Syliboy, and producers Mary Williams at the Screen Nova Scotia awards gala. (Photo: Michael Tompkins)

Left to right: Brother author David Chariandy, Sonya Di Rienzo and Aeschylus Poulos (Hawkeye Pictures); Jacob Williams, Clement Virgo, Lovell Adams-Gray, Sebastian Nigel Smith, Lamar Johnson, Marsha Stephanie Blake, Aaron Pierre and Damon D’Oliveira (Conquering Lion Pictures) at the Brother premiere at TIFF.

That’s funny: The jury at the CBC Comedy Pitch Program at Just For Laughs listens to pitches.

Left to right: CBC executives Zach Bublik, Sarah Quinn, and Grega Dymond, and comedian Moya Moya.

Left to right: Diarra Konaté, Deanna Cadette, Yazmeen Kanji and Luisa Alvarez Restrepo at the Prime Time 2023 opening reception.

Producers and director Clara Clements on stage with the cast and crew of Bones of Crows at VIFF.

A swinging opening night party at the Vancouver International Film Festival.

Producer and director Clara Clements on stage with the cast and crew of Bones of Crows at VIFF.

Producers and director Clara Clements on stage with the cast and crew of Bones of Crows at VIFF.

A Prime Time media policy panel featuring (from left to right): Reynolds Mastin (CMPA), Justin Stockman (Bell Media), Barbara Williams (CBC), Michael MacMillan (Blue Ant Films) and Jeanette Petall (YouTube).

Left to right: Diarra Konaté, Deanna Cadette, Yazmeen Kanji and Luisa Alvarez Restrepo at the Prime Time 2023 opening reception.

Indiescreen
Our 2023 production list shines a spotlight on nearly 130 made-in-Canada films that were produced or released over the past year.

**Alice, Darling**

**PRODUCTION COMPANIES**
Dabe Nation Films, Elevation Pictures

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Peterborough, Kawartha Lakes area and Toronto, ON

**EXECUTIVE PRODUCERS**
Sam Tipper-Hale, Anna Kendrick, Laurie May, Adrian Love

**PRODUCERS**
Lindsay Tapscott, Katie Bird Nolan, Christina Piovesan, Noah Segal

**DIRECTOR**
Mary Nighy

**WRITER**
Alanna Francis

**KEY CAST**
Anna Kendrick, Kaniethio Horn, Wunmi Mosaku, Charlie Carrick

A young woman trapped in an abusive relationship becomes the unwitting participant in an intervention staged by her two closest friends.

**All Aboard for Love**

**PRODUCTION COMPANY**
Brain Power Studio

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Midland, Barrie and Sharon, ON

**EXECUTIVE PRODUCERS**
Stan Hum, Beth Stevenson, Nancy Yeaman

**PRODUCER**
Myles Mire

**DIRECTOR**
Amy Force

**WRITER**
Paula Tiberius

**KEY CAST**
Kathryn Davis, Ish Morris

As Alison prepares for new ocean adventures, business executive Joel navigates his way into her heart and they become co-captains for life.

**Ariel: Back to Buenos Aires**

**PRODUCTION COMPANIES**
Hellhound Productions, Cepa Cine

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Canada, Argentina, Uruguay

**EXECUTIVE PRODUCER**
Simone Urdi

**PRODUCERS**
Alison Murray, Jessica Adams, Felicitas Raffis, Pamela Lira

**DIRECTOR**
Alison Murray

**WRITER**
Alison Murray

**KEY CAST**
Raphael Grosz Harvey, Cristina Rosato

A brother and sister return to the country of their birth, Argentina, for the first time in their adult lives. In the glamorous tango clubs of Buenos Aires, they uncover dark family secrets and the reason for their parents’ emigration to Canada.
**The Birds Who Fear Death**

**PRODUCTION COMPANIES**
Dim Light Pictures Inc., The Birds Who Fear Death Inc.

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Sudbury, ON

**DIRECTOR**
Sanjay Patel

**WRITER**
Sanjay Patel

**KEY CAST**
Adam Beach, Simon Baker, Graham Greene, Carmen Moore, Tanaya Beatty

Two brothers, disinherited and desperate for cash, journey into the Canadian wilds to find themselves, their people and their fortune.

**Bones of Crows**

**PRODUCTION COMPANIES**
Alyxewa Doksana Pictures Inc., Marie Clements Media, Screen Sirens Pictures, Grana Productions

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Traditional territories of the Esquimalt Nation, Kwakwaka’wakw First Nation, Lekwungen Songhees Nation, Musqueam Nation, Okanagan Nation, Saíyín First Nation (North Saanich), Teqeyum First Nation (Saanich) and Tseleil-Waututh Nation

**EXECUTIVE PRODUCERS**
Sam Grana, Aaron Gilbert, Steven Thebaud, Noah Segal

**PRODUCERS**
Marie Clements, Trish Dolman, Christine Haebler

**DIRECTOR**
Marie Clements

**WRITER**
Marie Clements

**KEY CAST**
Grace Dove, Philipp Forest Lewitski, Rémy Girard, Karine Varanne, Alyssa Wapanatâhk, Michelle Thrush, Gail Maurice, Carla Rae, Cara Gee

Forced into residential school, Aline Spears and her siblings are plunged into a fight for survival that shapes the Spears family for generations.

**The Boy in the Woods**

**PRODUCTION COMPANIES**
Luminary Productions, JibJrab Productions & Film Finance

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
North Bay, ON

**EXECUTIVE PRODUCERS**
Andrew Bronfman, Jonathan Bronfman, Kirk D’Amico, Patrick Patterson, Mark Stone, Maxwell Smart, Tina Smart

**PRODUCERS**
Jonathan Bronfman, Robert Budreau

**DIRECTOR**
Rebecca Snow

**WRITERS**
Maxwell Smart, Rebecca Snow

**KEY CAST**
Rich Armitage, Jeff Klyne, Masa Lizard, David Kohlsmith, Christopher Heyerdahl

The remarkable true-life survival story of a Jewish boy hiding and being hunted in the forests of Nazi-occupied Eastern Europe. Based on the memoir The Boy in the Woods by Maxwell Smart.

**Broken Angel**

**PRODUCTION COMPANIES**
AaShe’s Productions Inc., VisJuelles Productions

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Langley, BC

**EXECUTIVE PRODUCERS**
Patti Paskett, Anne Wheeler

**PRODUCERS**
Jules Koostachin, Patti Paskett

**DIRECTOR**
Jules Koostachin

**WRITER**
Jules Koostachin

**KEY CAST**
Seraysi McKhrur, Carla Marks, Brooklyn Levetter-Hart, Aisviau Koostachin

Angel, mother to Tanis, escapes into the night from her abusive partner Earl to a women’s shelter on the reservation. As the prospect of a new beginning comes to light, she tracks her down and she is forced to flee or fight.

**Broken Crows**

**PRODUCTION COMPANIES**
Conquering Lion Pictures, Hawkeye Pictures

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Scarborough and Toronto, ON

**EXECUTIVE PRODUCERS**
Laurie May, Noah Segal

**PRODUCERS**
Damon D’Oliveira, Aesthusius Polosi, Sonya Di Rienzo, Clement Virgo

**DIRECTOR**
Clement Virgo

**WRITER**
Clement Virgo

**KEY CAST**
Lamar Johnson, Aaron Pierre, Kiana Madeira, Marsha Stepannie Blake

Propelled by the pulsing beats of Toronto’s early-1990s hip hop scene, Brother is the story of Francis and Michael, sons of Caribbean immigrants maturing into young men. Exploring themes of masculinity, identity and family, a mystery unfolds when escalating tensions set off a series of events that change the course of the brothers’ lives forever. Brother crafts a timely story about the profound bond between siblings, the resilience of a community and the irresistible power of music.
Bystanders
PRODUCTION COMPANY
Picture Plant Limited
LOCATION OF PRINCIPAL PHOTOGRAPHY
Enfield, NS
PRODUCER
Terry Grennie
DIRECTOR
Koumbie
WRITERS
Terry Grennie, Koumbie
KEY CAST
Marlee Sansom, Indiescreen

Concrete Valley
PRODUCTION COMPANIES
Markhor Pictures, General Use Films
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON
EXECUTIVE PRODUCERS
Dan Montgomery, Kazuki Radwanski
PRODUCER
Shehrozade Mian
DIRECTOR
Antoine Bourges
WRITERS
Antoine Bourges, Teyama Akemi
KEY CAST
Hussam Douaj, Amani Ibrahim, Abdullah Nadal Rashid, a doctor from Syria, struggles to adjust to his life in Canada after five years in Toronto's Thorncliffe Park with his wife Farah and son Ammar.

Cry of Silence
PRODUCTION COMPANIES
13325428 Canada Inc., Akoofilm Company
LOCATION OF PRINCIPAL PHOTOGRAPHY
St. Marys, ON
EXECUTIVE PRODUCERS
Allen Kool, Michael A. Charbon, Robin E. Crozier, Yaseen Lachpochra
PRODUCER
Allen Kool
DIRECTOR
Allen Kool
WRITER
Robin E. Crozier
KEY CAST
Charlol Daysh, Felipe Aukua, Jim Monaco
In a small town plagued by a ruthless serial killer, a woman finds herself in the clutches of and trapped by a deranged tormentor of her past. Fighting to overcome fear and anguish, she defies his twisted obsession.
A tale of resilience, survival and redemption, unavailing a haunting secret.

Delia’s Gone
PRODUCTION COMPANIES
Luminary Productions, Jablo Productions & Film Finance, Entertainment One
LOCATION OF PRINCIPAL PHOTOGRAPHY
North Bay, ON
EXECUTIVE PRODUCERS
Daniel Baur, Andrew Bronfman, Alastair Birmingham, Andrew Chang-Sang, Michael Hamblin, Jason Ross Jallet, Adam Murray, Gary Reznik, Patrick Roy, William G. Santor, Anne-Claire Villeneuve, Paul Weinberg
PRODUCER
Jonathan Bronfman, Robert Budreau
DIRECTOR
Robert Budreau
WRITER
Robert Budreau, Michael Hamblin
KEY CAST
Stephan James, Charmion Carr, Kevin Connolly, Samantha Barks, Aisling Franciosi, Sidse Babett Knudsen,pi
A convicted man embarks on a journey of violence and redemption to find out the truth about his sister’s death.

Door Mouse
PRODUCTION COMPANIES
Independent Edge Films, Always a Pleasure Films, Drive Films, Goldrush Entertainment
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton and Sudbury, ON
EXECUTIVE PRODUCERS
Jonathan Bronfman, Eric Gozlan, Nathan Klingher, Michael Risley, Joe Sisto, Caleb Ward
PRODUCERS
Kyle Mann, Jason Ross Jallet
DIRECTOR
Avan Jogia
WRITER
Avan Jogia
KEY CAST
Haley Law, Famke Janssen, Keith Powers, Donal Logue
A comic-book creator working at a baristas club enlists the help of a colleague to figure out what’s behind the disappearances of young women in their circle.

Finality
PRODUCTION COMPANY
Eagle Vision
LOCATION OF PRINCIPAL PHOTOGRAPHY
Rural Manitoba
EXECUTIVE PRODUCER
Jason Ross Jallet
PRODUCERS
Joe Sisto, Caleb Ward
DIRECTOR
Simone Stock
WRITER
Haley Harris
KEY CAST
Katie Douglas, Cara Buono, Kristian Bruun
An interstellar futuristic drama set in the year 2072, amidst environmental devastation. Ishkode, an Ojibwe woman, and her unlikely companion Niife, a Nigerian climate refugee, join forces on what’s left of the land to save themselves by protecting each other.

IndieScreen

The Girl Who Escaped: The Kara Robinson Story
PRODUCTION COMPANY
juliette inc.
LOCATION OF PRINCIPAL PHOTOGRAPHY
Winnipeg, MB
EXECUTIVE PRODUCERS
Allison Berkley, Howard Braunstein, Joseph Freed, Elizabeth Smart
PRODUCER
Juliette Hagopian
DIRECTOR
Simone Stock
WRITER
Haley Harris
KEY CAST
Katie Douglas, Cara Buono, Kristian Braun
Follows Kara Robinson as she survives an abduction and ultimately brings down a serial killer.

IndieScreen
**Golden Delicious**

**PRODUCTION COMPANY** Delicious Golden Films

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Vancouver, BC

**EXECUTIVE PRODUCER** Jason Karman

**PRODUCER** Kristyn Stilling

**DIRECTOR** Jason Karman

**WRITER** Garman Lee

**KEY CAST** Cardi Wong, Chris Carson, Parmis S. Sahai, Rian Mah, Leolah Wong, Claudia Kai, Jesse Hyde

When basketball-obsessed Aleks moves across the street, Asian-Canadian teen Jake finds himself trying out for the basketball team to get his attention in this classic coming-of-age drama set in the digital age.

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**The Great Salish Heist**

**PRODUCTION COMPANIES** Orca Cove Media, Less Bland Productions

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Southern Vancouver Island, BC

**EXECUTIVE PRODUCERS** Darrell Dennis, Rebecca Di Pasquale, Katya Gardiner, Jake Labow, Barbara Osberg, Emrey Wright

**PRODUCERS** Leslie D. Bland, Harold C. Joe

**DIRECTOR** Darrell Dennis

**WRITER** Darrell Dennis

**KEY CAST** Darrell Dennis, Graham Greene, Tricia Heller, Ashley Callingbull, Craig Lauzon

A down-on-his-luck First Nations archaeologist seeking redemption teams up with a group of misfits from the rez to break into a museum and reclaim sacred artifacts that rightfully belong to their people.

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**In Flames**

**PRODUCTION COMPANIES** CityLights Media, Other Memory Media, Fae Pictures

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Karachi, Pakistan

**EXECUTIVE PRODUCERS** Shant Joshi, Todd Brown, Maxime Cottray

**PRODUCER** Anam Abbas

**DIRECTOR** Zarrar Kahn

**WRITER** Zarrar Kahn

**KEY CAST** Ramesha Nawal, Bakhtawar Mahtab, Omar Javaid

After the death of the family patriarch, a mother and daughter’s precarious existence is ripped apart. They must find strength in each other if they are to survive the malevolent forces that threaten to engulf them.

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**I Don’t Know Who You Are**

**PRODUCTION COMPANY** Black Elephant Productions Inc

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Toronto, ON

**EXECUTIVE PRODUCER** Martine Brazillé

**PRODUCERS** M. H. Murray, Victoria Long, Mark Clement

**DIRECTOR** M. H. Murray

**WRITER** M. H. Murray

**KEY CAST** Mark Clement, Anthony Diaz, Nat Manuel, Deragh Campbell

I Don’t Know Who You Are follows Benjamin, a gay immigrant working-class musician, over the course of one weekend as he struggles to obtain access to expensive preventative HIV medication after being sexually assaulted by a stranger. The film also features a romance between Benjamin and Malcolm, whose history transforms Benjamin’s preconceived notions of what it is like to live, struggle and thrive with HIV.

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**Last Resort**

**PRODUCTION COMPANIES** Paper Padlock Productions, Kalkaden Productions, Dead Mariachi Films

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Kitchener, ON

**PRODUCERS** Ray Hoang, David M. James, Brian Quintero, Kevin Taylor

**DIRECTOR** Kevin Taylor

**WRITER** Kevin Taylor

**KEY CAST** Nick Smyth, L.A. Sweeney, Kristen Da Silva, Kristen MacCullough, Brian Quintero, Tommy James Murphy

Two terminally ill hospice residents conspire to make their spouses fall in love with each other to lessen the impact of their impending death. Things go awry when they themselves fall in love and one of them begins to feel better.

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**Love in Wolf Creek**

**PRODUCTION COMPANY** Brain Power Studio

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Creemore, Orillia and Severn, ON

**EXECUTIVE PRODUCERS** Dale S. Ardiszane, Doug Butts, David Oruño, Stan Hum, Jennifer Littlefeld, Beth Stevenson, Gary Wheeler, Nancy Yaman

**PRODUCER** Myles Milne

**DIRECTOR** Marco Delemia

**WRITER** Neale Kimmel

**KEY CAST** Tim Rozon, Nola Martin

A young woman and a man team up to save a conservation refuge and find love in the process.

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**Montréal Girls**

**PRODUCTION COMPANIES** Objectif 9, First Films

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Montreal, QC

**EXECUTIVE PRODUCER** Paul Cadieux

**PRODUCERS** Bahija Essoussi, Samuel Gagnon, Patricia Chica

**DIRECTOR** Patricia Chica

**WRITERS** Patricia Chica, Kamal John Iskander

**KEY CAST** Hakim Brahimi, Jasmina Parent, Sara Assad, Jade Hassouné, Nahema Ricci, Manuel Tedros, Chad Altei, Natalie Tannous, Guillaume Rodrigue, Simon Thérien, Thomas Vallières, Marina Harvey, Martin Oubreul, Larry Day, Bloodshot Sui

In Montréal Girls, a medical student from the Middle East embarks on a journey of self-discovery that jeopardizes his relationship with his father. His education takes a back seat when two captivating women open his path and his mind, leading him to his destiny of freedom and poetry. The film is inspired by filmmaker Patricia Chica’s own artistic journey as an underground photographer and growing up in a conservative Latinx family.

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**Mother of All Shows**

**PRODUCTION COMPANY** Highball TV

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Stirling, ON

**EXECUTIVE PRODUCER** Normal Light

**PRODUCER** Matt Schichter

**DIRECTOR** Melissa D’Agostino, David James Brock

**WRITERS** Melissa D’Agostino, craft. James Brock

**KEY CAST** Wende Malick, Melissa D’Agostino, Darryl Hinds, Anni Parnell, Tarah Consoli, Juan Chiron, Phil Luzi

Follows Liza, who retreats to a ’70s variety show in her mind as she struggles to cope with the impending death of her mother, trying to work through parts of their past without losing herself in the process.
North of Normal

PRODUCTION COMPANY
Independent Edge Films, JoBro Productions & Film Finance

LOCATION OF PRINCIPAL PHOTOGRAPHY
North Bay, Sudbury and Mattawa, ON

EXECUTIVE PRODUCERS
Sarah Gadon, Adrian Love, Berry Meyerowitz, Patrick Patterson, Joel Reilly, Michael Risley, Jeff Sackman, Noah Segal

PRODUCERS
Andrew Bronfman, Jonathan Bronfman, Kyle Mann

DIRECTOR
Carly Stone

WRITERS
Cea Sunrise Person, Andrew Bronfman, Jonathan Bronfman, Kyle Mann

Normalcy on the runways of Paris. A pot-smoking teen mom, and her unconventional childhood in writer Cea Sunrise Person's the same name, the film follows Robert Carlyle D'Arcy, Amanda Fix, River Price-Haliburton and Burlington, ON

PHOTOGRAPHY
Independent Edge Films, JoBro

Location of Principal

Pattern

PRODUCTION COMPANY
Kentucky Productions

LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, Haliburton and Burlington, ON

EXECUTIVE PRODUCERS
Lisa Michelle Cornelius, Al St Louis, Daniel Everitt-Lock

PRODUCER
Ivan Madeira

DIRECTOR
Ivan Madeira

WRITER
Ivan Madeira

KEY CAST
Al St Louis, Jenni Burke, Mpho Koaho, Nicole Power, Dianne L. Johnstone, Lisa Michelle Cornelius

Five months after the maternal death of his partner, a man is at a crossroads with how to raise their baby.

Polarized

PRODUCTION COMPANIES
Blue Denim Films, Juliette inc., SK Enlightenment

LOCATION OF PRINCIPAL PHOTOGRAPHY
Winnipeg and surrounding rural areas, MB

PRODUCERS
Juliette Hoppian, Hanan Kattan

DIRECTOR
Shamir Sarif

WRITER
Shamir Sarif

KEY CAST
Holly Dexeux, Marine Denis, Tara Samuel, Adam Hurtig, Hesham Hammoud, Abraham Asto, Baraka Rahmani

Lisa, an aspiring songwriter, whose farming family has suffered foreclosure, is forced to work at a new “urban farm,” where she meets Dalia. Her casual racism leads her to be fired, but the women end up drawn into a passionate affair.

The Queen of My Dreams

PRODUCTION COMPANIES
Baby Daal Productions, Shut Up & Colour Pictures

LOCATION OF PRINCIPAL PHOTOGRAPHY
Halifax, NS, Karachi, Pakistan

EXECUTIVE PRODUCERS
Damon D'Oliveira, Kamil Chima, Carol Noroozhi, Anam Abbas

PRODUCERS
Marc Tetreault, Jason Levangie, Andina Wilson Mirza

DIRECTOR
Fawzia Mirza

WRITER
Fawzia Mirza

KEY CAST
Amrit Kaur, Nimra Bucha, Hamza Haq, Ayana Manji, Gul-e-Rana

Connected through a shared love of Bollywood, a distant mother and daughter come of age in two different eras.

Queen Tut

PRODUCTION COMPANIES
Fae Pictures, Hawkeye Pictures

LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON

EXECUTIVE PRODUCERS
Sonya Di Rienzo, Anshul V. Poulus, Ingrid Veninger, Alexandra Billings

PRODUCERS
Sharit Joshi, Lindsay Blair Goldner

DIRECTOR
Reem Morsi

WRITERS
Abdul Matik, Bryan Mark, Kaheh Mohetbi

KEY CAST
Alexandra Billings, Ryan Ali, Thom Allison

Following the loss of their closest loved ones, a newly arrived Egyptian immigrant, Nabil, and a trans drag mother, Malibu, find solace in the blossoming friendship they discover with each other. As Malibu teaches Nabil the ways of drag and Nabil helps Malibu’s effort to save her queer bar from “renoviction,” they realize that their efforts to cling to the past are holding them back from manifesting the legacy their loved ones would have wanted.

Retour à Hairy Hill / Return to Hairy Hill

PRODUCTION COMPANY
E.D. FILMS

EXECUTIVE PRODUCER
Archita Ghosh

PRODUCER
Emily Page

DIRECTOR
Daniel Gies

WRITERS
Daniel Gies, Emily Page

Ethel’s childhood ends abruptly when her mother flies away, leaving Ethel alone to care for an isolated homestead and her younger siblings. As a merciless winter descends upon them, Ethel must decide whether to resign herself to fate or to try her luck in the wide world.

Riceboy Sleeps

PRODUCTION COMPANIES
Lonesome Heroes Productions, Kind Stranger Productions, A-Lasting Dose Productions

LOCATION OF PRINCIPAL PHOTOGRAPHY
P41 Meadows and Maple Ridge, BC; Gangwon-do, South Korea

EXECUTIVE PRODUCERS
Guiliana Bertuzzi, Matt Kerr, Charlie Kerr

PRODUCERS
Bryan Demore, Anthony Shim, Rebecca Steele

DIRECTOR
Anthony Shim

WRITER
Anthony Shim

KEY CAST
Choi Seung-yoon, Ethan Hwang, Do-hyun Noel

Hwang, Anthony Shim

After losing her husband, So-young (Choi Seung-yoon) relocates to Canada in the 1990s with her young son, Dong-hyun (Do-hyun Noel as a child, Ethan Hwang as a teenager), in tow. There, their relationship becomes fractured over time as they struggle with various racial and cultural challenges.

Safarzade

PRODUCTION COMPANY
Hunter Village Films Inc

LOCATION OF PRINCIPAL PHOTOGRAPHY
Comox Valley and Langley, BC

EXECUTIVE PRODUCERS
Rithvik Nag, Shabnam Nag

PRODUCER
Subashini Chandramohan

DIRECTOR
Chandramohan Nag

WRITER
Chandramohan Nag

KEY CAST
Arnab Biswas, Sonali Kaur, Jason Crossman

Seven Sikh bikers save the life of an Indian princess from her wicked stepmother’s huntsman.
Seagrass
PRODUCTION COMPANIES
Experimental Forest Films, Cerama Films
LOCATION OF PRINCIPAL PHOTOGRAPHY
Gabriola Island, Tofino and Ucluelet, BC
EXECUTIVE PRODUCERS
Ally Maki, Chad Shields, Tony Yang, Randall Okita, Tyler Hagan, Sara Blake, Meredith Hama-Brown, Kathleen Hepburn, Norm Li
PRODUCERS
Tyler Hagan, Sara Blake
DIRECTOR
Meredith Hama-Brown
WRITER
Tyler Hagan
PRODUCERS
Kathleen Hepburn, Norm Li
EXECUTIVE PRODUCERS
Toftino and Ucluelet, BC
PHOTOGRAPHY
Gabriola Island, BC
LOCATION OF PRINCIPAL LOCATION
Ceroma Films
Experimental Forest Films, Tofino, BC
PRODUCTION COMPANIES
PRODUCERS
Meredith Hama-Brown
DIRECTOR
Sara Blake
debut feature.
family, in Meredith Hama-Brown’s exposes the fractures in a biracial A week at a couples’ therapy Sarah Gadon, Chris Pang
her repressed trauma to colour opera Salome. Some disturbing mentor’s most famous work, the
She (Elle-Máijá Tailfeathers) and He (Braeden Clarke) amid a the dreamy romantic connection of She (Elle-Máijá Tailfeathers) and He (Braeden Clarke) amid a natural catastrophe happening outside of their peaceful Northern Ontario bar.

Sgt. Fruit Fly
PRODUCTION COMPANY
juliette inc.
LOCATION OF PRINCIPAL PHOTOGRAPHY
Greece and Canada
EXECUTIVE PRODUCERS
Tommy King, Andreas Valmis, Makis Papadimitriou, Svet Rousskov, Howard Green, Ersoh Russu, Dimos Markopoulos, Brendan Roddy
PRODUCER
Juliette Hagopian
DIRECTOR
Tommy King
WRITER
Tommy King
KEY CAST
Jamie Mayers, Atom Egoyan, Simone Urdl, Adriana Caneva, Stefania Champilomati, Melanie Spertei, Niv Fichman, Kevin Krikst, Jayme K. Cooper
PRODUCERS
Nev Fichman, Atom Egoyan, Simone Urdl, Fraser Ash, Kevin Krikst
DIRECTOR
Atom Egoyan
WRITER
Atom Egoyan
KEY CAST
Amanda Seyfried, Kate Beckinsale, Kick Gurry, Avan Jogia, Kevin McKidd, Alex Neustaedter
An ambitious young woman sets out to confront her past and uncover the truth about her family’s history. As she navigates the pitfalls of the entertainment industry, she must also balance her personal life and career aspirations.

Seven Veils
PRODUCTION COMPANIES
Rhombus Media, Egom Film Arts
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON
EXECUTIVE PRODUCERS
John Sloss, Noah Segal, Adrian Love, Nate Bolotin, Atran Tertzakian, Nick Spicer, Maxine Cottray
PRODUCERS
Nev Fichman, Atom Egoyan, Simone Urdl, Fraser Ash, Kevin Krikst
DIRECTOR
Atom Egoyan
WRITER
Atom Egoyan
KEY CAST
Amanda Seyfried, Rebecca Liddiard, Douglas Smith, Mark O’Brien, Vinessa Antoine
An earnest theatre director has the task of remounting her former mentor’s most famous work, the opera Salome. Some disturbing memories from her past will allow her repressed trauma to colour the present.

Soft
PRODUCTION COMPANIES
Push Pictures, Alio Entertainment
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON
EXECUTIVE PRODUCERS
James Hyslop, Alyson Richards, Alex Jordan
PRODUCERS
Alexandra Roberts, Danny Sedore
DIRECTOR
Joseph Amenta
WRITER
Joseph Amenta
KEY CAST
Jamie Mayers, Makis Papadimitriou, Niki Sereti, Mara Marinis, Meadow Kingfisher, Stefania Champilomati, Melina Spertei
A young man coming of age has to find the courage in himself to overcome the neighbourhood bullies while dealing with the absence of his father, his broken family and a dramatic love triangle.

Something You Said
PRODUCTION COMPANY
JL Productions inc.
LOCATION OF PRINCIPAL PHOTOGRAPHY
Greece and Canada
EXECUTIVE PRODUCERS
Julia Fox, Kevin Ormoy, Jennifer Konawal
PRODUCERS
Jessica Adams, Harry Cherniak, Luis De Filipps
DIRECTOR
Luis De Filipps
WRITER
Luis De Filipps
KEY CAST
Carmen Madonia, RamonaMirano, Piaje Evans, Joey Parro
An aspiring writer in her twenties, Ren and her younger sister Siena reluctantly accompany their parents on a family vacation. Siena parties all night long, but the more reserved Ren is left to her own devices.

So Much Tenderness
PRODUCTION COMPANIES
Arbitrage Pictures, Rayon Verde, Timetapse Pictures
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, Hamilton and Bowmanville, ON
EXECUTIVE PRODUCERS
Igor Drizina, Neil Mathisens, Albert Shin
PRODUCERS
Brad Deane, Lina Rodriguez
DIRECTOR
Lina Rodriguez
WRITER
Lina Rodriguez
KEY CAST
Katie Hart, Shailene Woodley, Rami Malek, Tina Keeper, Billy Magny
An talented and driven young woman navigates the competitive world of fashion and the challenges of maintaining a successful career while dealing with personal struggles and relationships.

Stellar
PRODUCTION COMPANIES
Basewe Productions Inc., Devonshire Productions Inc, Nice Picture Inc.
LOCATION OF PRINCIPAL PHOTOGRAPHY
Akikameksheng Anishinabek
PRODUCERS
Darlene Naponse, Jennifer Weiss, Paula Devorshire
DIRECTOR
Darlene Naponse
WRITER
Darlene Naponse
KEY CAST
Elle-Máijá Tailfeathers, Braeden Clarke, K.C. Collins, R.H. Thomson, Rossell Sutherland, Tina Keeper, Billy Magny
Anishnaabe director Darlene Naponse’s singular film focuses on the dreamy romantic connection of She (Elle-Máijá Tailfeathers) and He (Braeden Clarke) amid a natural catastrophe happening outside of their peaceful Northern Ontario bar.

Sugar
PRODUCTION COMPANIES
Sepia Films, Connect3 Media, Kanan Films
LOCATION OF PRINCIPAL PHOTOGRAPHY
Montreal, QC; Cancun, Mexico
EXECUTIVE PRODUCERS
Andre Barro, Christelle Conlon, Peter Naderrmann, Doris Schrenner
PRODUCERS
Tina Pehme, Kim Roberts, Pablo Salzman, Israel Gonzalez
DIRECTOR
Vic Sarin
WRITERS
Vic Sarin, Ben Johnstone, Annelies Kavan
KEY CAST
Katherine McNamara, Jasmine Sky Sinir, Eric Brunet, Anthony Timpone, Kaarme Onwuachi, Armand Assante
Two influencers find themselves on a luxury cruise through the Caribbean and South Pacific. But as the magic of their online personas starts clashing with their real-life ambitions, a battle of wills threatens to tear them apart.
The Surrogate Scandal

PRODUCTION COMPANY
Imola Productions

LOCATION OF PRINCIPAL PHOTOGRAPHY
Burnaby, BC

EXECUTIVE PRODUCERS
Stephanie Remmie, Amanda J. Strachan

DIRECTOR
Amanda J. Strachan

WRITER
Vicky L. Neud

KEY CAST
Luisa d’Oliveira, Catherine Dyer, Matthew James Dowden, Christine Milo

Vikings

PRODUCTION COMPANY
micro_scope

LOCATION OF PRINCIPAL PHOTOGRAPHY
Montreal, QC

EXECUTIVE PRODUCERS
Yves Hall, Sasha Leigh Henry, Tamar Bird, Iva Golubovic, Kelly Fyfe-Marshall

PRODUCERS
Tamar Bird, Iva Golubovic, Sasha Leigh Henry

DIRECTOR
Kelly Fyfe-Marshall

WRITER
Kelly Fyfe-Marshall

The Throne

PRODUCTION COMPANY
Cello-Films-Production Inc

LOCATION OF PRINCIPAL PHOTOGRAPHY
West Cameron

EXECUTIVE PRODUCERS
Arielle Wembe, Melouka Sona Motomby

PRODUCER
Arielle Wembe

DIRECTORS
Stephanie Kamdem, Derick Lamnayam

WRITER
Stephanie Kamdem

KEY CAST
Evastus Tubue, Ariane Fenikam, Roger Bace, Solgo, Ariette Wembe, Mbang Joseph Song, Charlotte Gobina

The Swearing Jar

PRODUCTION COMPANIES
Monkeys & Parrots, Middle Child Films, Farpoint Films

LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton and Dundas, ON

EXECUTIVE PRODUCERS
John Lang, Mark Gimpzas, John Ban, Dave Hudauc, Ben Rappaport, Ross Mrazek, John Bain, Dave Hudakoc, Ben Sobgo, Arlette Wembe, Mbang Joseph Song, Charlotte Gobina

PRODUCERS
Jane Loughman, Kyle Bornais, Tony Weik

DIRECTOR
Lindsay MacKay

WRITER
Kate Hewlett

KEY CAST

When Morning Comes

PRODUCTION COMPANY
Sunflower Studios

LOCATION OF PRINCIPAL PHOTOGRAPHY
Jamaica and Canada

EXECUTIVE PRODUCERS
Wes Hall, Sasha Leigh Henry, Tamar Bird, Iva Golubovic, Kelly Fyfe-Marshall

PRODUCERS
Tamar Bird, Iva Golubovic, Sasha Leigh Henry

DIRECTOR
Kelly Fyfe-Marshall

WRITER
Kelly Fyfe-Marshall

KEY CAST
David Carty, Yvonne Powell, Shaquana Wilson, Djamar Roberts

When Morning Comes follows Jamal, a young Jamaican boy, as he says goodbye to his friends and family and prepares to leave his home behind. Though the decision of Jamal’s widowed mother to send him to live with his grandmother in Canada comes out of concern for her son’s safety and his future after he gets in trouble at school, the prospect unsettles Jamal and exacerbates the friction in their relationship.

Witness elder. The two begin a secret, unspoken romance, but when their attraction becomes too obvious to hide, the community moves to separate the two, forcing them each to make a terrible choice between faith and love.

Witness elder. The two begin a secret, unspoken romance, but when their attraction becomes too obvious to hide, the community moves to separate the two, forcing them each to make a terrible choice between faith and love.

The Young Arsonists

PRODUCTION COMPANIES
Borrowed Light Films, Hawkeye Pictures

LOCATION OF PRINCIPAL PHOTOGRAPHY
Caledonia, ON

EXECUTIVE PRODUCERS
Martin Katz, Karen Wooley

PRODUCERS
Agata Smoluch Del Sarbo, Sonya Di Renzo, Aeschylus Paulos

DIRECTOR
Sheila Pye

WRITER
Sheila Pye

KEY CAST
Maddy Martin, Jenna Warren, Sadie Rose, Madison Baines, Aaron Poole, Miranda Calderon, Measha Brueggengruss-Lee, Kyle Meagher, Joe Bostick

The Young Arsonists follows four teenage girls during a summer in the 1980s who form an intense and obsessive bond while reclaiming an abandoned farmhouse as their own in an isolated farming community.

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The Young Arsonists follows four teenage girls during a summer in the 1980s who form an intense and obsessive bond while reclaiming an abandoned farmhouse as their own in an isolated farming community.
**The Beehive**

**PRODUCTION COMPANY**
Soler Films Inc.

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Belcarra, BC

**EXECUTIVE PRODUCERS**
Michelle Morris, Sushant Desai, Nicolas Barona

**PRODUCERS**
Arun Fryer, Alexander Lasheras, Mike Johnston

**DIRECTOR**
Alexander Lasheras

**WRITER**
Ed Mason

**KEY CAST**
Sara Waisglass, Joel Ouellette, Josh Cruddas, Greg Bryk

A teenage girl’s wilderness hike with friends spirals after they stumble upon a crashed drug-filled plane, forcing her to outwit a ruthless gang and face an enemy far worse than drug smugglers.

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**Conquest**

**PRODUCTION COMPANY**
Barker Street Cinema

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Prince George, BC

**EXECUTIVE PRODUCERS**
Nicolas Barona, Michelle Morris, Sushant Desai, George, BC

**PRODUCERS**
Norm Coyne, Rhiannon Arons

**DIRECTOR**
Kate Kroll

**WRITER**
Norm Coyne

**KEY CAST**
Mark Meek, Wakishta Williams

When an incompetent intergalactic conqueror crash lands at a comic con, he must subdue the locals or face the wrath of his merciless counterparts.

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**Double Life**

**PRODUCTION COMPANY**
Lighthouse Pictures

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Vancouver, BC

**EXECUTIVE PRODUCERS**
Eric J. Russell, Jimmy Townsend

**PRODUCERS**
Brad Krevoy, John MacCarthy

**DIRECTOR**
Martin Wood

**WRITERS**
Michael Hurst, Chris Swierczonek

**KEY CAST**
Pascalle Hutton, Jaxxie Leslie, Vincent Galle, Niall Matter

Follows a widow who finds out from her late husband’s mistress that his death was not an accident. Both women work together to unmask the truth behind the man they both loved.

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**Fight Another Day**

**PRODUCTION COMPANIES**
High Star Entertainment, Kemado Entertainment

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto and Burlington, ON

**PRODUCER**
Bruno Marino

**DIRECTOR**
James Mark

**WRITERS**
James Mark, Matthew Nayman

**KEY CAST**
Alexander Jim Belushi, Martin Kove, Christina Ochoa, Ken Shamrock, Chuck Liddell, Eric Johnson

A tough cop is transported to a dystopian future, where he is forced to enter a deadly combat tournament in order to return to his past.

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**Infinity Pool**

**PRODUCTION COMPANIES**
Film Forge, Elevation Pictures, Hero Squared, 4Film

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Budapest, Hungary; Sibenik, Croatia

**EXECUTIVE PRODUCERS**
Jodie Sweetin, Nancy Yarem

**PRODUCERS**
Myles Milne, Jessica Reis

**DIRECTOR**
Marco Deufemia

**WRITER**
Neale Kimmel

**KEY CAST**
Jodie Sweetin, Stephen Huszar

Jane DaSilva inherits a foundation that runs a detective agency. While investigating her first case, she discovers a company that exploited her client’s mother, and she realizes that delving into the past can be dangerous.
The King Tide

PRODUCTION COMPANIES
Woods Entertainment, Tara Fost Pictures
LOCATION OF PRINCIPAL PHOTOGRAPHY
Newfoundland and Ontario
EXECUTIVE PRODUCERS
Tom Spring, Rob McGillivray, Ben Stranahan, John Hansen III, Albert Shin, Mark Gingras, John Lang, Mike Runagall, Andy Mason, William Clarke, Ernie Grivas, Harry Grivas, Claire Peace-McConnell, Javi Hernandez
PRODUCERS
William Woods, Alison White
DIRECTOR
Christian Sparks
WRITERS
William Woods, Albert Shin
KEY CAST
Alix West Lefler, Lara Jean Chorostecki, Frances Fisher, Clayne Crawford, Aden Young
After the mayor of an idyllic island village discovers a child with mysterious powers awash on their shores, the once peaceful community devolves into civil war, torn over the belief that the child is the next saviour.

My Animal

PRODUCTION COMPANIES
Band With Pictures, Good Movies
LOCATION OF PRINCIPAL PHOTOGRAPHY
Timmins, ON
EXECUTIVE PRODUCERS
Jonathan Brownfman, Todd Brown, Jacqueline Castel, Mark Gingras, Sadé Hardie, Alireza Khatami, John Lang, Joe Matthews, Bobbi Salvor Menuez, Pip Ngo, Mark Stone, Amanda Stenberg, Peter Van Steemburg, Aaron Yang
PRODUCERS
Andrew Brownfman, Michael Solomon
DIRECTOR
Jacqueline Castel
WRITER
Jae Matthews
KEY CAST
Bobbi Salvor Menuez, Amanda Stenberg, Heidi von Palleske, Stephen McHattie, Cory Lipman
Heather, an outcast teenage goalie, falls for newcomer Jonny, an alluring but tormented figure skater. As their relationship deepens, Heather’s growing desires clash with her darkest secret, forcing her to control the animal within.

Wintertide

PRODUCTION COMPANY
Farpoint Films
LOCATION OF PRINCIPAL PHOTOGRAPHY
Winnipeg, MB
EXECUTIVE PRODUCERS
Kyle Borras, Michael O’Sullivan
PRODUCERS
John Barnard, Tony Wosk
DIRECTOR
John Barnard
WRITERS
John Barnard, Carrie-May Siggins
KEY CAST
Niamh Carolan, John B. Lowe, Marina Stephenson Kerr, Jeremy Walmley
Beth, a volunteer watchperson of an isolated northern city, battles a plague of depression that transforms the few remaining residents into empty, zombie-like automatons.

Krypto

PRODUCTION COMPANIES
Goodbye Productions, Taeltime Pictures
LOCATION OF PRINCIPAL PHOTOGRAPHY
Manning Park and Hope, BC
EXECUTIVE PRODUCER
James Tocher
PRODUCERS
Amber Ripley, Sophie Venner, Josh Huculak
DIRECTOR
Kourtney Roy
WRITER
Paul Bromley
KEY CAST
Chloé Pirrie, Jeff Gladstone, Jason Deline, Ali Rusu Tahir
Krypto is a psycho-thriller about a woman’s search for a missing monster hunter and her growing realization that she is inescapably linked to the creature being pursued.

Simulant

PRODUCTION COMPANIES
Wango Films, Mongrel Media
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton, ON
EXECUTIVE PRODUCERS
Laura Deves, Amanda Ernst
PRODUCERS
Tim Doiron, James van der Woerd
DIRECTOR
April Mullen
WRITER
Ryan Christopher
KEY CAST
Robbie Arnett, Jordana Brewster, Alice Saz, Simu Liu, Sam Worthington
A humanoid AI’s attempt to win over a widow’s heart places it in the path of a government agent trying to stop the rise of machine consciousness.

My Animal

PRODUCTION COMPANIES
Band With Pictures, Good Movies
LOCATION OF PRINCIPAL PHOTOGRAPHY
Timmins, ON
EXECUTIVE PRODUCERS
Jonathan Brownfman, Todd Brown, Jacqueline Castel, Mark Gingras, Sadé Hardie, Alireza Khatami, John Lang, Joe Matthews, Bobbi Salvor Menuez, Pip Ngo, Mark Stone, Amanda Stenberg, Peter Van Steemburg, Aaron Yang
PRODUCERS
Andrew Brownfman, Michael Solomon
DIRECTOR
Jacqueline Castel
WRITER
Jae Matthews
KEY CAST
Bobbi Salvor Menuez, Amanda Stenberg, Heidi von Palleske, Stephen McHattie, Cory Lipman
Heather, an outcast teenage goalie, falls for newcomer Jonny, an alluring but tormented figure skater. As their relationship deepens, Heather’s growing desires clash with her darkest secret, forcing her to control the animal within.

Simulant

PRODUCTION COMPANIES
Wango Films, Mongrel Media
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton, ON
EXECUTIVE PRODUCERS
Laura Deves, Amanda Ernst
PRODUCERS
Tim Doiron, James van der Woerd
DIRECTOR
April Mullen
WRITER
Ryan Christopher
KEY CAST
Robbie Arnett, Jordana Brewster, Alice Saz, Simu Liu, Sam Worthington
A humanoid AI’s attempt to win over a widow’s heart places it in the path of a government agent trying to stop the rise of machine consciousness.

Asog

PRODUCTION COMPANY
Beb Bingo Entertainment
LOCATION OF PRINCIPAL PHOTOGRAPHY
Philippines
EXECUTIVE PRODUCERS
Adam McKay, Alan Cumming, Joel Kim Booster, Matthew Krysko, Cecilia R. Mejia
PRODUCERS
Seán Devlin, Amanda Ernst
DIRECTOR
Seán Devlin
WRITERS
Seán Devlin, Arnel Pablo, Rey Aclao
KEY CAST
Rey Aclao, Amelia De La Cruz, Arnel Pablo, Raul Ramos, Ricky Gacho Jr
Follows Rey, a 40-year-old non-binary teacher and typhoon survivor, on a road trip to fame.
Banned
PRODUCTION COMPANIES
Scarb Films Inc., Byron A. Martin Productions
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto
EXECUTIVE PRODUCERS
Elias Ribiero, Carol Whiteman
PRODUCERS
Byron A. Martin, Claire Lee, Beth Evans, Reem Morsi
DIRECTOR
Reem Morsi
WRITER
Reem Morsi
KEY CAST
Amani Ibrahim, Indiescreen
EXECUTIVE PRODUCERS
Allison, ON
Barrie and Hawkstone, NS; Calgary, AB
PHOTOGRAPHY
LOCATION OF PRINCIPAL PRODUCTION
Barrie, Sharon and Mount Albert, ON
EXECUTIVE PRODUCERS
Stan Hum, Beth Stevenson, Nancy Yeaman
PRODUCER
Myles Milne
DIRECTOR
Marco Deufemia
WRITER
Neale Kimmel
KEY CAST
Tim Rzon, Nola Martin
A woman and her boyfriend struggle to maintain their relationship, and when a rendezvous threatens the annual Christmas play, the couple must work together to save Christmas for the town.

Christmas in Rockwell
PRODUCTION COMPANY
Brain Power Studio
LOCATION OF PRINCIPAL PHOTOGRAPHY
Barrie and Allison, ON
EXECUTIVE PRODUCERS
Dale S. Ardizzone, Doug Butts, David Cerullo, Stan Hum, Jennifer Littlefield, Beth Stevenson, Gary Wheeler, Nancy Yeaman
PRODUCER
Myles Milne
DIRECTOR
Amy Force
WRITER
Luciano Casimiri
KEY CAST
Trish Stratus, Stephen Huszar
When a big-town star goes home to her small town to celebrate Christmas, confusion and romance lead the holiday festivities.

Christmas Lucky Charm
PRODUCTION COMPANY
Brain Power Studio
LOCATION OF PRINCIPAL PHOTOGRAPHY
Barrie, Sharon and Beeton, ON
EXECUTIVE PRODUCERS
Stan Hum, Beth Stevenson, Nancy Yeaman
PRODUCER
Myles Milne
DIRECTOR
Amy Force
WRITER
Jennifer Snow
KEY CAST
Sugendra Sri, Adrian Spencer
Jessica becomes a good luck charm when each of her ex-boyfriends finds his perfect match and is married by Christmas. Despite swearing off dating, it takes a handsome artist and gallery owner to make her believe in love again.

Christmas in Wolf Creek
PRODUCTION COMPANY
Brain Power Studio
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hawkstone, Orkila and Alliston, ON
EXECUTIVE PRODUCERS
Dale S. Ardizzone, Doug Butts, David Cerullo, Stan Hum, Jennifer Littlefield, Beth Stevenson, Gary Wheeler, Nancy Yeaman
PRODUCER
Myles Milne
DIRECTOR
Marco Deufemia
WRITER
Neale Kimmel
KEY CAST
Tim Rzon, Nola Martin
A woman and her boyfriend struggle to maintain their relationship, and when a rendezvous threatens the annual Christmas play, the couple must work together to save Christmas for the town.

Christmas on the Slopes
PRODUCTION COMPANY
Brain Power Studio
LOCATION OF PRINCIPAL PHOTOGRAPHY
Barrie, Sharon and Mount Albert, ON
EXECUTIVE PRODUCERS
Stan Hum, Beth Stevenson, Nancy Yeaman
PRODUCER
Myles Milne
DIRECTOR
Marco Deufemia
WRITER
Paula Tibierus
KEY CAST
Soma Chihaya, Olivier Renaud
A chef goes on vacation trying to get away from a series of disappointments in both her personal and her professional life, but there she gets into a clash with the resort’s grumpy chef.

Faith Heist: A Christmas Caper
PRODUCTION COMPANY
No Equal Entertainment
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton, ON
EXECUTIVE PRODUCERS
J.B. Sugar, Ella Myers
PRODUCERS
J.B. Sugar, Ella Myers
DIRECTOR
J.B. Sugar
WRITERS
Gadi Harel, Jimmy Ruggiero, Owen Maxwell
KEY CAST
Jonathan Langdon, Aaron Poole, Eden Cupid, Dylan Taylor
On Christmas Eve, Pastor Benjamin and his diverse crew of congregants find themselves locked in the local mall just as a feared team of armed thieves breaks in to rob the place.

Country Roads Christmas
PRODUCTION COMPANY
Brain Power Studio
LOCATION OF PRINCIPAL PHOTOGRAPHY
Barrie, Sharon and Mount Albert, ON
EXECUTIVE PRODUCERS
Joel Andrycz, Dale S. Ardizzone, Doug Butts, David Cerullo, Stan Hum, Kerry Rix, Chris Robinson, Beth Stevenson, Gary Wheeler, Nancy Yeaman
PRODUCER
Myles Milne
DIRECTOR
Marco Deufemia
WRITER
Paula Tibierus
KEY CAST
Lanie McAuley, Soma Chihaya
The daughter of a country singer loses her job at a record label, she goes off to become her estranged father’s manager and finds love along the way.

Hailey Rose
PRODUCTION COMPANIES
Syndent Entertainment, Connect3 Productions
LOCATION OF PRINCIPAL PHOTOGRAPHY
Halifax, NS
EXECUTIVE PRODUCERS
Scott Lepp, Pablo Salzman, Stephen Finney, Jordan Uhl
PRODUCER
Scott Lepp
DIRECTOR
Sandi Somers
WRITER
Sandi Somers
KEY CAST
Kari Matchett, Em Haine, Caitlynn Medrek, Edith MacLellan, Riley Reign, Josh Cruegelas
Hailey’s at a personal crossroads when her frantic sister calls with news compelling her to return home—only to discover a stunning surprise waiting for her. A tragic yet heartwarming tale about running away, facing your past and accepting your loved ones, old and new.
Hey, Viktor!

**PRODUCTION COMPANIES**
Lightning Mill, You See Films

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Edmonton, AB; Enoch Cree Nation, Treaty No. 6 Territory

**PRODUCERS**
Sara Corry, Blake McWilliam, Samuel Miller, Kyle Thomas

**DIRECTOR**
Cody Lightning

**WRITERS**
Cody Lightning, Samuel Miller

**KEY CAST**
Cody Lightning, Blake McWilliam, Samuel Miller

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Last Summer of Nathan Lee

**PRODUCTION COMPANY**
Margin Films Ltd.

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Los Angeles, CA

**EXECUTIVE PRODUCERS**
Chris Lee, Aaron Shenstone

**PRODUCERS**
Quentin Lee, Harrison Xu, Kevin Hue, Kit DeZolt, Dennis Escobedo

**DIRECTOR**
Quentin Lee

**WRITER**
Dennis Escobedo

**KEY CAST**
Harrison Xu, Natasha Tina Liu, Matthew Mitchell, Espinosa, Dru Perez, Aaron Guest

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The Last Video Store

**PRODUCTION COMPANIES**
The Last Video Store Inc., NJC Picture Co., Genco Pictures

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**EXECUTIVE PRODUCERS**
Michael Baker, Michael Chapman, Patrick White, Art Taub, Brendan Miceli

**PRODUCERS**
Greg Jeffs, Laurence Gendron

**DIRECTORS**
Cody Kennedy, Tim Rutherford

**WRITERS**
Tim Rutherford, Joshua Roach

**KEY CAST**
Kevin Martin, Yaállaa Adams, Josh Lemer, Leland Tilden

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The Nature of Love

**PRODUCTION COMPANIES**
Metalfilms, MK Productions

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Montréal and surrounding area and Laurentides, QC

**EXECUTIVE PRODUCERS**
Marie-Claire Lalande, Philippe Lombart

**PRODUCERS**
Sylvain Corbeil, Nancy Grant

**DIRECTOR**
Monia Chokri

**WRITER**
Monia Chokri

**KEY CAST**
Magalie Lépine Blondneau, Pierre-Yves Cardinal

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Rehab

**PRODUCTION COMPANY**
Sir Perphoulous Films

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Mission, BC

**EXECUTIVE PRODUCER**
Andrew Genaille

**PRODUCERS**
Lisa Genaille, Garrett VarDusen

**DIRECTOR**
Andrew Genaille

**WRITER**
Andrew Genaille

**KEY CAST**
Eric Johnson, Alyssa Wapanatâhk, Tahmoh Penikett, Helena Marie, Jennifer Podemski, Leenah Robinson

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Santa’s Got Style

**PRODUCTION COMPANY**
Brain Power Studio

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Barrie, Thornton and Egbert, ON

**EXECUTIVE PRODUCERS**
Sian Hum, Beth Stevenson, Nancy Yeaman

**PRODUCER**
Myles Miline

**DIRECTOR**
Amy Force

**WRITER**
Paula Tiberius

**KEY CAST**
Franco La Presti, Kathryn Davis, Scott Thompson

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**Suze**

**PRODUCTION COMPANY**
Wilding Pictures

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Hamilton and Toronto, ON

**EXECUTIVE PRODUCER**
Randy Manis

**PRODUCERS**
Matt Code, Kristy Neville

**DIRECTORS**
Linsay Stewart, Dane Clark

**WRITERS**
Linsay Stewart, Dane Clark

**KEY CAST**
Michaela Watkins, Charlie Gillespie, Sara Waisglass, Aaron Ashmore

When her only daughter leaves for college, Suze, a single mom who has lost her purpose, gets stuck taking care of her daughter's heartbroken ex-boyfriend, whom she can't stand. On her journey of self-discovery, Suze discovers what living purposefully really looks like, while making an unlikely bond along the way.

**Switched at Death**

**PRODUCTION COMPANIES**
High Star Entertainment, Home Invasion Studios

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**PRODUCER**
Bruno Marino

**DIRECTOR**
David Merry

**WRITERS**
David Merry, Marty Putz

Follows a self-centred computer analyst as he moves into the retirement home of his wife's grandmother and uncovers an enterprise forcing him to save his friends and marriage without dying.

**Heroes of the Golden Mask**

**PRODUCTION COMPANY**
Arcana Studios

**EXECUTIVE PRODUCERS**
Jas Boparai, Jim Kammerud, Gorgon McGhie, Troy Arthur Taylor, Xiaoming Yao

**PRODUCERS**
Sean Patrick O'Reilly, Michelle O'Reilly

**DIRECTOR**
Sean Patrick O'Reilly

**WRITERS**
Sean Patrick O'Reilly, Jim Kammerud, Brian Smith

**KEY CAST**
Ron Perlman, Christopher Plummer, Patton Oswalt, Kiefer O'Reilly, Natasha Liu Bordizzo, Byron Mann, Jayne Eastwood

In ancient Sanxingdui, homeless American orphan Charlie teams up with a team of superheroes to protect the city from a ruthless conqueror. While aiding the heroes, he plots to steal their powerful golden masks. Action, adventure and a clash of motives unfold in this captivating tale.

**Three Trees**

**PRODUCTION COMPANY**
E.D. Films

**EXECUTIVE PRODUCER**
Archita Ghosh

**PRODUCERS**
Emily Paige, M.R. Horhager

**DIRECTORS**
M.R. Horhager, Aaron Hang

**WRITER**
H.R. Horhager

**KEY CAST**
Whoopi Goldberg

In a great big forest, the three trees live together on top of a mountain. As the seasons change, the trees discover surprising things in themselves. With the help of forest friends, each tree overcomes growing pains and learns about themselves, friendship and their place in the forest and the world.
A Cedar Is Life

**PRODUCTION COMPANIES**
Orca Cove Media, Less Bland Productions

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
British Columbia

**EXECUTIVE PRODUCERS**
Bonnie Hughson, Barbara Osberg

**PRODUCERS**
Harold C. Joe, Leslie D. Bland

**DIRECTORS**
Harold C. Joe, Leslie D. Bland

**WRITERS**
Banchi Hanuse, Leslie D. Bland

**DIRECTOR**
Mike Warrean

**FEATURING**
Sharmaine Weed, Erika Mad

**PRODUCERS**
Harold C. Joe, Bonnie Hughson, Barbara Osberg

**EXECUTIVE PRODUCERS**
Carey Newman, Izzy Pullen

**DIRECTORS**
Carey Newman, Izzy Pullen

**WRITERS**
Carey Newman, Izzy Pullen

**PRODUCER**
Vinay Virmani

**DIRECTOR**
Hubert Davis

Black Ice

**PRODUCTION COMPANIES**
First Take Entertainment, Uninterrupted Canada, Black Ice Productions

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Canada

**EXECUTIVE PRODUCERS**
Maverick Carter, Drake, LeBron James

**PRODUCER**
Vinay Virmani

**DIRECTOR**
Hubert Davis

Breaking Olympia: The Phil Heath Story

**PRODUCTION COMPANIES**
Sophia Entertainment, Seven Bucks Productions, Eldon Road Productions, Famous Red Car, Score G Productions, Film, Super Channel, Upstream Fix

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Colorado, Nevada, New York and Florida

**EXECUTIVE PRODUCERS**
Dwayne Johnson, Danny Garcia, Adam S impeccable, Hiram Garcia, Brian Gewitz, Kevin Hill, Erin Lardy, Nikki Cuff, Yas Taalaf, Gabriel Napper

**DIRECTOR**
Brett Harvey

**WRITER**
Brett Harvey

Buffy Sainte-Marie: Carry It On

**PRODUCTION COMPANIES**
Eagle Vision, White Pine Pictures

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, MB; Toronto, ON; Hawaii; Los Angeles and San Francisco; CA; New York, NY

**EXECUTIVE PRODUCERS**
Lisa Meeches, Peter Raymond, Kyle Irving, Rebecca Gibson, Giles Paquin, Randy Lennox, Steve Ord, Andrew Munger, Michael Kantor, Francene Blythe-Lewis

**DIRECTOR**
Madison Thomas

**WRITERS**
Madison Thomas, Lisa Meeches, Andrew Munger, Michael Kantor, Francene Blythe-Lewis

**EXECUTIVE PRODUCERS**
Lisa Meeches, Madison Thomas, Andrea Warner

**FEATURING**
Buffy Sainte-Marie

For over six decades, Buffy Sainte-Marie has put truth to music and the world has listened, even when powerful forces tried to silence her.
**Caiti Blues**
**PRODUCTION COMPANIES**
Sister Productions, Cinquième Maison

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Madrid, New Mexico

**PRODUCERS**
Julie Paratian

**LOCATION OF PRINCIPAL LOCATION**
Maison Sister Productions, Cinquième Maisonneuve

**WRI**
Caiti Lord has a beautiful voice that she plans to use to do more than sell cherry cocktails. As madness surges in the United States, in a most disturbing

**DIRECTOR**
Justine Harbonnier

**FEATURING**
Caiti Lord

**EXECUTIVE PRODUCERS**
Stephen Foster, Greg Hemmings

**PHOTOGRAPHY**
New Brunswick

**PRODUCTION COMPANY**
Current Chasing the

**OPPORTUNITY FOR PERSONAL GROWTH.**

**FINDING MY FATHER**

**PRODUCTION COMPANIES**
Maziar Ghaderi, Maziart Inc., Holding Space Films

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON; Iran

**DIRECTOR**
Maziar Ghaderi

**WRITER**
Maziar Ghaderi

**EXECUTIVE PRODUCER**
Patricia Marcoccia

**PHOTOGRAPHY**
Toronto, ON; Iran

**PRODUCTION COMPANIES**
Maziart Inc., Holding Space Films

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON; Iran

**DIRECTOR**
Maziar Ghaderi

**WRITER**
Maziar Ghaderi

**FEATURING**
Maziar Ghaderi, Hossein Ghadiri, Pan Kaeth

**Inspired by his father’s childhood memories in Iran, an artist creates his most ambitious installation to date in hopes of evoking a closer connection with his father. But things don’t go as expected when its reception steers the pair into uncharted territory.**
Framing Agnes
PRODUCTION COMPANIES
Fae Pictures, Level Ground
LOCATION OF PRINCIPAL PHOTOGRAPHY
Los Angeles, CA
EXECUTIVE PRODUCER
Samantha Curley
PRODUCER
Shanti Joshi
DIRECTOR
Chase Joynt
WRITERS
Chase Joynt, Morgan M Page
FEATUREING
Angelika Ross, Zackary Drucker, Jen Richards

I’m Just Here for the Riot
PRODUCTION COMPANIES
Grand Scheme Productions, Five One Films, Visceral Village, Christie Street Creative
LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver and Vancouver Island, BC; Northwest Territories, New York, NY
EXECUTIVE PRODUCERS
Kathleen S. Jayne, Asia Youngman
PRODUCERS
Michael Tanko Grand, James Brown, Gentry Kirby
DIRECTORS
Kathleen S. Jayne, Asia Youngman
I’m Just Here for the Riot dives into the mob chaos and dramatic aftermath of Vancouver’s shocking 2011 Stanley Cup riot.

The Grizzlie Truth
PRODUCTION COMPANIES
Grand Scheme Productions, Five One Films, Christie Street Creative
LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver and Vancouver Island, BC; Calgary, AB; Toronto, ON; New York, NY; Los Angeles, CA; Washington, DC; Seattle, WA; Portland, OR; Memphis, TN
EXECUTIVE PRODUCERS
Kathleen S. Jayne, Scott Moore, Vinay Varman
PRODUCERS
Michael Tanko Grand, James Brown
DIRECTOR
Kathleen S. Jayne
WRITER
Kathleen S. Jayne
FEATUREING
Kathleen S. Jayne
A superfan sets out to uncover the truth behind the disappearance of her beloved hometown NBA team—the ill-fated Vancouver Grizzlies—in hopes of bringing them back.

July Talk: Love Lives Here
PRODUCTION COMPANY
Caroji
LOCATION OF PRINCIPAL PHOTOGRAPHY
Edmonton, AB
EXECUTIVE PRODUCERS
Peter Droom, Leah Fay Goldstein
DIRECTOR
Brittany Farhat
WRITER
Brittany Farhat
FEATUREING
Peter Droom, Leah Fay Goldstein
July Talk built their fan base through relentless high-energy shows, which ground to a halt during the pandemic. Forced to pause and take stock, Leah Fay and Peter Droom plan a one-of-a-kind drive-in theatre show in August 2020.

Mr. Dressup: The Magic of Make-Believe
PRODUCTION COMPANIES
marblemedia, Hawkeye Pictures
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON; Hornby Island, BC; Bristol, Maine; Latrobe, Pennsylvania
EXECUTIVE PRODUCERS
Mark J.W. Bishop, Matthew Homburg, Aechylas Poulos
PRODUCERS
Mark J.W. Bishop, Matthew Homburg, Aechylas Poulos
DIRECTOR
Rob McCallum
Canadian Amazon Original documentary based on the life and career of legendary Canadian children’s entertainer Ernie Coombs—or, as he is more commonly known by millions of fans, Mr. Dressup. The documentary celebrates the origins and history of one of Canada’s most beloved CBC children shows, Mr. Dressup, which produced over 4,000 episodes and enriched the lives of five generations.

Okpik: Little Village in the Arctic
PRODUCTION COMPANY
Copper Quartz Media Inc.
LOCATION OF PRINCIPAL PHOTOGRAPHY
Inuvik, NT
EXECUTIVE PRODUCER
Lucy Weale
PRODUCERS
Caroline Cox, Kylik Kissuin Taylor
DIRECTORS
Tiffany Ayalik, Kylik Kissuin Taylor
WRITERS
Tiffany Ayalik, Caroline Cox, Kylik Kissuin Taylor
FEATUREING
Kylik Kissuin Taylor, his daughter Indigo and his crew create an off-grid community and farm that is rooted in Indigenous methods of hunting and foraging. Using local materials and traditional knowledge, they are creating housing security and an opportunity for language and cultural revitalization rooted in decolonizing and re-Indigenizing practices.

Revival69: The Concert That Rocked the World
PRODUCTION COMPANIES
Screen Siren Pictures, Chapman Productions, Capa Press/Les Films à Cino
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON; New York, NY; Los Angeles, CA; Phoenix, AZ; Las Vegas, NV; Germany
EXECUTIVE PRODUCERS
Kirk D’Amico, Chris Hegedus, D.A. Pennebaker, Frazer Pennebaker, Mark Stone, Henry Less
PRODUCERS
Trish Dolman, Ron Chapman, Sally Blake
DIRECTOR
Ron Chapman
WRITER
Phyllis Ellis
FEATURING
Alice Cooper, Giddy Lee, Dan Richter, Robbie Krieger, Rodney Bingenheimer, Claudia Barry

Satan Wants You
PRODUCTION COMPANIES
Nookka Film Studio Company, Grand Scheme Productions
LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver and Sunshine Coast, BC; New York; New Jersey; Los Angeles, CA
EXECUTIVE PRODUCERS
Sean Horlor, Steve J. Adams
PRODUCERS
Michael Tanko Grand, Melissa James
DIRECTORS
Sean Horlor, Steve Adams
WRITERS
Sean Horlor, Steve Adams
The shocking story of how a young woman and her psychiatrist ignited the global Satanic Panic with their bestselling memoir Michelle Remembers.
The Secrets of Friendship

PRODUCTION COMPANIES
Curious Features, Friendship Productions

LOCATION OF PRINCIPAL PHOTOGRAPHY
Australia, United States, United Kingdom and Canada

EXECUTIVE PRODUCER
Judith Pyke

DIRECTOR
Judith Pyke

WRITERS
Catherine Parke, Judith Pyke

Step into the world of the friendship detectives, where scientists investigate the social lives of humans and other animals. They’re on the hunt for hidden clues and patterns that will reveal the secrets of friendship.

Soaked in Carnival

PRODUCTION COMPANIES
Kensington Communications, Film Garage North

LOCATION OF PRINCIPAL PHOTOGRAPHY
Canada, Trinidad, United Kingdom and Ghana

EXECUTIVE PRODUCER
Robert Lang

PRODUCER
Ian Mark Kimanje

DIRECTOR
Ian Mark Kimanje

WRITER
Allen Booth

Filmed in Trinidad, Canada, the UK and Ghana, Soaked in Carnival tells the little-known story of Caribbean Carnival through the voices and perspectives of those who keep the tradition alive and strong today—an essential expression of culture, a celebration of resistance and liberation.

Carnival through the voices and perspectives of those who keep the tradition alive and strong today—an essential expression of culture, a celebration of resistance and liberation.

Someone Lives Here

PRODUCTION COMPANIES
LaRue Entertainment, Someone Lives Here Inc.

LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON

EXECUTIVE PRODUCERS
Zack Russell, Matt King

PRODUCERS
Andrew Ferguson, Matt King

DIRECTOR
Zack Russell

FEATURED
Khaleel Seivwright, Taka

Someone Lives Here is a modern-day David and Goliath story, set against the backdrop of North America’s housing crisis. Carpenter Khaleel Seivwright builds small, life-saving shelters for unhoused people living outside in Toronto during the winter months of the pandemic. His actions attract international attention, but also staunch opposition from city officials.

Swan Song

PRODUCTION COMPANY
Visitor Media, in association with Mercury Films Inc. and Quiet Ghost

LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON

EXECUTIVE PRODUCERS
Sean O’Neill, Chelsea McMillan, Jennifer Baichwal, Nicholas de Pencier, Anna Gudas, Ol Harbottle, Neve Campbell, Janice Dawe, Kathy Auriach-Johnson

PRODUCERS
Sean O’Neill, Christina Carvalho

DIRECTOR
Chelsea McMullan

WRITERS
Chelsea McMullan, Sean O’Neill

FEATURED
Karen Kain, Jurgita Dronina, Shaelynn Estrada

Swan Song immerses viewers inside one of the world’s leading ballet companies as it mounts a new production of Swan Lake, directed by ballet icon Karen Kain, as she bids farewell to the company she’s become synonymous with. The verité-driven documentary closely follows Kain and dancers from across the company’s ranks as they push toward one of the most significant opening nights in their company’s history.

Tramps!

PRODUCTION COMPANY
Low End

LOCATION OF PRINCIPAL PHOTOGRAPHY
London, UK; Toronto, ON

EXECUTIVE PRODUCERS
Brendan Canning, Howard Frieberg

PRODUCERS
Brian Robertson, Kevin Hegge

DIRECTOR
Kevin Hegge

WRITERS
Dinae Robinson, Jessica Landry

FEATURING
Karlehlio Horn, Dr. Robin Gray, Dr. Tasla Spillet, Karen Froman, Albert McLeod, Nicholas Bazel, Dr. Chantal Fola, Jocelyn Lee-Stack, Morgan Mowatt, Brandon Mitchell, Dr. Bernard Perley, Waubgeshig Rice

True Story sheds light on the historical relationship between Indigenous and settler people, as told by Indigenous voices from their Pov. Drawing on oral history, investigates how Indigenous history has been hidden and rewritten. Turtle Island’s creation story and the settler theories that challenge it.

Silvicola

PRODUCTION COMPANY
Jean-Philippe Marquis Filmmaking

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver, Island and Fernie, BC

PRODUCER
Jean-Philippe Marquis

DIRECTOR
Jean-Philippe Marquis

An unusually intimate glimpse into the people, processes and paradises of modern forestry practices, Silvicola is a sensorially paradoxes of modern forestry practices. Silvicola is a sensorially

Someone Lives Here

PRODUCTION COMPANIES
LaRue Entertainment, Someone Lives Here Inc.

LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON

EXECUTIVE PRODUCERS
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DIRECTOR
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FEATURED
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PRODUCERS
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DIRECTOR
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WRITERS
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Tramps!

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Toronto, ON

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VeraCity: What’s in a Name?

PRODUCTION COMPANY
OVA Media Group

LOCATION OF PRINCIPAL PHOTOGRAPHY
Ontario

EXECUTIVE PRODUCERS
Dave Budge, Julie Adam

PRODUCERS
Alison Duke, Ngardy Conteh George

DIRECTOR
Nadine Valcin

WRITER
Nadine Valcin

What is the history behind the names of the streets and public spaces that surround us, and what should we do when they are related to figures from the past that we now find problematic?

Buddy Games: Spring Awakening

PRODUCTION COMPANIES
Dakotakid Productions, The Long Game

LOCATION OF PRINCIPAL PHOTOGRAPHY
New Westminster and Harrison Hot Springs, BC

EXECUTIVE PRODUCERS
Jamie Elliott, Ralph E. Portillo

PRODUCERS
Josh Duhamel, Michael J. Luisi

DIRECTOR
Josh Duhamel

WRITERS
Gabriel McKinley, Rachael Thoele

KEY CAST
Josh Duhamel, Kevin Dillon, James Roday Rodriguez, Dan Bakkedahl, Nick Swarson, Ginnifer Goodwin

After the death of one of their own, Bobfather and the boys steal the urn and go on a trip to commemorate his life at the place where the Buddy Games began, but everything goes wrong when they find themselves in the middle of spring break.

It’s A Wonderful Knife

PRODUCTION COMPANIES
Divide/Conquer, Fourth Culture Films

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver, BC

EXECUTIVE PRODUCER
Adam Hendricks, Greg Gilreath, Steffen Wild, Kevin McGral, Sarah Lubbech, Marc Holstatter, Mark Ward

PRODUCERS
Seth Caplan, Michael Kennedy, Daniel Bekerman

DIRECTOR
Tyler MacIntyre

WRITER
Michael Kennedy

KEY CAST
Jane Widdop, Justin Long, Joel McHale, Cassandra Naud, Katherine Isabelle, Jess McLeod, William B. Davis

After saving her town from a psychotic killer, Winnie Carruthers’ life is less than wonderful. When she wishes she’d never been born, she finds herself in a nightmare parallel universe where, without her, things could be much, much worse.

Blood

PRODUCTION COMPANIES
H2L Media Group, Hercules Film Fund

LOCATION OF PRINCIPAL PHOTOGRAPHY
Winnipeg, MB

EXECUTIVE PRODUCERS
Brad Anderson, Ryan Barteski, Daniel Bekerman, Kyle Bornais, Jean-Luc De Fanti, Scott Leary, Steven Simms, Alexi Vepasvoki, Max Work

PRODUCERS
Terry Dougas, Billy Hines, Paris Kassidakostas-Latsis, Gary Levinsohn

DIRECTOR
Brad Anderson

WRITER
Will Honley

KEY CAST
Michelle Monaghan, Skeet Ulrich, Finlay Wojtak-Hissong

Jess, a separated mother and nurse, moves with her daughter and young son Owen back into her old farmhouse. Shortly after settling in, Owen is bitten by the dog, resulting in a mysterious infection from the bite.

Elevator Game

PRODUCTION COMPANIES
Fearworks, Buffalo Gal Pictures, Head Gear Films, Metrol Technology

LOCATION OF PRINCIPAL PHOTOGRAPHY
Winnipeg, MB

EXECUTIVE PRODUCERS
Kevin Hicks, Phil Hunt, Nina Kolokouri, Phyllis Laing, Compton Ross, Indeepal Singh

PRODUCERS
Stefan Brunner, Ed Elbert, James Norrie, Addison Wright, Liz Jarvis

DIRECTOR
Rebekah McKendry

WRITERS
Travis Seppala, David Ian McKendry

SUPERNATURAL HORROR BASED ON THE Eponymous Online Phenomenon, a Ritual Conducted in an Elevator, in Which Players Attempt to Travel to Another Dimension Using a Set of Rules That Can Be Found Online.

Joy Ride

PRODUCTION COMPANIES
Lionsgate, Point Grey Pictures

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver, BC

EXECUTIVE PRODUCER
Dan Clarke

PRODUCERS
Seth Rogan, Evan Goldberg, James Weaver, Josh Fagen, Cherry Chevapravatdumrong, Teresa Hsiao, Adele Lim

DIRECTOR
Adele Lim

WRITERS
Cherry Chevapravatdumrong, Teresa Hsiao, Adele Lim

KEY CAST
Ashley Park, Sherry Cola, Stephanie Hsu, Sabrina Wu

Follows four Asian-American friends as they bond and discover the truth of what it means to know and love who you are, while they travel through Asia in search of one of their birth mothers.
Lou

PRODUCTION COMPANY
Bad Robot

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver and Vancouver Island, BC

EXECUTIVE PRODUCERS
Braden Allen, Brendan Ferguson, Allison Janney, Cory Bennett Lewis, Lindsey Weber

PRODUCERS
J.J. Abrams, Jon Cohen, Hannah Minghella

DIRECTOR
Anna Foerster

WRITERS
Maggie Cohn, Jack Stanley

KEY CAST
Allison Janney, Jurnee Smollett

October 15, 2023

A storm rages. A young girl is kidnapped. Her mother teams up with the mysterious woman next door to pursue the kidnapper, a journey that tests their limits and exposes shocking secrets from their pasts.

Peter Pan & Wendy

PRODUCTION COMPANY
Whitaker Entertainment

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver, BC; Bonavista, NL

EXECUTIVE PRODUCERS
Adam Borsa, Thomas M. Hammel, Toby Halbrook

PRODUCER
Jim Whitaker

DIRECTOR
David Lowery

WRITERS
David Lowery, Toby Halbrook (based on the novel by J.M. Barrie)

KEY CAST
Alexander Molony, Ever Anderson, Jude Law, Yara Shahidi, Aliyssa Wiganatirk, Joshua Pickering, Jacoba Jope, Molly Parker, Alan Tudryk, Jim Gaffigan

Peter Pan & Wendy introduces Wendy Darling, a young girl afraid to leave her childhood home behind, who meets Peter Pan, a boy who refuses to grow up. Alongside her brothers and a tiny fairy, Tinker Bell, she travels with Peter to the magical world of Neverland. There, she encounters an evil pirate captain, Captain Hook, and embarks on a thrilling and dangerous adventure that will change her life forever.

Thanksgiving

PRODUCTION COMPANIES
Spyglass Media Group, Cream Productions, TriStar Pictures

LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto and Port Perry, ON

EXECUTIVE PRODUCERS
Gary Barber, Peter Ollataguerre, Kate Harrison Karman, Greg Denny

PRODUCERS
Roger Birnbaum, Eli Roth, Jeff Rendell

DIRECTOR
Eli Roth

WRITERS
Jeff Rendell, Eli Roth

KEY CAST
Patrick Dempsey, Neél Verlaine, Nick Hoffman, Gina Gershon, Addison Rae

A feature film version of the fake trailer from Grindhouse.

Women Talking

PRODUCTION COMPANIES
Orion Pictures, Plan B Entertainment, Hear/Say Productions

LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON

EXECUTIVE PRODUCERS
Brad Pitt, Lyn Lucchello Brancatella, Emily Jade Foley

PRODUCERS
Dee Gardner, Jeremy Kleiner, Frances McDormand

DIRECTOR
Sarah Polley

WRITER
Sarah Polley

KEY CAST
Rosie Mara, Claire Foy, Jessie Buckley, Judith Ivey, Ben Whishaw, Frances McDormand

In 2010, the women of an isolated religious community grapple with reconciling their reality with their faith. Based on the novel by Miriam Toews.

You Are So Not Invited to My Bat Mitzvah

PRODUCTION COMPANIES
Alloy Entertainment, Happy Madison Productions

LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON

EXECUTIVE PRODUCERS
Barry Bernardi, Judd Apatow, Kevin Gappy

PRODUCERS
Adam Sandler, Tim Hehl, Leslie Morgenstein, Elysa Koplovitz Dutton

DIRECTOR
Sammi Cohen

WRITER
Alison Peck

KEY CAST
Sunny Sandler, Samantha Lorraine, Idina Menzel, Jackie Sandler, Adam Sandler, Sadie Sandler, Dylan Hoffman, Sarah Sherman, Dan Bula, Ido Mosseri, Jackie Hoffmann, Luis Guzman

Follows Stacey Friedman as she prepares for her bat mitzvah, but her plans comedically unravel and threaten to ruin the event.
Our 2023 production list shines a spotlight on more than 160 television series that were produced in Canada over the past year.

**Alter Boys**

**PRODUCTION COMPANY** Farpoint Films
WHERE TO WATCH CBC Gem
LOCATION OF PRINCIPAL PHOTOGRAPHY Winnipeg, MB
SEASON 1
CREATOR Jonathan Lawrence
EXECUTIVE PRODUCERS Kyle Bornais, Allan Magee
PRODUCERS Ryan Cooper, Jonathan Lawrence
KEY CAST Jonathan Lawrence, Keshon Joseph, Duncan Cox, Stephanie Sy, Justin Otto, Matthew Lupu, Dakota Nickels

A group of young men recover in a northern Manitoba hospital after being rescued from a forest fire that tore through an isolated conversion therapy camp that they attended, only to discover they haven’t yet escaped, as they must relive the summer’s haunting interplay of hope and ruin when a camp casualty has authorities asking questions about the program.

**Bloom Room**

**PRODUCTION COMPANY** Indiescreen
WHERE TO WATCH Indie
LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON
SEASON 1
CREATORS Tristan Sutherland, Christian Anderson, Yasmijn Nicole
EXECUTIVE PRODUCERS Alison Duke, Nandy Conneh George
PRODUCERS Alexs Bayer, Anthony Jhade, Kevin Omon, Caleb Phillips, Fumio Ebele, Rochelle Chambers
KEY CAST Lane Webber, Brittany J. Miller, Blane Solomon, Jordan Henry, Oluasu Keeler

In the midst of a global pandemic, a group of twenty-somethings explore the complexities of Black mental health and the bonds of chosen family in an online plant care community.

**Bones of Crows**

**PRODUCTION COMPANIES** Ayasew Ooskana Pictures Inc.
WHERE TO WATCH CBC, CBC Gem, APTN Iumi, SRC, ICI TOU.TV
LOCATION OF PRINCIPAL PHOTOGRAPHY Traditional territories of the Esquimalt Nation, Kwakwaka’wakw First Nation, Lekwungen Songhees Nation, Musqueam Nation, Okanagan Nation, SNC’Nne First Nation (Beecher Bay), Squamish Nation, Tsilhqot’in Nation (North Saanich), Tsesaw Nation, Tsawwassen First Nation (Saanich) and Tsesaw Nation
CREATOR Marie Clements
EXECUTIVE PRODUCERS Marie Clements, Trish Dolman, Christine Haebler, Sam Grana, Aaron Gilbert, Steven Thibault, Noah Segal
PRODUCER Marie Clements
KEY CAST Grace Dove, Phillip Forest Lewitski, Rémy Girard, Karine Vanasse, Alyssa Kuanapishki, Angus Macdonald, Michelle Thrush, Gail Maurice, Carla Rae, Cara Gee, Joshua Ojakjik, Patrick Garrow, Eric Gustafsson, Kevin Loring

Removed from their family home and forced into Canada’s residential school system, Cree musical prodigy Aline and her siblings are plunged into a struggle for survival.
The Hardy Boys

**PRODUCTION COMPANY**
Lambur Productions Inc.

**WHERE TO WATCH**
YTV

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
3

**EXECUTIVE PRODUCERS**
Jordy Randall, Tom Cox, Erin Haskett, Suzin Nielsen, Andy Mikita

**PRODUCER**
David Valteau

**KEY CAST**
Victor Garber, Jewel Staite, Zach Smandu, Genelle Williams

This 10-episode, one-hour drama follows a group of flawed family members who reluctantly work together at their father’s law firm in downtown Vancouver.

Heartland

**PRODUCTION COMPANIES**
SEVEN24 Films, Dynamo Films

**WHERE TO WATCH**
CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
High River, Millarville and Calgary, AB

**SEASON**
17

**EXECUTIVE PRODUCERS**
Michael Weinberg, Tom Cox, Jordy Randall, Mark Hansun

**PRODUCER**
Jessa Maldoner

**KEY CAST**
Amber Marshall, Shaun Johnston, Michelle Morgan, Chris Potter, Ruby Spencer, Emmauella Spencer, Baye McPheron, Jessica Stern, Michelle Nolden, Drew Davis, Kerry James, Gabriel Hogan, Alisha Nutton, Aidan Warden

Heartland is a CBC original series set in the rolling foothills of the Rockies in the fictional town of Hudson, Alberta. Heartland follows life on the iconic Heartland ranch as Amy Fleming-Borden and the family deal with the challenges of running a horse ranch, which has been in their family for six generations. Based on Lauren Brooke’s bestselling book series, Heartland is the longest-running one-hour drama in Canadian television history.

Hudson & Rex

**PRODUCTION COMPANIES**
Shaftesbury, Pop Productions Ltd., in association with Citytv, a division of Rogers Sports & Media, and Beta Film GmbH

**WHERE TO WATCH**
Crave, APTN

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
St. John’s, NL

**SEASON**
5

**EXECUTIVE PRODUCERS**
Christina Jennings, Scott Garvie, Paul Pope, Lisa Porter, Peter Mitchell, Mary Pedersen, Oliver Barchet, Friedemann Goes, John Reardon, Sherri Davis

**KEY CAST**
John Reardon, Mayko Nguyen, Kevin Hanchard, Justin Kelly, Diesel von Burgmwald, John Bell, Belinda Smutniak, Sarah Polley, Lisa Porter, Peter Strickland

**EXECUTIVE PRODUCERS**
Jennifer Podemski, Hannah Moscovitch

**CREATORS**
Jennifer Podemski, Canada’s first female Muslim detective and her exotic partner Rex are forensics specialists Dr. Sarah Truong and Superintendent Joe Donovan, tech analyst Jesse Mills and the SJPD’s new forensic pathologist, Dr. Karma Poole, as they face some of their most unique and fascinating cases yet.

Essex County

**PRODUCTION COMPANY**
First Generation Films

**WHERE TO WATCH**
CBC, CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
North Bay, ON

**SEASON**
1

**CREATOR**
Jeff Lemire

**EXECUTIVE PRODUCERS**
Christina Pievesan, Jeff Lemire, Eilis Kirwan, Andrew Cividino

**PRODUCERS**
Howard Porter, Karen Harnisch

**KEY CAST**
Molly Parker, Brian J. Smith, Stephen Machtie, Kevin Durand, Finlay Wojtak-Hissong

Based on the graphic novel by Jeff Lemire, Essex County is a limited series that follows the intertwining lives of two families living in a rural community. The series explores how loss, betrayal and trauma can impact generations and how redemption can be found through human connection and by confronting the past.

The Midnight Club

**PRODUCTION COMPANY**
Intrepid Pictures

**WHERE TO WATCH**
Netflix

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Burnaby, BC

**SEASON**
1

**CREATORS**
Mike Flanagan, Leah Fong

**EXECUTIVE PRODUCERS**
Julia Birdwell, Mike Flanagan, Leah Fong, Trevor Macy, Christopher Pike

**PRODUCER**
Kathy Giroux

**KEY CAST**
Ruth Coed, Amnara Cymone, Sauriyan Sapkota, Adia, Aya Furuwaka, Iman Benson, William Chris Sumpter, Igby Rigney

The Midnight Club follows an octet of terminally ill teenage patients at Brightcliff Hospice as they gather at midnight to share scary stories.

Little Bird

**PRODUCTION COMPANIES**
Resolution Pictures, OP Little Bird

**WHERE TO WATCH**
Crave

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Manitoba, Treaty 1 territory, Sioux Valley Dakota Nation and Brokenhead Ojibway Nation

**CREATORS**
Jennifer Podemski, Hannah Moscovitch

**EXECUTIVE PRODUCERS**
Jennifer Podemski, Hannah Moscovitch, Elle-Máijá Tailfeathers, Joe Hopkins, Jeremy Podewater, Linda Ludwick, Catherine Baehringer, Ernest Webb, Christina Fon, Nicholas Hirst, Kim Todd, Christian Vesper, Dante Di Loreto

**PRODUCERS**
Tanya Brunel, Jesse Dunn, Claire Mackinnon, Philippe Chabot, Lori Lozinski, Ellen Rutter

**KEY CAST**
Darla Contois, Elyse Jade, Eric Schweig, Lisa Edelstein

Little Bird is a premium, six-part limited dramatic series about an Indigenous woman on a journey to find her birth family and uncover the hidden truth of her past.

Family Law

**PRODUCTION COMPANIES**
SEVEN24 Films, Lark Productions

**WHERE TO WATCH**
Global

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Vancouver, BC

**SEASON**
2

**CREATOR**
Suzin Nielsen

**EXECUTIVE PRODUCERS**
Jordy Randall, Tom Cox, Erin Haskett, Suzin Nielsen, Andy Mikita

**PRODUCER**
David Valteau

**KEY CAST**
Victor Garber, Jewel Staite, Zach Smandu, Genelle Williams

This 10-episode, one-hour drama follows a group of flawed family members who reluctantly work together at their father’s law firm in downtown Vancouver.
**Mysteries**

**PRODUCERS** Jeremy Hood, Hélène Joy, Paul Aitken, Simon 16

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Toronto and Southern Ontario

**PHOTOGRAPHY** Toronto and

**WHERE TO WATCH** CBC, ITV Studios and UKTV Shaftesbury, in association with

**SEASON 16**

**EXECUTIVE PRODUCERS** Christina Jennings, Scott Garvie, Peter Mitchell, Yannick Bisson, Hélène Joy, Paul Aitken, Simon McNabb

**PRODUCERS** Jeremy Hood, Julie Lacey

**KEY CAST** Yannick Bisson, Hélène Joy, Jonny Harris, Thomas Craig

At the dawn of the 20th century, detective William Murdoch (Yannick Bisson) uses innovative investigative techniques, like fingerprinting, ultraviolet lighting and trace evidence, to solve gruesome murders in Toronto.

**Key Cases**

**PRODUCTION COMPANY** KOTV Productions

**WHERE TO WATCH** CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Montreal, QC

**SEASON 1**

**CREATORS** Jean-François Asselin, Jacques Drolet

**EXECUTIVE PRODUCERS** Jean-François Asselin, Louis-Philippe Drolet, Lynne Kamm, Louis Morissette, Melanie Vou

**PRODUCERS** Melissa Makin, Patrick J. Adams

A controlling husband who wants a successful family goes back in time to try to change the course of events and the outcome of his failing marriage.

**Pretty Hard Cases**

**PRODUCTION COMPANY** Cameron Pictures

**WHERE TO WATCH** CBC

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Toronto, ON

**SEASON 1**

**EXECUTIVE PRODUCERS** David Fortier, Ivan Schneeberg, Nick Nantell, Kerry Appleyard, Krysten Ritter, Katie O’Connell Marsh, Leslie Bebird, John Fawcett, Anna Fishko

**PRODUCER** Suzanne Coklin-Goulding

**KEY CAST** Krysten Ritter, Kenley Hawes, Amanda Fix, James Tobin, Hirohyski Liao, Tawanna Jones

Set in the near future, Orphan Black: Echoes takes a deep dive into the exploration of the scientific manipulation of human existence.

**Reginald the Vampire**

**PRODUCTION COMPANIES** Great Pacific Media, Modern Story Company, December Films, Cinelife Studios

**WHERE TO WATCH** Prime Video, SITV, Hulu

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Victoria, BC

**SEASON 1**

**CREATOR** Harley Peyton

**EXECUTIVE PRODUCERS** Lindsay Macadam, David Way, Matthew Berkowitz, Jennifer Tainer McCarron, Harley Peyton, Jeremiah Chechik, Todd Berger, Brett Bullock, Peter Emerson

**PRODUCERS** Brent Crawell, Shonin Singh

In a world populated by beautiful, fit and vain vampires, Reginald tumbles into it as an unlikely hero fit to be a vampire in Toronto, but instead of targeting streets, but instead of targeting

**Ride**

**PRODUCTION COMPANIES** Blink49 Studios, SEVEN24 Films

**WHERE TO WATCH** CTV

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Calgary, AB

**SEASON 1**

**CREATORS** Rebecca Buss, Chris Masl

**EXECUTIVE PRODUCERS** Rebecca Buss, Chris Masl, Sherr Cooper, John Moraynoss, Carolyn Newman, Virginia Rankin, Jordy Randall, Tom Cox, Greg Gugliotta, F.I. Denny, Elana Barry, Josh Adler, Paolo Barzman, Alexand Zareny

In a world populated by beautiful, fit and van vampires, Reginald tumbles into it as an unlikely hero who will navigate every kind of obstacle and discovers he has a few unrecognized powers of his own.

**Skymed**

**PRODUCTION COMPANIES** Eagle Vision, Piazza Entertainment

**WHERE TO WATCH** CBC, Paramount+

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Manitoba, Ontario

**SEASON 1**

**CREATOR** Julie Puckrin

**EXECUTIVE PRODUCERS** Lisa Meeches, Kyle Irving, Gilian Hornel, Ron Murphy, Julie Puckrin, Vanessa Piazza

**PRODUCERS** Justis Greene, Suzanne Berger

**KEY CAST** Natasha Calis, Morgan Holmsstrom, Franett Avils, Jason Nadajwian, Mercedes Morris, Thomas Elms, Kheon Clarke, Rebecca Kwan, Sydney Kuhne, Ryan Ali, Nadine Whitman, Rodan

Follows intense character journeys and high-stakes medical rescues, heartbreaks and tribulations of budding nurses and pilots flying air ambulances.

**Slasher**

**PRODUCTION COMPANY** Shaftesbury, in association with Hollywood Suite

**WHERE TO WATCH** Hollywood Suite, Shudder

**LOCATION OF PRINCIPAL PHOTOGRAPHY** Toronto and Hamilton, ON

**SEASON 5**

**CREATOR** Aaron Martin

**EXECUTIVE PRODUCERS** Christina Jennings, Scott Garvie, Aaron Martin, Ian Carpenter, Adam Macdonald, Thomas P Vitale

**PRODUCERS** Erin Berry, Paige Haigh

**KEY CAST** Eric McCormack, Thom Allison, Salvatore Antonio, Lisa Berry, Paula Brancati, Jefferson Brown, Steve Byers, Gabriel Darku, Sabrina Grdich, Christopher Jacot, Daniel Kash, Sadie Latamme-Clune, Clare McKenzie, Mercedes Morris, Brandon Oakes, Jo Cannola, Shaun Benson, Paul Braunstein, Kenneth Friers, whose ironclad belief in justice may wind up being yet another victim of The Widow.
Streams Flow From a River

Production company: Fae Pictures
Where to watch: Channel, APTN
Location of principal photography: Hamilton, ON
Season: 1
Creator: Christopher Yip
Executive producers: Christopher Yip, Shant Joshi, Abdul Malik

SurrealEstate

Production companies: Blue Ice Pictures, Take the Shot Productions
Where to watch: CTV, Crave
Location of principal photography: St. John’s, NL
Season: 2
Creator: George R. Olson
Executive producers: Daniel Iron, Armand Leo, Lance Samuels, Neli Tabatadze, George R. Olson, Dariush Ehashtary, Cosima von Spreti, Kevin Anweiler
Producers: Samantha Levine, Rob Blackie, Peter Blakie, John Vatcher, Lori Fischburg
Key cast: Jane Luk, Jinny Wong, Indiescreen

The Way Home

Production companies: NE Way Home Productions Inc., Neshama Entertainment, MarVista Entertainment
Where to watch: Hallmark
Location of principal photography: Toronto and Uxbridge, ON
Season: 1
Creators: Alexandra Clarke, Heather Cronkie, Marly Reed
Executive producers: Suzanne Berger, Alexandra Clarke, Heather Conkie, Larry Grimaldi, Arin Kevork, Chyler Leigh, Evan William, Marly Reed, Fernando Siew, Arnie Zipursky
Producer: John Calvert
Key cast: Tim Rozon, Sarah Levy, Adam Kinson, Maurice Dean Wint, Savannah Basley, Elena Janeiro
Real estate agent Luke Roman and an elite team of specialists handle the cases that no one else can: haunted and possessed houses that literally scare would-be buyers away.

Abroad

Production company: Longhope Media Inc.
Where to watch: Omni
Location of principal photography: Oakville, ON
Season: 2
Creators: Isabel Kanaan, Kevin Walls, Wayne Testori
Executive producers: Isabel Kanaan, Lucy Stewart, Kevin Walls
Producers: Meghan Hood, P.J. Wilson, Colette Jeffs
Key cast: Isabel Kanaan, Nicko Lorenzo Garcia, Aldrin Bundoc, Joy Castro, Justin Santiago
Abroad is a half-hour satirical sketch series that focuses on the immigrant experience in Canada.

Acting Good

Production companies: Kistikan Pictures, Buffalo Gal Pictures Inc.
Where to watch: CTV Comedy Channel, APTN
Location of principal photography: Manitoba
Season: 1
Creators: Paul Rabliauskas, Amber-Skowan Daniels, Eric Toth, Pat Thornton
Executive producers: Paul Rabliauskas, Pylidis Lang
Producers: Tina Keeper, Jennifer Beasley
Key cast: Paul Rabliauskas, Roseanne Supernault, Billy Mearsty, Tina Keeper
Acting Good is an absurd ensemble comedy set in the fictional fly-in community of Grassey Lake First Nation in Northern Manitoba. After falling flat on his face in the big city of Winnipeg, Paul tries to slip back into his community unnoticed—if only his eccentric family and friends would let him.

BrawlStars

Production companies: ActionCAN Films, Foster Films Canada
Where to watch: Bell Fibre TV1
Location of principal photography: Oshawa, Pickering, Toronto and Mississauga, ON
Season: 1
Creators: Jeff Hanson, John Fleming, Benjamin Blais
Executive producers: Benjamin Blais, John Fleming, Lee Foster, Paul Gardner, Jeff Hanson
Each episode of BrawlStars re-enacts a real-life fight, punched up with movie magic. It’s a high-octane mix of comedy, action and dynamic interviews with the actual Canadian heroes who lived to tell the tales.
Children Ruin Everything

**PRODUCTION COMPANY**
New Metric Media

**WHERE TO WATCH**
Crave

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto and Hamilton, ON

**SEASON**
3

**CREATOR**
Kurt Smeaton

**EXECUTIVE PRODUCERS**
Kurt Smeaton, Chuck Tatham, Mark Montefiore, Meaghan Rath

**PRODUCER**
Alyson Richards

**KEY CAST**
Meaghan Rath, Aaron Abrams, Logan Nicholson, Mikayla Saunders, Nazneen Contractor, Ennis Esmer

A millennial woman navigates new adulthood as a Black woman in a predominantly white world, made all the more difficult—by Black Attack, her inexcusable hype girl.

The Dessert

**PRODUCTION COMPANIES**
LaRue Entertainment, Platomic Friends Productions

**WHERE TO WATCH**
Crave

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Hamilton, ON

**SEASON**
1

**CREATORS**
Shane Cunningham, Jonathan Popalis, Mike Veerman

**EXECUTIVE PRODUCERS**
Bruce McCullough, Max Kerman, Ashley Potevin, Andrew Ferguson, Matt King, Tiru Sinha, Mark Myers, Shane Cunningham, Jonathan Popalis, Mike Veerman

**PRODUCERS**
Andrew Ferguson, Matt King

**KEY CAST**
Isabella Campbell, Shane Cunningham, Jonathan Popalis

Bruce McCullough of The Kids in the Hall presents the next generation of Canadian sketch comedy with an all-out, boundary-pushing expedition to the edge of decency. Starring Isabella Campbell, Shane Cunningham (co-creator) and Jillian Smart, with music by executive producer Max Kerman, The Dessert is an audacious and rapid-fire celebration of the absurd.

Gary and His Demons

**PRODUCTION COMPANIES**
Look Mom! Productions, Eggplant Picture & Sound

**WHERE TO WATCH**
Prime Video

**SEASON**
2

**CREATORS**
Mark Little, Mark Sattentwaite

**EXECUTIVE PRODUCERS**
Joshua Bowen, Lee Porter, Mark Little, Stephen Sloan

**PRODUCERS**
Joshua Bowen, Lee Porter

**KEY CAST**
Mark Little, Kayla Lorette, Marito Lopez, Kyle Dooley

Burdened by his “Chosen One” status and bashed by a team of specialists he can’t relate to, Gary the demon hunter struggles to keep interest in the Earth-saving duty he never asked for and doesn’t want.

I Hate People, People Hate Me

**PRODUCTION COMPANY**
LoCo Motion Pictures

**WHERE TO WATCH**
CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Greater Toronto Area, ON

**SEASON**
1

**CREATOR**
Bobbi Summers

**EXECUTIVE PRODUCERS**
Lauren Corset, Evan Doll Aquila, Lisa Filippelli

**PRODUCER**
Jeff So

**KEY CAST**
Bobbi Summers, L. V. Kazmiera

Perpetually disturbed by the world around them, two friends navigate their lives as outliers in Toronto’s queer community.

How to Fail as a Popstar

**PRODUCTION COMPANY**
Sphere Media

**WHERE TO WATCH**
CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
1

**CREATOR**
Vivek Shraya

**EXECUTIVE PRODUCERS**
Elise Cousineau, Caroline Habib, Laura Perlmutter, Bruno Dubé, Jennifer Kawaja, Vanessa Matsu, Vivek Shraya

**PRODUCERS**
Laura Perlmutter, Stephen Zaglow

**KEY CAST**
Chris D’Silva, Aysha Mansur Gonsalves, Ayushima Sapkota, Vivek Shraya

In order to become a popstar, a queer brown boy with a huge voice is doing everything he can. Told by the queer trans femme that boy becomes, looking back on how and why that dream was never realized.

Letterkenny

**PRODUCTION COMPANY**
Lego Productions

**WHERE TO WATCH**
Crave, Hulu

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Sudbury, ON

**SEASON**
12

**CREATOR**
Jared Keeso

**EXECUTIVE PRODUCERS**
Jared Keeso, Mark Montefiore, Jacob Tierney, Patrick O’Sullivan

**PRODUCERS**
Kate Ballidin, Brandon Bridy

**KEY CAST**
Jared Keeso, Nathan Dales, Michelle Mylett, K. Trevor Wilson, Dylan Playfair, Andrew Herr, Tyler Johnston, Dan Petronijevic, Evan Stern, Mark Forward, Kanethlio Horn, Jacob Tierney, Kamilia Kowal, Melanie Scrofano, Lisa Coodington

The residents of Letterkenny belong to one of three groups: Hicks, Skids, and Hockey Players, who get at each other about the most mundane things, often ending with someone getting their ass kicked.

The Lake

**PRODUCTION COMPANY**
Amaze

**WHERE TO WATCH**
Prime Video

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
North Bay, ON

**SEASON**
2

**CREATOR**
Julian Doucet

**EXECUTIVE PRODUCERS**
Teza Lawrence, Michael Sauther, Karen Troubetzkoy, Julian Doucet, Andrew de Angelis, Paul Fox

**PRODUCERS**
Victoria Hint, Jonathan Hackett

**KEY CAST**
Jordan Gavaris, Julia Stiles, Madison Shamoun

Justin returns from living abroad in the hope of reconnecting with the biological daughter that he gave up for adoption. His plans go awry when he finds out his father left the family cottage to his stepmother.

Bria Mack Gets a Life

**PRODUCTION COMPANY**
New Metric Media

**WHERE TO WATCH**
Crave

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
1

**CREATOR**
Sasha Leigh Henry

**EXECUTIVE PRODUCERS**
Sasha Leigh Henry, Mark Montefiore, Tania Thompson

**PRODUCERS**
Angetique Knights, Tamar Bird

**KEY CAST**
Malika Henrie-Hamadi, Hannan Younis

A millennial woman navigates new adulthood as a Black woman in a predominantly white world, made all the more difficult—by Black Attack, her inexcusable hype girl.

The Dessert

**PRODUCTION COMPANIES**
LaRue Entertainment, Platomic Friends Productions

**WHERE TO WATCH**
Crave

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Hamilton, ON

**SEASON**
1

**CREATORS**
Shane Cunningham, Jonathan Popalis, Mike Veerman

**EXECUTIVE PRODUCERS**
Bruce McCullough, Max Kerman, Ashley Potevin, Andrew Ferguson, Matt King, Tiru Sinha, Mark Myers, Shane Cunningham, Jonathan Popalis, Mike Veerman

**PRODUCERS**
Andrew Ferguson, Matt King

**KEY CAST**
Isabella Campbell, Shane Cunningham, Jonathan Popalis

Bruce McCullough of The Kids in the Hall presents the next generation of Canadian sketch comedy with an all-out, boundary-pushing expedition to the edge of decency. Starring Isabella Campbell, Shane Cunningham (co-creator) and Jillian Smart, with music by executive producer Max Kerman, The Dessert is an audacious and rapid-fire celebration of the absurd.

Gary and His Demons

**PRODUCTION COMPANIES**
Look Mom! Productions, Eggplant Picture & Sound

**WHERE TO WATCH**
Prime Video

**SEASON**
2

**CREATORS**
Mark Little, Mark Sattentwaite

**EXECUTIVE PRODUCERS**
Joshua Bowen, Lee Porter, Mark Little, Stephen Sloan

**PRODUCERS**
Joshua Bowen, Lee Porter

**KEY CAST**
Mark Little, Kayla Lorette, Marito Lopez, Kyle Dooley

Burdened by his “Chosen One” status and bashed by a team of specialists he can’t relate to, Gary the demon hunter struggles to keep interest in the Earth-saving duty he never asked for and doesn’t want.

I Hate People, People Hate Me

**PRODUCTION COMPANY**
LoCo Motion Pictures

**WHERE TO WATCH**
CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Greater Toronto Area, ON

**SEASON**
1

**CREATOR**
Bobbi Summers

**EXECUTIVE PRODUCERS**
Lauren Corset, Evan Doll Aquila, Lisa Filippelli

**PRODUCER**
Jeff So

**KEY CAST**
Bobbi Summers, L. V. Kazmiera

Perpetually disturbed by the world around them, two friends navigate their lives as outliers in Toronto’s queer community.

How to Fail as a Popstar

**PRODUCTION COMPANY**
Sphere Media

**WHERE TO WATCH**
CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
1

**CREATOR**
Vivek Shraya

**EXECUTIVE PRODUCERS**
Elise Cousineau, Caroline Habib, Laura Perlmutter, Bruno Dubé, Jennifer Kawaja, Vanessa Matsu, Vivek Shraya

**PRODUCERS**
Laura Perlmutter, Stephen Zaglow

**KEY CAST**
Chris D’Silva, Aysha Mansur Gonsalves, Ayushima Sapkota, Vivek Shraya

In order to become a popstar, a queer brown boy with a huge voice is doing everything he can. Told by the queer trans femme that boy becomes, looking back on how and why that dream was never realized.

Letterkenny

**PRODUCTION COMPANY**
Lego Productions

**WHERE TO WATCH**
Crave, Hulu

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Sudbury, ON

**SEASON**
12

**CREATOR**
Jared Keeso

**EXECUTIVE PRODUCERS**
Jared Keeso, Mark Montefiore, Jacob Tierney, Patrick O’Sullivan

**PRODUCERS**
Kate Ballidin, Brandon Bridy

**KEY CAST**
Jared Keeso, Nathan Dales, Michelle Mylett, K. Trevor Wilson, Dylan Playfair, Andrew Herr, Tyler Johnston, Dan Petronijevic, Evan Stern, Mark Forward, Kanethlio Horn, Jacob Tierney, Kamilia Kowal, Melanie Scrofano, Lisa Coodington

The residents of Letterkenny belong to one of three groups: Hicks, Skids, and Hockey Players, who get at each other about the most mundane things, often ending with someone getting their ass kicked.

The Lake

**PRODUCTION COMPANY**
Amaze

**WHERE TO WATCH**
Prime Video

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
North Bay, ON

**SEASON**
2

**CREATOR**
Julian Doucet

**EXECUTIVE PRODUCERS**
Teza Lawrence, Michael Sauther, Karen Troubetzkoy, Julian Doucet, Andrew de Angelis, Paul Fox

**PRODUCERS**
Victoria Hint, Jonathan Hackett

**KEY CAST**
Jordan Gavaris, Julia Stiles, Madison Shamoun

Justin returns from living abroad in the hope of reconnecting with the biological daughter that he gave up for adoption. His plans go awry when he finds out his father left the family cottage to his stepmother.
Moonshine

**PRODUCTION COMPANIES**
Entertainment One (eOne), Six

**Eleven Media**

**WHERE TO WATCH**
CBC

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Hubbards, NS; Ontario

**SEASON 3**
**CREATOR**
Shen Elwood

**EXECUTIVE PRODUCERS**
Shen Elwood, Charles Bishop, Jocelyn Hamilton

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Nesting

**PRODUCTION COMPANY**
Project Undertow

**WHERE TO WATCH**
Crave

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON 1**
**CREATORS**
Rosa Laborde, Anna Hardwick
**EXECUTIVE PRODUCERS**
Tara Ellis, Michael Kessler, Rosa Laborde, Anna Hardwick, Alana Harkin
**PRODUCERS**
Tara Ellis, Michael Kessler

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Our Big Punjabi Family

**PRODUCTION COMPANIES**
Karma Films Inc., Silo Entertainment

**WHERE TO WATCH**
Super Channel, Knowledge Network, TVO

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Regina, SK

**SEASON 1**
**CREATORS**
Leena Manro, Agam Darshi
**EXECUTIVE PRODUCERS**
Kelly Balon, Anand Ramayya, Leena Manro, Agam Darshi, Doug Markoff, Andy Nathani, Mel D’Souza
**PRODUCERS**
Kelly Balon, Anand Ramayya

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Psi Cops

**PRODUCTION COMPANY**
Psi Cops Productions Inc.

**WHERE TO WATCH**
Corus

**SEASON 1**
**CREATORS**
Bart Batchelor, Chris Nielsen
**EXECUTIVE PRODUCERS**
Bart Batchelor, Chris Nielsen, Catherine Winder, Chris Ferguson, David Alpert, Robert Kirkman, Brian Kavanaugh-Jones
**PRODUCERS**
Krista Kelkowy, Sophie Caird, Sandi Gilbert
**KEY CAST**
Bart Batchelor, Chris Nielsen

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Shelved

**PRODUCTION COMPANY**
Counterfeit Pictures

**WHERE TO WATCH**
CTV

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON 1**
**CREATOR**
Anthony Q. Farrell
**EXECUTIVE PRODUCERS**
Dan Bennett, Shane Corkery, Anthony Q. Farrell, Anton Leo
**PRODUCERS**
Colin Brunton, Sadiya Durrani
**KEY CAST**
Lyndie Greenwood, Chris Sandfild, Dakota Ray Hebert, Paul Braunstein

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Shoresy

**PRODUCTION COMPANIES**
New Metric Media, Play Fun Games Pictures

**WHERE TO WATCH**
Crave, Hulu

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Sudbury, ON

**SEASON 2**
**CREATORS**
Jared Keese
**EXECUTIVE PRODUCERS**
Jared Keese, Mark Montefiore, Jacob Tierney, Kara Hafldis
**PRODUCERS**
Brendan Brady, Karanhtia Horn

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SisterS

**PRODUCTION COMPANIES**
Peer Pressure and Shaftesbury, in association with Mermaid and Gaze Pictures, with the support of the Broadcasting Authority of Ireland

**WHERE TO WATCH**
Crave

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON; Dublin, Ireland

**SEASON 3**
**EXECUTIVE PRODUCERS**
Angela Squib, Richard Coope, Sarah Goldberg, Susan Stanley, Declan Lowery, Christina Jennings, Scott Garve, Kira Carstensen, Melanie Donkers, Justin Healy, Ruth Coady
**PRODUCER**
Mary McCarthy
**KEY CAST**
Sarah Goldberg, Susan Stanley, Sophie Thompson, Pat Shortt, Donal Logue, Harki Bhambra, Frank Lavery, Daragh Shannon, Liam Carney, Rory Nolan

Sare convinces a reluctant Suzie to embark on a road trip across Ireland to find their alcoholic father. Confronted by the four walls of a crumbling ice cream van, it’s a baptism of fire for these sisters. They forge an unbreakable bond as they discover sometimes it’s the family you choose that can carry you through.
**Slip**

**PRODUCTION COMPANIES**
Boat Raiser Studios, TeaTime Pictures

**WHERE TO WATCH**
Roku Channel

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON 1**
CREATOR
Zoe Lister-Jones

**EXECUTIVE PRODUCERS**
Ro Donnelly, David Fortier, Dakota Johnson, Katie O’Connell, Ivan Schneeberg

**EXECUTIVE PRODUCERS**
Nicola Lorenzo Garcia, Tymika Jenkins

**KEY CAST**
Collin Warhaftig, Dakota Johnson, Katie O'Connell, Ro Donnelly, David Fortier

**CREATOR**
Sophie Nation, Jamie McLachlin

**SEASON**
1

**PHOTOGRAPHY**
Toronto, ON

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Newfoundland and Labrador

**SEASON 3**
CREATORS
Mark Critch, Tim McAuliffe

**EXECUTIVE PRODUCERS**
Mark Critch, Tim McAuliffe, Andrew Barnsley, Allan Hawco

A coming-of-age story set in St. John’s, Newfoundland, of 13-year-old Mark, much older on the inside than his 12 years, who uses comedy to win friends and connect with people in his limited world.

**Son of a Critch**

**PRODUCTION COMPANY**
Hop To It Productions Inc.

**WHERE TO WATCH**
OutTV

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Ontario

**SEASON 1**
CREATORS
Sophie Nation, Jamie McLachlin

**EXECUTIVE PRODUCERS**
Colin Mochrie, Amanda Walsh, Victoria Fusca, Dale Hildebrand

**PRODUCER**
Susan Nation

**KEY CAST**
Linda Kash, Colin Mochrie, Sophie Nation, Jamie Hart, Jonathan Neil Alexander

**EXECUTIVE PRODUCERS**
Mark Critch, Tim McAuliffe, Andrew Barnsley, Allan Hawco

A coming-of-age story set in St. John’s, Newfoundland, of 13-year-old Mark, much older on the inside than his 12 years, who uses comedy to win friends and connect with people in his limited world.

**Sort Of**

**PRODUCTION COMPANY**
Sphere Media

**WHERE TO WATCH**
CBC Gem, MAX (US)

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON 2**
CREATORS
Bilal Bag, Fab Filippo

**EXECUTIVE PRODUCERS**
Jennifer Kawaq, Bruno Dubé, Bilal Bag, Fab Filippo

**PRODUCER**
Jessica Daniel

**KEY CAST**
Bilal Bag, Gray Powell, Amanda Cordero, Elora Patnaik, Grace Lynn Kung, Supinder Wraich, Gregory Ambrose, Alexina Bale, Kaya Kanashiro, Aden Bedard

After her life in the city blows up, former police officer Darby Spencer (Stacey Farber) is forced to return home to her estranged mother, renowned mystery novelist Victoria Spencer (Lea Thompson), where the two embark on the unlikeliest of ventures—becoming partners in a private detective agency.

**The Spencer Sisters**

**PRODUCTION COMPANIES**
Buffalo Gal Pictures, Entertainment One (eOne)

**WHERE TO WATCH**
CTV, CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto and Hamilton, ON

**SEASON 1**
CREATOR
Alan McCullough

**EXECUTIVE PRODUCERS**
Alan McCullough, Jenn Engels, Jocelyn Hamilton, Terrece Crosby, Phyllis Laing, Jennifer Beasley

**PRODUCERS**
Brent Crowell, Tashi Bieler

**KEY CAST**
Lea Thompson, Stacey Farber

Sugar Highs

**PRODUCTION COMPANY**
Emotion Pictures

**WHERE TO WATCH**
OutTV

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Halifax, NS

**SEASON 1**
PRODUCERS
Thom Fitzgerald, Doug Pettingrew

**KEY CAST**
Samuel Davison, Adam Fox, Joey Beni

Three roommates who can’t make rent would rather get high than work menial jobs. So they set out to find sugar daddies to pay their bills.

**This Hour Has 22 Minutes**

**PRODUCTION COMPANY**
IoM Media Ventures Inc.

**WHERE TO WATCH**
CBC

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Halifax, NS

**SEASON 30**

**EXECUTIVE PRODUCERS**
Mark Critch, Trent McIceland, Michael Donovan, Mike Allison

**PRODUCERS**
Dana Landry, Meaghan Clark, Carl Gosine, Tracey Jardine

**KEY CAST**
Mark Critch, Brent McClellan, Aba Amuquandoh, Stacey McGunnigle

Canada’s longest-running, iconic TV comedy series celebrates its historic 30th season! Armed with razor-sharp political commentary and incisive social satire, 22 Minutes provides an unrelenting skewering of the weekly news. Starring Mark Critch, Aba Amuquandoh, Trent McIceland and Stacey McGunnigle, and featuring Chris Wilson.
**Tokens**

**Production Companies**
A Token Entertainment Company Inc., Tokens on Call Productions Inc.

**Where to Watch**
Roku Channel, Apple TV+

**Location of Principal Photography**
Toronto, ON

**Season**
1

**Creators**
Winfred Jed, Trinni Franke

**Executive Producer**
Trinni Franke

**Key Cast**
Connie Wan, Shelley Thompson, Sedina Fisli, Ryan Allen, Jessica Greco, Amy Matysio, Christina Song, Fued Ahmed, Sarena Parmar, Russell Yuen, Tara Strong, Sharron Matthews

Set in the world of actors cast by productions desperate to hit their diversity quotas, season 2 of Tokens pivots from the comedic overview of On Call Casting, the democratic Uber-ization of diverse representation in season 1, to a comedy about the hunger-gaming of casting and the need to stay ahead of the trend.

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**Wong & Winchester**

**Production Companies**
3 Arts Entertainment, Lionsgate Television, Piccom

**Where to Watch**
CityTV

**Location of Principal Photography**
Montreal, QC

**Season**
1

**Creator**
Hollie Ludlow- Carroll

**Executive Producers**
Luke Maxwell, Trevor Rosenberg, Charles Lafortune, Nicola Merola

**Producer**
Nathalie Ceyere

**Key Cast**
Grace Lynn Kung, Sofia Banzhaf

A police procedural built around a bitter ex-cop turned private investigator and a naïve but ambitious newcomer.

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**You’re My Hero**

**Production Company**
Longhope Media Inc

**Where to Watch**
CBC Gem

**Location of Principal Photography**
Oakville, ON

**Season**
1

**Creator**
Sean Towgood

**Executive Producers**
Lucy Stewart, Kevin Wallis, Sean Towgood

**Producers**
P.J. Wilson, Meghan Hood, Colette Jeffs, Cassidy Civiero

**Key Cast**
Sean Towgood, Vas Saranga, Tina Jung, Tara Spencer-Nairn, Ali Hassan, George Alevizos, Joanne Latimer, Cassidy Civiero

Ian, a blunt unfiltered twentysomething with cerebral palsy, navigates the social pressures of life in an unforgiving world not designed for wheels.

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**Womb Envy**

**Production Company**
Border2Border Entertainment

**Where to Watch**
AMC tv, OUTtv

**Location of Principal Photography**
Toronto, ON

**Season**
1

**Creators**
Champagna, Mark Keller

**Executive Producers**
Brad Danks, Philip Webb, John Melville, Cara Nye, Michelle Dutas

**Producer**
Charlie David

**Key Cast**
Daniel Fernandes, Storm Steenson, Jeffrey Haase, Helen Holtham, Champagna, Luke Avledo

When a gay party boy’s estranged small-town best friend shows up expecting him to play baby daddy, even a lover with low vision and an imaginary drag queen can’t stop the womb envy. An mpreg romantic comedy.

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**Workin’ Moms**

**Production Company**
Wolf + Rabbit Entertainment

**Where to Watch**
CBC

**Location of Principal Photography**
Toronto, ON

**Season**
7

**Creator**
Catherine Reitman

**Executive Producers**
Catherine Reitman, Philip Sternberg, Tina Horwitz, Joseph Sorge, Karen Kicak, Lisa Benedetto, Jessie Gabe, Jonathan Walker

**Producer**
Jonathan Walker

**Key Cast**
Catherine Reitman, Philip Sternberg, Tina Horwitz, Joseph Sorge, Karen Kicak, Lisa Benedetto, Jessie Gabe, Jonathan Walker

In the seventh and final season, Workin’ Moms explores lasting friendships, ambitious careers, raising families and growing up. The biggest challenge of all is striking the right balance.

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**Zarqa**

**Production Companies**
Fundamentalist Films, ZARQA Production Inc.

**Where to Watch**
CBC Gem

**Location of Principal Photography**
Regina, SK

**Season**
2

**Creator**
Zarqa Nawaz

**Executive Producers**
Zarqa Nawaz, Sadiya Durani

**Producers**
Hannah Hermanson, Eli MacEachern

**Key Cast**
Zarqa Nawaz, Rob van Meenen, Husnain Sher, Rizwan Marji, Nimet Kanji, Aliza Velani, Greg Ochitwa, Mark Claxton, Dakota Ray Hebert

Zarqa’s pursuit of a holier-than-thou social influencer’s friendship and clout backfires when she gets cancelled, sending her life spiralling out of control as she attempts to claw her way out of the latest hole she’s dug.
**Ainara’s Bookshelf**

**PRODUCTION COMPANY**
Turtlebooks Productions Inc.

**WHERE TO WATCH**
TVO kids

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Northern Ontario; Victoria, BC

**SEASON**
1

**CREATORS**
Georgina López, Rennata López

**EXECUTIVE PRODUCERS**
Georgina López, Rennata López

**PRODUCERS**
Georgina López, Rennata López; Victoria Gallant, Mique Michelle

**KEY CAST**
Mique Michelle

**#Coulours Du Nord**

**PRODUCTION COMPANY**
Lopii Productions Inc.

**WHERE TO WATCH**
TFO

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Northern Ontario; Victoria, BC

**SEASON**
2

**CREATORS**
Georgina López, Rennata López

**EXECUTIVE PRODUCERS**
Georgina López, Rennata López

**PRODUCERS**
Georgina López, Rennata López; Victoria Gallant, Mique Michelle

**KEY CAST**
Mique Michelle

**Blue’s Clues & You**

**PRODUCTION COMPANIES**
9 Story Media Group, Brown Bag Films, Nickelodeon Animation Studio

**WHERE TO WATCH**
Treehouse TV, Nick Jr. & Paramount+

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
5

**CREATORS**
Tara Hungerford, Eric Hagan

**EXECUTIVE PRODUCERS**
Tara Hungerford, Eric Hagan, Tracey Mack

**PRODUCERS**
Tara Hungerford, Eric Hagan, Tracey Mack

**KEY CAST**
Lisette Xavier

**Bestest Day Ever with My Best Friend**

**PRODUCTION COMPANY**
Lopii Productions Inc.

**WHERE TO WATCH**
CBC

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
1

**CREATORS**
Ainara Alleyne

**EXECUTIVE PRODUCERS**
Georgina López, Rennata López

**PRODUCERS**
Georgina López, Rennata López; Victoria Gallant, Mique Michelle

**KEY CAST**
Ainara Alleyne

**Bestfriend**

**PRODUCTION COMPANY**
Headspinner Productions Inc.

**WHERE TO WATCH**
CBC, CBC Gem

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
1

**CREATOR**
Khalilah Brooks

**EXECUTIVE PRODUCERS**
Michelle Melanson, Ken Cupernus, Kara Harun, Khalilah Brooks

**PRODUCER**
Michelle Melanson

**KEY CAST**
Khalilah Brooks, Luke Dietz, Nenda Lewars, Claire Poon

**Daisy & the Gumboot Kids**

**PRODUCTION COMPANY**
Imagine Create Media Inc.

**WHERE TO WATCH**
CBC

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Vancouver, BC

**SEASON**
4

**CREATORS**
Angela Santomero, Vince Comisso, Ellen Doherty

**EXECUTIVE PRODUCERS**
Angela C. Santomero, Vince Comisso, Ellen Doherty

**PRODUCERS**
Alexandra Cassel Schwartz, Christopher Loggins, Martin Sal, Jenee Louise Mitchell, Haley Hoffman

**KEY CAST**
Asher Theron, Callum Shunker, Ted Dykstra, Heather Bambrick, Marleda McKay, Maya Mislajevic, Laabab Alvi, Ian Ho

**Daisy & the Gumboot Kids**

This animated preschool series features Daniel, a shy but brave four-year-old tiger who lives in the Neighbourhood of Make Believe. With help from his neighbours, family and friends—O the Owl, Prince Wednesday, Katerina Klbyscat and Miss Elaina—Daniel has fun while learning the key skills necessary for school and life.
**Dino Ranch**
**PRODUCTION COMPANIES:** Industrial Brothers, Boat Rocker Studios, Jam Filled Entertainment (a Boat Rocker Company)
WHERE TO WATCH: CBC Gem, Disney Now
SEASON: 1
CREATOR: Matthew Fernandes
EXECUTIVE PRODUCERS: Arthur Spanos, Bob Higgins, Matthew Fernandes, David Fortier, Ivan Schneeberg, Tammy Semen, Phil Latraverse, Jon Rutherford, Jamie LeClair, Kyle MacDougall
PRODUCERS: Anna Keenan, Phil Lafrance, Jon Rutherford, Ivan Schneeberg, Tammy Semen, Matthew Fernandes, David Fortier

**Gisele’s Mashup Adventures**
**PRODUCTION COMPANY:** Headspirer Productions
WHERE TO WATCH: CBC, CBC Gem
LOCATION OF PRINCIPAL PHOTOGRAPHY: Toronto, ON; Beaver Bank, NS
SEASON: 1
CREATORS: Gisele Corinthios, Ken Cuperus, Michelle Melanson
EXECUTIVE PRODUCERS: Gisele Corinthios, Ken Cuperus, Michelle Melanson
PRODUCERS: Luke Conrad, Crystal Hitchey
KEY CAST: Tia Young

**Green Squad**
**PRODUCTION COMPANY:** Apartment 11 Productions
WHERE TO WATCH: TVO Kids
LOCATION OF PRINCIPAL PHOTOGRAPHY: Across Canada
SEASON: 1
CREATOR: Jonathan Finkelestein
EXECUTIVE PRODUCERS: Jonathan Finkelestein, Mindy Laier
PRODUCER: Stephanie Blanshay
KEY CAST: Eric Arsenault, Shakra Bollottei, Sighed Hemming, Kyle Meagher, Lisa Pryce

**Interstellar Ella / Interstellaire Ella**
**PRODUCTION COMPANIES:** Apartment 11 Productions, Fabrique Fantastique
WHERE TO WATCH: TVO Kids, Société Radio-Canada, Knowledge Network, TFO
SEASON: 1
CREATOR: Adam Long
EXECUTIVE PRODUCERS: Jonathan Finkelestein, Madeline Lévesque, Geert Torfs, Tom Van Gestel, Mindy Laier
PRODUCERS: Jonathan Finkelestein, Geert Torfs
KEY CAST: Ava Augustine, Jack Moloy-Legault, Eleanore Noble, Felicia Shulman, Alayn Dubois, Mariele Ostrowsky, Thibault Delmotte, Lauonne Oeur

**Jeremy and Jazzy**
**PRODUCTION COMPANY:** Vérité Films
WHERE TO WATCH: CBC
SEASON: 1
CREATORS: Jeremy Fisher, Virginia Thompson, Robert de Lint
EXECUTIVE PRODUCERS: Jeremy Fisher, Virginia Thompson, Robert de Lint
PRODUCERS: Cassie Pyatt, Aiza Nibankure, Jerosnine Roussan
KEY CAST: Jeremy Fisher, Aiza Nibankure

**Mittens & Pants**
**PRODUCTION COMPANY:** Windy Isle Entertainment
WHERE TO WATCH: CBC Gem, CBC Kids
LOCATION OF PRINCIPAL PHOTOGRAPHY: Hamilton, ON
SEASON: 2
CREATOR: Phil McCordic
EXECUTIVE PRODUCERS: Phil McCordic, Shereen Ali, Norma Mendoza
KEY CAST: Lorne Cardinal, Mia Swamped, Althan Gauthier

Mittens the kitten and Pants the puppy like to have fun and go on adventures in their town of Kibble Corners; all while celebrating the joys of having friends who are different.
PAW Patrol
PRODUCTION COMPANY Spin Master Entertainment
WHERE TO WATCH TVO
LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON
SEASON 10
CREATOR Keith Chapman
EXECUTIVE PRODUCERS Jennifer Dodge, Rosmen Hanary, Keith Chapman, Ursula Ziegler, Laura Clunie, Toni Stevens
PRODUCERS Jason McKenzie, Matt Beatty, Ula Janell
KEY CAST Lilly Bartlam, Christian Corrao, Luke Dietz, Kai Harris, Jordan Mazeral, Jackson Reid, Lucien Duncan-Reid, Ron Pardo

PAW Patrol follows the adventures of 10-year-old Ryder and his pack of six uniquely talented, well-equipped and very lovable rescue puppies. In the lookout on a hill above Adventure Bay, Ryder frequently save the day! In the episodes, Polkaroo takes us on a romp through the city, the suburbs and the countryside to discover the alphabet and some simple words.

Popularity Papers
PRODUCTION COMPANIES WexWorks Media, Aircraft Pictures, in association with BBC Studios Kids & Family
WHERE TO WATCH YTV, StashTV
LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto and Orangeville, ON
SEASON 1
CREATORS Amanda Brooke Perrin, Vivian Lin
EXECUTIVE PRODUCERS Vivian Lin, Matthew Wesler, Andrew Rosen, Anthony Lee, Henrietta Hurford-Jones, Amelia Johnson
KEY CAST Glee Dango, Ma Bella, Michael Chan, Christopher Jacot, Anna Mirodin, Naomi Sneckus, Mille Davis, Jenna Weir, Calum Shoniker, Lyla Elliott, Seth Murchison, Pierre Drivas
Based on the hit book series, Popularity Papers follows middle-school besties Julie and Lydia as they seek to demystify one of life’s greatest questions: what makes someone popular? Every social experiment they test out comes with unexpected lessons about the value of friendship, kindness and confidence, helping guide our characters through the struggles of middle school with humour and heart.

Ruby and the Well
PRODUCTION COMPANIES Shaftsbury, BVV and Family, a WildBrain network
WHERE TO WATCH Family Channel
LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON
SEASON 3
CREATORS LeaAnne H. Adams, Brian J. Adams

Ruby and The Well is an eight-episode family drama that follows the adventures of best friends Jason and Ronnie as Jason looks back on the most pivotal summer of his life (which was just a few weeks ago)! This is Jason’s summer of change… and he fears change. Lucky for him, he has his adventurous BFF Ronnie right by his side.

Run Jump Play
PRODUCTION COMPANY Imagine Create Media Inc.
WHERE TO WATCH TVOkids, Knowledge Kids, PBS Kids
LOCATION OF PRINCIPAL PHOTOGRAPHY Vancouver, BC
SEASON 1
CREATORS Tara Hungerford, Eric Hogan
EXECUTIVE PRODUCERS Tara Hungerford, Eric Hogan, Tracey Mack
PRODUCERS Tara Hungerford, Eric Hogan, Tracey Mack
Run Jump Play is an animated series about children on the autism spectrum who find courage, friendship and fun playing sports—five heroes and five inspiring stories that bust myths, smash stereotypes and celebrate the autism spectrum.

Summer Memories
PRODUCTION COMPANIES A&N Productions, Aircraft Pictures, Yeti Farm, ABC Kids
WHERE TO WATCH Family Channel, Ruku Channel, Prime Video
LOCATION OF PRINCIPAL PHOTOGRAPHY British Columbia, Ontario and Israel
SEASON 1
CREATOR Adam Yaniv
EXECUTIVE PRODUCERS Adam Yaniv, Paul B. Cummings, Anthony Lee, Jay Surridge, Irene Wibbel, Andrew Rosen, Ashley Ramsay, Oded Turgeman

Summer Memories follows the adventures of best friends Jason and Ronnie as Jason looks back on the most pivotal summer of his life (which was just a few weeks ago)! This is Jason’s summer of change… and he fears change. Lucky for him, he has his adventurous BFF Ronnie right by his side.

Sunny’s Quest
PRODUCTION COMPANY Apartment 11 Productions
WHERE TO WATCH TVOkids
LOCATION OF PRINCIPAL PHOTOGRAPHY Across Canada
SEASON 2
EXECUTIVE PRODUCERS Jonathan Finkelstein, Mindy Laser
PRODUCER Sabine Daniel
KEY CAST Sagine Sémausté

Sunny’s Quest features first-person stories told by Black children from across the country. Each episode showcases a different child and their unique perspective on their day-to-day hobbies, talents and heritage.
**7TH GEN**

**PRODUCTION COMPANY**
Eagle Vision

**WHERE TO WATCH**
APTN

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Across Canada

**SEASON**
2

**CREATORS**
Lisa Meeches, Rebecca Gibson, Kyle Irving

**EXECUTIVE PRODUCERS**
Lisa Meeches, Kyle Irving, Rebecca Gibson, Dinae Robinson

**FEATURING**
Kaniehtiio Horn, Dr. Robin Gray, Dr. Tasha Spillett, Karen Froman, Albert McLeod, Nichola Batzel, Dr. Chantal Faia, Jocelyn Joe-Strack, Morgan Mowatt, Brandon Mitchell, Dr. Bernard Perley, Waubgeshig Rice

7TH GEN is an impactful, visually dynamic factual series focusing on today’s young Indigenous leaders who are not only making an impact in their communities but are doing so by reclaiming their culture. Each subject’s uplifting accomplishments, their victories over struggles in their own lives, and their presence as leaders are the focus of every episode.

**Backcountry Hustle**

**PRODUCTION COMPANIES**
Copper Quartz Media, Wild Kitchen

**WHERE TO WATCH**
Northwestel

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Northwest Territories and Yukon

**SEASON**
1

**CREATOR**
Caroline Cox

**PRODUCER**
Caroline Cox

**FEATURING**
Bran Ramsey

In a post-pandemic world, millennials and Gen Z are heading to rural areas in record numbers to farm, harvest and survive in a more self-reliant way. In a new era of remote work and fragile supply chains, host Bran Ramsey presents us with stories from a new generation of diverse and enthusiastic young homesteaders embracing the Backcountry Hustle.
Big Timber
PRODUCTION COMPANY
Fireworks Media Group
WHERE TO WATCH  History
LOCATION OF PRINCIPAL PHOTOGRAPHY  Vancouver Island, BC
SEASON 3
EXECUTIVE PRODUCER  Jesse Faccett
PRODUCERS  David Freeman, Robert Hardy
FEATUREING  Kevin Wenstob, Coleman Wilner, Jack Wenstob, Sarah Fleming, Eric Wenstob
Logger and sawmill owner Kevin Wenstob and his crew go to extremes for the sake of the family sawmill and their way of life.

Billionaire Murders
PRODUCTION COMPANY
Entertainment One (eOne)
WHERE TO WATCH  Crave
LOCATION OF PRINCIPAL PHOTOGRAPHY  Toronto, ON
SEASON 1
EXECUTIVE PRODUCERS  Joe Daresi, Kevin Donovan, Jocelyn Hamilton, Vera Lubimova
PRODUCER  Vince Buda
FEATUREING  Kevin Donovan
The series narrative is driven by leading Canadian investigative journalist and the pre-eminent expert on the Honey and Barry Sherman case, Kevin Donovan, who also hosts the Toronto Star podcast ‘The Billionaire Murders.’

Brink of Disaster
PRODUCTION COMPANY
Salon Media Inc (a Blue Ant Media company), Wildflame Productions
WHERE TO WATCH  Cottage Life
SEASON 1
EXECUTIVE PRODUCERS  Michael Kot, Julie Chang, Paul Joaynyn Thomas, Tony Le, Illinois Griffin-Williams
PRODUCERS  Luke Paevy, Betty Orr
Across North America and the rest of the world, hurricanes, storm surges, earthquakes and sea-level rise create danger and lead to natural catastrophes. Our man-made metropolises are at constant risk of destruction by these elemental forces. This series shows just how devastating they can be and what the latest science and technology do to help.

Deadman’s Curse
PRODUCTION COMPANY
Great Pacific Media
WHERE TO WATCH  History
LOCATION OF PRINCIPAL PHOTOGRAPHY  British Columbia
SEASON 1
EXECUTIVE PRODUCERS  David Way, Michael Francis, Tim Hardy, Todd Serotuk
PRODUCER  David Way
FEATURING  Kru Williams, Adam Palmer, Taylor Stoff, Don Froese
In Deadman’s Curse, a former fighter, an Indigenous explorer and a mountaineer set out into the wilderness of the Pacific Northwest to solve the 100-year-old mystery of Stumach’s lost gold mine.

Crossroads
PRODUCTION COMPANY
Aka Entertainment Inc.
WHERE TO WATCH  TVO
LOCATION OF PRINCIPAL PHOTOGRAPHY  Across Canada
SEASON 2
CREATOR  James Hyslop
EXECUTIVE PRODUCER  James Hyslop
PRODUCERS  Julia Nunes, Joanne Virgo
What happens to a small town when the reason it exists no longer exists? It is at a crossroads.

Dr. Savannah: Wild Rose Vet
PRODUCTION COMPANY
Wapantah Media, in association with Great Pacific Media
WHERE TO WATCH  APTN, Cottage Life
LOCATION OF PRINCIPAL PHOTOGRAPHY  Alberta
SEASON 1
EXECUTIVE PRODUCERS  Tana Koening-Gaucher, Shirley A. McLean, David Way
PRODUCERS  Tana Koening-Gaucher, Shirley A. McLean
Meet Dr. Savannah Howse-Smith, a Métis veterinarian based in rural Alberta. Each day presents a host of new challenges at the Rocky Rapids vet clinic. From wildlife rescues to performing a C-section on a cow, no job is too big or too small for Dr. Savannah.

Drag Heals
PRODUCTION COMPANY
Border2Border Entertainment
WHERE TO WATCH  OUTtv
LOCATION OF PRINCIPAL PHOTOGRAPHY  Toronto, ON
SEASON 3
CREATORS  Tracey Erin Smith, Charlie David, Nickolas Stagias
EXECUTIVE PRODUCERS  Brad Danks, Philip Webb
PRODUCERS  Charlie David, Tracey Erin Smith, Nickolas Stagias
FEATURING  Tracey Erin Smith
Drag Heals is a hybrid stage workshop and documentary TV series (24 x 30 minutes) that follows drag artists over an intensive month-long workshop to build their own show. In each workshop, a guest coach joins stage director Tracey Erin Smith in exploring soul-deep story-sharing techniques, as well as the unique talents and skills required from a drag performer.

Friday Night Thunder
PRODUCTION COMPANIES
Big Soul Productions II Inc., Push-Start Productions II Inc.
WHERE TO WATCH  APTN
LOCATION OF PRINCIPAL PHOTOGRAPHY  Six Nations of the Grand River, Merritville Speedway, Humberstone Speedway, Southern Ontario Motor Speedway, Brighton Speedway and Brockville Speedway, ON
SEASON 2
CREATORS  Laura Miliken, Derek Miller
EXECUTIVE PRODUCER  Laura Miliken
PRODUCERS  Laura Miliken, Pi Thornton, Derek Miller
FEATUREING  Glenn Styres, Derek Miller, Alex Hill, Aaron Turkey, Joshua Hill, Matthew Hill, Allan Downey, Johnny Miller, Brian Nanticoke, Dan Nanticoke
Indigenous drivers hit the track for an adrenaline-inducing spectacle of sprint car racing, one of the most dangerous forms of motorsports on dirt. In this competitive, high-speed hobby, the payouts are small, but the thrill is the real pay off.
Gespe’gewa’gi: The Last Land

PRODUCTION COMPANY
Resolution Pictures

WHERE TO WATCH
APTN

LOCATION OF PRINCIPAL PHOTOGRAPHY
Sipekne’katik and Pictou Landing, NS

FEATURING
Lisa M. Roth

How I Got Here

PRODUCTION COMPANY
Fort Entertainment

WHERE TO WATCH
Super Channel Heart & Home

LOCATION OF PRINCIPAL PHOTOGRAPHY
Across Canada, United States and the world

CREATORS
Andrea Gabourie, Mitchell Gabourie

EXECUTIVE PRODUCERS
Andrea Gabourie, Mitchell Gabourie

PRODUCER
Barry Davis

Mysteries from Above

PRODUCTION COMPANY
Saloon Media Inc (a Blue Ant Media Company)

WHERE TO WATCH
Cottage Life

EXECUTIVE PRODUCERS
Michael Kot, Betty Orr, Tara Elwood

PRODUCER
Paul Kilback

Pets & Pickers

PRODUCTION COMPANY
Fireworks Media Group

WHERE TO WATCH
HGTV Canada

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver Island, BC

EXECUTIVE PRODUCER
Jesse Fawcett

PRODUCERS
David Freeman, Brandon Thomas Lee

How I Got Here is a powerfully revealing fascinating insights into the world of Indigenous commercial fisheries and their connection to the people, their traditions and their homeland.

Heavy Rescue 401

PRODUCTION COMPANY
Great Pacific Media

WHERE TO WATCH
Discovery Canada

LOCATION OF PRINCIPAL PHOTOGRAPHY
Ontario

SEASON 7

EXECUTIVE PRODUCERS
Tedd Serotuk, Millan Curry-Sharpe, Wendy McKernan, David Way

PRODUCER
David Way

Heavy Rescue: 401 goes far beyond recoveries. It follows the Ontario Provincial Police doing on-the-spot accident reconstructions, managing massive pileups and overseeing toxic spill sites. It follows the crew at the Ministry of Transportation’s massive control centre—the eyes that watch and manage the highways. We see maintenance crews, clearing snow and ice with military precision and jumping into battle when—without warning—winter strikes. The stakes are high. Every minute counts. Every job is vital.

House Special

PRODUCTION COMPANY
Black Rhino Creative

WHERE TO WATCH
Telus Optik

LOCATION OF PRINCIPAL PHOTOGRAPHY
Penticton, BC

SEASON 1

CREATOR
Ryan Mah

EXECUTIVE PRODUCERS
Ryan Mah, Danny Berish

PRODUCER
Joanna Wong

FEATURING
Jackie Kai Ellis

A five-part discovery series that chronicles the Chinese-Canadian experience through the lens of small-town Asian food joints and the families that run them. Ride the rails with chef and author Jackie Kai Ellis, as she explores Canadian chop suey cuisine. This is House Special.

Pamela’s Garden of Eden

PRODUCTION COMPANY
Fireworks Media Group

WHERE TO WATCH
HGTV Canada

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver Island, BC

EXECUTIVE PRODUCER
Tara Hepburn

PRODUCERS
Robert Hardy, Pamela Anderson

Iconic screen star Pamela Anderson leaves her Hollywood life behind, returns to her roots on the coast of Vancouver Island, and embarks on a massive restoration of her late grandmother’s property. Pamela is joined by a talented team of designers, architects and contractors, who all come together to bring her sustainable and stylish vision to life. With so much to do, not enough time, and her family’s legacy property at stake, will Pamela’s dreams come true?

Garden of Eden

PRODUCTION COMPANY
Media Company)

WHERE TO WATCH
Super Channel Heart & Home

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver Island, BC

SEASON 2

EXECUTIVE PRODUCER
Barry Davis

The series takes to the skies to unlock Earth’s greatest mysteries and dramatically change how we see the world. From the vantage points of drones, satellites and aerial photography, the series explores unique buildings and structures—both natural and man-made, curious creatures and lost ancient civilizations, revealing fascinating insights and never-before-seen footage to the viewers.

Pets & Pickers

PRODUCTION COMPANY
Fireworks Media Group

WHERE TO WATCH
Discovery Canada, Create Animal Planet US

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver, BC

SEASON 2

EXECUTIVE PRODUCER
Tara Hepburn

PRODUCER
Kelly McClughan, Jennifer Markley

Pets & Pickers is the story of animals, their owners, and the special team of veterinarians who care for them.

Highway Thru Hell

PRODUCTION COMPANY
Great Pacific Media

WHERE TO WATCH
Discovery Canada

LOCATION OF PRINCIPAL PHOTOGRAPHY
British Columbia

SEASON 11

EXECUTIVE PRODUCERS
Michael Francis, Wendy McKernan, David Way

PRODUCER
Wendy McKernan

The 11th season of Highway Thru Hell tests roads and recons, managing highways. We see maintenance crews, clearing snow and ice with military precision and jumping into battle when—without warning—winter strikes. The stakes are high. Every minute counts. Every job is vital.
**Run Jump Play: Inspiring Stories from the Autism Spectrum**

**Production Company:** Imagine Create Media Inc.

**Where to Watch:** Knowledge Kids

**Location of Principal Photography:** Vancouver, BC

**Season:** 1

**Executive Producers:** Johanna Eliot

**Featuring:** Rachele Manett

Join sex educator Rachele Manett as she explores the intersection of disability and sex, meeting with members of the disability community and experts to challenge misconceptions that surround the sex lives of people with disabilities.

**That Sex Show**

**Production Company:** Ocean Entertainment Limited

**Where to Watch:** AMI-tv

**Location of Principal Photography:** Halifax, NS

**Season:** 1

**Executive Producer:** Johanna Eliot

**Featuring:** Rachele Manett

Join sex educator Rachele Manett as she explores the intersection of disability and sex, meeting with members of the disability community and experts to challenge misconceptions that surround the sex lives of people with disabilities.

**Thunder Bay**

**Production Company:** Entertainment One (eOne)

**Where to Watch:** Crave

**Location of Principal Photography:** Thunder Bay, ON

**Season:** 1

**Creator:** Ryan McMahon

**Executive Producers:** Ryan McMahon, Jocelyn Hamilton, Toby Dormer

**Producer:** Leslie Lucas

**Key Cast:** Ryan McMahon

Following the breakout success of his Canadaland podcast of the same name, McMahon returns to Thunder Bay to discover the roots of the city’s systemic racism against its Indigenous population. From investigating the unexplained deaths of local Indigenous teens to exploring the failings of the city’s police service, McMahon sheds light on Thunder Bay’s enduring history of racism.
All-Round Champion
PRODUCTION COMPANY
marblemedia
WHERE TO WATCH
TVokids
LOCATION OF PRINCIPAL PHOTOGRAPHY
Ontario
SEASON
5
EXECUTIVE PRODUCERS
Matthew Hornburg, Mark J.W. Bishop, Steve Sloan, Donna Luke
PRODUCER
Perdita Felicien
FEATURING
Perdita Felicien
Season 5 of All-Round Champion features para athletes competing in each other’s sports, pushing past physical and mental boundaries. They’ll learn new skills, adapt to unfamiliar sports and equipment, and strive to exceed expectations. The athlete accumulating the most points will be declared the All-Round Champion.

The Amazing Race Canada
PRODUCTION COMPANY
Insight Productions Ltd. (a Boat Rocker Company)
WHERE TO WATCH
CTV, CTV.ca, Crave
LOCATION OF PRINCIPAL PHOTOGRAPHY
Across Canada
SEASON
9
CREATORS
Bertram Van Munster, Elise Doganieri
EXECUTIVE PRODUCERS
John Brunton, Mark Lysakowski
PRODUCERS
Sarah James, Mike Tersigni, Robyn Bigue, Ann Carmillier, Guy Clarkson, Catherine Peterson, Marc Poirier, Jesse Storey, Jon Montgomery, Vanessa Remnard
FEATURING
Jon Montgomery
Faced with the most intense race of their lives as they travel across Canada, the 10 teams tackle various challenges with the hope of winning the grand prize, and the coveted title of The Amazing Race Canada champions.

Battle of the Generations
PRODUCTION COMPANIES
Bell Media Studios, Unicorn Island Productions
WHERE TO WATCH
CTV
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON
SEASON
1
EXECUTIVE PRODUCERS
Lilly Singh, Abigail Adams, Polly Auritt, Jennifer Couke, Michelle Crespi, Martin O'Grady
FEATURING
Lilly Singh
This one-hour unscripted series sees four contestants from different generations battling to answer nostalgia-packed pop culture questions. The winner of early question rounds will enter The Vault for a chance to win a cash prize of up to $25,000.

Best in Miniature
PRODUCTION COMPANY
marblemedia
WHERE TO WATCH
CBC, CBC Gem
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton, ON
SEASON
2
CREATOR
Kelsey Espensen
EXECUTIVE PRODUCERS
Matthew Hornburg, Mark J.W. Bishop, Diane Rankin, Donna Luke, Carly Spencer
PRODUCER
Erica Lenczner
FEATURING
Aba Amuquandoh, Michael Lambie, Emma Waddell
Ten elite artists from across Canada and the world go to epic lengths to create their ultimate miniature home, one pocket-sized room at a time. Each week, one miniaturist will be sent home while the others continue to compete for the $15,000 grand prize.

Big Brother Canada
PRODUCTION COMPANY
Insight Productions Ltd. (a Boat Rocker Company)
WHERE TO WATCH
Global, STACKTV
SEASON
11
EXECUTIVE PRODUCERS
John Brunton, Erin Brock, Eric Abboud, Ansa Cox
PRODUCERS
Liam Cole, Chris Carter, Jennifer Leek, Anthony Matkovic, Victoria De Filippis, Lauren McCaughey, Cory Bell, Mark Holland, Akhita Adige, Nick Vasil
FEATURING
Ansa Cox
Big Brother Canada handicaps a group of strangers from all walks of life, sequesters them from the outside world, and places them inside a house outfitted with wall-to-wall with cameras and microphones that capture their every move 24/7. Competing for a grand cash prize, each week the houseguests battle in a series of challenges that gives them power or punishment, voting each other out until the fate of the final two is decided by a jury of fellow houseguests.

Bollywed
PRODUCTION COMPANY
HeartHat Entertainment
WHERE TO WATCH
CBC, CBC Gem
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON
SEASON
1
EXECUTIVE PRODUCERS
Gurjeet Mann, Carolyn Meland
PRODUCER
Sebastian Cluer
FEATURING
Kuki Singh, Sarah Singh, Chandan Singh, Roop Singh
Love always wins at an iconic bridal shop in Toronto’s Little India, owned by Kuki Singh and his family for 37 years.
Canada’s Got Talent
PRODUCTION COMPANY
MEM
WHERE TO WATCH
Citytv
LOCATION OF PRINCIPAL PHOTOGRAPHY
Niagara Falls, ON
SEASON 3
EXECUTIVE PRODUCERS
Scott McGillivray, Nancy MacLean, Claire Adams, Angela Jennings, Michela DiMondo
FEATURING
Kardinal Offishall, Trish Stratus, Howie Mandel, Lilly Singh, Lindsay Eli
Canada’s Got Talent on Citytv is one of the colossal international hit talent competition in audience vote.

Canada’s Ultimate Challenge
PRODUCTION COMPANIES
Insight Productions Ltd. (a Boat Rocker Company), The Gurin Company
WHERE TO WATCH
CBC, CBC Gem
LOCATION OF PRINCIPAL PHOTOGRAPHY
Various locations across the United States
SEASON 1
EXECUTIVE PRODUCERS
John Brunton, Phil Gurin, Mark Lyssakowski, Ann-Marie Redmond
PRODUCERS
Jeff Thraisher, Sarah James, Mike Yenta, Robyn Bigue, Ken Katagaki, Catherine Petersen, Marc Panier
FEATURING
Craig McMorris, Nikki Reyes, Donovan Bailey, Warneek Horn-Miller, Clara Hughes, Gilmore Junio, Jen Kish, Luke Wilson
Canada’s Ultimate Challenge is a competition reality format that turns the entire country into a giant obstacle course. Superstar coaches guide and mentor teams of everyday Canadians at site-specific challenges in a unique competition structure. Each episode takes place at an iconic Canadian location.

Carnival Eats
PRODUCTION COMPANY
Alta Entertainment
WHERE TO WATCH
Crave
LOCATION OF PRINCIPAL PHOTOGRAPHY
Whistler, Squamish and Kelowna, BC; Hinton, AB; Whitehorse, YT; Sudbury and Thousand Islands, ON; Quebec City, QC; Confederation Bridge between New Brunswick and Prince Edward Island
SEASON 1
EXECUTIVE PRODUCERS
Joshua Shank, Phil Gurin, Mark Lyssakowski
PRODUCERS
Jeff Thraisher, Sarah James, Mike Yenta, Robyn Bigue, Ken Katagaki, Catherine Petersen, Marc Panier
FEATURING
Noah Cappe
Carnival Eats is a series that features host Noah Cappe as he travels to many carnivals, state fairs and festivals to sample a variety of unique culinary creations available only at midway across the continent.

Cross Country Cake Off
PRODUCTION COMPANY
Proper Television (a Division of Boat Rocker Studios, Unscripted)
WHERE TO WATCH
CTV, Crave
LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver, BC; Edmonton, AB; Toronto, ON; Montreal, QC; Halifax, NS
SEASON 1
EXECUTIVE PRODUCERS
Catheine James, Lesia Capone
PRODUCERS
David Donohue, Meredith Veats
FEATURING
Mary Berg, Andrew Han
Cross Country Cake Off is an original competition series that celebrates the unbridled creativity of Canada’s best cake-makers, and showcases the incredible stories of heart and humour that inspire them. Hosted by multiple Canadian Screen Award winner Mary Berg (Mary Makes It Easy), and one of Canada’s leading pastry chefs, Andrew Han (Wall of Bakers), buckle up for a wild and delicious ride!

Drink Masters
PRODUCTION COMPANY
marblemedia, in association with BOOMERANG
WHERE TO WATCH
Netflix, Blue Ant
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton, ON
SEASON 1
CREATORS
Tim Warren, Matthew Hornburg
EXECUTIVE PRODUCERS
Matthew Hornburg, Mark JW, Bishop, Tim Warren, Donnna Luke
PRODUCER
Manke Emery
FEATURING
Tone Bell, Julie Reiner, Frankie Solarik
Twelve of the world’s most innovative mixologists infuse, stir and blend their way through a series of high-stakes cocktail challenges to win a life-changing prize and the title of Ultimate Drink Master.

Farming for Love
PRODUCTION COMPANY
Lark Productions
WHERE TO WATCH
CTV
SEASON 1
EXECUTIVE PRODUCERS
Erin Haskett, Grant Greshuk, Ruin Nanda, Michela DiMondo
PRODUCERS
Tex Antonucci, Karen Bracken
FEATURING
Sabrina Jales
Five young Canadian farmers, all from different farming specialties, meet prospective partners and choose if they wish to pursue a romance. Over time, eliminations occur, with the aim of finding the ultimate partner.

The Great Canadian Baking Show
PRODUCTION COMPANIES
Proper Television (a Boat Rocker Company), Love Productions
WHERE TO WATCH
CBC, CBC Gem
LOCATION OF PRINCIPAL PHOTOGRAPHY
Toronto, ON
SEASON 6
EXECUTIVE PRODUCERS
Catheine James, Lesia Capone
PRODUCER
Mark Van de Ven
FEATURING
Ann Pornel, Allan Shane Lewis, Bruno Feldesens, Kyla Kennedy
The Great Canadian Baking Show brings together 10 amateur bakers from across the country to compete in a series of themed culinary challenges that celebrate their diverse backgrounds, families and communities.

County Blooms
PRODUCTION COMPANIES
JPO & Co Entertainment, Federgreen Entertainment
WHERE TO WATCH
Bell Fibre
LOCATION OF PRINCIPAL PHOTOGRAPHY
Peterborough, ON
SEASON 1
CREATOR
Jen Pogue
PRODUCERS
Jen Pogue, Avi Federgreen
FEATURING
Jen Pogue
County Blooms is for flower lovers everywhere, celebrating flower growers, creators, designers and more. We’re visiting the farms, gardens, shops, and studios run by talented flower pros across Peterborough County in Ontario, Canada.

Drink Masters
PRODUCTION COMPANY
marblemedia, in association with BOOMERANG
WHERE TO WATCH
Netflix, Blue Ant
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton, ON
SEASON 1
CREATORS
Tim Warren, Matthew Hornburg
EXECUTIVE PRODUCERS
Matthew Hornburg, Mark JW, Bishop, Tim Warren, Donnna Luke
PRODUCER
Manke Emery
FEATURING
Tone Bell, Julie Reiner, Frankie Solarik
Twelve of the world’s most innovative mixologists infuse, stir and blend their way through a series of high-stakes cocktail challenges to win a life-changing prize and the title of Ultimate Drink Master.

Drink Masters
PRODUCTION COMPANY
marblemedia, in association with BOOMERANG
WHERE TO WATCH
Netflix, Blue Ant
LOCATION OF PRINCIPAL PHOTOGRAPHY
Hamilton, ON
SEASON 1
CREATORS
Tim Warren, Matthew Hornburg
EXECUTIVE PRODUCERS
Matthew Hornburg, Mark JW, Bishop, Tim Warren, Donnna Luke
PRODUCER
Manke Emery
FEATURING
Tone Bell, Julie Reiner, Frankie Solarik
Twelve of the world’s most innovative mixologists infuse, stir and blend their way through a series of high-stakes cocktail challenges to win a life-changing prize and the title of Ultimate Drink Master.
Hoarders Canada

Production Company: Salton Media Inc (a Blue Ant Media company)

Where to Watch: Makeful

Season 1

Executive Producers: Michael Kot, Betty On, Pam McHarp

Producer: Shannon McKinnon

Hoarders Canada follows a team of experts as they tackle some of Canada’s most challenging hoards, giving viewers an in-depth look at the emotional stories of those dealing with compulsive hoarding behaviors. Each episode will introduce viewers to individuals from across Canada as a team of experts try to help clean out massive hoards and assist with setting these individuals up for future success. Leading Canadian psychologists will work in tandem with extreme cleanup experts in an effort to help these families deal with a hoarding crisis of epic magnitude.

Love It or List It

Production Company: Big Coat Media

Where to Watch: HGTV Canada

Location of Principal Photography: Greater Toronto Area, ON

Season 10

Creators: Maria Armstrong, Catherine Fogarty

Executive Producers: Maria Armstrong, Catherine Fogarty

Featuring: Hilary Farr, David Visentin

Love It or List It features interior designer Hilary Farr and real estate agent David Visentin. While Hilary attempts to win over the homeowners by renovating their current home, David tries to find them the home of their dreams. Once all work has been complete and all potential homes have been viewed, the families must decide whether to love their homes or list them.

Mary Makes It Easy

Production Company: Proper Television (a Division of Boat Rocker Studios, Unscripted)

Where to Watch: HISTORY, STACKtv Hulu

Location of Principal Photography: Northern Ontario, Alberta

Season 2

Executive Producers: Allison Grace, Cathie James, Lesia Capone

Producer: Jay Armstrong

Featuring: Matt Sager, Steve Sager, David Mischuk, Jessica James, Lee Brandt

Matt Sager and his ambitious team of classic car hunters are back for their greatest adventure yet, scouring deeper into Canada’s northern wilderness. Together they achieve the impossible, uncovering rare automotive gems and preserving the stories of these places and the people who have lived there for generations.

PB with J

Production Companies: Cryingman Productions, Fedegreen Entertainment

Where to Watch: Bell Fibe

Location of Principal Photography: Kitchener, ON

Season 2

Creator: Jeremy Lalonde

Producers: Axl Fedegreen, Jeremy Lalonde

Featuring: Jeremy Lalonde

PB with J follows filmmaker Jeremy Lalonde on his quest to both find and make the best plant-based food and educate viewers on how they can do the same.

Race Against the Tide

Production Companies: marblemedia, Hemmings House

Where to Watch: CBC

Location of Principal Photography: New Brunswick

Season 3

Executive Producers: Matthew Hornburg, Mark J.W. Bishop, Donna Luke, Greg Hemmings

Producers: Carly Spencer, Stephen Foster

Featuring: Maestra Fresh Wes, Rusty Croft, Karen Fralich

Twelve of the world’s best sand-sculpting teams compete in a rougher, tougher beach battle—tournament style. Only one team will win the grand prize and be crowned Race Against the Tide champions.

Renovation Resort Showdown

Production Company: MEM

Where to Watch: HGTV Canada

Location of Principal Photography: Campbellford, ON

Season 2

Executive Producers: Scott McGillivray, Kelly Wray, Angela Jennings, Nanci Maclean

Featuring: Scott McGillivray, Bryan Baerum

Scott McGillivray has purchased his next big property—a scenic waterfront vacation resort. There’s only one issue—it’s an absolute wreck. He’s enlisting the help of friendly rival Bryan Baerum to help guide and judge four teams of talented contractor and designer duos to bring this forgotten resort back to life.

Roast Battle Canada

Production Companies: CTV Comedy Channel, Counterfeit Pictures, Just For Laughs

Where to Watch: CTV

Season 3

Executive Producers: Bruce Hills, Dan Bennett, Shane Corkery, Anton Leo, George Reinblatt, Russell Peters

Producers: Nick Brazao, Zoe Rabnett, Shelagh O’Brien

Featuring: Russell Peters, Sabrina Jaates, K. Trevor Wilson, Ennis Esmer

Roast Battle Canada sees two pairs of Canadian comics face off in each episode, hurling ruthless jokes at each other in hopes of coming out unscathed and crowning the victor by a distinguished panel of judges.
Salvage Kings

PRODUCTION COMPANY
Media Headquarters Film & Television

WHERE TO WATCH History

LOCATION OF PRINCIPAL PHOTOGRAPHY Ontario, Canada

SEASON 3

CREATOR Robert Cohen

EXECUTIVE PRODUCERS Robert Cohen, Melanie Brobyn

PRODUCER Jonathan Dueck

Jonathan Dueck

PRODUCER

Robert Cohen

CREATOR

SEASON

Ontario, Canada

PHOTOGRAPHY

LOCATION OF PRINCIPAL

History

WHERE TO WATCH

Television

Media Headquarters Film & Television

find the perfect buyers.

destroyed, get them restored, and
treasures before they are
faces, his goal is to save valuable

Flasback Salvage, dedicated
on his own with a new business,
This season, Ted ventures out

Scott's Vacation House Rules

PRODUCTION COMPANY MEM

WHERE TO WATCH HGTV Canada

LOCATION OF PRINCIPAL PHOTOGRAPHY Ontario

SEASON 4

EXECUTIVE PRODUCERS
Scott McGillivray, Angela Jennings, Nanci MacLean, Kelly Wray

FEATURING
Scott McGillivray, Debra Salmoni

You don't need a million bucks to buy the vacation house of your dreams. Real estate expert and contractor Scott McGillivray, with his years of smart real estate and renovating experience, can show you how. Scott shows homeowners how to take their vacation property purchase and unlock its full rental potential. Through Scott's Vacation House Rules, even the most neglected and unlivable of spaces can be transformed into unique and buzzworthy pieces of paradise. 

Staying Inn: Hotel Julie

PRODUCTION COMPANIES Alba Entertainment, Bell Media

WHERE TO WATCH CTV

SEASON 3

EXECUTIVE PRODUCER
James Hyslop

PRODUCER Joanne Virgo

The 10-episode half-hour series follows creative director Autumn Hachey, alongside interior designer Jillian Smith-Moher and an expert team of collaborators, as they work to revamp a 19th-century inn into a luxury boutique hotel in Stratford, Ontario, before the city's world-renowned theatre season opens.

Still Standing

PRODUCTION COMPANY
Frankie Films

WHERE TO WATCH CBC

LOCATION OF PRINCIPAL PHOTOGRAPHY Across Canada

SEASON 8

EXECUTIVE PRODUCERS
Jamie Brown, Jeff Peeler, Stephanie Fast

PRODUCERS
Alex Lazarowich, Jonny Harris, Anne Francis

FEATURING
Jonny Harris

Still Standing follows comedian Jonny Harris as he sets off across the country to discover the hidden comedy in Canada's far-flung communities. Each week, Jonny takes a hilarious and heartwarming journey to find humour in the unlikeliest of places—small towns that are on the ropes, but have managed to come back swinging!

Accused

PRODUCTION COMPANIES
All3Media America, Fox Entertainment, Paramount Television, Shue Productions, Sony Pictures Television

WHERE TO WATCH Global

LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON

SEASON 1

CREATORS
Howard Gordon, Jimmy McGovern

EXECUTIVE PRODUCERS

PRODUCERS
Matt Code, Nick Iannelli, Jeremy Benning, Daniel Pearle, Don Phillip Smith

KEY CAST
Farrah Akina, Abigail Breslin, Rachel Bilson, Molly Parker, Keith Carradine, Megan Boone, Jason Ritter

Chronicling ordinary people getting caught up in extraordinary situations, where one wrong turn leads to another until it's too late to turn back.

Animal Control

PRODUCTION COMPANIES
Amazon Studios, Kripke Enterprises, Original Film, Sony Pictures Television

WHERE TO WATCH Prime Video

LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto and Greater Toronto Area, ON

SEASON 4

CREATOR
Eric Kripke

EXECUTIVE PRODUCERS
Evan Goldberg, Eric Kripke, Ken F. Levin, Or Marmur, Neal H. Moritz, Jason Netter, Seth Rogen, Philip Sgriccia, Pavan Shetty, Michaela Starr, James Weaver, Garth Ennis, Dan Riccoboni, Paul Gregg, David Reed, Anselm Richardson, Juddalter Neza

PRODUCERS
Karl Urban, Stefan Seiden

KEY CAST
Laz Alonso, Karl Urban, Chace Crawford, Antony Starr, Erin Moriarty, Jack Quaid

A group of vigilantes set out to take down corrupt superheroes who abuse their superpowers.

The Boys

PRODUCTION COMPANIES
Prime Video

WHERE TO WATCH Prime Video

LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto and Greater Toronto Area, ON

SEASON 1

CREATORS
Bob Fisher, Rob Greenberg, Dan Sterling

EXECUTIVE PRODUCERS
Bob Fisher, Rob Greenberg, Ted Quill, Dan Sterling, Tony Hernandez, Joel McKelley, Brooke Posch, Jake Fuller

PRODUCERS
Clark Mathis, Jen Jackson, Matthew Chipera

KEY CAST
Joel McKelley, Vella Lovell, Michael Rowland, Ravi Patel, Grace Palmer

A group of animal control workers begin to see their lives complicated by humans and not so much by animals.
**Chucky**

**PRODUCTION COMPANY**
UCP (a division of Universal Studio Group)

**WHERE TO WATCH**
Showcase, USA Network, SYFY (US)

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
2

**CREATOR**
Don Mancini

**EXECUTIVE PRODUCERS**
Don Mancini, David Krizanich, Nick Antosca, Alex Hedlund, Jeff Rinefort

**PRODUCERS**
Malory Westfall, Mitch Engel, Alex Delyle

**KEY CAST**
Deva Sawa, Fiona Dowell, Brad Dowell, Jennifer Tilly, Lachlan Watson, Zachary Arthur, Bryan Fuller, Amy Alyn Lind, Alex Vivien, Christine Elise, Barbara Alyn Woods, Bella Higginbotham

Season 2 picks up after Chucky’s diabolical plan to invade America’s children’s hospitals was foiled in season 1. Chucky now seeks revenge on those he holds in season 1. Chucky, now his sworn enemy.

**From**

**PRODUCTION COMPANIES**
AGBO, Epic Studios, MGM Television, Midnight Radio

**WHERE TO WATCH**
Paramount+

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Halifax, NS

**SEASON**
2

**CREATOR**
John Griffin

**EXECUTIVE PRODUCERS**
Josh Appelbaum, Jack Bender, Lindsay Dunn, John Griffin, Mike Larrisco, Fred Nanci, Jeff Pinker, Scott Rosenbogen, Anthony Russo, Joe Russo, Nancy Coton, Michael Wright, Rola Bauer

**PRODUCER**
Michael Mahoney

**KEY CAST**
Sadie Stanley, Levi Underwood, Griffin Gluck, Lisa Yarrada, Sean Blakemole, KDee Strickland, Paul Audeinstein

Set in an idyllic waterfront town in the Pacific Northwest, the next chapter of Cruel Summer follows the rise and fall of an intense teenage friendship. Approaching the story from three different timelines surrounding Y2K, the season twists and turns as it tracks the early friendship between Megan, Isabella and Megan’s best friend Luke, the love triangle that blossoms, and the mystery that will impact all of their lives going forward.

**Ginny & Georgia**

**PRODUCTION COMPANIES**
CBS Studios, Two Shakes Entertainment

**WHERE TO WATCH**
Netflix

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
Toronto, ON

**SEASON**
1

**CREATOR**
Jordan Nardino

**EXECUTIVE PRODUCERS**
Todd Strauss-Schulson, Jordan Nardino, Frank Siracusa, Kameron Tarlow, Damon Wayans Jr., John Weber

**PRODUCERS**
Kim Catrall, Mary Anne Waterhouse

**KEY CAST**
Kim Catrall, Miss Benny, Jade Payton

Marco Mejia, a young gender non-conforming queer person, seems to be stuck in place until he lands a job working for legendary makeup mogul Madalyn Addison.
**The Handmaid’s Tale**

**PRODUCTION COMPANIES**
- Reunion Pacific Entertainment
- MGM Television
- Daniel Wilson Productions
- The Littlefield Company
- White Oak Pictures

**WHERE TO WATCH**
- Netflix

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
- Toronto, ON

**SEASON**
- 5

**EXECUTIVE PRODUCERS**
- J. Miles Dale
- Guillermo del Toro
- Gary Ungar

**KEY CAST**
- Lize Johnston
- Kevin Kropp
- Ian Barnes
- Kate Mecucci
- Essie Davis
- Peter Weller
- F. Murray Abraham
- Rupert Grint

**Bizarre nightmares unfold in eight tales of horror in a visually stunning, spine-tingling horror collection curated by Guillermo del Toro.**

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**High School**

**PRODUCTION COMPANIES**
- Blue Ice Pictures
- Blumhouse
- Spotify

**WHERE TO WATCH**
- Prime Video

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
- Calgary, AB

**SEASON**
- 1

**CREATOR**
- Clea DuVall

**EXECUTIVE PRODUCERS**
- Clea DuVall
- Sara Quinn
- Tegan Quinn
- Laura Kittrell
- Brad Pat
- Deepe Gardner
- Jeremy Kleiner
- Carina Spotsis

**PRODUCER**
- Leslie Cowan

**KEY CAST**
- Shiri Appleby
- Taylor Lautner
- Alex Hernandez
- Mark Consuelos

**The Horror of Dolores Roach**

**PRODUCTION COMPANIES**
- Blue Ice Pictures
- Blumhouse
- Spotify

**WHERE TO WATCH**
- Prime Video

**LOCATION OF PRINCIPAL PHOTOGRAPHY**
- Calgary, AB

**SEASON**
- 1

**CREATOR**
- Aaron Mark

**EXECUTIVE PRODUCERS**
- Aaron Mark
- Dana Reissn
- Gloria Calderón Kellett
- Roann Dawson
- Daphne Rubin-Vega
- Jason Blum
- Chris Mcmurray
- Jeremy Gold
- Chris Dickie
- Dawn O'Port
- Mimi O'Donnell
- Justin McGoldrick
- Jordana Guerrero

**PRODUCERS**
- Brian Otao
- Tina Greer
- Alexander Kreuner

**KEY CAST**
- Justina Machado
- Alejandro Hernandez
- K. Todd Freeman
- Rina Lipke

**PRODUCTION COMPANIES**
- Mecha Builders
- Guru Studios
- Sesame Workshop

**WHERE TO WATCH**
- Treehouse

**SEASON**
- 1

**CREATOR**
- Joe Fallon

**EXECUTIVE PRODUCERS**
- Frank Falcone
- Joe Fallon
- Oxela Hewj
- Kay Wilson Stallings

**PRODUCER**
- Vanessa Wong

**KEY CAST**
- Leslie Carra-Rudolph
- Ryan Dillon
- David Rudman

**Mecha Builders**

**PRODUCTION COMPANIES**
- Atomic Cartoons

**WHERE TO WATCH**
- Netflix

**SEASON**
- 2

**CREATORS**
- James Rallison
- Ethan Banville

**EXECUTIVE PRODUCERS**
- James Rallison
- Ethan Banville
- Carl Furda
- Michael Zoumas
- Jennifer Tisor McCarron
- Matthew Berkowitz
- Aaron Behl

**KEY CAST**
- James Rallison
- Julian Gant
- Kimberly Brooks

**Oddballs**

**PRODUCTION COMPANY**
- Atomic Cartoons

**WHERE TO WATCH**
- Netflix

**SEASON**
- 2

**CREATORS**
- James Rallison
- Ethan Banville

**EXECUTIVE PRODUCERS**
- James Rallison
- Ethan Banville
- Carl Furda
- Michael Zoumas
- Jennifer Tisor McCarron
- Matthew Berkowitz
- Aaron Behl

**KEY CAST**
- James Rallison
- Julian Gant
- Kimberly Brooks

** Oddballs is a bubble-shaped boy, James questions anything and everything that amos him. The result is an awesome life of odd adventure with his two best friends.**
**Painkiller**

**PRODUCTION COMPANIES**
Jigsaw Productions, Netflix

WHERE TO WATCH Netflix

LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON

SEASON 1

EXECUTIVE PRODUCERS
Micah Fitzerman-Blue, Alex Gibney, Noah Harpster, Patrick Radden Keefe, Eric Newman, Peter Berg

PRODUCERS
Chris Hatcher, Tim King, Stacey Offman, Richard Perelio

KEY CAST
Chris Hatcher

**Production**
A scripted drama and limited series about the origins of the opioid crisis.

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**Rabbit Hole**

**PRODUCTION COMPANIES**
CBS Studios, Entertainment 360, Zalfig Films

WHERE TO WATCH Netflix

LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON

SEASON 1

CREATORS
Glenn Ficarra, John Requa

EXECUTIVE PRODUCERS
Glenn Ficarra, John Requa, Kieler Sutherland, Hunt Baldwin, Charlie Gogolak, Suzan Byelal

PRODUCERS
Norman Denver, Thomas Aguilar, Michael J. Ballin, Nick Pavonetti

KEY CAST
Kieler Sutherland, Charles Dance, Meta Golding, Rob Yang, Enid Graham, Walt Kink

Nothing is what it seems when John Weir, a master of deception in the world of corporate espionage, is framed for murder by powerful forces with the ability to influence and control populations.

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**The Recruit**

**PRODUCTION COMPANIES**
Entertainment One (eOne)

WHERE TO WATCH Netflix

LOCATION OF PRINCIPAL PHOTOGRAPHY Montreal, QC

SEASON 1

CREATOR
Alex Hawley

EXECUTIVE PRODUCERS
Alexis Hawley, David Burtka, Doug Liman, Gene Kien, Noah Centineo, Charles Ebersol, Adam Ciralsky

KEY CAST
Noah Centineo, Laura Haddock, Aarti Mann, Colton Dunn, Fuelt Stewart, Daniel Quincy Ahn, Kristian Bruun, Vondie Curtiz-Hall

Follows a lawyer at the CIA who gets entangled in dangerous international power politics when a former asset threatens to expose the nature of her long-term relationship with the agency.

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**School Spirits**

**PRODUCTION COMPANY**
Awesome Stories

WHERE TO WATCH Paramount+

LOCATION OF PRINCIPAL PHOTOGRAPHY Vancouver, BC

SEASON 1

CREATORS
Megan Trimmud, Nate Trimmud

EXECUTIVE PRODUCERS
Oliver Goldstock, Max Winkler, Megan Trimmud, Nate Trimmud

PRODUCERS
Don Dunn, Joyce Sawa

KEY CAST
Peyton List, Kristian Ventura, Spencer MacPherson, Kiara Pichardo, Sarah Farkin, Nick Pugliese, Rainbow Wedell, Milo Manxheim

School Spirits is centered on Maddie, a teen stuck in the afterlife after her untimely death, as she discovers the truth, the more secrets and lies she uncovers.

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**Star Trek: Strange New Worlds**

**PRODUCTION COMPANIES**
CBS Television Studios, Roddenberry Entertainment, Secret Hideout

WHERE TO WATCH Paramount+

LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON

SEASON 2

CREATORS
Akiva Goldsman, Alex Kurtzman, Jenny Lumet

EXECUTIVE PRODUCERS
Aaron Baiers, Akiva Goldsman, Heather Kadin, Alex Kurtzman, Jenny Lumet, Henry Alonso Myers, Rod Roddenberry, Trevor Roth, Frank Siracusa, John Weber

PRODUCERS
Paul Gadd, Andrea Raffagnello, Robyn Johnson, Kathryn Lyn

KEY CAST
Anson Mount, Ethan Peck, Rebecca Romijn, Jess Bush, Christina Chong, Goka Rose Gooding, Melissa Navia, Babz Olusannokun

A prequel to Star Trek: The Original Series, the show follows the crew of the USS Enterprise under Captain Christopher Pike.

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**What We Do in the Shadows**

**PRODUCTION COMPANIES**
FX Productions, Two Canoes Pictures, 343 Incorporated

WHERE TO WATCH FX Canada

LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON

SEASON 5

CREATORS
Jemaine Clement, Taika Waititi

EXECUTIVE PRODUCERS
Jemaine Clement, Taika Waititi, Paul Simms, Sam Johnson, Garrett Basch, Eli Bush

PRODUCERS
Zach Hagen, Sarah Naftalis, Ingrid Lageder, Tynan Breuer

KEY CAST
Kayvan Novak, Matt Berry, Natalia Démétrieu, Harvey Guillén, Mark Proksch

A look into the daily (or rather, nightly) lives of four vampires, who’ve lived together for over 100 years, on Staten Island.

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**Upload**

**PRODUCTION COMPANY**
Amazon Studios

WHERE TO WATCH Prime Video

LOCATION OF PRINCIPAL PHOTOGRAPHY Toronto, ON

SEASON 3

CREATOR
Greg Daniels

EXECUTIVE PRODUCERS
Greg Daniels, Howard Klein, Jeff Blitz

PRODUCERS
Shawn Williamson, Ryan Silva

KEY CAST
Robbie Arnett, Andy Allo, Allegra Edwards, Zainab Johnson, Kevin Bigley

A man is able to choose his own afterlife after his untimely death, by having his consciousness uploaded into a virtual world. As he gets used to his new life and befriends his angel (real world handler), questions about his death arise.
When Calls the Heart

PRODUCTION COMPANIES
Motion Picture Corporation of America (MPCA), Believe Pictures

WHERE TO WATCH
Hallmark Channel, Super Channel

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver, BC

SEASON
11

CREATORS
Michael Landon Jr., Brian Bird

EXECUTIVE PRODUCERS
Brad Krevoy, Brian Bird, Michael Landon Jr., Jimmy Townsend, Susie Belzberg, Michael Shepard, Vicki Sotheran, Greg Malcolm

PRODUCERS
Vicki Sotheran, Greg Malcolm

KEY CAST
Erin Krakow, Pascale Hutton, Jack Wagner, Kavan Smith, Loretta Walsh, Andrea Brooks, Ben Rosenbaum, Viv Leacock

Inspired by Janette Oke’s bestselling book series about the Canadian West, When Calls the Heart follows the story of a young schoolteacher and single mother, Elizabeth Thornton (Erin Krakow), in the quaint town of Hope Valley. When her husband is suddenly killed on duty, she must find the courage and strength to move forward. With the help and guidance of the townspeople and her friends, she adjusts to the ever-changing times and the people that enter her life.

Yellowjackets

PRODUCTION COMPANIES
Creative Engine Entertainment, Entertainment One (eOne)

WHERE TO WATCH
Crave, Showtime

LOCATION OF PRINCIPAL PHOTOGRAPHY
Vancouver, BC

SEASON
2

CREATORS
Ashley Lyle, Bart Nicberson

EXECUTIVE PRODUCERS
Jonathan Lisco, Ashley Lyle, Bart Nicberson, Drew Comins, Karyn Kusama, Sarah L. Thompson, Ameni Rozsa

KEY CAST
Melanie Lynskey, Tauny Cypress, Christina Ricci, Juliette Lewis, Sophie Nelisse, Jasmin Savoy Brown, Sophie Thatcher, Samantha Harrathy, Steven Krueger, Warren Cole, Courtney Eaton, Liv Hewson, Kevin Ailes, Simone Kessell, Lauren Ambrose

A wildly talented high school girl soccer team becomes the (un)lucky survivors of a plane crash deep in the Canadian wilderness.

Calm is an antidote to VUCA: the volatility, uncertainty, complexity, and ambiguity of modern life.

While the world spins, the CRC carries on. We’ve built a process that works for producers like you – maximizing retransmission royalties and ensuring consistent, efficient payments to our affiliates.

The last three years were business as usual at the CRC. And we’re ready for whatever comes next. Which is why we say, “It pays to belong.”