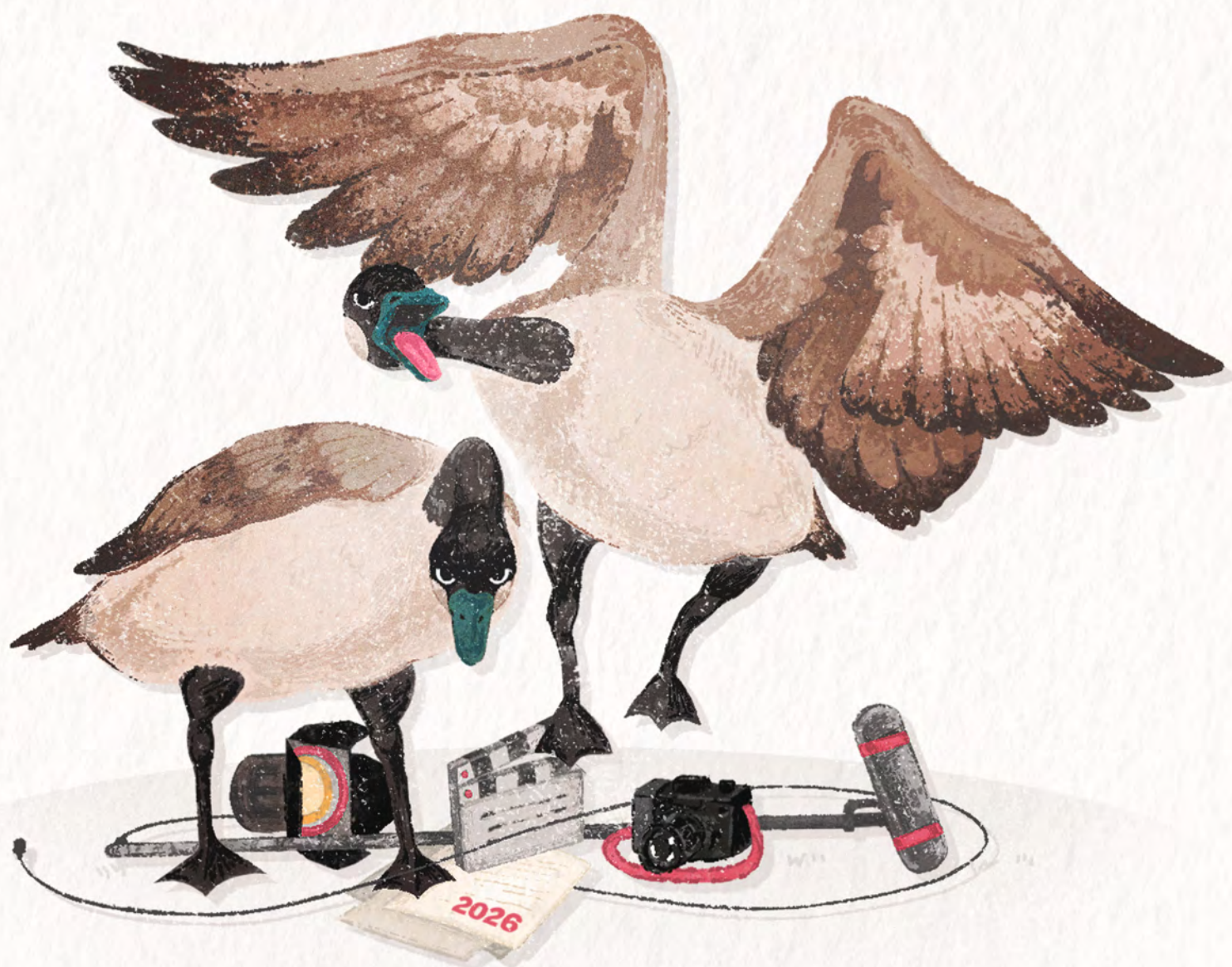


YOUR DEFINITIVE GUIDE TO THE PHENOMENAL CONTENT CREATED BY CANADA'S INDEPENDENT MEDIA PRODUCERS

Indiescreen





PRESS PLAY

ON MORE CANADIAN CONTENT

The CMPA helps Canada's independent media producers get projects developed, produced, sold, and seen.



Join us. Learn more at [CMPA.CA](https://www.cmpa.ca)

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ADDITIONAL LAYOUT
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Program titles, from top:
Dino Dex (Sinking Ship Entertainment)
Degrassi: Whatever It Takes
(Peacock Alley, WildBrain)
Dancing on the Elephant
(Gorgeous Mistake Productions)
Lilith Fair (Not a Real Production Company,
Elevation Pictures)



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From the CEO

It's hard to resist an underdog story. Particularly the variety where a team of unlikely misfits rises from obscurity to win it all. Of course, they must first learn to work together for the good of the group—cue the music-driven montage (I've got Tom Cochrane's "Life Is a Highway" playing in my head right now!). For an animated, ultra-Canuck version of this story, check out our article on the Crave series *Super Team Canada* (page 20).

Over the last year, we've seen a groundswell of support by Canadians for all things homegrown: from grocery shelves to screens big and small. One example: REEL CANADA's CanFilmDay in April—one day to celebrate and screen Canadian films—had its biggest year yet, with close to 2.6 million Canadians watching a Canadian movie at home or at the thousands of screenings held across the country and around the world.

All of this is to the good. Our industry is worth celebrating and fighting for, so it's encouraging to see this embraced by so many. But it's the team-building montage that kept coming to mind as I reviewed this issue of *Indiescreen*.

The importance of collaboration crops up again and again in these pages. In my conversation with CBC's Marie-Philippe Bouchard ("Strong signals," page 26), we spoke about the critical need for collaboration between the CBC and independent producers. Bouchard says a public broadcaster without the risk-taking and creativity of independent producers is unimaginable. I certainly agree.

In "Watch party" on page 23, you can read about the Network of Independent Cinema Operators (NICE), a coalition of indie movie theatres—true underdogs—banding together to help one another survive in a Cineplex world. NICE's new database, the Canadian Theatrical Marketplace, connects theatres to Canadian indie films that are ready and waiting to be screened. It's an inspiring grassroots project that reminds me that many things are only possible when we do them together.

In this issue, we also feature several stories about CMPA efforts to build our industry for the better. These include "Lead time" (page 58), which reflects on the 30-year impact of our National Mentorship Program, and "Globetrotters" (page 62), which highlights our recent efforts to create

international opportunities for domestic producers. Both articles showcase ways in which the CMPA strives to help producers build connections in the industry—because, as we all know, it is these personal connections on which success in this sector depends.

I recently celebrated my 10th anniversary as president and CEO of the CMPA, and looking back at my time in this role, I can safely say that each year has been more intense than the last. Consider the hurdles we have, as an industry, overcome together: from our decade-long fight to secure the Online Streaming Act, to resurrecting production at the peak of the pandemic, to doing the hard and essential work of ensuring that Canadian content is "Canadian" in the broadest, deepest and most meaningful sense of the term. Let's just say that it's never been dull!

And then there's this past year, which has been a strange one, to say the least. The threats to our economic well-being, and our very sovereignty as a country, have been sobering. They are also incredibly motivating.

The need to stand up for local stories has never been greater. Check out "Go, Canada!" on page 16 to hear how producers are embracing this moment. And be sure to read "State of the arts" on page 30, where Stephen Guilbeault, Minister of Canadian Identity and Culture, and his Australian counterpart, Tony Burke, Minister for the Arts in Australia, talk about the challenges and opportunities in defending domestic content in their respective countries. I believe that citizens—in Canada and down under—are incredibly fortunate to have federal governments that understand the importance of protecting and promoting cultural sovereignty.

So, as we look to the year ahead, let's keep our elbows up, and our arms linked. 🍷

Reynolds Mastin
President and CEO, CMPA

"We've seen a groundswell of support by Canadians for all things homegrown."



Industry in brief

Here are your need-to-know headlines from the past year across Canada's screen industry: new hires, fresh initiatives and anniversaries aplenty. **Read all about it!**



IN PRODUCTION

Capital work, Murdoch

Not many shows can match the longevity of *Murdoch Mysteries* (Shaftesbury), which premieres its 19th season(!) in fall 2025. Still, the series manages to keep things fresh—and audiences in more than 150 countries and territories tuning in.

In July, Detective Murdoch et al descended on the nation's capital for the first time since 2012 (the show is filmed largely in and around Toronto). For this episode, viewers will doubtless enjoy spotting iconic Ottawa landmarks through the show's early-19th-century lens.

But audience engagement doesn't end there: while in town, series star Yannick Bisson hosted *Murdoch Mysteries: Live in Concert* for two nights at the National Arts Centre. The event featured a screening of the episode "Murder in F Major," accompanied by a live orchestra. It marks the seventh *Murdoch* symphony event since 2022.

Murdoch Mysteries has been a phenomenal success story for Shaftesbury. The series hit a milestone 300 episodes earlier this year, a first for an English-language Canadian drama. You've got to tip your hat to that!



Murdoch Mysteries on set in Ottawa

Photography by Curtis Perry

NEW ROLE

Sanchez starts at Hot Docs

Hot Docs took a big stride forward with the appointment of a new executive director last March. Diana Sanchez now occupies the top job at the documentary festival, overseeing the festival, conference and market, as well as the Hot Docs Ted Rogers Cinema and year-round programming.

Sanchez certainly comes prepared for the role: her 25 years of experience includes work at film festivals around the world (TIFF, Rotterdam Film Festival, Miami Film Festival, Los Angeles Latino International Film Festival). She also founded the International Film Festival of Panama, to promote the cinema of Central America and the Caribbean.

“I’m thrilled to be joining the Hot Docs team at such a pivotal moment,” said Sanchez at the time of her hire. “Hot Docs is stepping into an exciting new chapter—one of growth, transformation and renewed vision. As documentary cinema continues to evolve, I’m eager to champion bold voices, embrace fresh ideas and foster meaningful connections—both within our local community and across the global documentary landscape.”



NEW ROLE

A royal(ty) welcome

Navigating the world of royalties is complex, but leaving money on the table is not an option, especially in this economy! For producers, it goes without saying that the Canadian Retransmission Collective (CRC)—which collects and distributes Canadian-territory royalties from cable and satellite transmitters—is an important organization.

So it also goes without saying that president and CEO of CRC is an important position: one that’s recently been taken up by Lori Rosenberg, following a 33-year tenure by her predecessor, Carol Cooper.

With a wealth of senior management experience in the television industry under her belt, Rosenberg is well positioned for success, particularly as Cooper will be on hand in an advisory capacity to support her during the transition. For her part, Rosenberg declared her eagerness to “[contribute] to the success of CRC as it navigates change while continuing to support producers in Canada and around the world.”

Founded by the CMPA in 1989, CRC has distributed over one third of a billion dollars in royalties to its affiliates—including independent Canadian producers.

“I’m thrilled to be joining the Hot Docs team at such a pivotal moment.”

NEW ROLE

Carrington takes over at DOC

In June, Toronto-based film programmer and screen sector advocate Julian Carrington took on the executive director role at the Documentary Organization of Canada (DOC).

Trained as a lawyer and once a programmer at TIFF, Carrington has since found his home in the documentary space. He has extensive experience at Hot Docs, including curating the For Viola film series (free screenings of films that foreground BIPOC experiences) at the Hot Docs Ted Rogers Cinema. He also recently served as the managing director for the Racial Equity Media Collective (REMC).

Carrington’s appointment comes at a critical time for Canada’s documentary filmmakers, whose representatives, including DOC, are intent on seeing programs of national interest (PNI) protected in the Broadcasting Act. “Documentary in Canada has always been partly about nation building and about reinforcing our sense of ourselves as a country,” Carrington told *POV* after his hire. “Recognition of non-commercial mandates to support programming that is outspoken, that is reflective of the diversity of the country—that’s crucially important now.”



“Recognition of non-commercial mandates to support programming that is outspoken, that is reflective of the diversity of the country—that’s crucially important now.”

IN MEMORIAM

Farewell, champion

Canada lost a titan of the screen industry this year: Paul Bronfman passed away in February at the age of 67.

Bronfman’s contributions to the industry cannot be overstated. A one-time TV producer (and roadie for April Wine!), Bronfman helped launch the renowned North Shore Studios in Vancouver in 1988 (where shows from *The X-Files* to *Battlestar Galactica* were filmed). He was chairman and CEO of William F. White International, the production equipment heavyweight, from 1989 to its sale in 2019. He co-founded Filmport Studios (now Pinewood Toronto Studios) in 2007; today, it’s still the largest film and TV studio in the country.

He also served on numerous boards: the Academy of Canadian Cinema & Television, the Banff Television Foundation Board, the Canadian Film Centre (CFC) and, dearest to our hearts, the CMPA. He was also a philanthropist who generously supported TIFF, Hot Docs and other film festivals.

Neither his remarkable success nor his long struggle with multiple sclerosis kept Bronfman from continuing to invest in the industry he helped build. From his professional to his charitable endeavours, he never stopped supporting emerging talent—for example, allowing young filmmakers to rent equipment from Whites at a deep discount, or funding the CFC’s cinematography program for female-identifying creators.

“His impact will be felt for generations,” said Reynolds Mastin, CMPA president and CEO.





L to R: Eoin Egan, Magali Simard, Guillermo del Toro, Mayor Olivia Chow, J. Miles Dale

RECOGNITION

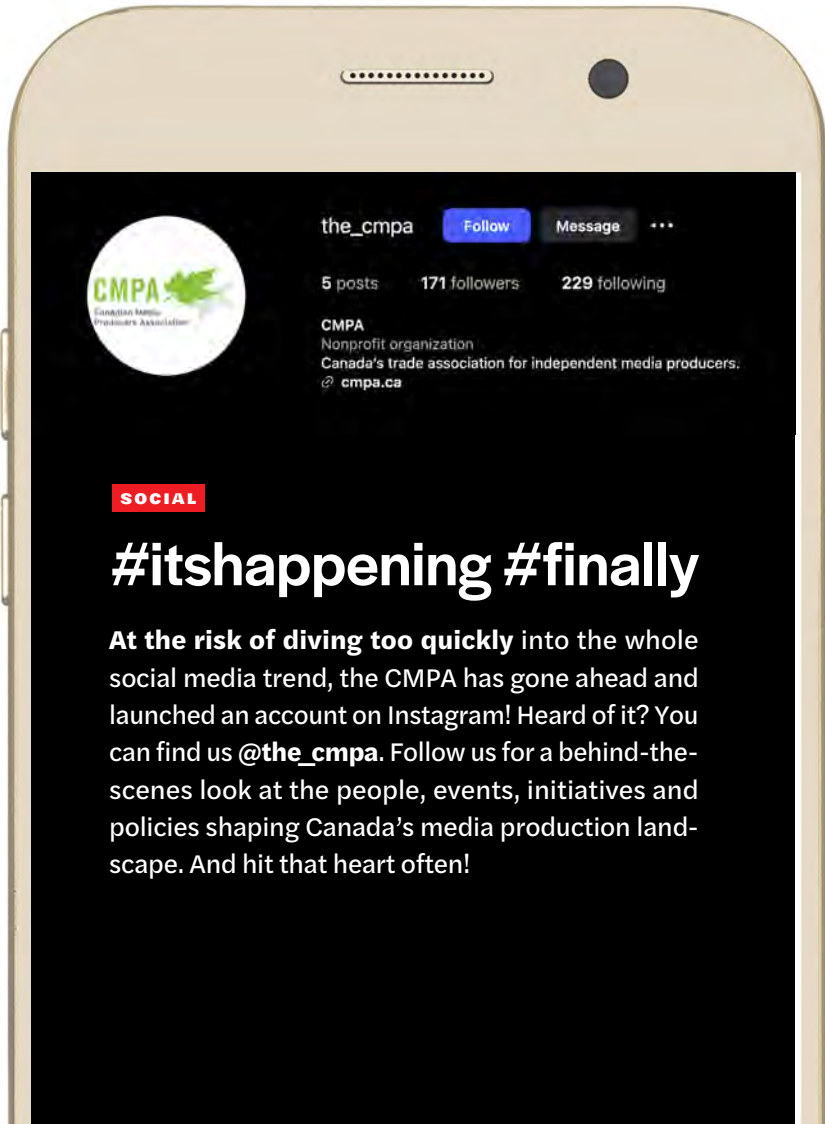
Achievement unlocked

Guillermo del Toro has lavished so much praise on Toronto over the years, the city finally decided to just give him the key already.

Seriously, though, the Oscar-winning Mexican director/producer/screenwriter has long been a vocal champion of Toronto’s excellencies as a filmmaking centre: the studios, the crews, the vibe. He’s been filming there since 1997’s *Mimic*; other notable projects include *Pacific Rim* (2013), *The Shape of Water* (2017), *Nightmare Alley* (2021) and the anthology series *Cabinet of Curiosities* (2022). All eyes are on his next made-in-Toronto project, *Frankenstein*, which has its North American premiere at TIFF and is scheduled for release in November 2025.

Toronto mayor Olivia Chow presented del Toro with the prestigious Key to the City at the waterfront Cinespace Studios, which is renaming four sound stages after him.

“I have loved Toronto for so many years and I am very happy that it loves me back,” he gushed at the ceremony. Indeed, Toronto couldn’t love him more.



SOCIAL

#itshappening #finally

At the risk of diving too quickly into the whole social media trend, the CMPA has gone ahead and launched an account on Instagram! Heard of it? You can find us @the_cmpa. Follow us for a behind-the-scenes look at the people, events, initiatives and policies shaping Canada’s media production landscape. And hit that heart often!

VALUES

A powerful statement

It’s important to stand up for what you believe in. There’s power in numbers.

Dozens of the country’s media organizations went all in on these two axioms with the Canadian Screen Industry Statement of Values, announced at the Banff World Media Festival in June. Signatories (now more than 100 of them!) comprise broadcasters, distributors, funders, guilds, equity-focused organizations and professional associations (including the CMPA).

As organizations in many industries stealthily roll back their commitments to diversity, equity and inclusion, this statement of values represents a decisive step in a forward direction. It also represents another value in short supply these days: unity. According to Joan Jenkinson, CEO of the Black Screen Office (BSO), “We didn’t just write a statement—we built consensus.”

Christa Dickenson, CEO of CPAC, agrees that the statement “is a reflection of the principles we want to live by as an industry. Not just in words, but in action, through hiring, partnerships, content, and culture.”



Additional organizations are welcome to sign on to (and work to uphold the 11 values within) the shared statement:

- | | |
|------------------|---|
| 1 Representation | 7 Support |
| 2 Reflection | 8 Collaboration |
| 3 Reconciliation | 9 Sustainability |
| 4 Equity | 10 Accountability |
| 5 Diversity | 11 Showcasing Canadian stories to the world |
| 6 Access | |



L to R: Joan Jenkinson, CEO of the BSO, Mike Omelus, Executive Director of Content and Strategy at APTN, and Christa Dickenson, CEO of CPAC, announce the new initiative at BANFF



DEAL

Blue Ant goes public

Plot twist! In August, privately held Blue Ant Media completed a “reverse takeover” of publicly held Boat Rocker Media. Blue Ant began trading on the Toronto Stock Exchange under the new ticker “BAMI,” while Boat Rocker returned to its previous life as a private, independent studio.

As part of the deal, Blue Ant acquired the animation studio Jam Filled Entertainment, as well as the studios Insight Productions (*The Amazing Race Canada*, *Top Chef Canada*) and Proper Television (*The Great Canadian Baking Show*).

According to CEO Michael MacMillan, the merger will initiate the company’s “next phase of growth as a modern, global media business” and allow it to “scale in a rapidly evolving landscape.” “Rapidly evolving” is kind of Blue Ant’s thing—we’re confident this latest move will bring more success.

On the Boat Rocker side, company co-founders David Fortier and Ivan Schneeberg, along with longtime partner John Young, completed a management buyout of the Boat Rocker Studios business, which included its remaining scripted, unscripted, kids and family divisions, as well as its global distribution business, brand and franchise group, and creative partnerships arm.

“This exciting next chapter gives us the independence and flexibility to continue bringing compelling and entertaining stories to audiences around the world across all genres and platforms,” said Fortier, Schneeberg and Young in a joint statement.

MILESTONES

2025: A year of milestones

A golden age

It's normal to slow down a bit when one hits the big 5-0, but try telling TIFF. The film festival, which reaches the half-century mark this year, is only becoming stronger and more agile with age. TIFF: The Market is slated to make its debut in 2026, with the potential to transform the wildly popular festival into a global industry centrepiece. This week-long content market, bolstered by \$23 million in federal funding, will bring “deal-makers, talent and audiences together in a new, much bigger way,” says CEO Cameron Bailey. Even as the festival forges ahead, this birthday has clearly put TIFF in a reflective mood: celebrations included summer-long screenings of 50 feature films that tell the story of TIFF, from *Dead Ringers* to *Slumdog Millionaire*. May the next 50 years be marked by skyrocketing sales, buzzy red carpets and, of course, remarkable movies.



Top: George Pimentel; Bottom: Lindsay Duncan

Belated birthday bashery

After taking a one-year hiatus to focus on growth and program development, imagineNATIVE Film + Media Arts Festival came back in force this summer, with a reason to celebrate: it turned 25 years young! The festival also shifted its timing from October to June, to coincide with Indigenous Peoples Month—and to escape the crowded fall festival season. All the better for imagineNATIVE to showcase its packed lineup: loads of distinctive full-length films (from Pete and Seth Sriver's animated documentary *Endless Cookie*, produced by Scythia Films, to Kaniehtiio Horn's horror comedy *Seeds*) alongside a wide array of thought-provoking shorts. Summer, autumn, this year, last year—if you're the world's biggest Indigenous media arts festival, you can celebrate your birthday whenever you want.

Cheers to 25 years, Eagle Vision

This year, Winnipeg-based, Indigenous-owned prodco Eagle Vision marked 25 years of courageous storytelling—while managing to look as fresh as the day it was founded. Founded by Anishinaabe filmmaker Lisa Meeches (and run by Meeches and co-owners Kyle Irving and Rebecca Gibson), Eagle Vision has earned acclaim for its unflinching portrayal of injustices (*Taken*, *We Were Children*) as well as its work on far-reaching feature films and television series (from preschool program *Tipi Tales* to Oscar-winning *Capote* to Manitoba-centric legal series *Burden of Truth*). Throughout its history, the company has prioritized changemaking through its content, and has beaten a path for a new generation of Indigenous-led production companies. And it's not done yet. Eagle Vision continues to evolve through forays into exciting new territory, from Snapchat docuseries and video games to distribution and business affairs. Nobody does it like you, Eagle Vision—congratulations on a quarter-century!



Eagle Vision founder Lisa Meeches



George Pimentel

A reel visionary

Tonya Williams certainly has staying power. She's been in the industry, on screen or behind the scenes, for some 50 years. And 2025 marks a quarter-century since she founded Reelworld, the BIPOC-centred film festival and screen institute she continues to run.

- Reelworld's achievements to date are staggering:
- Over 400 Reelworld Awards have been given to deserving Indigenous, Black, Asian and South Asian individuals for their work in the screen industry.
 - More than 1,450 films by BIPOC creators have been screened at the Reelworld Film Festival.
 - More than 8,600 people have participated in Reelworld's year-round programming, which provides professional development opportunities for Canada's racially diverse talent.
 - Access Reelworld, a database of more than 7,000 BIPOC members of the screen industry, was launched in 2020.

This year, Williams not only received a star on Canada's Walk of Fame, but she was also inducted into the Order of Canada—fitting recognition of her lifelong contributions to Canadian cultural identity and her tireless work to amplify marginalized stories and creatives. Williams said she “share[s] this honour with every artist, every advocate, and every under-represented voice who continues to push this country forward.”

Watch your languages

Since hitting the airwaves in 1999 as the world's first Indigenous broadcaster, APTN has made a habit of breaking new ground in Canada's media landscape: from the first-ever Indigenous-language broadcast of the Olympics to the first-ever Indigenous-focused streaming service, APTN lumi. And, of course, there's the homegrown regular programming—like recent hit series *Bones of Crows* and *North of North*—that proudly champions Indigenous narratives and culture, making APTN a model for Indigenous broadcasters around the globe.

The network's latest milestone is another biggie. In fall 2024, to celebrate its 25th birthday, APTN launched APTN Languages, a new channel featuring only Indigenous languages. Of the more than 70 Indigenous languages across Canada, only Cree, Inuktitut and Anishinaabemowin are stable, so the launch is a promising development for revitalization—and normalization—efforts. The channel also provides an exciting new platform for Indigenous independent producers eager to make projects in traditional languages.

"This initiative is a powerful testament to our commitment to cultural conservation and storytelling," said APTN CEO Monika Ille. "This moment marks a new era of representation and recognition for Indigenous voices."

We can't wait to hear more of those voices, in their own languages.



Celebrating APTN's 25th at Prime Time 2025



Forty and fabulous

Major events in 1984: The Macintosh personal computer was launched. Jeanne Sauvé was appointed as Canada's first female governor general. And Women in Film & Television – Toronto (WIFT+ Toronto) was founded.

Open to all people, regardless of gender expression, WIFT+ Toronto's membership now consists of over 1,000 screen-based professionals, from senior executives to creatives to crew, at all stages of their careers.

At the 2024 edition of TIFF, WIFT+ Toronto held a swinging reception celebrating four decades of advancing the careers of its members in the screen-based media industry. That's 40 years of working tirelessly to build an equitable, accessible and inclusive industry in Toronto.

In just the past 10 years, WIFT+ Toronto has doubled its annual programming, which includes courses and professional development, mentorship and peer support. And in the last five years, the organization has awarded more than \$80,000 in prizes at its annual Showcase, which spotlights short projects.



Top: Joei Lyn-Piluso; Bottom: Karen Bruce

A maritime milestone

The Atlantic International Film Festival (AIFF) has been running swimmingly for 45 years now, and it has much to be proud of:

- Apart from its inaugural year as a fledgling festival in PEI, AIFF has spent its entire life in Halifax, and become an annual institution in that fine city.
- For 28 years, it's hosted AIFF Partners, a top international co-production market that has launched many fruitful partnerships.
- The festival provides a fantastic platform for local creators (one example: Nova Scotian filmmaker Kevin Hartford has had a film in the festival for 10 years running).
- Alongside great Canadian lineups, it's screened major international titles, including films that took Best Picture at the Oscars (*Moonlight*, *Parasite* and *Anora* are three recent examples).

Keep on sailing on, AIFF!

A free outdoor screening at the Halifax Public Gardens kicked off the 45th-anniversary celebrations



Chris Geworsky

Shooting for success

In 1990, the DGC Ontario District Council was a scrappy group of around 300 directors, all with side hustles and still shooting on Super 16. Thirty-five years later, DGC Ontario represents a diverse membership of nearly 4,000 and is a key player in the province's powerhouse screen industry.

The guild's evolution mirrors Ontario's staggering growth as a production centre. Says Reynolds Mastin, president and CEO of the CMPA, "Ontario is home to some of the world's best film and television directors and crew, largely because of the exceptional work of DGC Ontario in supporting its members and the industry overall, as well as investing in the next generation of talent. Over the past 35 years, the strong partnership between producers, Directors, and skilled crew has made a significant economic impact and helped position Ontario as a global centre for film and television production."

Happy 35th, DGC Ontario!



Many happy returns

This year, the Canada Media Fund's birthday cake is sporting 15 candles! Established through a public-private partnership between the Department of Canadian Heritage and the cable industry, the fund has accomplished much in a relatively short time:

- It's provided funding for thousands of film, TV and digital media projects across every province and territory.
- It's invested \$6 billion and attracted more than \$3 billion in foreign investment and sales.
- It's generated a whopping \$24 billion in economic activity in Canada.

How many teenagers can say that? 🎂



We need to keep telling good stories. Good, unapologetic, Canadian stories.

All parts of Canada included. We just made an indie Newfoundland film titled *Skeet*, and it was held over at Cineplex for eight weeks, a record for us. Audiences connected to the local story because our film mirrored real life in Newfoundland. Simply put, the film was relatable.”



Mary Sexton
Producer
Rink Rat Productions

It feels more important than ever to protect our cultural sovereignty and safeguard the rights and values of this nation. Canadian film and television have a huge impact on defining, reflecting and informing our culture to Canadian citizens and across the world, and the content we make gives us the opportunity to lead by example, rather than follow by fear.

We need investment—not just financial, though that is vitally important, but investment in Canadian talent.

We need to nurture Canadian artists, create more opportunities for them to stay and work in this country, and believe that their talent can compete in a global market.”



Marsha Greene
Writer/Showrunner



What a moment for Canada’s independent production industry.

Our regulatory system is on the verge of modernization. There’s never been more pride in homegrown content.

With all eyes on them, Canadian creatives and producers are ready to make the most of their moment—and have some ideas about how to do it. Here, some of our industry’s leading lights share why our nation’s cultural sovereignty is worth protecting, and how we can ensure a world-class future for Canadian content.

Film and television are powerful tools for telling Canadian stories—they reflect who we are, foster national unity and ensure diverse voices, including Indigenous, francophone and regional perspectives, are seen and heard. A strong commitment to Canadian content protects us from cultural dilution, strengthens our democratic values and secures our place in the global conversation on our own terms.

As we modernize our regulatory and funding frameworks, we have a critical opportunity to set the terms for a thriving, future-ready sector. This includes ensuring that global streaming giants contribute meaningfully to the system, not only by helping to finance Canadian content, but by partnering with Canadian producers in ways that allow us to retain intellectual property and benefit from the long-term revenue of our work.

Getting this right means building a sustainable ecosystem where Canadian stories, talent and businesses can flourish at home and compete on the world stage.”



Kyle Irving
Co-Owner and
Executive Producer
Eagle Vision

Recently, Canada has had to declare its fundamental right to be a nation and define what being Canadian means. I’m proud to be Canadian at this moment in time. I recently produced a thriller movie, *40 Acres*, that centres a Black and Indigenous family in the narrative. Now, I’m not saying this has never been done before, but I haven’t seen it! So, I think that *40 Acres* is a uniquely Canadian story that is also universal. I think that’s worth protecting. Producers know that there are thousands of original stories out there to go alongside the rinse and repeats of what Hollywood largely generates.

If you build it, they will come. Give us the same resources, and I believe it!”



Jennifer Holness
President
Hungry Eyes Media

As we begin to see the contraction of Hollywood driven by new governmental policies and shifting consumer habits, the ability to create partnerships across borders will be crucial to our sustainability.

A strong and sustainable future for Canadian content necessitates a thorough re-evaluation of our cultural policy concerning international collaboration. As a country built by its Indigenous, settler and immigrant populations, and in a time of rising division and geopolitical conflict, Canada’s culturally unique identity, people and content can play an essential role in nurturing social unity and cohesion.”



Shant Joshi
President and
Executive Producer
Fae Pictures

As a distributor, a major concern for us in the changing market is that we ensure a future where Canadian IP remains Canadian controlled, and early investment in feature films is encouraged and incentivized. Without support for independent producers within Canada, we risk losing our best talent.

Canadian feature films give new and diverse voices a chance to share their stories on a global scale.

Ensuring a healthy film ecosystem is not only critical for the thousands of Canadians who work in the film industry, but for all Canadians who deserve the opportunity to see their vibrant culture reflected on screen. Canadians are acutely aware in this moment of their unique identity, and film and television are a powerful tool for sharing our culture not only at home, but abroad.”



Hilary Hart
Co-President
Game Theory Films

I am a proud first-generation Canadian. I've seen firsthand the mosaic that Canada has weaved and waves as its multicultural flag. We have a powerful southern neighbour, but we are uniquely Canadian. We are a culture, a business practice, a personality and a voice that is embraced and welcomed internationally.

Canada's cultural sovereignty is worth protecting because it is also our competitive advantage.

It is the reason foreign professionals want to move to Canada and why international companies want to work with Canadians. Canada has the most film and TV production treaties in the world. This makes international partnerships second nature. Now more than ever, Canada's partnerships are being tested, and increasing relations outside of the US is more important to remain competitive and sovereign.”



Jennifer Pun
Producer
Edge Entertainment

Canada's cultural sovereignty is the foundation of our identity as a nation. Now more than ever, we need to pull together and defend our values.

Telling Canadian stories is one of the most powerful ways to bind our country together.

While we modernize Canada's screen-based entertainment industry, it's imperative to maintain and grow original commissions. As linear declines, more of these commissions will need to come from global streamers. Regulation has an important role to play, but our industry also needs to develop new talent and take more creative risks in order to earn our place on screens around the world.”



Brian Hamilton
CEO
Omnifilm Entertainment

Taking control

The CEO of the Indigenous Screen Office gives her take on what the current “elbows up” moment means for Indigenous screen content in Canada

By Kerry Swanson

Indigenous storytellers in the film and television industry in Canada have been fighting for narrative sovereignty for decades. This struggle for rights, autonomy and self-determination is an extension of the larger fight for Indigenous sovereignty, as verified by treaty and in law.

Sovereignty is perhaps one of those things you don't really think about until it's threatened—and for Indigenous people, sovereignty in all its forms has been under attack for more than two centuries.

In recent months, Canadians are starting to see the imperative of fighting for our national sovereignty. They are starting to understand that narrative sovereignty is grounded in our actual sovereignty, and that storytelling is key to cultural independence and cultural autonomy. They are starting to feel what Indigenous peoples have been talking about this whole time and the urgency of this fight.

Over the last five years, Indigenous storytellers have experienced some long overdue opportunities, in large part due to new funding in the system for Indigenous screen content through the ISO. But behind that is decades of persistent advocacy by the Indigenous screen community and industry.

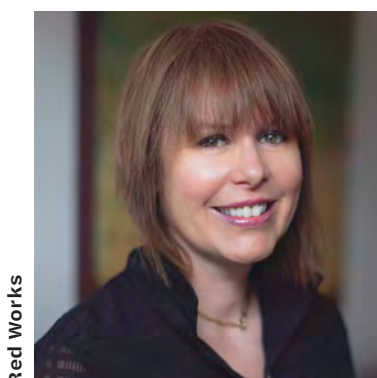
This advocacy has long been focused on narrative sovereignty: the ability to control the storytelling and receive the economic benefits that emerge from the content, wherever it is sold and distributed. Put another way, IP ownership is central to the definition of Indigenous content. And since the ISO, as a funder, doesn't have the resources to support the entire Indigenous screen industry in creating that content, it is crucial that the entire industry is aligned on that definition. This means that money will flow to Indigenous storytellers and their companies, and that economic reconciliation will also be part of the conversation around narrative sovereignty.

At the ISO's latest CRTC intervention in May 2025, the ISO argued strongly against proposed cuts to programs of national interest (PNI), which we believe will lead to a devastating loss of support for Canadian long-form documentaries and

drama. These types of national programs are critical vehicles for Indigenous storytelling and narrative sovereignty and are already at risk in an increasingly consolidated and homogenized market.

The argument we have been making for the necessity for narrative sovereignty, as well as ownership and control, in the Indigenous context is clearly just as urgent for the broader Canadian broadcasting ecosystem, of which we are an important part.

We have seen the benefits and rewards of prioritizing and investing in Indigenous storytelling and talent: what emerges are compelling stories that people are excited about and want to watch. Take the new series *North of North*—a great example



“Sovereignty is perhaps one of those things you don't really think about until it's threatened.”

of unique contemporary storytelling with a universal global appeal, and a demonstration of the broadcasting system coming together as an ecosystem to support a project.

ISO is thrilled that we have eight of our funded feature films at TIFF this year, showcasing the breadth of talent of the Indigenous filmmaking community. These films come from across Canada, from a diversity of Indigenous peoples and nations, and exemplify the expansive possibilities of Indigenous storytelling, innovation and leadership, all of which are more urgent than ever.”

Kerry Swanson is the CEO of the Indigenous Screen Office (ISO), an independent funding organization serving First Nations, Inuit and Métis screen-based creators across Canada. She is a member of Michipicoten First Nation, with familial ties to Chapeau Cree First Nation.

CANUCKS IN CAPES

Years in the making, Atomic Cartoons' animated show about overlooked über-Canadian superheroes could hardly have dropped at a more auspicious time



L to R: Chinook, Niagara Falls, Sasquatchewan, Breakaway, Poutine and RCM-PC

Has there ever been a more self-consciously Canadian show than *Super Team Canada*? A show that not only skips merrily through fields of distinctly Canadian references, but requires its audience to, as Canadians are said to be uniquely able to do, laugh at themselves for an episode's entire 10-minute duration?

Within the first two minutes of the episode "The Pooch Pack Goes Wack," for example, the show manages to poke fun at tax credits, *The Guess Who*, *PAW Patrol*, and itself—or, at least, the idea of a Canadian cartoon for adults. "Everybody knows our cartoons are specifically designed to appeal to only children and simpletons," intones the country's leader, voiced by Kevin McDonald (*Kids in the Hall*).

Certainly, Canada is better known for animated preschool shows featuring anthropomorphic pups than it is for animated shows for adults. But everything else about the show, from its plotlines to its tongue-in-cheek humour to its theme song—sung by Bryan Adams, who else—could not be more slyly patriotic.

Crave's first-ever original animated series premiered in May, and is the brainchild of Calgary-born, LA-based brothers Joel M. Cohen ("Not the Joel Coen you want," he jokes) and Robert Cohen. Self-deprecation aside, these Cohen brothers are hardly slouches: Joel is a writer and producer who's worked on *Saturday Night Live*; Robert's long list of writing and producing credits includes *The Big Bang Theory*. Both have written for *The Simpsons*. Both

have won Emmys—which Robert has also written for.

The show's concept—a squad of low-rent Canadian superheroes is called in to save the world after all other superheroes have been vanquished—was borne of COVID restlessness, and the script was written on spec. The brothers decided to make it an entirely Canadian production, "because we love the Canadian system so much, and because the normal way of pitching animated shows in the States is not that appealing," says Joel.

They reached out to their friend Will Arnett (*Arrested Development*), who quickly agreed to play the concussion-addled ex-minor hockey hero Breakaway. Arnett's production company, Electric Avenue, also jumped in.



Joel M. Cohen



Robert Cohen



Cobie Smulders



Will Arnett

Then Cobie Smulders (*How I Met Your Mother*) signed on to play Niagara Falls, the group's hydro-powered leader. Atomic Cartoons said yes. Crave said yes. Other voices signed on: Brian Drummond as Sasquatchewan, a nonverbal Bigfoot; Veena Sood as RCM-PC, a sensitive cyborg; Ceara Morgana as Chinook, a preteen First Nations superhero; Charles Demers as Poutine, a French-Canadian crimefighter who blasts curds and hot gravy out of his potato canons; and, of course, Kevin McDonald as

world. It was perfect timing. Silver lining on the world falling apart."

The Cohens, long used to working south of the border, are effusive about both their production partners and the collaborative process itself.

"Crave has been phenomenal and really supportive," says Joel. "When either they or Atomic have notes for us, they're really smart. It's actually been a very, very easy process, and much different than it would have been were we doing this in the US."

"The thing that is absolutely the worst turn of events for the planet ended up being great for us."

the PM who must balance statesmanship with his second job at a big-box store.

And then, after years in the lab, the show was unleashed on the country at an extraordinarily fortuitous moment: a moment in which the American president's annexation overtures had Canadians shaking off their collective apathy and digging up that old Molson commercial. A show about unabashedly Canadian superheroes was exactly what the doctor ordered.

"The thing that is absolutely the worst turn of events for the planet ended up being great for us," deadpans Robert. "We never wanted it to be a political show, but I love the 'elbows up' pride that Canadians are feeling. That pride is, in an odd way, kind of what we felt when we were first talking about the idea of the show during COVID."

"We're very proud Canadians, and we've always tried to do stuff in Canada and with other Canadians," says Joel. "The timing of the show's release was a complete coincidence, but great luck for us. Crave was supportive enough to crank out some promos that were tied into the political environment, and I think that helped get us noticed. But, for us, we were just really excited about doing a show in Canada."

Alex Cichon, producer at Atomic, adds: "It was the perfect storm: looming trade war, the federal election in Canada, and just everything happening around the

From Atomic's viewpoint, "We just tried to bottle Rob and Joel as much as we could," says Cichon. "We wanted their voice on screen, and tried to partner them with good people who would deliver on that."

The partnership is paying off, as Super Team Canada has already begun to win awards—if not yet an Emmy, at least a couple Leo Awards, given to BC film and TV productions. The show won Best Animation Series, and Brian Drummond, who voices Sasquatchewan, grunted his way to a Best Voice Performance award. And it's just getting started. The show has the go-ahead for season two, which is scheduled for release in 2026. The team of absurdist, unlikely superheroes will live to fight another day.

When asked which of these heroes they enjoy most, the Cohens and Cichon are diplomatic. Joel loves the PM, but appreciates Poutine's characterization and Drummond's work on Sasquatchewan. Robert admires Breakaway's jackassery, but thinks Niagara Falls might be the winner for him. Cichon is "a sucker" for Poutine, but admits Chinook has her moments throughout the season.

"Look at us, just giving the most politically correct answer, covering everybody," says Joel. After all, what could be more Canadian than refusing to coalesce behind a single strong identity?

"It's not a melting pot," affirms Robert. "It's a mosaic." 🧩

Watch party

A new database for Canadian films makes it easier for independent cinemas to find and exhibit them. **It's a NICE idea**

SCREENING FORMATS:

DCP

PRORESMOV

16MM

35MM

Toronto Outdoor Picture Show
Photo by Sukoon Sen



tough out there for an independent cinema. Theatregoing dropped off a cliff during the pandemic, and with the rise of films on streaming services, it's never fully recovered. The country's theatrical market is also one of the most consolidated in the world; in 2024, Cineplex accounted for 73 per cent of Canada's box office share. Compare that figure to the US, the UK and Australia, where a single theatre chain has captured no more than 30 per cent of the market.

It's equally tough out there for an independent film. "Theatrically, not that many films are finding audiences, period," says Andy Willick, who owns two independent cinemas: the ByTowne Cinema in Ottawa and the Fox Theatre in Toronto. "A lot of small films are getting lost. For Canadian films, it's that much more difficult." Independent producers know this all too well and have to hustle harder than ever to get their projects seen on the big screen.

Take the 2024 movie *Paying for It* (Hawkeye Pictures, Wildling Pictures), based on Canadian cartoonist Chester Brown's graphic novel about his experiences with sex workers. The producers used a DIY, slow-release micro-distribution model for the film: travelling from city to city, screening in independent cinemas, festival venues and some multiplexes, with director Sook-Yin Lee, Brown and cast presences as an added draw. Nearly nine months after its theatrical release, the movie is still being booked and filling venues.



Sonya Yokota William

In order to locate and get in touch with independent cinemas, the film's producers worked with the Network of Independent Cinema Exhibitors (NICE), a group of indie cinemas across the country. NICE represents everything from "retro summer drive-ins to beautiful old heritage buildings to downtown art houses," says Sonya Yokota William, NICE's director.

"Independent cinemas in Canada have really come together, and we have a strong culture of supporting each other. We meet once a month on Zoom to talk about the state of the industry and our concerns, everything from building insurance to people throwing things at the screen during *Minecraft* movies," says William.

NICE also has an active message board, one on which members are often asking where a certain film can be found, or who holds the rights. "Through my access to the message board, I noticed that theatre owners had really amazing ideas about, say, bringing out an old title to celebrate a special anniversary," says Hawkeye's Aeschylus Poulos. "Sometimes, that information wasn't easy for them to track down."

Enter NICE's new Canadian Theatrical Marketplace: a digital database of Canadian films (marketplace.nicecinema.ca) that connects independent cinemas with their rightsholders (typically producers). With searchable categories like genre, theme, screening format, accessibility features and so on, rightsholders are responsible for uploading information about their own films.



Aeschylus Poulos

"It's not IMDb. It's not run by Google or Amazon. It's the filmmakers, the producers and the Canadian distributors themselves providing the information to keep these films alive. **It's like a digital Great Library of Alexandria for Canadian film.**"

"There's no central place where exhibitors can go to find out what Canadian films are out there, and the Canadian Theatrical Marketplace will fill that gap," says William.

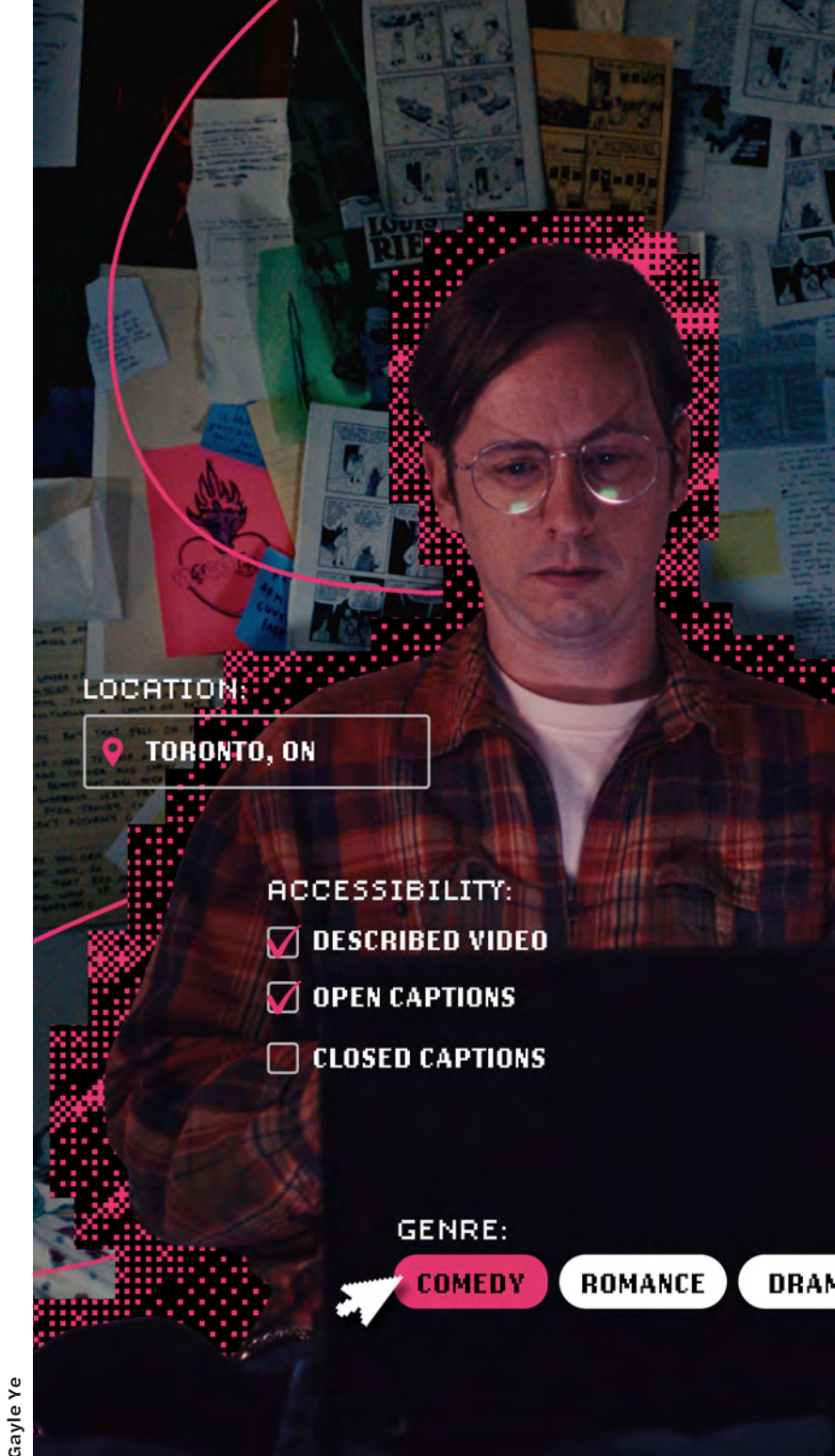
Cinema owner Willick is optimistic about the tool. "I think it could very well help us fill in holes in our programming, and to find films from different cultural communities and geographical areas more easily," he says. "I hear from my peers across Canada that some of their most successful films are, for example, documentaries from someone who's from their hometown. So if I can actually go into the database and find a doc that's specific to where I'm located, that could work really well for both filmmakers and for theatres, because we're connecting more directly."

That direct connection is what independent cinemas do best. They often have deep roots and long histories in their towns, helping owners understand what plays well with their customers. From his experience with *Paying for It*, Poulos observes that "the people who own these theatres really know their audience and community."

He contrasts this to the big players, which tend to only play movies with broad commercial appeal. "You go to a multiplex, and there are five to 10 films, and they're often kid movies or action movies. They're not necessarily thinking about their community and their local audience," he says. "I think this database—having access to these Canadian stories—will really give rise to an opportunity for more films to get out there and find their audience."

There are also plenty of other ways the database could be helpful. William plans to add a "curatorial aspect," selecting and showcasing films that might be suitable for, say, an upcoming holiday or commemorative occasion. She also imagines it being used by exhibitors (or any other interested individual) in other countries "who want to explore the Canadian film landscape. Having one central place that people can look for films seems like a natural solution."

Willick envisions an educational extension, where university professors use the database to find Canadian films that



Paying for It (Wildling Pictures, Hawkeye Pictures)

they can play in class. He also believes there's a possibility streaming services might find it helpful for populating their catalogues with regional content: "You never know: streamers could go in and say, 'We need some films from this area,' or 'We need this type of film,' locate it, and contact the producer."

Whatever the database evolves into or whoever uses it down the road, it's significant that it's laying the foundation for an even stronger partnership between cinemas and producers, who have every reason to stick together.

"It's not IMDb. It's not run by Google or Amazon. It's the filmmakers, the producers and the Canadian distributors themselves providing the information to keep these films alive," says Poulos. "It's like a digital Great Library of Alexandria for Canadian film. I can't believe it didn't already exist."

Hot Docs Ted Rogers Cinema

Photo by Gabriel Li



Q&A AVAILABLE

YES

NO

Strong signals

The CMPA's **Reynolds Mastin** in conversation with CBC/Radio-Canada's **Marie-Philippe Bouchard**

Marie-Philippe Bouchard took the helm as president and CEO of CBC/Radio-Canada early this year, at a time when all eyes were on the public broadcaster and its future as a bastion of cultural sovereignty. Bouchard came to the role with a wealth of broadcasting experience, prepared to steer the ship through whatever storms may be looming.

As representative of hundreds of independent Canadian producers, the CMPA's president and CEO, Reynolds Mastin, has his own questions for Bouchard—around new financing models for CBC series, the shrinking kids' market, the centrality of IP ownership in the definition of Canadian content, and more. Here, the two leaders discuss what's on the industry's mind.

Reynolds Mastin: You spent the majority of your career at CBC/Radio-Canada. Then you went on to become the CEO of the broadcaster TV5 Québec Canada. So you came into this role with both an insider and an outsider perspective. Was this job what you expected, based on those experiences, or have you been surprised?

Marie-Philippe Bouchard: You're right, I was very much a child of the organization. And working across French and English services gave me an overview of the whole landscape. What I expected to find when I started this job, considering the very polarized climate around the financing of CBC, was an embattled group that had been subject to a lot of criticism. In the early days of my tenure, listening to different groups and visiting our regional stations out west, I was comforted by the many voices who were supportive of what CBC was doing.

There are also criticisms about the service that we provide. That largely stems from the fact that we have been subject to

many, many reductions of funds over the years. Also, the market has changed so much. Both English and French audiences are flooded with content. How do you make the distinctive Canadian experience stand out? That's something that we're all working and striving for.

RM: On that topic, I want to discuss the *North of North* model, where CBC, Netflix, APTN and producers came together to make that show. The series has been very successful, both critically and in terms of audience. Obviously a player like Netflix brings financing to the table, but they also have that global reach. Is this a model you plan to continue using in the future?

MB: *North of North* is a good example, but it's not isolated. In the last few years, we've been working with partners—sometimes with the foreign streamers, but also with foreign distributors and foreign broadcasters—to make quality Canadian content that will resonate with Canadians, but can also reach wider international audiences. There need to be many players at the table for that to happen.

Really, what a public broadcaster does is work with producers who have the idea and creative talent, and develop that idea for its potential. We invest. We take the risk. We greenlight the project. But we know we need more money at the table, as well as more creative input. Foreign distributors and other public broadcasters lend a perspective that enriches the production. Together, we have an opportunity to bring to light these incredible shows—but it takes many at the table. In the English market, at least, we can get that influx of funds from a partner like Netflix. That model also means figuring out how we're going to share those rights, especially with foreign streamers that are very much present in Canada.

In the case of *North of North*, I want to point out that before we entered into the Netflix deal, we partnered with APTN. And that is very important: we can partner with Canadian broadcasters and share some of those rights, and this allows everybody to be able to bring their touch to the project and also to reach their particular audiences.

RM: How do you ensure that you're preserving that distinct Canadian voice, while the streaming service brings its own creative input and is thinking about an audience that goes well beyond Canada?



Anna Lambe as Siaja in *North of North* (Red Marrow Media, Northwood Entertainment)

Jasper Savage



“Our philosophy is to work very closely with the producers to enable the original Canadian creative process, and to support the development of the project so that it will have legs.”

MB: Our philosophy is to work very closely with the producers to enable the original Canadian creative process, and to support the development of the project so that it will have legs. The project will be able to not only reach Canadian audiences and satisfy them, but also have a potential to showcase what Canadians can do and their creativity. That's our part, and we enable that with funds, with advice, and with risk-taking.

RM: That's one of the things that CBC has in common with producers: taking risks. Part of the reason producers take those risks is that they expect to be able to monetize the IP they create, which allows them to reinvest in development and make the next piece of IP. Throughout the CRTC hearings on the Online Streaming Act, we talked a lot about the importance of Canadian IP ownership. What are your thoughts on the importance of that as one of the pillars of our modernized system?

MB: CBC has been entirely consistent in saying, very loud and clear, that Canadian content is produced by Canadians and owned by Canadians. It can include all sorts of stories, it can be about all sorts of things, but the nature of it is that the IP is owned by Canadians, and it was produced in the key functions by Canadians. That's the best and most stable way to define it. It's also the most sustainable way. Because we do understand that producers take risks, and they are counting on some financial upside to the life of the production over time. So we continue to need viable independent producers in Canada to be able to continue our work. The best way for that to happen is to place serious protection around the notion that the privileges of Canadian content will be awarded to those who are Canadian, and own the content.

RM: Let's discuss the state of kids' content. I remember, in my opening remarks at Prime Time 2024, I had a special guest star, and it was the tickle trunk from *Mr. Dressup*. A year and a half later, people still come up to me to talk about the tickle trunk. It speaks to the power and importance of children's content, because *Mr. Dressup* was clearly integral to people's childhoods growing up. They have a very powerful emotional attachment to that show and to everything about that show.

As you know, we're experiencing crisis in the kids' industry at the moment. Especially in Canada, it's under enormous pressure. Going forward, what do you think CBC's role is in finding a way to rebuild and restore what was once one of the strongest pillars of the domestic content industry for Canada?

MB: Certainly, the kids' industry was a powerhouse of Canadian content production, for many, many reasons—including the fact that, at that time, kids were watching a lot of conventional TV. They weren't on TikTok. They weren't on YouTube. There was a demand for kids' content and Canadian expertise. But as the cost of

animated shows continued to rise, the market sort of dissolved. Kids are now consuming all sorts of things, including programming that wasn't made for them. We are all nostalgic for how we grew up, attached to safe kids' programming made for us, compared to how our kids are now growing up.

What is the role of the CBC in all of this? We are, and we continue to be, major contributors for the kids' sector, because we commission Canadian content. We partner with a lot of foreign broadcasters, usually public broadcasters, to broadcast Canadian content not just here, but around the world. But we can't solve the contraction in the market all by ourselves.



Top: Bénédict Brocard

We can't change the fact that streamers, for example, are commissioning less kids' content. But we can be steadfast in what we commission. We may need to work more with other Canadian public service broadcasters, such as the educational services in the various provinces, and across French and English, because many languages can support an animation project. I think we need to widen our partnerships. Our job is also to make sure that kids' content gets in front of kids' eyes, and that may mean commissioning content that will maybe find its way onto third-party platforms, under the safe CBC umbrella. We need to reach kids where they are.

RM: I think it's particularly important, when we're talking about kids' programming, to talk about what Canadian kids see in the Canadian programming they watch. I've heard you speak elsewhere about the need to ensure that CBC/Radio-Canada's programming fully reflects the depth and breadth of Canadian society. Can you share those thoughts here?

MB: We really want to tap into the creativity and ability of producers from across the country, and make sure that our content reflects that cultural touch that's different from the west coast to the east coast to the far north, and everywhere in between. We also need to reflect the communities from a language point of view, particularly minority languages—so our

“Discoverability is part of how we work with producers: making sure that people are aware of the content, that it's accessible, and that it's promoted.”

strategy for Indigenous reflection and empowerment is really important from both a cultural and language point of view.

We are very committed to working with producers from all areas and sensibilities, and making sure that they hire talent that reflects that diversity as well. It is really about nation building, right? You feel part of the community when you know your neighbours, including the people who live a little further from where you live. And that is the magic of media: creating bridges between those distances.

This is also true between generations. Our kids and our adolescents and our young adults are thinking things that are not necessarily what their elders are thinking. Each generation needs to understand that. That's the basis of what a public broadcaster is there for: it's not to narrowcast, it's to bring people together.

RM: Again, related to the Online Streaming Act, we've talked a lot about access to our stories and what that means for Canadian content on online platforms. We're expecting a CRTC-commissioned study this fall on how Canadians find and discover content. What are your thoughts on the challenges of discoverability?

MB: Discoverability is part of how we work with producers: making sure that people are aware of the content, that it's accessible, and that it's promoted. It used to be just the broadcaster's job, but it really is work we do together with producers now—having key characters present on social media to create hype, for example.

From a regulatory point of view, we also have to have the support to make sure that those platforms that people are finding content on have responsibilities towards Canadian content to make sure that it's visible. And it's accessible. And it's promoted appropriately. We need all of those regulatory tools, and we need those relationships between broadcasters and producers, in order for content to really reach the audience that we want to reach.

RM: My sense from you is that your strategy, at least for certain kinds of shows, may include having content that was commissioned from producers by CBC not only appear on CBC TV or Gem, but also on other platforms where audiences are. Is that a fair comment?

MB: I think we need all of it. We do need a strong core of content available on a platform like CBC Gem, because it is the destination for Canadian content. But the fact of the matter is, there are audiences that basically live on platforms like YouTube and will not be drawn elsewhere. And our responsibility as a public broadcaster is to reach Canadians where they are.

We have an awful lot of content available already on YouTube, for instance, just to speak of that platform. We have to go out and reach people where they habitually consume content, because that's where we can reach them with trusted news. That's where we can also give them a taste of Canadian comedy, of Canadian drama, of kids' shows.

RM: Last question—will partnering with independent producers continue to be critically important to CBC/Radio-Canada in fulfilling its mandate for key genres of programming?

MB: It is impossible to imagine anything else. We are the home of Canadian content. Who else is going to produce it with us, for the benefit of Canadians, but independent producers? We know that's a long-term relationship, and we want to continue to care for it. 🍷



Canada's largest commissioner of original Canadian content

\$400 million+ per year 🎬
invested in independent production across Canada

\$1.9 billion 💰
annual budget

300+ 📺
original TV shows from independent producers every year

80+ 📺
shows created for streaming services, including CBC Gem

\$72.9 billion 🍁
contributed to the Canadian economy every year

20 million+ Canadians 👥
use CBC/Radio-Canada's digital services every month

630,000+ 🧑‍💼
jobs provided

45,000 📺
hours of Canadian TV content, including:

10,000 🧑‍🎤
hours of Canadian drama, comedy and other entertainment

2,000 👶
hours of kids' content

For every dollar invested in the public broadcaster, two dollars are reinjected into the Canadian economy.

State of the arts

In conversation with
the Honourable
Steven Guilbeault

The Honourable Steven Guilbeault, Minister of Canadian Identity and Culture, is no stranger to the culture file. He was Minister of Canadian Heritage from 2019 to 2021, and while the job title—and the political landscape—has changed, Guilbeault is still going to bat for Canadian creators in a tempestuous time. He spoke with *Indiescreen* on the role of government in our “elbows up” moment and what a country can do to protect its cultural sovereignty. In light of the CMPA and Screen Producers Australia’s recent joint initiative to bring Canadian and Australian producers together through Canada Connect (see page 65), we also asked the minister about the importance of teaming up with like-minded nations such as Australia.

From travel planning to grocery shopping, Canadians across the country have been very supportive of Canadian businesses, and more broadly, standing up for our national industry and cultural sovereignty. What role do you believe the media and creative industries can play in this moment of national pride, and how can government assist?

In this moment where Canadians are rallying around what makes us strong and proud, the media and cultural industries are key. Culture is not only an expression of who we are; it’s a core pillar of our sovereignty and economic strength. When

our stories are told, our values are carried, and our sovereignty is affirmed.

That’s why our government is using every lever available to ensure that Canadian identity and culture thrive: by supporting our creators, strengthening our official languages, promoting Indigenous knowledge, and investing in initiatives like the Canada Strong Pass, which gives Canadians greater access to our national parks, railroads, museums and historic sites this summer. These places and experiences are what bring us together, and they’re living embodiments of Canadian identity and pride.

We believe that cultural policy is economic policy, and through targeted investments, updated legislation, and incentives for domestic and international co-productions, we are ensuring that Canadian culture is not only protected, but promoted, at home and abroad.

Canada has nearly 60 co-production treaties and memoranda of understanding with other nations, and Canadian producers have a strong track record of working across borders with producers in other countries to get projects developed, produced, sold and seen. What role do you see government playing to ensure creative export of Canadian content remains strong and continues to grow?



“Our intention is clear: we want to ensure that Canadian stories are **seen, heard and valued** on all platforms.”

Canada’s cultural sector is stronger when it is connected—not just coast to coast to coast, but also globally. Our co-production agreements are more than paperwork; they are creative bridges. Our government remains committed to deepening these partnerships, especially with like-minded countries such as Australia.

We need to work together to tackle today’s challenges in a fast-changing world, such as artificial intelligence and algorithmic biases. Canada has been a leader at international fora like UNESCO, the G7, the OECD and the OIF in pushing for a fair, diverse and transparent digital cultural space.

By supporting Canadian content creators through export-ready programs, increasing international promotion via Telefilm and the Canada Media Fund, and leading coordinated action on international cultural policy, we are ensuring that Canada’s voice is heard at home and abroad.

How do you think Canadian content resonates with global audiences?

Canada has a lot to offer to the world. Our country reflects a diversity of experiences and values that are meaningful to many beyond its borders. Our country is home to Indigenous creators, newcomers, artists from all corners of the country, and voices in both official languages. That breadth

of experience and unique identities shapes the stories we tell.

Whether it’s the powerful drama *Maid*, filmed in Victoria and showcasing the rugged beauty of the West Coast; original Québec productions like *Révolution*, *La famille Plouffe* and *Les Parent*, all created here and now adapted and loved in numerous countries around the world; *The Place That Thaws*, an Indigenous-led podcast from Canada’s High Arctic; or Ontario’s singer Shania Twain, the bestselling female solo artist of all time and creator of the highest-selling country album in history—Canadian content connects us, emotionally and culturally. We’re proud to see this content being seen, consumed and resonating with audiences around the world.

The passing of the Online Streaming Act in 2023 was a significant step toward modernizing Canada’s broadcasting framework. As the CRTC’s regulatory implementation of this legislation moves forward, what is your hope for how this bill will impact Canadian stories told on screen?

Our intention is clear: we want to ensure that Canadian stories are seen, heard and valued on all platforms.

The Online Streaming Act will make sure Canadians can see themselves in the stories and music available in the new online reality, and will reinvest in future generations of artists in Canada. Online streamers are being asked to contribute to



Heartland (SEVEN24 Films, Dynamo Films)



Don't Even (Pier 21 Films, Sekowan Media, Frantic Films)



PAW Patrol (Spin Master Entertainment)



Love It or List It (Big Coat Media)



Family Law (Lark Productions, SEVEN24 Films)



Blueberry Grunt (Oversherry Productions)

Canada's cultural sector's sustained success and to support our talented creative and media sectors to ensure they have a real and fair chance to succeed now and in the future.

When our artists shine, it's Canada that shines. This bill ensures they have the spotlight they need.

Canada and Australia share similar challenges and values when it comes to supporting national content. How can our two countries strengthen collaboration, whether through co-productions, policy alignment or knowledge exchange, to help bring more of our stories to the world stage?

Countries' cultural sectors are stronger when they are connected—both domestically and internationally. Through co-productions, shared regulatory dialogue and strategic export programs, countries like Canada and Australia can reinforce each other's cultural sovereignty while amplifying the global reach of our creators. Strengthening collaboration across borders ensures

that our stories—diverse, inclusive and grounded in our identities—are not only produced but seen and celebrated worldwide.

Like Canada, other mid-sized English-speaking countries, such as Australia, are looking to develop their own solutions to ensure US-based streaming companies don't inundate their markets with US shows and movies at the expense of domestic content. Given your experience with the Online Streaming Act, what advice would you give to other jurisdictions trying to safeguard their cultural sovereignty?

Cultural sovereignty means making sure our creators can not only produce their work but also be fairly compensated and discovered by audiences at home and abroad.

Our country produces incredible content—in English, in French and in Indigenous languages—and that's why we adopted one of the first laws in the world to ensure that online platforms contribute fairly to our creative sector.

“Cultural sovereignty means making sure our creators can not only produce their work but also be fairly compensated and discovered by audiences at home and abroad.”

These measures are rooted in the belief that our cultural sector isn't just a reflection of who we are—it's also a driver of economic growth, democratic sovereignty and international influence.

Our approach focuses on levelling the playing field, so Canadians can see their stories told and hear their voices represented. This means supporting Canadian artists

and creative industries; advancing Indigenous storytelling; increasing representation of equity-seeking groups; ensuring regulations are equitable, fair, and flexible; and redefining Canadian programs to reflect today's media landscape.

We also believe in a strong, well-funded public broadcaster. Since its creation, CBC/Radio-Canada has been an essential tool for protecting Canadian stories that are central to our national identity, our cultural sovereignty, and Canadians' ability to discover and consume Canadian content. In a sea of American media and disinformation, we need Canadian voices more than ever. That is why our government is committed to strengthening our national public broadcaster, so CBC/Radio-Canada continues to deliver reliable news and information that is crucial to an informed public and a well-functioning democracy. 🇨🇦

How it's done **down under**



Tony Burke, Australia's Minister for the Arts

Canada and Australia's production industries have plenty in common: top-shelf film crews, diverse and stunning scenery, robust production infrastructure, large English-language audiences. They also face some of the same challenges, particularly with adapting legislative and regulatory frameworks for the digital age in the face of global streaming giants. Against the backdrop of the CMPA's partnership with Screen Producers Australia (see page 65), we reached out to the office of The Honourable Tony Burke, Minister for the Arts in Australia's current Labor government, to hear how they're handling cultural sovereignty and supporting homegrown stories down under.

The linchpin in Australia's strategy is its National Cultural Policy, called Revive. Established in 2023, Revive recognizes the role of the screen industry in supporting the nation's cultural expression, and aims to ensure its stories reach audiences in Australia and around the world. Crucially, the policy includes a commitment to introduce Australian content requirements

on streaming platforms. Minimum levels of Australian content are already required by Australia's commercial television broadcasters and national broadcasters (ABC, SBS and NITV).

In the early 2010s, before today's streaming platforms had taken hold, Burke glimpsed a future where people watched the internet through their TV. He has been arguing for policy reform ever since. "It's taking longer than I wanted, but I know we need this to ensure our stories are always on our screens," says Burke.

The Labor government has undertaken a consultation process to consider how best to support the production of Australian stories and to ensure that it gets the new obligation right.

"Screen quotas are not just about jobs. They're about culture," says Burke. "They're about the relationship between the person sitting on the lounge and then what they see on the screen. I want people to see themselves, their neighbours, to

learn about their country, and as an added bonus, this is also how the world then comes to know us."

In 2024–25, the Australian federal government invested a record \$1.2 billion in the screen sector through direct funding or incentives. Australian production companies receive indirect support through production incentives. And Ausfilm, a government-industry partnership, works to market Australia as a world-class production destination.

With so much in common, it's not surprising that Canada has become Australia's most active partner country in international co-productions (their co-production treaty was signed in 1990). *Stuff the British Stole*, a co-pro between Canada's Cream Productions and Australia's Wooden Horse and Wild-Bear Entertainment, is one recent example. It won Best History Documentary Program or Series at the 2024 Canadian Screen Awards. Canada and Australia teaming up behind the scenes? Sounds good to us. 🇨🇦



Bay of Fires (Archipelago Productions)



The Artful Dodger (Curio Pictures)



Bluey: The Sign (Ludo Studio)



Fisk (Origina 45)



Thou Shalt Not Steal (Ludo Studio)



Windcatcher (Every Cloud Productions, Unless Pictures)

OPEN ACCESS

The world's first and only disability-focused broadcaster, AMI, is proving itself as accessible to producers as it is to the community it serves.

Producer partners just need to follow one rule:

audience first



Crip Trip (Catapult Pictures)

For a niche broadcaster, Accessible Media Inc. (AMI) boasts a
REMARKABLY BROAD AUDIENCE.

That's because AMI's mission is to entertain, inform and empower Canadians with disabilities—and with nearly 30 per cent of Canadians age 15 or older currently experiencing a disability, AMI's target audience includes approximately 8 million people across every demographic, from all over the country. "We're one channel, so we have to be everything to everybody," acknowledges Cara Nye, AMI's director of content development and production.

AMI has come a long way since it was established in 1989 as the National Broadcast Reading Service, which operated a radio reading service before it launched The Accessible Channel in 2009. The Accessible Channel, a must-carry specialty channel that included closed captions and described video for all of its programs, evolved into AMI-tv; AMI-télé, its French-language counterpart, was launched in 2014. A fully accessible free streaming service, AMI+, was added in 2023.

As a broadcaster dedicated to accessible programming, and focused on creating and commissioning original shows focused on disability, AMI is the first and only of its kind. As such, it has developed—and continues to develop—a roster of programs as diverse as the disability community itself. Past, current and upcoming series include travel docuseries, cooking shows, a gardening show, a fishing show, a show about disabled entrepreneurs, a docuseries about disabled entertainers, a docuseries featuring a vision impaired psychic, and an *Amazing Race*-style competition show. AMI is also moving decisively into the kids' space ("If you're thinking about reshaping views and attitudes toward disability, let's get them while they're young, right?" says Nye) and into scripted series.

"We're really looking at anything that anybody wants to consume," says Nye.

And how does AMI know what viewers want to consume? A research panel of more than 300 participants, all members of the disability community, is one major way. Every year, the panel participates in a program monitor, reviewing synopses of series to help the broadcaster gauge what types of shows its audience is interested in. AMI also does "deep dives" on its on-air series, in which it asks the panel "questions about characters, about plot lines, where they'd like to see the series go. Is it resonating with them? What do they want to see more of? Less of?" explains Nye.

No doubt, AMI is finely attuned to its audience—and hungry for fresh content. That makes the broadcaster

particularly open to partnering with producers, disabled or not, to create the kinds of series its viewers want to watch.

When choosing who to work with, AMI has one overarching requirement. AMI's producer partners must be prepared to centre the disability community through storytelling, hiring practices, and the production process itself.

"If you're pitching us a show, the most important thing is that it's guided by the disability community," says Nye. "It doesn't mean that you, as a producer, have to have a disability yourself. But you really should be engaging with the community in roles that control that narrative: writers, producers, directors, editors."

René Brar is head of development at BC's Big Time Decent Productions, whose first scripted series recently got the green light from AMI. *Adapting* is a coming-of-age half-hour dramedy about a girl with cerebral palsy, determined to lose her virginity before winding up in a wheelchair. Brar affirms the importance of having "the right folks tell the story"—in this case, creator Rachael Ransom, whose real-life experience with cerebral palsy guides the script. Having a disabled individual helm the show

Postcards From... Saskatoon (Black Rhino Creative)





Pretty Blind (AMI, Club Red Productions, Torrential Pictures, Flow Video Inc.)

does much more than check a box; it ensures that the show is “authentic, stronger, more genuine,” says Nye.

“We loved that the script for *Adapting* connected to universal themes: of acceptance, of family, of friendship, of getting laid in high school,” says Brar. “But Rachael was able to do it by telling a very, very specific story that I don’t have access to.”

This universal-in-the-specific quality applies equally well to Big Time Decent’s unscripted series *Underdog Inc.*, which AMI has renewed for a second season. *Underdog Inc.* is the company’s latest entry in the ever-popular trucker docuseries category. The show follows Dale Kristensen, a daring “hotshot trucker” who first appeared on Global in *Backroad Truckers* (also produced by Big Time Decent)—and who happens to be a little person.

Both shows steer clear of what Brar calls “inspiration porn,” shows in which “you just root for the little guy and all the disabled characters are saintly. Avoiding that is really important for us, and I believe for AMI as well.”

Apart from inclusive storytelling, AMI also stresses the importance of including—and accommodating—disabled individuals on set, whether they’re members of the cast or crew. “To work with us, it’s essential to have a really robust DEI plan. How are you going to engage employees from the disability community?” says Nye.

According to her, 55 per cent of the cast and crew of the buddy docuseries *Crip Trip* (Cata-pult Pictures) identify as having a disability. For the news parody series *The Squeaky Wheel: Canada* (Hitsby Entertainment), 100 per cent of the creative team are disabled. “Those are very high bars,” says Nye, but it’s not just about stats: “The producers that we like to work with are the ones who are willing to understand what it takes to work with people with disabilities, engaging them and asking the questions early on.”

For Black Rhino Creative, the prodco behind AMI’s multisensory travel series *Postcards From...*, that means strict eight-hour days during production. It means ensuring that series host Christa Couture, who is an amputee, feels comfortable on screen and has her needs met on set (“Like you would with any talent, but we’re just dialled in that much more,” says director/producer Ryan Mah).

It also means training directors and producers in the use of integrated described video (IDV), a method of producing content for visually impaired audiences. In contrast to described video—which tacks on an audio track to relate what’s happening on screen—IDV bakes accessibility into the production, with the show’s host or a cast member describing what’s happening on screen.

Nye explains it this way: “With described video, a third voice comes in to say, for example, ‘Cara puts on her reading glasses.’ With IDV, I might say, ‘Oh, I can’t read a thing without these.’” Mah describes the method as “producing every episode like it’s going to be on the radio.”

AMI pioneered IDV, and it’s just one more way the broadcaster prioritizes its audience. “Described video is great, but it can be quite annoying to people who don’t require it,” says Nye. “We’ve actually heard from people that they’ll watch the same show in different rooms because their spouse or child

doesn’t want to hear that description. Not a very inclusive experience.” IDV, on the other hand, is seamless, and makes content accessible to everybody.

“The feedback has been phenomenal,” says Nye. “We’ve been impressed with how our producer partners have stepped up to incorporate IDV into their productions. Black Rhino, for example, can just do it with their eyes closed.”

“We’re even hearing of producers who are starting to do that in their other productions, too,” Nye adds. “Because why not?”

For his part, Brar of Big Time Decent calls AMI “a dream” to work with: “They’re willing to find strong partners and trust their judgment.” Mah of Black Rhino concurs: “They’re amazing. They’re very passionate about making sure the content is accessible for everyone.”

AMI’s focus on accessibility is simply a focus on audience, and it’s an audience no other broadcaster can claim to cater to in the same way. Nye is grateful for the partners who help deliver the content that audience craves.

Says Nye: “The fact that we have such great production partners, who are willing to work with young creators and bring their stories to the screen—that is what success looks like to me.” 🏠



Underdog Inc. (Big Time Decent Productions)

In consultation with the Disability Screen Office, we adapted the following from Emily Ladau’s *Demystifying Disability*. It provides helpful guidance on which terms to use when referring to people with disabilities. Remember, it’s always best to ask a person which terms work best for them based on their own lived experiences and identity.

Say this!

NOT this

☒ disability / disabled ☒ person with a disability / disabled person		☒ differently abled (unless preferred) ☒ handicap / handicapped ☒ special needs (unless preferred)
☒ has a disability ☒ is disabled		☒ afflicted by ☒ suffers from ☒ victim of
☒ person who is able to		☒ high functioning
☒ person who is unable to		☒ low functioning
☒ neurodivergent* ☒ person with Autism / Autistic person* ☒ person with a cognitive disability / cognitively disabled person* ☒ person with an intellectual disability / intellectually disabled person* ☒ person with a learning disability / learning disabled person* * These types of disabilities are not all the same but are often grouped together.		☒ mentally challenged ☒ mentally handicapped ☒ mentally retarded ☒ slow ☒ special-ed
☒ able-bodied (if not physically disabled) ☒ does not have a disability ☒ neurotypical (if not neurodivergent) ☒ nondisabled		☒ normal ☒ regular
☒ person who uses a wheelchair ☒ wheelchair user		☒ wheelchair-bound ☒ confined to a wheelchair
☒ little person ☒ person of short stature ☒ person with dwarfism / dwarf		☒ midget
☒ person with a mental health disability ☒ person with mental illness / mentally ill person ☒ person with a psychiatric disability / psychiatrically disabled person		☒ crazy ☒ disturbed ☒ insane ☒ lunatic ☒ mad ☒ psychotic
☒ person with a physical disability / physically disabled person		☒ cripple ☒ invalid
☒ accessible parking / restroom		☒ disabled restroom ☒ handicapped parking

Adapted from *Demystifying Disability*. Copyright © 2021 by Emily Ladau. Published by Ten Speed Press, an imprint of Random House.

FEATURE

A LITTLE HARD WORK

East Harbour Heroes (Attraction)

Hardworking Canadians are everywhere on our screens: unscripted series set in perilous environments, comedies about manual labourers, a dating show for farmers. What makes these shows so irresistible?



East Harbour Heroes

IN

our ever-more complicated, automated, outsourced, push-button world, Canadian audiences can't get enough of shows featuring regular people who roll up their sleeves and get to work.

Blame an overly rich diet of prestige, high-concept TV. Blame the pandemic, which revealed to us the vulnerability of supply chains, and how little we know about how our system actually works. Blame anxiety around AI and our longing for a simpler time.

Whatever the cause, viewers are flocking to documentary series featuring risky, high-stakes work, like *Northern Air Rescue*, *East Harbour Heroes* and *Highway Thru Hell* (which has been renewed for a 15th season!). Scripted comedies about blue-collar workers—*The Trades* and *The Office Movers*—are gaining traction. And maybe you've heard of *Farming for Love*, a dating show for, yep, farmers.

Justin Stockman, VP of content development and programming at Bell Media certainly understands the appeal of these shows, once joking on a conference panel that if it has a truck, it'll find an audience. Bell Media is leaning into this with original series such as *The Trades*, *The Office Movers*, *Farming for Love* and *Highway Thru Hell*, among others. "The characters and real-life figures resonate with Canadian audiences, reflecting viewers' own experiences and making it easy to connect with the stories," he says. "Our focus remains on creating original content with humour and heart, content that allows Canadians to see themselves represented and fosters that important and valuable emotional connection."

Despite their differences in genre and tone, these workplace shows have at least two characteristics in common. One: they're undeniably authentic, firmly grounded in real life. Two: they have a great big heart.



"THE CHARACTERS AND REAL-LIFE FIGURES

RESONATE

WITH CANADIAN

AUDIENCES"



Farming for Love (Lark Productions, Fremantle)

"THESE ARE THE PEOPLE WHO BRING US OUR FOOD, OUR BEER, OUR BREAD"

Farming for Love is probably not the kind of show that springs to mind when you think of a romance reality series. There's no island. There are no crafty characters. According to producer Tex Antonucci, of BC's Lark Productions, the company's goal with the show was to solve a real problem: how can busy single farmers find love?

Farming for Love is based on the UK format *Farmer Wants a Wife*, which has laid the groundwork for over 200 marriages to date. Lark Productions was impressed by the success rate, which suggested the format cared about building lasting relationships, rather than simply entertainment. "We were excited to make a dating series rooted in authenticity and true, meaningful heart," says Antonucci.



Tex Antonucci

The timing of the show's release helped draw in audiences. The first season premiered on Crave near the end of COVID, when "we were all romanticizing the idea of leaving the city and living off the land," says Antonucci. *Farming for Love* certainly provides the visual fuel for such a fantasy. Antonucci calls the



show "a love letter to BC" and its diverse terrain, from desert habitats to lush rainforests.

But the show is just as interested in showing the diversity of Canada's agricultural industry. That diversity was illustrated in the farmers' race, sexual orientation, and the type of farming they do: dairy farming, agritourism, winemaking and more.

Says Antonucci, "I think and I hope we helped reframe perceptions of who our farmers are and what they do. At the end of the day, these are the people that bring us our food, our beer, our bread, all these things. It's cool to shine a light on that."

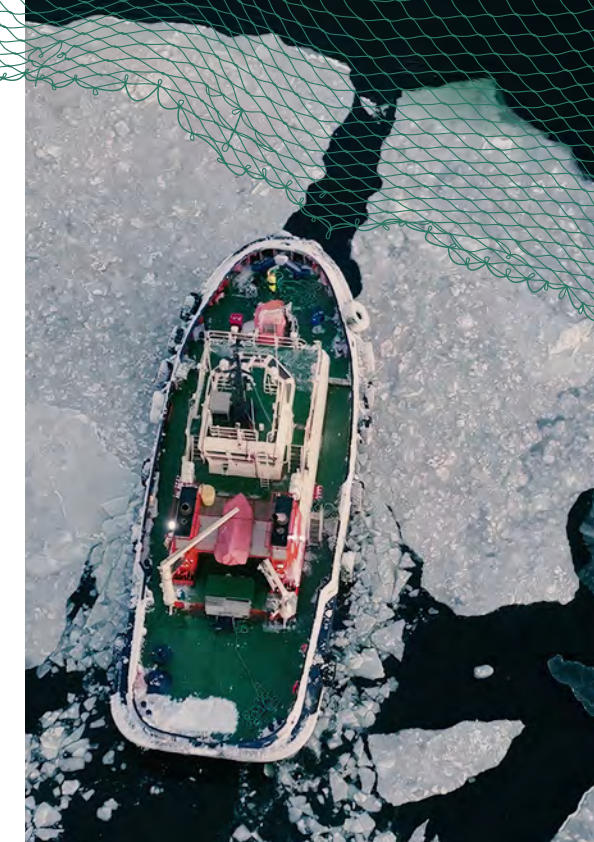
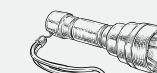


"THEY'RE THE BACKBONE OF OUR LIVES, AND WE DON'T ALWAYS SEE IT"

If *Farming for Love* gives viewers a glimpse of the essential work that farmers do, docuseries offer a front-row seat to types of work that are just as essential, but even more hazardous.

East Harbour Heroes (on Crave) follows the workers who "make a living on the edge of the world," on the coast of Newfoundland, particularly in St. John's Harbour. "The show is really a look at the everyday heroes that keep communities running," says Nicole Hamilton, the show's executive producer and EVP of unscripted content at Attraction.

She defines "everyday heroes" as people whose jobs are nearly invisible to us, but are entirely vital to how we live. The allure of the series—which features stevedores, commercial fishers, tugboat operators and more—lies in both the difficulty of the work and in the characters who do it.



East Harbour Heroes

"Mother Nature has her own will and makes things extra challenging," says Hamilton. Sea ice, hurricane season, winter storms: the show's cast (not to mention its crew) must contend with all of these things to keep goods moving in and out of the harbour. Even if viewers aren't ultimately inspired to take up commercial fishing off the coast of Newfoundland, they're happy to watch from a distance.



Nicole Hamilton

"Watching these people in conflict with Mother Nature—it's a powerful battle," says Hamilton.

As is so often the case with docuseries like this one, audiences come for the action and stay for the characters. "The people who do these jobs are so amazing," says Hamilton. "And Newfoundlanders are so funny. Salt-of-the-earth people. It's such a special place."



East Harbour Heroes



East Harbour Heroes is also a story of building local production capacity in Newfoundland. By season three, a full 90 per cent of the crew was local. One of the local camera operators, who started as an assistant, is now the director of photography (DP). Success stories like these have helped the local community embrace the show, which spotlights their often-overlooked livelihoods.

"We're dependent on a certain pool of people to keep our lives running," says Hamilton. "They're the backbone of our lives, and we don't always see it. To shine a light on them is incredibly satisfying."

BC-based prodco Great Pacific Media has made an art of shining a light on invisible, rugged, risky work. The company is the proud creator of shows like *Timber Titans* (logging), *High Arctic Haulers* (northern cargo shipping), *Rocky Mountain Wreckers* (heavy towing in the US Rockies), *Heavy Rescue: 401* (heavy towing in Ontario) and, of course, the original heavy-towing docuseries: *Highway Thru Hell*.

The long-running series covers heavy-vehicle rescue and recovery-towing operations on the treacherous Coquihalla Highway in the BC interior. As in *East Harbour Heroes*, the cast of *Highway Thru Hell* must grapple with Mother Nature's worst—in this case, ice storms, mudslides and avalanches—to rescue semis, buses, and other vehicles too large to be towed in the regular way. The show is wrapping up its 14th season of production. It's a "very, very, very, very well-loved series" in the 180 territories in which it's shown, says David Way, CEO of Great Pacific Media.

Clearly, it's not just truck drivers and tow-truck operators who are watching (though heavy machinery is certainly part of the appeal). "We have a pretty core audience, but we get notes from grandmothers and grandkids. It's multigenerational now," says Way.

The most common response Way hears? "I had no idea that people were doing this kind of work and how important it is." And here's that word "backbone" again: "Audiences around the world marvel at the people who do this job. They're the backbone of what it takes to make a country work, by keeping highways safe and open for everybody to do what they need to do."

"THEY'RE THE BACKBONE OF WHAT IT TAKES TO MAKE A COUNTRY WORK"



Highway Thru Hell (Great Pacific Media)

According to Way, safety is number one on set. "We're not in there, chasing the action with a camera running. No, we ask: Is this safe? Can we do this? And if we can't, we don't," he says.

And he insists that, while the team at Great Pacific certainly wants audiences to be entertained, "we don't make stuff up on this show." Why bother? The drama is already built in.



"THEY HAVE A STORY TO TELL, AND THEY'RE PROUD TO SHARE IT"

Another show that doesn't make stuff up is *Northern Air Rescue*, APTN's docuseries about Missinippi Airways, an Indigenous-owned airline operating out of Mathias Colomb First Nation in northern Manitoba. The airline performs rescue, passenger and cargo services to fly-in communities in the province.

"*Northern Air Rescue* highlights the remarkable stories of ordinary people who go the extra mile to serve the North," says Adam Garnet Jones, director of TV content and special events at APTN. "We believe people connect with these stories because they see reflections of themselves and their loved ones in the commitment of the Missinippi Airways team."

The show's origin story illustrates how popular series like these are becoming with producers. RealWorld Films' Denis Paquette read an article in *The Globe and Mail* about two pilots from Manitoba who made up the first-ever female Indigenous medevac flight team. He contacted Ricky Brenton, the general manager of the airline—only to learn his was the fourth production company to call.

Ultimately, RealWorld won the day and committed to making the show in the way the airline wanted: as "a true factual series that really doesn't play with the narrative," says Paquette. "It's straight up about these people and the good work they do." APTN quickly signed on, and the series is currently in production on season two, which will release in early 2026.

The show captures the life-or-death necessity of an airline like Missinippi, for medical emergencies, the transport of goods, and evacuations during wildfire season. "There's only one way in and one way out," says Paquette. The pilots also perform tasks southerners wouldn't even think



Northern Air Rescue (RealWorld Films Inc.)

of, such as flying in dog food for the dogs remaining after an evacuation. Because without the dogs, bears will come.

Beyond the ever-present threat of bears, with real-life shows comes real-life weather. This has been one of the greatest challenges for the crew. "In northern Manitoba, inclement weather is just a reality," says Paquette. The crew deals with temperatures from -32° to plus 32°, and the notorious swarms of bugs in the summer. "It's hard to get a steady shot when you see horseflies taking a piece of your skin out," he says.

But the weather, as well as the time it's taken to build relationships and create trust with the community, is well worth it. The show gives people who never have—and probably never will—set foot in a fly-in Manitoba community a deeper sense of what life and work in the North is like. And it gives the airline employees and community members a chance to share their life and work with others.

"They have a story to tell, and they're proud to share it," says Paquette. "It's been an honour and a privilege to work with them. If we can capture a bit of the beauty and allow people to see a bit of the essence of life in the North, that would be fantastic."



Denis Paquette and Carmen Henriquez of RealWorld

"IF WE CAN CAPTURE A BIT OF THE BEAUTY AND ALLOW PEOPLE TO SEE A BIT OF THE ESSENCE OF LIFE IN THE NORTH..."





Warren P. Sonoda, Ryan J. Lindsay, Tom Green and Gary Howsam on set of *The Trades*

“IT’S AN UNDERSERVED DEMOGRAPHIC, SO THERE WAS DEFINITELY A NEED”

A scripted single-cam comedy about oil refinery workers sounds as distant as can be from a docuseries about pilots doing essential work in remote Manitoba. But *The Trades* (airing on Crave) is also rooted in reality. And while, according to its creator, it’s “ridiculous” and “crass”—it’s co-produced with the Trailer Park Boys—it’s got heart to spare.

Creator Ryan Lindsay (Kontent House Productions) based the series on his own experiences growing up



Ryan J. Lindsay

in Sarnia, Ontario, a city “propped up by oil refineries,” he says. His younger brother, Tyson, is a pipefitter. His youngest brother, Kellan, is a carpenter. When Lindsay moved to Toronto to work in the film industry, he’d come home with what he thought were great stories, “working with the Guillermo del Toros, the David Cronenbergs. But my stories always got trumped by my brothers’ misadventures and workplace antics.”



He brought on his brothers as consultants for the show, and also got to work interviewing hundreds of tradespeople. He wanted to learn the local jargon, the juiciest workplace stories, the funniest nicknames.

“A lot of the show is based off of real things that have actually been said and done,” says Lindsay.

It’s those tradespeople that he makes the show for, though of course it has the ability to resonate with anyone who’s had a quirky colleague.

“Blue-collar individuals account for a third of our population globally, and they consume a large quantity of content,” says Lindsay. “It’s an underserved demographic, so there was definitely a need. But regardless of demographic, it’s those relationships within a work family that provide the humour and drama and heart.”

While the show is a comedy, it also addresses important workplace issues, such as women’s representation in the trades. One female character, Audrey, pursues a career as a carpenter, and the show follows her trajectory from orientation to apprenticeship and beyond.

Again, while undoubtedly a comedy first, Lindsay asserts that the characters it portrays “are the unsung heroes, the individuals that keep our lights on and our water running.” He wants to make content that showcases pipefitters and welders and boilermakers—but what he really wants to do is make them laugh. “There are unlimited options for content, but why shouldn’t they watch a show that gives them a bit of ownership?” he says.



The Trades (Trailer Park Boys Incorporated, Kontent House Productions)



The Office Movers (Counterfeit Pictures)

“THE UNSUNG
HEROES,
THE INDIVIDUALS
THAT KEEP OUR
LIGHTS ON
AND OUR WATER
RUNNING”



The Office Movers

“WHAT ARE THE STORIES WE CAN TELL WITHIN THE PARAMETERS WE HAVE?”

The Office Movers, also on Crave, is another blue-collar comedy, this time about a mishap-plagued office moving company run by two brothers (played by creators Jae and Trey Richards). It’s based on their real-life experiences working for their father, and their unglamorous, just-get-through-the-day anecdotes provide plenty of laughs, as well as all-too-real situations that many can relate to.



Dan Bennett

“Everett [played by Jae Richards] is trying to run a company with everything stacked against him,” says Dan Bennett, of Counterfeit Pictures. “He’s trying to do right by his people and by his clients,

but it’s like trying to catch sand. It all slips through his fingers. I think people can relate to that: you just try to do your best and you live to fight another day.”

According to Bennett, a show like *The Office Movers*, which films in warehouses and on loading docks, plays to the Canadian industry’s creative strengths—and production limitations. “Our budgets are getting smaller in Canada,” he says. “I can’t get a budget to make *Succession*. So what are the stories we can tell within the parameters we have?” “Grounded, real, everyday shows: these are things that Canadian producers excel at,” he continues. “We need to continue to look for opportunities in those worlds, because they’re our strong suit.”

They’re also audience favourites. Whether they’re lonely farmers, brave captains or hapless office movers, viewers want to see shows featuring people who



The Office Movers

aren’t afraid to get their hands dirty. Authenticity is the name of the game.

“I feel like we’ve passed the stage of the big, shiny, aspirational shows,” says Bennett. “People want to feel something a little more real.”

Judging by the wide variety of authentic workplace shows, the people are getting what they want. 📺



Honouring the environmental,
professional

forever connected

and personal impact of

Tracey Friesen

Photography by Jan Vozenilek





“Right from the minute that we connected, all we talked about was what was possible. **Not what made it impossible, but what was possible.** Not ‘No, this can’t be done,’ but ‘Here’s how it can be done.’”

In January 2025, we were heartbroken to lose Tracey Friesen, an industry luminary, sustainability advocate and beloved friend. The managing president of the CMPA’s BC branch since 2020, Tracey embodied commitment to social and environmental justice. She also embodied optimism. Her belief in the power of connection—and her extraordinary gift for collaboration—directly and indirectly set in motion countless initiatives for good within Canada’s screen industry.

We recently gathered some of her industry co-collaborators, colleagues and admirers (with Tracey, none of these categories were mutually exclusive) to reflect on how Tracey’s friendship, guidance and shining example continue to propel their own work forward.

How did each of you meet Tracey?

Liz Shorten: I met Tracey probably 25 years ago, when I was at BC Film and she was working for Rainmaker, which was a post-production facility at the time. I remember meeting her at an industry meeting, and just going, “Who is this woman? She’s amazing.” At her request, I later became the first board chair of her charity, Story Money Impact (see page 50). I couldn’t say no to Tracey.

Elisa Suppa: I met Tracey just a few years back, when Telefilm really started to engage on the priority of sustainability,

through [former CMPA and Canada Media Fund executive and current Bell Fund executive director] Marcia Douglas. Very soon after meeting—on Tracey’s impetus—we started finding ways to work together. And she really was quite a dynamic force who incited action in a very constructive way.

Anne-Valérie Tremblay: I met Tracey at the beginning of 2024, because I’m also in charge of sustainability initiatives at the AQPM. Tracey reached out to me so I could share what we were doing here in Quebec. But instantly there was a connection. She’s so nice and so open, and she wanted to see if we could work together to amplify our efforts. Immediately, she felt to me like a people person who knew how to make things happen. She was so good at unifying people.

Lisa Clarkson: I met Tracey, I believe, at Prime Time [CMPA’s yearly media conference] in 2022. It was Liz who said to me, “You need to meet Tracey Friesen.” And we immediately connected. We sat at one of those round tables in the hall and compared notes. And we agreed that the CMPA would partner with the CBC around a green storytelling workshop-type thing. That was in February. We launched the workshops in April. They happened in June. I’d say the truest aspect of Tracey was that she was exceptional at action through connection.

Marsha Newbery: I think I must have met Tracey in the early 2000s, when I was starting out as a baby producer and she was at the NFB. I had a couple of small projects with the NFB, and then it was just one of those things: you’re in the community, you see each other all the time. But I really got to know her when I worked at the CMPA and she came on. I worked very closely with her for two or three years at the CMPA. We continued working together, specifically on sustainability, when I took on a sustainability job at Thunderbird and then launched Producing for the Planet.

Liz, you were Tracey’s supervisor at the CMPA. How did she shape sustainability initiatives there?

Liz Shorten: Tracey was the perfect person for this file, because of her passion and her experience. As folks have already said, Tracey was a connector. She also was somebody who believed in action, and she did that through collaboration. And amazing things happened over the course of a couple of years because she just took charge.

A number of years ago, the CMPA board of directors decided to create a sustainability and climate action committee. This was big. It signalled that the board was going to make sustainability a priority. And it became Tracey’s thing. Each CMPA committee has a staff lead, and Tracey was that staff lead. And the work of the committee, the budget, everything—it was her creation. And the committee has supported all of the CMPA’s work to date on the climate file.

The rest of you, how did Tracey inspire the sustainability work you did within your respective organizations?

Lisa Clarkson: I will tell you: I’m old. And I have never encountered such a challenging initiative as sustainability in our industry. There is such a wide variety of attitudes and approaches, and sometimes resistance. It’s actually very, very, very hard to get things done.

How did Tracey inspire me? Right from the minute that we connected all we talked about was what was possible. Not what made it impossible, but what was possible. All of her work—green storytelling, innovative work on environmental sustainability, costing—all was done with a possibilist perspective. Not “No, this can’t be done,” but “Here’s how it can be done.”

In this work, there are so many people who are so ready to say no. But so many projects—whether or not she was involved in them directly—she just made me think that they were possible. And I’m sure that was part of the reason I thought that I could pull off Canadian Broadcasters for Sustainability [a coalition of broadcasters committed to sustainable change] and start Green Frame [a coalition of Crown corporations, federally funded organizations and CRTC-mandated funds committed to increasing sustainability in the industry]. She gave me the confidence to say, “Well, maybe collaboration will work.”

Marsha Newbery: When I was at the CMPA, we were just coming out of COVID, we were having heat domes and wild-fire season in Vancouver, and I said to her, “I really want to get more into sustainability.” And she supported me taking some training, and she championed me to get into sustainability even more. I don’t think I would even be on this path without her support. That was a good boss moment.

And she was also the first person I called when I was thinking about setting up Producing for the Planet [a non-profit that formalizes independent Canadian producers’ commitments to climate action]. I asked her, “What do you think of this crazy idea?” And I’m not going to lie, she asked some very challenging questions. But it was all to make sure there was a real chance of success. I knew she would tell me it was crazy, and then we would work it out, and she would have my back. That was my experience of her.



Liz Shorten
Chief Operating Officer,
CMPA



Elisa Suppa
Manager, ESG and
Sustainability, Telefilm
Canada



Anne-Valérie Tremblay
Manager, Funding
and Member Services,
L’Association québécoise
de la production
médiasique (AQPM)



Lisa Clarkson
Executive Director,
Business & Rights and
Production Sustainability,
CBC; Chair and Founder,
Canadian Broadcasters
for Sustainability and
Green Frame



Marsha Newbery
VP, Sustainability &
Business Affairs,
Thunderbird
Entertainment; Executive
Director and Founder,
Producing for the Planet



A lasting impact 🌱

Over her decades-long career, Tracey Friesen performed many different roles, from executive producer at the NFB to director of communications and engagement at the David Suzuki Foundation. But a role she particularly cherished was founder of Story Money Impact (SMI), a non-profit that assists documentary filmmakers in their efforts to spark social and environmental change through their films. This organization carried on the work Tracey began in her 2016 book *Story Money Impact: Funding Media for Social Change*. Following Tracey's passing, SMI announced the creation of the Tracey Friesen Impact Fund, which will provide financial support to social and environmental justice projects and their makers. Such a fund had long been a dream of Tracey's, and will be an enduring testament to her belief in storytelling's power. To learn more and to donate to the fund, please visit storymoneyimpact.com.

Anne-Valérie Tremblay: I remember, after one of the conversations that we had, I realized that Tracey was not only in charge of sustainability, like I was: in her case, her whole person was about sustainability. And I thought, "Well, Anne-Valérie, now you have to step up, because Tracey is not only in charge of sustainability, she's living it." She inspired me to embrace the values, because she embodied them.

Elisa Suppa: One small example of Tracey's influence: when Telefilm launched our sustainability budget template, as soon as Tracey got wind of it, she said, "How can we get it into the hands of our producers?" So she quickly organized and recorded these training sessions. She always wanted to get the information out to help other storytellers.

And what I saw in our meetings was that she raised the comfort level, even when there wasn't comfort to begin with. When she first started the "sirens meetings," as we eventually called them, I thought, "What's this going to be?" And then you realize that she was really creating—I think we all felt it—just a very safe space to say what we thought.

Can you share more about "the sirens"—the informal sustainability working group that Tracey created? What was her intention with that group?

Lisa Clarkson: It was all her. Initially, I was honestly skeptical about it. I thought, "Who needs another meeting? No, thanks." But I did it because it was Tracey, and she saw the possibility, so I wanted to see the possibility, too. She wanted to gather people that she believed to be influencers in the sustainability space, so that we could hack through some of those really difficult sustainability challenges and problem solve.

And I have to say it was massively effective to share

unvarnished thoughts and get unvarnished feedback. There are so few places in our industry to do that.

Elisa Suppa: At first when she called the group the sirens, I think we all laughed, because of the mythological connotations. But once I understood the vision she had, it made sense. It became clear that she was putting together a sort of tiny think tank—what she called "watchers for the future." Where do we need to go? How can we bring others along?

Anne-Valérie Tremblay: Yes, and "sirens" also has this double connotation, both of mythology and of sounding an alarm. And every time I would tell my colleagues, "I have a meeting with the sirens," they would start laughing. But it was such a good meeting!

What do you feel Tracey has left you with as you continue the fight? What of her legacy would you want others to carry with them?

Elisa Suppa: It's hard to think of just one thing to say. If producers or storytellers can do even one thing, any step, however small, is important. And eventually the tide will change. She made it clear that nothing was too small or too big.

Marsha Newbery: Working in sustainability can be very hard. And, near the end of our time together, Tracey expressed some of that hardness that she was feeling. And the last conversation I had with her, where she knew it was probably the last time we were going to be talking, she just said, "It doesn't matter how hard it is. You have to keep fighting. Just never give up. Never give up. Never give up."

And that is the piece of Tracey I carry with me every day. 🌱

Green machine

A new zero-emission hydrogen generator promises to help producers and crews breathe easy

Over his three decades in the film industry, one thing always bothered David Hardy: diesel generators.

"The pollution is gross. It's killing us. There's got to be a better way," Hardy says of the loud, emission-spewing generators traditionally used by film crews to power equipment when shooting on location.

Seven years ago, Hardy—a former VP at equipment-rental giant William F. White—got serious about finding a better way. He teamed up with a group of engineers working in the hydrogen space to explore new eco-friendly power solutions.

After a years-long development process "that's been a little bit more of a journey than we expected," Hardy and his company, Hone, have a brand-new, zero-emission hydrogen generator ready to be put to work on Canada's film and TV sets. It's powered by an internal combustion engine, and costs roughly as much as a diesel generator. It burns "100 per cent clean," says Hardy, with no carbon dioxide emissions.

Hone's generator looks and operates much like the diesel generators film crews are used to. "The power output is the same. The connections on the interface look the same," says Hardy. One significant difference is that each generator is connected to a fuel block trailer with a flexible hose. The trailers carry cylinders filled with hydrogen gas. When the generator isn't running or is being moved, it has zero fuel in it, reducing the risk of spills or fires.

These are all marks in the generator's favour. Another one: apart from the internal combustion engine, which comes from Germany, the generator is a Canadian-made product. What could prevent the screen industry from adopting this technology on a large scale?

Hardy believes the greatest obstacle will be the price of hydrogen gas (measured in kilograms) compared to diesel fuel (measured in litres), and educating people on what that actually means for their budget. Hydrogen costs \$15 to \$20 a kilogram, and one fuel block trailer carries up to 130 kilograms. While that total might seem steep compared to diesel, Hardy points out that one trailer can keep



the generator running for two days of filming—considerably longer than most diesel generators.

He also believes the price will drop as soon as more hydrogen producers enter the ring. "Like any new technology, when it comes in, it's usually a little more expensive, until it scales to a point where it kind of crosses over with the incumbent," says Hardy. "We expect that to happen within a couple of years. We're confident that soon, nobody will think, 'Oh, that's more expensive than diesel,' because it won't be."

According to Hardy, it's high time this kind of technology joined the mainstream: "The ability to show up on set, plop your generator on base camp, and not have to worry about the crew and the talent and the kids on set breathing all this crap—it's an idea whose time has come, and we hope the industry feels the same way." 🌱



David Hardy

AND THE nominees are...



The Indiescreen Awards go big with new small-screen prize

Since 2006, the Indiescreen Awards, presented by the Canadian Media Producers Association, have honoured the best, brightest and most promising producers in Canadian feature film. This year, for the first time, the awards will also honour the best in Canadian television, with a brand-new award that recognizes the exceptional accomplishments of an independent TV production company. Take a look at this year's impressive roster of nominees.



The **TV Producer Indiescreen Award**, presented in partnership with the Canada Media Fund, recognizes the outstanding achievements of an independent Canadian television media production company.

blue ant
STUDIOS

Blue Ant Studios

Qualifying series: *Slaycation*

Blue Ant Studios is an international production studio and rights business with a diverse production slate and operations in Toronto, Los Angeles, New York, Miami, London, Singapore and Sydney.

lark

Lark Productions

Qualifying series: *Allegiance*

Lark Productions is an award-winning Vancouver-based company with a proven track record of producing exceptional scripted and unscripted programming in Canada for the global marketplace.

Eagle Vision

Eagle Vision

Qualifying series: *7TH GEN*

Celebrating 25 years since its founding, Eagle Vision is a prolific Manitoba-based Canadian production company with Indigenous ownership.

**NEW
METRIC
MEDIA**

New Metric Media

Qualifying series: *Shoresy*

New Metric Media is an award-winning independent entertainment studio specializing in building comedy brands across TV production, live entertainment, distribution, merchandising and licensing.

**frantic
films**

Frantic Films

Qualifying series: *Still Standing*

A true live-action production powerhouse since 1997, award-winning Frantic Films operates from Toronto and its Winnipeg headquarters.





Feature Film Producer Indiescreen Award

Nominees for the **Feature Film Producer Indiescreen Award**, presented in partnership with Telefilm Canada, are recognized for their collective body of work, as well as their contribution to the reputation of Canadian cinema on the world stage.



Chris Ferguson

Production company: Oddfellows/Phobos

Qualifying film: *Keeper*

Chris Ferguson is the founder of award-winning, Vancouver-based Oddfellows, and co-founder of Phobos. *Keeper* will be released theatrically in November 2025.

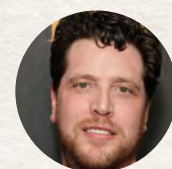


Paula Devonshire

Production company: Devonshire Productions Inc.

Qualifying film: *Blood Lines*

Award-winning producer Paula Devonshire is the owner of Devonshire Productions Inc., and a member of the Mohawks of the Bay of Quinte. Paula's film *Blood Lines* is premiering at TIFF 2025.



Matthew Miller

Production company: Zapruder Films
Qualifying film: *Nirvanna the Band the Show the Movie*

Award-winning writer and producer Matthew Miller is co-founder and president of Zapruder Films in Toronto. *Nirvanna the Band the Show the Movie* premiered at SXSW and will have its Canadian premiere at TIFF.



Tim Doiron, James van der Woerd

Production company: Wango Films Inc.
Qualifying film: *Little Lorraine*

Tim Doiron is founding partner and CEO and James van der Woerd is COO of award-winning Wango Films. *Little Lorraine* will premiere at TIFF 2025.

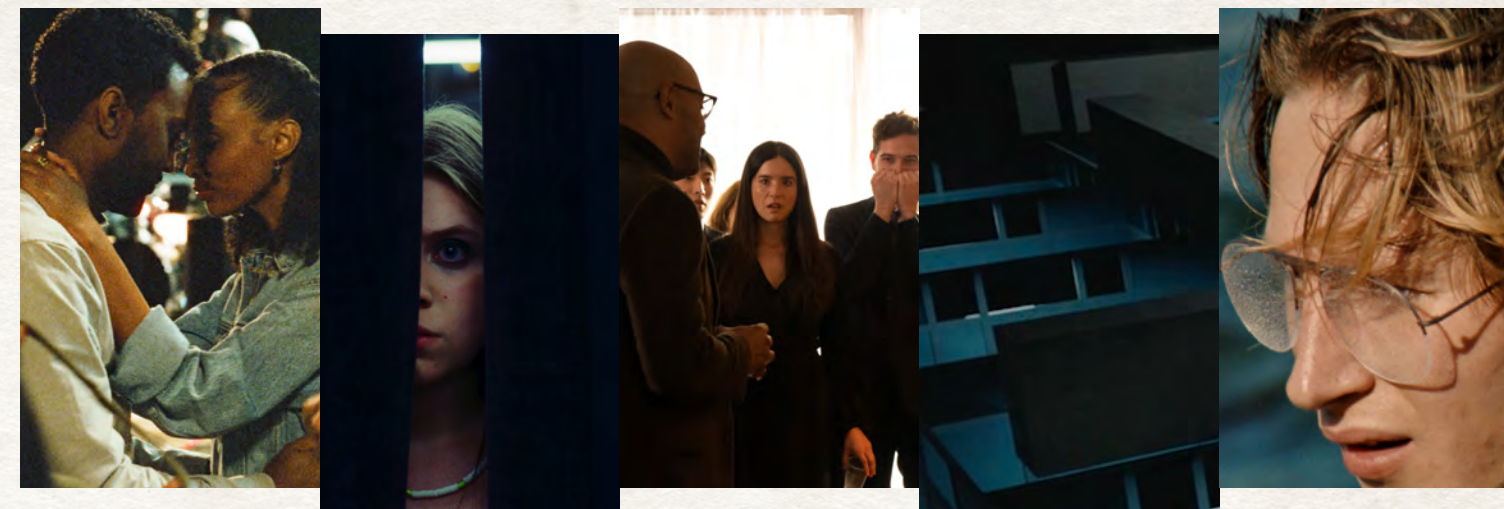


Merit Jensen-Carr

Production company: Merit Motion Pictures Inc.

Qualifying film: *Everest Dark*

Merit Jensen-Carr is the president of award-winning production company Merit Motion Pictures. *Everest Dark* premiered at CPH:DOX.



Kevin Tierney Emerging Producer Indiescreen Award

Nominees for the **Kevin Tierney Emerging Producer Indiescreen Award** are recognized for inspirational work, demonstrating promise of a bright career ahead as a Canadian independent feature film producer.



Andy Marshall

Production company: Mahaica Point Media Inc.

Qualifying project: *A Tribe Called Love*

Andy Marshall is a producer, writer and cultural worker, and has also acted in over 50 film, television and theatre projects. *A Tribe Called Love* will have its world premiere in 2025.



Leena Minifie

Production company: Stories First Productions

Qualifying project: *The Good Canadian*

Leena Minifie is an award-winning film and television producer and impact strategist based in Vancouver, BC. *The Good Canadian* will air on APTN and CBC.



Daniel Quinn

Production company: When We Were Kids

Qualifying project: *Sweetness*

Daniel Quinn has sold and developed projects as both a writer and producer across a range of genres. *Sweetness* had its world premiere at SXSW.



Ryan Bobkin

Production company: Nine Behind Productions, Bobkin & Sons

Qualifying project: *Blue Heron*

Ryan Bobkin is an independent producer who has worked in Canada and the US and was named one of *Playback's* 10 to Watch in 2022. *Blue Heron* had its world premiere at Locarno Film Festival and will have its North American premiere at TIFF.



Lauren Corber

Production company: LoCo Motion Pictures

Qualifying project: *My Dead Mom*

Lauren Corber is an International Emmy-nominated producer and the founder and president of LoCo Motion Pictures. *My Dead Mom* began its festival run in 2025.

FROM VIEWS TO REVENUE

Monetization strategies to elevate your YouTube Channel

By Adam Rumanek



YouTube channel producers, distributors and content creators have become a powerful industry, generating millions in advertising sales globally and driving meaningful revenue. However, many undervalue their channel by failing to properly monetize their content on YouTube.

When it comes to monetizing video, YouTube has fewer restrictions than other streaming platforms. Currently, every video uploaded to YouTube automatically undergoes an ad suitability review according to YouTube's guidelines, and creators receive a green, yellow or red dollar-sign icon to indicate whether their content is eligible for all, some or no ads.

It's important to understand the distinction between YouTube video views and ad views when thinking about potential earnings. The first thing to understand is how YouTube's payment system operates. YouTube pays channel owners through its Partner Program. This program enables creators to monetize their content by sharing revenue from ads displayed on their videos.

The eligibility criteria for fan funding and the eligibility for monetization with advertisements is different. Fan funding is a feature that allows viewers to make voluntary donations to support their favourite channels. For access to fan-funding features such as Super Thanks and memberships, a channel must meet the following requirements: 500 subscribers, three public uploads within the last 90 days, and either 3,000 public watch hours in the past 12 months or 3 million Shorts views in the past 90 days. For full monetization, including advertisements and fan funding, the criteria are 1,000 subscribers and either 4,000 public watch hours in the past 12 months or 10 million Shorts views in the past 90 days.

Let's explore actionable strategies and YouTube monetization best practices that channel owners and content creators can use to turn the tide in their favour.



Adam Rumanek

There are automated systems (such as Aux Mode's) that simplify the revenue reporting process on streaming platforms, offering clear and concise monthly reports by region. This eliminates the need for manual tracking and spreadsheets, providing a straightforward overview of revenue generated in regions where you own the intellectual property.

Understanding YouTube's monetization measurement is crucial, although predicting the exact earnings per view is challenging due to the platform's complex algorithm. Key metrics that influence revenue include views, which indicate how many times a video is seen (distinguishing between Premium and other users); watch time, which measures the total minutes a video is watched across a channel; specific videos; and playbacks. Furthermore, user engagement—including comments, likes, subscribers, shares, lost subscribers, dislikes, and additions to playlists and favourites—also plays a vital role.

In addition to these core metrics, YouTube's monetization system also considers playlists, annotations, end screens, live streams, audience retention, channel memberships, estimated revenue and ad performance when determining the channel's health.

YouTube is truly a complete ecosystem designed to help creators grow, monetize and build sustainable, long-term businesses around their content. The platform has evolved into a monetization machine, offering a wide range of features from shorts and shopping functionalities to channel memberships and premium ad formats. These tools provide diverse avenues for creators to generate revenue and engage with their audience in meaningful ways. 📺

Adam Rumanek is founder and CEO of Aux Mode, a digital rights management company, specializing in content monetization, protection and revenue reporting for content creators, studios and distributors on platforms like YouTube and other streaming services.

Best practices for optimizing content on YouTube

The guidelines below outline key areas to enhance visibility, engagement and monetization for your video content.

Optimize metadata and thumbnails

Enhance discoverability and click-through rates by using clear titles, detailed descriptions, relevant tags and high-quality, custom-designed thumbnails.

Promote across channels

Expand reach through cross-promotion on social media platforms, encouraging cast and crew amplification and collaborating with influencers or fan channels.

AI dubs and global reach

Provide accurate subtitles and closed captions, consider multi-language channels for global content, and carefully manage territory controls in line with licensing agreements.

Engagement and community

Foster a strong community by engaging with comments, utilizing the Community tab for updates and polls, considering livestream events, and moderating comment sections to maintain a brand-safe environment.

Content strategy and programming

Diversify content formats to include full episodes, clips, behind-the-scenes footage and more. Maintain a consistent upload schedule and organize videos into playlists for improved navigation and watch time.

Protect your brand

Regularly monitor for trademark and copyright infringement, report fake channels, and ensure consistent use of branding assets like logos and watermarks.

Leverage YouTube features

Utilize features like YouTube Shorts for promotion, premieres to build anticipation, end screens and cards to drive further views, and YouTube Analytics for ongoing performance improvement.

Monetization and rights management

Leverage YouTube's Content ID to automatically detect and monetize your content. Explore various monetization options such as ads, channel memberships and a merch shelf. Implement global rights management and strategically claim user uploads.

Experiment and iterate

Continuously test new formats, thumbnails and video lengths. Use A/B testing tools to compare divergent tactics, and learn from analytics such as watch time, retention and click-through rates to refine your strategy.

Lead time

The CMPA's mentorship program has been leaving the future in good hands for three decades

YEARS OF MENTORSHIP

If you're an independent producer working in Canada today, chances are pretty darn good that you've come through the CMPA's National Mentorship Program. For 30 years, the program has acted as a springboard for aspiring media producers through its varied mentorship opportunities, and today celebrates nearly 2,000 alumni who have participated in the program. It's no wonder the program sets the standard for industry training initiatives: it's unquestionably effective.

We zoom in on several program alumni from over the years, who share what they appreciate about their experience. The mentorship program may not be able to take all of the credit for their success, but "stepping stone" is credit enough for us.

Jigar Thakkar

Mentor company: Accent Aigu Entertainment (2025)

"The mentorship has pushed me forward to realize my potential. After the mentorship, I was offered a position as an associate producer for the show *Heated Rivalry*, which will take Canadian screens by storm when it releases on Crave."



Marc Tetreault

(CMPA board member)
Mentor company: Emotion Pictures Inc. (2010)

"I own my own production company, Shut Up & Colour, and have successfully produced 10 feature films and four seasons of one-hour television for both CBC and Bell."



Meg Robinson

Mentor company: Eagle Vision (2024)

"Attending the CMPA Prime Time event as a mentee was a really big deal for me. I learned so much about pitching, networking, distribution, and the industry in Canada as a whole. That was a pivotal moment in my career where I saw the step between where I was as an indie producer, and where I fit into the—sometimes mysterious—business landscape of Canadian film."



Induk Lee

Mentor company: Shut Up & Colour (2025)

"I worked across multiple projects at various phases from development to post-production, experienced international markets, and met and worked with industry professionals across Canada and around the world. I got a clearer sense of what my next steps could be, both as a producer and as a creative."



Temesghen Naizghi

Mentor company: First Generation Media Inc. (2023)

"Each day brought new tasks and new questions. Seeing the work that other mentees were doing was motivating, and I had the chance to meet some incredible people in the industry. I am currently working in business affairs at First Generation."



Nancy Shaw

Mentor company: Optic Nerve Films (2012)

"I now work for the Northwest Territories Film Commission, administering funding programs and helping guest productions find their way in this incredible part of the country."



Emilija Davidovic

Mentor company: Devonshire Productions Inc. (2016)

"I was Canadian Film Centre's supervising producer for two years, blending creative mentorship with production, and I helped a number of emerging producers get into their CMPA mentorship programs. It's an honour to be able to give back!"



Susanne Ritzau

Mentor company: Strada Films (2011)

"While I am passionate about storytelling, it quickly became clear how crucial financing, budgeting, and navigating contracts are to getting a project off the ground—and keeping it on track. That insight shaped my career path. I am now the director of business affairs at McGillivray Entertainment."



Meron Gaudet

Mentor company: Markham Street Films (2017)

"I learned the importance of the development stage prior to bringing a project out to market. I am now a development producer at Big Time Decent, previously a development manager at Muse Entertainment."



Priyanka Desai

Mentor company: Lark Productions (2019)

"My mentorship made me dream big. I was a new immigrant at the time, and the dream of owning and running my own company was very distant. But this mentorship gave me the vision to create my own company based on the values I strongly believe in. I now run a production company, Real People Real Stories Inc., producing stories that impact and entertain."



Luc Trottier

Mentor company: Club Red Productions, 2023

"The program gave me the tools I need to produce on my own and expand my network to make the work I want to create. Now I run a production company called Human Moves Media Inc. between PEI and Toronto, and I am currently producing two series."

Mentorship master

Having run the CMPA's mentorship program for over 20 years, Sarolta Csete knows a thing or two about the importance of fit

Sarolta Csete is director of mentorship and international development at the CMPA. She's managed the CMPA National Mentorship Program since her first day on the job, more than 20 years ago. According to her, the success of the program rests on matching both the skill sets and the personalities of the participating producers.

"We have a pretty good formula," she says. That formula includes responsiveness to the changing needs of the industry. Csete points out that the National Mentorship Program was one of the first to offer a program for disabled producers, nearly 20 years ago. Since then, it's added programs for aspiring Indigenous producers, Black producers, producers from particular regions and more.

One of Csete's favourite things about her job is watching the career trajectory of mentees: "It's always inspiring to see people start from something like producer's assistant to being on the CMPA board. And it's a proud moment when you recognize names of people who've come through the program in *Playback* or during awards season."

Of course, before mentees can go on to win awards, they first need to find their mentor match. Mentors and mentees apply to the program together, and Csete is adamant that mentees should never settle.

"It needs to be a good fit, because if you don't like the person you're working with, six months can be very long," she says. Goals should be aligned, and there should be a clear outline of what each party hopes to accomplish during the mentorship.

"Do your research and find a company that creates the kind of content you're passionate about," she urges. "Find the producers you look up to and persuade them that you're worth taking a chance on."

To that end, prospective mentees might mention the benefit of adding an employee who's eager to succeed: "For small companies with maybe one or two employees, adding another person can really make a huge difference in terms of the capacity of that company and what they are able to accomplish."

And who knows: the mentorship may just stretch into a decades-long working relationship—something else that Csete knows a lot about. 🍷



GLOBAL ROTTERS

THROUGH INTERNATIONAL DELEGATIONS AND NETWORKING EVENTS, THE CMPA BRINGS PRODUCERS FACE TO FACE WITH A WORLD OF OPPORTUNITY

Canada is well known as a co-production powerhouse: we have co-production treaties and memoranda of understanding with nearly 60 countries. But what good is that if you don't know a soul in those countries? The CMPA is committed to putting our members in direct contact with new partners and new opportunities through our international delegations, which take our members to key locations, markets and forums around the world. As well, we host events at key conferences and festivals that bring together potential collaborators and strengthen international ties. We do it for one reason: to help our members succeed in a competitive global market and get their projects onto global screens. Check out where we've been lately!



Members and guests at the BC/ON networking event



Canada-UK Co-Production Forum



Sara Shaak and Norm Coyne in Berlin



CMPA-BC dinner in Toronto

TORONTO

OCTOBER 2024

Recognizing that interprovincial partnerships continue to grow in importance, CMPA-BC led a delegation of 10 producers to Toronto. The goal: to build relationships with decision makers, funders and Ontario producers. The CMPA hosted a reception to help Ontario and BC producers connect further, and a consultant met individually with each producer to give feedback on their strategies, goals and pitches.

LONDON

DECEMBER 2024

In collaboration with the UK's High Commission of Canada, the CMPA connected Canadian producers with their UK counterparts at the Canada-UK Co-Production Forum. The day after, more than 150 Canadians were in attendance at Content London, a three-day conference for the international television community, where the CMPA hosted a Meet the Canadians networking lunch to bring together Canadian and international executives, as well as a networking dinner in with Australian producers, in partnership with Screen Producers Australia. Commonwealth connections galore!

BERLIN

FEBRUARY 2025

The annual eight-day European Film Market, held in conjunction with the Berlinale, brings together film and media producers, buyers, sales agents, distributors and financiers to network, do business and explore new opportunities. The CMPA sponsored five member companies to attend the festival and conference, where they joined hundreds of Canadians from all over the country who were in attendance.



James Sny
Desiree a Paris

COPENHAGEN

MARCH 2025

International cooperation is particularly common—and advantageous—in the documentary space. To keep the collaborative juices flowing, the CMPA took eight documentary producers to the Copenhagen International Documentary Festival (CPH:DOX) in Denmark, where they participated in roundtables, networking events and mentorship programs—and strengthened their ties with potential collaborators from 20 delegations of producers from around the globe.

FRANCE

MARCH 2025

Vive la coopération! The CMPA partnered with France's Union syndicale de la production audiovisuelle (USPA) to lead a joint delegation of Canadian and French producers to France to explore co-production opportunities for drama and documentary projects (particularly English-language TV series). The first stop was Series Mania in Lilles, France, then over to Paris to meet with potential collaborators, commissioners and studio execs.

AUSTRALIA

MAY 2025

Fourteen Canadian producers travelled to Australia to—no, not catch waves—accelerate global partnerships through a curated program. In Sydney, delegates attended meetings and networking events coordinated by Ontario Creates and Screen Australia. They then travelled to the Gold Coast for Canada Connect, a co-production program arranged by the CMPA and Screen Producers Australia, held as part of the pitching market at the Screen Forever industry conference.

BANFF

JUNE 2025

The Banff World Media Festival is not only one of the most prestigious gatherings of the world's media representatives, from producers to press—it's also held in one of the most breathtaking places on Earth. On opening night, the CMPA hosted the Global Decision Makers Dinner, bringing together over a hundred global content commissioners, decision makers and top Canadian producers to exchange ideas and spark new collaborations.

Attendees at CPH:DOX



Reynolds Mastin presenting at Series Mania



CMPA's Andrew Addison with members Tyler Hagan, Jennifer Pun and Tim Doiron in Ireland

Canadian and Australian producers at Canada Connect (Screen Forever)



Global Decision Makers Dinner at BANFF



Panel at Canada Connect (Screen Forever)



IRELAND

JULY 2025

Transatlantic opportunities abounded with the CMPA's delegation to Ireland, coordinated in partnership with Screen Producers Ireland (SPI), PictureNL and Innovation PEI. In Dublin, producers explored financing opportunities and built relationships with potential collaborators through panels, one-on-one meetings and networking events (including a reception hosted by the CMPA and the City of Toronto). Then, participants skipped over to the Galway Film Fleadh, an international film festival, to meet with Irish production studios, buyers and distributors, participate in site visits—and even take in a film or two.

IN SEPTEMBER...

Twelve Canadian producers will be adjusting to some serious jet lag in South Korea to attend the Asian Contents & Film Market at the 30th Busan International Film Festival. They'll participate in diverse programs—panels, case studies, seminars, networking events—and look for new partnerships or co-production and co-financing opportunities with their Asian counterparts. One particularly exciting highlight: Canada will be the focus country at the festival's Producer Hub, which will showcase co-pro projects, producers and trends from our national industry.



HERE'S WHAT PRODUCERS ARE SAYING



“The future of our industry is co-production—and the best way to make them happen is to travel to different countries and meet the local producers, distributors, broadcasters and funders. The initial in-person connection is invaluable.”

—JANE LOUGHMAN, MONKEYS & PARROTS PRODUCTIONS



“Participating in international film and TV markets is crucial in developing co-production opportunities. When we attend festivals and markets, we are able to connect with established contacts, but also make new contacts in an ever-shifting industry. We are able to make pre-sales to international broadcasters and distributors, find producing partners for our projects and meet producers with high-calibre projects who are seeking a Canadian producing partner. Without a place to connect at a market or festival, none of this would happen.”

—TRISH DOLMAN, SCREEN SIREN PICTURES



“The CMPA’s presence at Content London 2024 and 2023 has led to connections with a number of UK and Irish TV producers that I wouldn’t have had an opportunity to connect with otherwise.”

—DAMON D’OLIVEIRA, CONQUERING LION PICTURES

IF YOU’RE A PRODUCER, APPLY TO JOIN A DELEGATION AT [CMPA.CA/INTERNATIONAL](https://cmpa.ca/international)

Production list *Film*

DRAMA

SCI-FI / HORROR / THRILLER

COMEDY

DOCUMENTARY

FOREIGN LOCATION

Our 2025 production list shines a spotlight on more than 110 made-in-Canada films that were produced or released over the past year.



100 Sunset

Production company Migmar Pictures	Executive producers Joaquin Cardoner, Madeleine Davis, Daniel Montgomery	Writer Kunsang Kyirong
Location of principal photography Toronto, ON	Producers Joaquin Cardoner, Kunsang Kyirong, Kristina Wong	Key cast Tenzin Kunsel, Sonam Choekyi, Tsering Bawa, Lobsang Tenzin, Tsering Gyatso
	Director Kunsang Kyirong	

A young introverted thief meets an unexpected confidant while spying on and, occasionally stealing from, her Tibetan community in Toronto.



Abinoojiikaasmin (We Act Like Children)

Production companies Rot Wood Media, Copperworks	Executive producer Evelyn Pakinewatik	Writer Evelyn Pakinewatik
Location of principal photography Nipissing First Nation, ON	Producers Tara Levesque, Dennis Landry	Key cast Rosalie Mianskum, Tayton Mianskum
	Director Evelyn Pakinewatik	

Beyond the end of time, two children hide in spiritual stasis from the terrors of their perceived future.



A Dance in the Snow

Production company Whizbang Films	Executive producers Frank Siracusa, Andrea Raffaghello, Jonathan Eskenas, Kimberley Bradley	Writers Emily Schmitt, Ryan Smith
Location of principal photography Greater Toronto Area, ON	Director Stefan Scaini	Key cast Erica Cerra, Mark Ghanimé, Vanessa Burghardt

Melanie's autistic daughter, Jenny, a high school senior, plans her own party with friends while Melanie works with Jenny's teacher to create an inclusive school dance, leading to romantic sparks and mounting secrets that strain their close bond during the holidays.



Anywhere (Nooj Goji)

Production company Rot Wood Media	Executive producers Evelyn Pakinewatik, Jennifer Podemski	Writer Evelyn Pakinewatik
Location of principal photography Nipissing First Nation, North Bay, Sudbury and Toronto, ON	Producer Melanie Hadley	Key cast Mary Lou Manitowabi, Harlan Blayne Kytwayhat, Darla Contois, Dan Commanda
	Director Evelyn Pakinewatik	

While the pandemic rages on and regulations are abandoned, immunocompromised lovers George and Eileen struggle to navigate their long-distance relationship. Dreams and stories lead George to seek answers through medicine.



Armageddon Road

Production company Black Opiate Entertainment	Location of principal photography Vancouver and	Producers Kate Kroll, Karen Lam
	Director Karen Lam	Writer Karen Lam
		Key cast Brian McCaig, Natalie Grace, Willie Aames, Landon Liboiron

A hopeless romantic with big dreams, Steve is an ex-con hired to chauffeur a mob boss's girlfriend for a night. He's blissfully unaware that his passenger has died and is now possessed by one of the Four Horsemen of the Apocalypse.



A Tribe Called Love

Production companies Mahaica Point Media Inc., Sheeko Sheeko Production	Executive producers Jeremy Hood, Andrew Frank, Atul Sohla, Joe Serafini, Michael Forsey, George Levai, Dan Slater, Alkan Akdari, Trevor Duwyn, Dalmar Abuzeid	Director Mohamed Ahmed
Location of principal photography Toronto, ON		Writer Mohamed Ahmed
	Key cast Dalmar Abuzeid, Feaven Abera	
	Producer Andy Marshall	

A Tribe Called Love is a Romeo and Juliet story set in the Somali community of Toronto, in the style of Scott Pilgrim vs. the World, mashed with Spike Lee's Do the Right Thing. Farah and Halima are from different tribes, and traditional tribal conflicts drive their relationship towards inevitable catastrophe.



Aurora Teagarden Mysteries: Death at the Diner

Production company Muse Entertainment	Executive producers Aren Prupas, Joel S. Rice	Writer David Grelck
Location of principal photography Vancouver, BC	Producer Charles Cooper	Key cast Skyler Samuels, Evan Roderick, Marilu Henner
	Director Jessica Harmon	

When the owner of the diner where Aurora Teagarden works is suddenly killed, her new boyfriend becomes the primary suspect.



The Bearded Girl

Production company Goodbye Productions	Executive producers Sara Shaak, Jody Wilson, Gemma Martini, David Shephard, Zoid Kirsch, Heath Stang	Director Jody Wilson
Location of principal photography British Columbia	Producer Amber Ripley	Writer Jody Wilson
		Key cast Anwen O'Driscoll, Jessica Paré

On the brink of inheriting the position of the Bearded Woman—matriarchal leader to an outcast community of circus performers—a young woman defies her overbearing mother and runs away to reinvent herself with the normies in a tiny farm town, until the truth of who she is can no longer be concealed.



Blood Lines

Production company Blood Lines Films Inc.	Executive producers Omar Chalabi, Jeremy Smith	Writer Gail Maurice
Location of principal photography North Bay, ON	Producers Paula Devonshire, Gail Maurice, Jamie Manning	Key cast Dana Solomon, Derica Lafrance, Mélanie Bray, Bertha Durocher, Maggie Maurice, Mary Burnouf, Tamara Podemski, Gail Maurice

When a fiercely independent Métis woman faces the return of her estranged mother and the arrival of a stranger searching for her roots, long-buried wounds resurface—compelling all three women to reckon with the meaning of family, identity, and belonging.



Blueberry Grunt

Production company Oversherry Productions	Executive producers Rob Blackie, Jennifer Kawaja, Lesley Harrison	Director Sherry White
Location of principal photography Portugal Cove-St. Phillips, Dildo and Logy Bay, NL	Producers Sherry White, Ruth Lawrence	Writer Sherry White
	Key cast Joel Thomas Hynes, Liisa Repo-Martell	

Vivian and Harold embark on a blueberry-picking camping trip to celebrate their 19th wedding anniversary. However, Harold’s constant chatter and Vivian’s quiet judgment create a bubbling tension, hinting that things aren’t quite right between them.



Blue Heron

Production companies Nine Behind Productions, Boddah	Neil Champagne, Veronica Diaferia, Sara Eolin, Jasmin Karibzhanova, Sam Sutcliffe	Director Sophy Romvari
Location of principal photography British Columbia	Producers Ryan Bobkin, Sara Wylie, Sophy Romvari, Gábor Osváth	Writers Sophy Romvari
Executive producers Riel Roch-Decter, Lauren Melinda,		Key cast Eylul Guven, Iringó Réti, Ádám Tompa, Edik Beddoes, Amy Zimmer

In the late 1990s, eight-year-old Sasha and her Hungarian immigrant family relocate to a new home on Vancouver Island. Their fresh start is interrupted by increasingly dangerous behaviour from Jeremy, the family’s oldest child.



Boxcutter

Production company Back Up Your Ish Inc.	Executive producers Tania Sarra, Darby Wheeler, Anupa Mistry, Rodrigo Bascunan	Director Reza Dahya
Location of principal photography Toronto, ON	Producers Soko Negash, Reza Dahya	Writer Chris Cromie
	Key cast Ashton James, Zoe Lewis, Viphusan Vani	

After his laptop is stolen, an aspiring rapper goes on a quest across the gentrifying streets of Toronto to recover his music in time for the event that could change his life—a meeting with a Grammy Award–winning producer.



Conceiving Clara

Production companies Aquatinter, Lily Pictures, Principia Productions	Executive producers Sushant Desai, Leo Solomon	Director Tarique Qayumi
Location of principal photography Vancouver, BC	Producers Tarique Qayumi, Tajana Prka, Michelle Morris, Lael McCall	Writers Tarique Qayumi, Tajana Prka
	Key cast Tajana Prka, Hangama, Leo Solomon	

Midwife Clara Winter-Durrani helps others give birth but struggles to conceive herself at 42. Pressured and determined, she undergoes IVF, resulting in physical and emotional strain. As setbacks mount, Clara takes desperate steps to fulfill her dream. *Conceiving Clara* is a powerful portrait of longing, resilience, and the cost of motherhood.



Cycles

Production companies Gamble Ave Filmworks, House of Grechen	Executive producers Andre Kelly, Alex Eskandarkhah, Warin Era	Director Alex Eskandarkhah
Location of principal photography Mississauga and Toronto, ON	Producers Lionnel L. Mends, Matthew Kelly, Kat Khan, Sam Asante	Writer Andre Kelly
	Key cast Andre Kelly, Kat Khan, Sam Asante	

A tender, late-night encounter in a laundromat becomes a lifeline for two souls quietly unravelling.



Dancing on the Elephant

Production company Gorgeous Mistake Productions	Executive producers Thom Fitzgerald, Nicole Steeves, Lisa Hagen, Avi Federgreen, William Schuyler	Directors Julia Neill, Jacob Smith
Location of principal photography Nova Scotia	Producers Tanya Preyde, Walter Forsyth	Writer Lisa Hagen
	Key cast Sheila McCarthy, Mary Walsh, Amanda Brugel, Kevin Kincaid, Reid Price	

Two women in their twilight years forge a bittersweet friendship over carpet bowling and chair-xercise as they plot their escape from the nursing home.



Dinner with Friends

Production company Everyday, People Productions	Producers Tania Thompson, Sasha Leigh Henry	Key cast Tattiawna Jones, Alex Spencer, Michael Ayres, Leighton Alexander Williams, Izaak Smith, Rakhee Morzaria, Tymika Tafari, Andrew Bushell
Location of principal photography Toronto, ON	Director Sasha Leigh Henry	
Executive producers Sasha Leigh Henry, Tania Thompson	Writers Tania Thompson, Sasha Leigh Henry	

Eight friends struggle to hold on to their group as they reach their mid-thirties. Growing up is hard, staying close is harder.



Do I Know You from Somewhere?

Production company Strike Pictures	Executive producer Gia Milani	Writers Arianna Martinez, Gordon Mihan
Location of principal photography Fredericton, NB	Producers Lance Kenneth Blakney, Gordon Mihan	Key cast Caroline Bell, Ian Ottis Goff, Mallory Amirault, Gillian Salmon
	Director Arianna Martinez	

A committed couple finds their life slipping away, not because they’ve done anything in particular, but because their history is unwriting itself. Sort of.



The Island Between Tides

Production company Mad Samurai Productions	Darren Benning, Adam Scorgie	Writers Andrew Holmes, Austin Andrews
Location of principal photography Prince Rupert, BC	Producers Matthew Cervi, Andrew Holmes, Austin Andrews, Josh Huculiak	Key cast Paloma Kwiatkowski, Donal Logue, David Mazouz, Camille Sullivan, Megan Charpentier, Sarah Lind, Adam Beach
Executive producers James Tocher, Michael Shepard,	Directors Andrew Holmes, Austin Andrews	

A young woman follows a mysterious melody onto a remote tidal island. When she crosses back over at the next low tide, she emerges into a world where 25 years have passed.



Hot Frosty

Production companies Muse Entertainment, Netflix	Executive producers Aren Prupas, Jonas Prupas	Director Jerry Ciccoritti
Location of principal photography Ottawa, ON	Producers Joel Rice, Michael Barbuto, Shane Boucher	Writer Russell Hainline
	Key cast Lacey Chabert, Dustin Milligan, Chrishell Stause	

Widow Kathy magically brings a snowman to life. His innocence helps her heal and find love again. They bond before the holidays, but he’s doomed to melt.



Letter of Intent

Production companies Gamble Ave Filmworks, House of Grechen	Executive producers Alex Eskandarkhah, Andre Kelly, Charlie Wall-Andrews	Director Alex Eskandarkhah
Location of principal photography Toronto, ON	Producers Lionnel L. Mends, Andre Kelly, Maurice Dean Wint, Tony Nappo, Tameka Griffiths, Afsha Butt, Delissa Clarke, Jude Kelly	Writers Andre Kelly, Alex Eskandarkhah
	Key cast Maurice Dean Wint, Tony Nappo, Tameka Griffiths, Andre Kelly	

In the heat of the night, a devoted father attempts to remove his son from an abusive sports program that refuses to play by the rules.



Little Lorraine

Production companies Wango Films, Topsail Entertainment	Producers Tim Doiron, James van der Woerd, Michael Volpe	Key cast Stephen Amell, Sean Astin, J Balvin, Stephen McHattie, Auden Thornton, Matt Walsh, Rhys Darby, Josh Close, Steve Lund, Sugar Lyn Beard
Location of principal photography Cape Breton, NS; Hamilton, ON	Director Andy Hines	Writers Adam Baldwin, Andy Hines
Executive producer Nic Neary		

Little Lorraine, a North Atlantic seaside town with a population of 60, becomes embroiled in an international cocaine-smuggling operation under the noses of multiple governments, distributed in coffins through a network of funeral homes.



Lucky Star

Production companies Kino Sum Productions, Notable Content	Executive producers Sidney Chu, Olivia Cheng, Terry Chen	Director Gillian McKercher
Location of principal photography Calgary, AB	Producers Guillaume Carlier, Nicola Waugh, Amanda Verhagen, Matt Drake	Writer Gillian McKercher
	Key cast Terry Chen, Olivia Cheng, Conni Miu, Andrew Phung	

When reformed gambler Lucky falls victim to a tax scam, he returns to playing poker to recover the money. Meanwhile, his family tries to make ends meet by resorting to their own morally dubious strategies. *Lucky Star* is a family drama about fatherly love, deceit, and redemption, and a slice of life from the Chinese prairie diaspora.



Many Wounds

Production company White Bear Films	Gordon, Ram Getz, Robin Scholes	Key cast Sera-Lys McArthur, Alex Meraz, Kiowa Gordon, Skye Pelletier, Brooklyn Letexier-Hart
Location of principal photography Winnipeg, MB	Producers Tanya Brunel, Jeremy Torrie	
Executive producers Sera-Lys McArthur, Alex Meraz, Kiowa	Director Jeremy Torrie	Writer Jeremy Torrie

In order to defend his family, an Ojibwe teen trains to be a warrior. Taking place in North End, Winnipeg, the location of Canada’s biggest Indigenous community, it’s an uncompromising examination of the human spirit’s ability to survive.



Maya & Samar

Production companies Serendipity Point Films, January Media, Filmiki	Executive producers Anant Singh, Sanjeev Singh, Aida Tannyan, Claire Peace-McConnell, Harry Grivakis, Ernie Grivakis, Javi Hernandez	Director Anita Doron
Location of principal photography Athens, Greece; Hamilton, ON	Producers Robert Lantos, Laura Lanktree, Julia Rosenberg	Writer Tamara Faith Berger
	Key cast Nicolette Pearse, Amanda Babaei Vieira	

Set in contemporary Athens, *Maya & Samar* tells the story of two young women from conflicting cultures whose brief yet torrid affair endangers the life of one, while propelling the other to instant online fame.



Meadowlarks

Production companies Experimental Forest Films, January Media	Producers Tyler Hagan, Julia Rosenberg	Key cast Michael Greyeyes, Carmen Moore, Alex Rice, Michelle Thrush
Location of principal photography Golden BC; Banff, AB	Director Tasha Hubbard	Writers Tasha Hubbard, Emil Sher

Four siblings, torn apart by the Sixties Scoop, reunite for a long weekend in Banff.



Mile End Kicks

Production companies Zapruder Films, Banner House	Adrian Love, Olivia Nasner, Tim Ringuette, Timo Argillander, Nate Bolotin, Todd Brown, Andrew Scarso, Fraser Ash, Niv Fichman, Kevin Krikst, Hailey Vickers, Ian Webb	Director Chandler Levack
Location of principal photography Montreal, QC		Writer Chandler Levack
Executive producers Barbie Ferreira, Matt Johnson, Brian Alkerton,	Producers Matthew Miller, Pat Kiely, Julie Groleau	Key cast Barbie Ferreira, Devon Bostick, Stanley Simons, Juliette Gariépy, Jay Baruchel

A 24-year-old female music critic moves to Montreal to write a book about Alanis Morissette’s *Jagged Little Pill*. But her plans take an unexpected turn when she becomes intertwined with a struggling indie rock band and decides to become their publicist.



Mongrels

Production companies Musubi Arts, Hodu Mob Films	Matt Drake, David Tomiak, Martin Glegg	Writer Jerome Yoo
Location of principal photography British Columbia	Producers Nach Dudsdeemaytha, Tesh Guttikonda	Key cast Sein Jin, Jae Hyun Kim, Da Nu Nam, Candyce Weir, Jedd Sharp, Morgan Derera, Sangbum Kang
Executive producers Jerome Yoo, Nach Dudsdeemaytha,	Director Jerome Yoo	

In 1991, a grieving Korean family immigrate to the Canadian prairies to help cull the troubling population of feral dogs, but must confront their own personal trials and tribulations.



Nika & Madison

Production companies Eva Thomas Inc., Carousel Pictures Inc.	Executive producers Jennifer Podemski, Ellyn Jade, Paula Devonshire, Kaniehtiio Horn, Tyler Levine, Katelyn Cursio	Writers Eva Thomas, Michael McGowan
Location of principal photography Toronto, ON	Producer Eva Thomas	Key cast Ellyn Jade, Star Slade, Amanda Brugel, Shawn Doyle, Gail Maurice, Jennifer Podemski
	Director Eva Thomas	

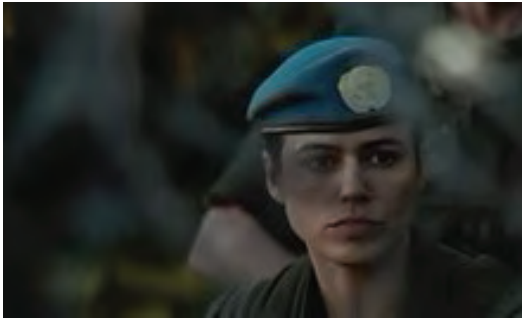
Based on Thomas’s short film Redlights, the feature follows two Indigenous women who go on the run after defending themselves when one of them is arrested and sexually assaulted by a police officer.



Now What?

Production company A WWB Production, Inc.	Producer Kevin Eade	Key cast Lanette Ware, Elizabeth Saunders, Conrad Coates, Cliff Saunders
Location of principal photography Toronto, ON	Directors Kevin Eade, Lanette Ware-Bushfield	Writer Lanette Ware-Bushfield
Executive producer Lanette Ware-Bushfield		

In a shadowy cocktail lounge, estranged friends Maxz, a brilliant African-American cryptographer, and Lenny, a smooth-talking British-Canadian thief, reunite after a decade of silence. Suspecting the cryptic letter left by their deceased partner, Quinn, holds a hidden map from beyond the grave, Lenny tries to convince Maxz to help decode it and join forces for one final shot at redemption. Will Maxz remain trapped in the shadow and betrayal of her past, or deep dive into a heist so tempting it threatens to undo everything she’s fought so hard to become?



Out Standing

Production companies GPA Films, January Films	Producers Marcel Giroux, Julia Rosenberg	Key cast Nina Kiri, Vincent Leclerc, Antoine Pilon, Adrian Walters, Stephen Kalyn, Noah Parker, Anthony Therrien, Nicolas Fontaine
Location of principal photography Montreal, QC; Hamilton, ON	Director Mélanie Charbonneau	Writers Mélanie Charbonneau, Martine Pagé

Officer Sandra Perron resigns from the Canadian military after a controversial photo surfaces. Adapting to civilian life amidst an investigation, she denies abuse allegations despite evidence suggesting mistreatment within her unit.



Palindrome

Production companies Grand Boulevard Entertainment, Pendulum Films	Executive producer Josh Huculiak	Writer Krit Komkrichwarakool
Location of principal photography Vancouver, BC	Producers Jovanna Burke, Shanyn Maguire	Key cast Jake Foy, Matt Dejanovic, Yvonne Chapman
	Director Krit Komkrichwarakool	

After his partner reappears without warning months after vanishing, a man is driven to uncover the disturbing truth behind his disappearance.



Peak Everything (Amour Apocalypse)

Production company Metafilms	Executive producers Donovan Boden, James Cunningham, Isil Gilderdale, Emily Harris, Dom Thomas, Harland Weiss, Anne Émond	Writer Anne Émond
Location of principal photography Montreal and Thetford Mines, QC; Sudbury, ON	Producer Sylvain Corbeil	Key cast Patrick Hivon, Piper Perabo, Gilles Renaud, Elizabeth Mageren, Connor Jessup, Eric K. Boulianne, Gord Rand
	Director Anne Émond	

Adam (45) is a kind-hearted kennel owner. Hypersensitive and borderline depressed, he hides his existential fears from his affection-avoidant father, and lets his young assistant take advantage of his good nature. To help combat his eco-anxiety, Adam orders a therapeutic solar lamp. Through the lamp’s supplier’s technical support line, he meets Tina, a radiant woman with a voice that soothes all of his worries. This unexpected encounter changes everything: Earth trembles, hearts explode... It’s love!



Sara Mishara

The Players

Production company Hawkeye Pictures	Executive producers Dave Derewlany, Sarah Galea Davis, Matt Aselton, Marc Marrie, Mal Ward	Director Sarah Galea Davis
Location of principal photography Toronto, ON	Producers Sonya Di Rienzo, Aeschylus Poulos	Writer Sarah Galea Davis
	Key cast Stefani Kimber, Jess Salgueiro, Eric Johnson	

In 1994, Emily is cast as the youngest member of an avant-garde theatre company. She is entranced by her castmates’ bohemian lifestyles, but quickly becomes entangled in the group’s complicated power dynamics.



Shook

Production companies Scarborough Pictures, Film Forge	Executive producers Omar Chalabi, Travis Farncombe, Adrian Love	Writers Amar Wala, Adnan Khan
Location of principal photography Toronto, ON	Producers Karen Harnisch, Amar Wala	Key cast Saamer Usmani, Amy Forsyth, Bernard White, Pamela Sinha, Shomari Downer, Faizan Khan, Sammy Azero
	Director Amar Wala	

After a run-in with his estranged father, aspiring writer Ashish, or “Ash,” learns a secret that will force him to balance family, love and success while navigating the divide between the exciting city life he wants and his suburban reality.



Signed, Sealed, Delivered: To the Moon and Back

Production companies Muse Entertainment, Moonwater Productions	Executive producers Aren Prupas, Joel S. Rice	Writers Brandi Harkonen, Martha Williamson
	Producer Harvey Kahn	Key cast Eric Mabius, Kristin Booth
Location of principal photography Vancouver, BC	Director Linda Lisa Hayter	

The Postables are given a letter found in a former nightclub and it takes them on a road trip to find a reclusive songwriter hiding from a troubled past.



Sk+te’kmujue’katik (At the Place of Ghosts)

Production companies Shut Up & Colour Pictures, Prospero Pictures, Mazewalker Film, Beluga Tree	Executive producers Caldecot Chubb, Ernie Grivakis, Harry Grivakis, Javi Hernandez, Claire Peace-McConnell, John R. Sylliboy	Director Bretten Hannam
	Writer Bretten Hannam	
Location of principal photography Halifax, NS	Producers Marc Tetreault, Jason Levangie, Bretten Hannam, Martin Katz, Diana Elbaum, Mitchel Fleming	Key cast Forrest Goodluck, Blake Miranda, Glen Gould

Siblings Mise’l and Antle were close as children, but trauma from their upbringing has caused them to drift apart as adults. When they are both haunted by a malevolent spirit of bones and rot, the siblings are forced to reunite.



Skeet

Production company Rink Rat Productions	Executive producers Ed Riche, Mary Sexton	Writers Nik Sexton, Mira Hamour, Eyad Sakkar
Location of principal photography St. John’s, NL	Producer Mary Sexton	Key cast Jay Abdo, Fadia Afashe, Lawrence Barry, Sean Dalton
	Director Nik Sexton	

After being released from prison, Billy Skinner returns to his low-income neighbourhood feeling like the area has changed dramatically, and what was once a predominantly white neighbourhood is now mostly occupied by refugee families.



Soul’s Road

Production company Dept.9 Studios	Producers John K. MacDonald, Don Depoe, Michael Feehan	Key cast Dallas Smith, Allan Hawco, Camille Stopps, Charlie Gillespie, Celeste Desjardins, Josh Collins
Location of principal photography Edmonton, AB	Director Joel Stewart	
Executive producer Eleanor Wiebe	Writer John K. MacDonald	

The compelling journey of Ronan Garrett, a disgraced rock star who returns to the hometown and people he had forsaken a decade earlier. Ronan returns with little more than a suitcase, a well-worn knit cap, and a heart full of regret.



Sweet Angel Baby

Production companies SAB Films Inc, Chara Pictures Inc	Producers Melanie Oates, Chris Hatcher, Matt Power, Claire Desmarais	Writer Melanie Oates
Location of principal photography Newfoundland and Labrador	Director Melanie Oates	Key cast Michaela Kurimsky, Elle-Máijá Tailfeathers, Peter Mooney

Eliza is adored by the community of her small fishing town, until they discover her online alias where she posts provocative self-portraits. In a violent clashing of morals, she struggles to maintain her status in the community and to figure out which version of herself she can live with.



Uiksaringitara (Wrong Husband)

Production company Kingulliit Productions	Producers Jonathan Frantz, Samuel Cohn-Cousineau, Carol Kunuk	Key cast Haiden Angutimarik, Theresia Kappianaq, Leah Panimera, Emma Quassa, Mark Taqqaugaq, Devon Dion Amarualik, Karen Ivalu
Location of principal photography Igloolik, NU	Director Zacharias Kunuk	
Executive producers Zacharias Kunuk, Susan Avingaq	Writers Zacharias Kunuk, Samuel Cohn-Cousineau	

Igloolik, Nunavut, 2000 BCE. Teenage lovers Kaujak and Sapa were promised to each other at birth. After the sudden death of Kaujak’s father, her mother marries a man from another camp, tearing the two apart. The promise of a better life quickly turns to a nightmare, with aggressive suitors backed by an evil shaman vying to win Kaujak’s hand. But Kaujak resists, holding on to hope that Sapa will one day make things right.



What We Dreamed of Then

Production companies Brass Door Productions, Cazador Inc., Hemmings Films	Executive producers Stephen Foster, Greg Hemmings, Sandy Hunter, Britt Kerr, Taylor Olson	Writer Taylor Olson
Location of principal photography Saint John, NB	Producers Stephen Foster, Sandy Hunter, Britt Kerr	Key cast Taylor Olson, Parveen Kaur, Christie Burke, Hugh Thompson, River Price-Maenpaa, Katelyn McCulloch
	Director Taylor Olson	

A passionate swim coach and dedicated father navigates the turbulent reality of invisible homelessness when he is forced to live out of his van.



Youngblood

Production company Aircraft Pictures, in association with Dolphin Films and Photon Films & Media	Producers Anthony Leo, Andrew Rosen	Key cast Ashton James, Blair Underwood, Shawn Doyle, Alexandra McDonald, Olunike Adeliyi, Henri Picard, Emídio Lopes, Donald MacLean Jr., Tamara Podemski, Joris Jarsky
Location of principal photography Hamilton and Barrie, ON	Director Hubert Davis	
	Writers Josh Epstein, Kyle Rideout, Seneca Aaron, Charles Officer	
Executive producers Zanne Devine, Bill O'Dowd, Mark Slone, Emerson Davis		

When hockey prodigy Dean Youngblood joins the Hamilton Mustangs, he must face off against toxic behaviour on the ice, and within himself, to fulfill his promise and seize a shot at being drafted into the National Hockey League.



Young Werther

Production company Wildling Pictures	Joe Simpson, Andy Wang, Simon Williams, Douglas Booth, Alison Pill	Writer José Avelino Gilles Corbett Lourenço
Location of principal photography Hamilton, ON	Producer Matt Code	Key cast Alison Pill, Douglas Booth, Patrick J. Adams, Iris Apatow, Amrit Kaur
Executive producers Mason Novick, Jonathan Bross,	Director José Avelino Gilles Corbett Lourenço	

A contemporary adaptation of Goethe's smash hit 1774 novel of tragic romance.



40 Acres

Production company Hungry Eyes Media Inc.	Danielle Deadwyler, Sudz Sutherland, John Lang, Mark Gingras, Dave Hudakoc, Andrew Frank	Writers R.T. Thorne, Glenn Taylor
Location of principal photography Sudbury, ON	Producer Jennifer Holness	Key cast Danielle Deadwyler, Kataem O'Connor, Michael Greyeyes, Milcania Diaz-Rojas, Leenah Robinson
Executive producers R.T. Thorne, Taj Critchlow,	Director R.T. Thorne	

Hailey Freeman (Danielle Deadwyler) and her family are the last descendants of African-American farmers who settled in rural Canada after the first Civil War. In a famine-decimated near future, they now struggle to safeguard their farm, as they make one last stand against those hell-bent on taking their 40 acres.



Amorosa

Production company Visionary Productions	Executive producers Ian David Nsenga, Jenny Duong	Writer Jeff Schellenberg
Location of principal photography Mission, BC	Producers Maritama Carlson, Stephanie Clayton	Key cast Yasmine Ross, Trezzo Mahoro, Shanelle Connell
	Director Jeff Schellenberg	

A brilliant yet reclusive psychic and four ghost hunters go to the rural estate of a fashion mogul to investigate the mysterious disappearance of her teen daughter and look into the urban legend of a barbaric ghost.



Dark Match

Production company Dept.9 Studios	Producers John K. MacDonald, Don Depoe, Michael Feehan, Rhonda Baker, Michael Peterson	Key cast Ayisha Issa, Steven Ogg, Sara Canning, Jonathan Cherry, Michael Eklund, Chris Jericho
Location of principal photography Edmonton, AB	Director Lowell Dean	
Executive producers Eleanor Wiebe, Chris Jericho	Writer Lowell Dean	

A small-time wrestling company accepts a well-paying but too-good-to-be-true gig in a backwoods town only to learn, too late, that the community is run by a mysterious cult leader... and their event is now a pay-per-view fight to the death.



Foreigner

Production companies Saffron Blonde Productions Ltd., The Harlequin Theatre Society, Naltobel Productions	Location of principal photography Vancouver, BC	Director Ava Maria Safai
	Executive producers Nic Altobelli, Ava Maria Safai	Writer Ava Maria Safai
	Producers Nicco Graham, Ava Maria Safai	Key cast Rose Dehgan, Chloe MacLéod

In the age of low-rise jeans and flip phones, a young Persian immigrant trying to fit in with her new Canadian clique dyes her hair blonde—and unknowingly invites a monstrous force into her life.



The G

Production company 3Buck Productions	Producer Karl R. Hearne	Key cast Dale Dickey, Romane Denis, Roc LaFortune, Jonathan Koensgen, Christian Jadah, Joe Scarpellino, Greg Ellwand, Bruce Ramsay
Location of principal photography Montreal, QC	Director Karl R. Hearne	Writer Karl R. Hearne

A mysterious older woman seeks revenge on the corrupt legal guardian who destroyed her life.



Honey Bunch

Production company Cat People, in association with Rhombus Media	François Dagenais, William Woods, Aram Tertzakian, Nate Bolotin, Maxime Cottray, Todd Brown, Adrian Love, Mike O'Leary, Rupert Preston, Ed Caffrey	Directors Madeleine Sims-Fewer, Dusty Mancinelli
Location of principal photography Owen Sound, ON		Writers Madeleine Sims-Fewer, Dusty Mancinelli
Executive producers Niv Fichman, Fraser Ash, Kevin Krikst, Ben Petrie, Tenille Shockey,	Producers Becky Yeboah, Dusty Mancinelli, Madeleine Sims-Fewer	Key cast Grace Glowicki, Ben Petrie, Jason Isaacs, India Brown, Patricia Tulasne, Julian Richings, Kate Dickie

Diana's husband is taking her to an experimental trauma facility deep in the wilderness, but she can't remember why... As her memories begin to creep back in, so do some unwelcome sinister truths about her marriage.



Hangashore

Production company Black River Pictures	Producers Gaelen Patrick Condon, Justin Oakey, Tania Sarra	Key cast Hera Hilmar, James Frecheville, Stephen Oates
Location of principal photography Petty Harbour, Bay Bulls, Witless Bay and Tors Cove, NL	Director Justin Oakey	Writer Justin Oakey

An artist chases the ghost of her father to the remote island of Newfoundland.

Keeper

Production company Oddfellows, in association with Phobos	Peter Micelli, John Hegeman, Vince Totino, Bonner Bellew, Marlaina Mah, Susan Ferguson, Tom Quinn, Jason Wald, Ryan Friscia, Dave Caplan, Noah Segal, Sarah Timlick	Director Osgood Perkins
Location of principal photography Vancouver, BC		Writer Nick Lepard
Executive producers Tatiana Maslany, Brian Kavanaugh-Jones, Fred Berger,	Producers Chris Ferguson, Jesse Savath	Key cast Tatiana Maslany, Rossif Sutherland, Birkett Turton, Eden Weiss

A dark trip from Osgood Perkins.



Lucid

Production company Sublunar Films	Producers Emanuel Foucault, Deanna Milligan, Ramsey Fendall	Key cast Caitlin Acken Taylor, Amber Dandelion, Bobby Cleveland, Vivian Vanderpuss, Jo Gaffney, Ayla Tesler Mabé, John Luna, Elaine Thrash
Location of principal photography Victoria, BC	Directors Deanna Milligan, Ramsey Fendall	
	Writers Deanna Milligan, Ramsey Fendall	

A 1990s art student uses a lucid dreaming elixir to break through her creative blocks and finds herself trapped in a surreal dreamscape where her inner demons become real-life monsters.



The Order

Production companies AGC Studios, Chasing Epic Pictures, Riff Raff Entertainment	Executive producers Zach Baylin, Alastair Burlingham, Stephen Fuss, Zach Garrett, Ben Jackson, Justin Kurzel, Jeremy Saulnier, Kate Susman, Anant Tamirisa	Bryan Haas, Jude Law, Sean Patrick O'Reilly
Location of principal photography Alberta	Director Justin Kurzel	Writer Zach Baylin
	Producers Lynne Bespflug, Stuart Ford,	Key cast Nicholas Hoult, Jude Law, Tye Sheridan

A series of bank robberies and car heists frightens communities in the Pacific Northwest. A lone FBI agent believes that the crimes were not the work of financially motivated criminals, but rather a group of dangerous domestic terrorists.



The Pines Still Whisper

Production company Luna Reel Productions Inc.	Danielle Nicole Lee, Raj Paul, David Robitaille, Narinder Paul, Nicola Paul, Will Rogers, India Shaw-Smith, Nikita Brusnitsyn	Writers Jamie Knox, Darcy Tithecott, Raj Paul, Kira Paul
Location of principal photography Ontario	Producer Danielle Nicole Lee	Key cast India Shaw-Smith, Idalina Leandro, Harris Bailey, Stephen Bainborough
Executive producers Matthew Helderman, Luke Taylor, Jamie Knox,	Director Jamie Knox	

A sheltered girl's perception of her mother is overturned when outside forces reveal hidden truths about her past.



Ruthless Bastards

Production companies Early Ignition Entertainment, Pandapix Pictures, Action Lab Productions	Producers Alex Bogomolov, Wai Sun Cheng, Bruce Fontaine	Key cast Sean Patrick Flanery, Parmish Verma, Casper Van Dien, Hasleen Kaur, Theresa Lee
Location of principal photography Vancouver, BC	Director Bruce Fontaine	Writer Varinder Jhattu

Former partners in crime, Nico and Rick, reunite for a final mission against a ruthless crime boss. Amid infighting, corrupt police, and a hostage situation, they must set aside their hatred and work together to succeed.



Sharp Corner

Production companies Alcina Pictures, Shut Up & Colour Pictures, Workhorse Pictures, Kobalt Films	Executive producers Cameron MacLaren, Adrian Love, Noah Segal, Laurie May, Kristen Figeroid, Marc Schaberg, Peter Graham, Stephen Hayes, Robert Munroe, Rob Cotterill, Ken Dhaliwal	Jason Levangie, Jason Buxton, Susan Mullen
Location of principal photography Halifax, NS; Hamilton, ON		Director Jason Buxton
		Writer Jason Buxton
	Producers Paul Barkin, Marc Tetreault,	Key cast Ben Foster, Cobie Smulders

A dedicated family man becomes obsessed with saving the lives of the car accident victims on the sharp corner in front of his house—an obsession that could cost him everything.



Silent Night, Deadly Night

Production companies Wonderwheel Entertainment, Bear Paw Studio, Bondit Media Capital, Buffalo 8 Productions, New Dimension Pictures, White Bear Films	Executive producers Sarah Eilts, Matthew Helderman, G. Brandon Hill, Yolanda Macías, Anthony Masi, Brad Miska, Erick Opeka, Steven Schneider, Luke Taylor	Tanya Brunel, Jeremy Torrie
Location of principal photography Winnipeg, MB		Director Mike P. Nelson
	Producers Scott Schneid, Dennis Whitehead, Jamie Thompson, Erik Bernard,	Writer Mike P. Nelson
		Key cast Rohan Campbell, Ruby Modine, Mark Acheson, David Lawrence Brown, David Tomlinson

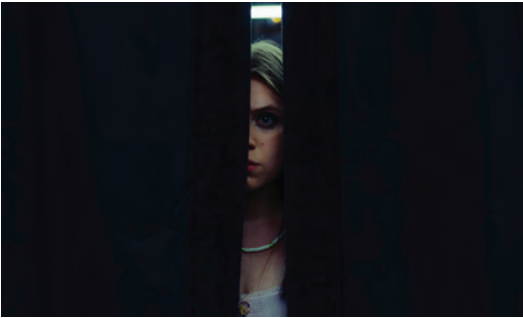
A child witnesses his parents’ murder by a man in a Santa suit. Years later, as an adult, he dons a Santa costume himself and embarks on a violent quest for retribution against those responsible for the traumatic event from his childhood.



Steal Away

Production companies Conquering Lion Pictures Inc, Potemkino Productions	Laurie May, Noah Segal, Fred Roos, Anna-Nora Bernstein, Andrew Low	Writers Tamara Faith Berger, Clement Virgo
Location of principal photography Belgium and Canada	Producers Damon D'Oliveira, Clement Virgo, Peter De Maegd, Tom Hameeuw	Key cast Angourie Rice, Mallori Johnson, Lauren Lee Smith, Idrissa Sanogo Bamba, Hilde Van Mieghem, Matteo Simoni, Gloria Mampuya, Isabelle Menal, Arnold Pinnock, Ronnie Rowe Jr.
Executive producers Caitlin Grabham, Paula Devonshire,	Director Clement Virgo	

Lust and jealousy blossom as Cécile, a young African traveller, arrives at the home of Fanny, an awkward girl sequestered in a bubble of wealth. In a lush, ruthless environment that evokes a troubled historical landscape, Cécile falls in love with Rufus, the gardener’s son, igniting Fanny’s turbulent sexual awakening.



Sweetness

Production companies Fela, When We Were Kids	Michael O’Leary, Will Clarke, Andy Mayson, Mike Runagall, Amos Adetuyi, Ben Farella, Justin Kelly, Dean Rosen, Fuliane Petikyan, Karena Evans	Director Emma Higgins
Location of principal photography North Bay, ON		Writer Emma Higgins
	Key cast Kate Hallett, Herman Tømmeraaas, Aya Furukawa, Justin Chatwin, Amanda Brugel, Steven Ogg	
Executive producers Hazem Imam, Jeremy Smith,	Producers Taj Critchlow, Daniel Quinn	

When a chance encounter with her rockstar crush leads 16-year-old Rylee to discover that he’s addicted to drugs, she takes it upon herself to help him, ultimately forcing her teenage fantasies into reality.



Trapped in the Spotlight

Production company Candour Pictures	Monique Coleman, Nicole G. Leier, Brendan Uegama	Writers Derick Ackerley, Jag Gill, Alberto Halfeld, Rene Rodriguez-Lopez
Location of principal photography Hamilton, ON	Producers Rebecca Lamarche, Myles Milne	Key cast Monique Coleman, Melyssa Ford, Emmanuel Kabongo, Romaine Waite
Executive producers Rebecca Lamarche, Myles Milne,	Director Nicole G. Leier	

An ex-R&B star fights to revive her career after her co-star ends their duet on tour. Fifteen years later, an unhinged super fan/music producer abducts them both and forces them to complete their unreleased album as captives in his studio.



Wynonna Earp: Vengeance

Production company Wynonna Earp Special One Inc.	Executive producers Emily Andras, Jordy Randall, Tom Cox, Todd Berger, Rick Jacobs, Brett Burlock, Sonia Hosko	Writer Emily Andras
Location of principal photography Calgary, AB		Key cast Melanie Scrofano, Tim Rozon, Dominique Provost-Chalkley, Katherine Barrell
	Director Paolo Barzman	

Wynonna Earp, spicy, hard-living, demon-slaying anti-heroine—and great-great-granddaughter of legendary lawman Wyatt Earp—must return, once again, to her hometown of Purgatory to battle her greatest foe yet: a psychotic seductress hell-bent on revenge against Wynonna... and everyone she loves.



Dead Lover

Production company Featured Creatures	Executive producers Rhianon Jones, Matthew Miller, Olivia Nieuwland, Tristan Scott-Behrends, Lexi Tannenholtz	Director Grace Glowicki
Location of principal photography Toronto, ON		Writer Grace Glowicki, Ben Petrie
	Producers Grace Glowicki, Ben Petrie, Yona Strauss	Key cast Leah Doz, Grace Glowicki, Lowen Morrow, Ben Petrie

A lonely gravedigger who stinks of corpses finally meets her dream man, but their whirlwind affair is cut short when he tragically drowns at sea. Grief-stricken, she goes to morbid lengths to resurrect him through madcap experiments.



Deaner ’89

Production companies Eagle Vision, Paul Spence and Associates	Executive producers Lisa Meeches, Rebecca Gibson, David Valteau, Andrew Frank, Sofi Langis	Director Sam McGlynn
Location of principal photography Winnipeg and Selkirk, MB	Producers Kyle Irving, Paul Spence	Writer Paul Spence
		Key cast Paul Spence, Will Sasso, Star Slade, Mary Walsh, Kevin McDonald

Hard-luck metalhead Dean Murdoch (Paul Spence) reveals how he finally made it, taking us back to the ’80s—when being a hockey jock was a badge of honour, Jazzercise was a national movement, seatbelts were optional, and teachers were as drunk as their students.



Holy Days

Production companies Lily Pictures, Velvet Moss	Executive producers Matt Drake, Dave Tomiak, Mark Slone	Director Nat Boltt
Location of principal photography New Zealand	Producers Michelle Morris, Sushant Desai, Emma Slade, Victoria Dabbs, Roxi Bull	Writer Nat Boltt
		Key cast Judy Davis, Miriam Margolyes, Elijah Tamati, and Jacki Weaver

A grief-stricken boy in search of heaven, three odd nuns on a mission, a car powered by God (and stolen money). This is a road trip like no other. A comedic near-tragedy that just keeps going South.



Paying for It

Production companies Wildling Pictures, Hawkeye Pictures	Executive producers John Cameron Mitchell, Dan Beirne	Director Sook-Yin Lee
Location of principal photography Toronto, ON	Producers Matt Code, Sonya Di Rienzo, Aeschylus Poulos	Writers Sook-Yin Lee, Joanne Sarazen
		Key cast Dan Beirne, Emily Lê, Andrea Werhun

When an introverted cartoonist’s girlfriend wants to redefine their relationship, he begins sleeping with sex workers and discovers a new kind of intimacy in the process. An adaptation of the graphic novel by Chester Brown.



She’s Nonbinary

Production company Respectfully Productions Inc	Executive producers Bob Odenkirk, Jane Schoenbrun	Director Jess McLeod
Location of principal photography Vancouver, BC	Producers Eva Tavares, Erin Purghart, Jess McLeod	Writer Jess McLeod
		Key cast Jess McLeod, Alexander Steele Zonjic

An accidental misgendering detonates into an identity crisis on a couple’s first night living together.



1001 Crowns For My Head

Production company Koromoussou Media Inc.	Executive producers Byron A. Martin, Alexandrine Torres De Figueiredo	Director Habibata Ouarmé
Location of principal photography Ivory Coast, France, Quebec and Ontario	Producer Habibata Ouarmé	Writer Habibata Ouarmé

1001 Crowns For My Head is a powerful exploration of African and Afro-descendant hairstyles as symbols of identity, resistance, and pride. From ancient civilizations to the modern diaspora and Black Pride movement, each braid and curl carries the weight of a shared memory and a rich cultural legacy.



Nirvana the Band the Show the Movie

Production company Zapruder Films	Executive producers Brian Alkerton, Adrian Love, Kate Parkes, Jared Raab	Director Matt Johnson
Location of principal photography Toronto, ON	Producers Matthew Miller, Matt Greyson	Writers Matt Johnson, Jay McCarrol
		Key cast Matt Johnson, Jay McCarrol

Matt and Jay try to get a show at The Rivoli.



Rumours

Production companies Buffalo Gal Pictures, Thin Stuff Productions, Walking Down Broadway Productions	Executive producers Phyllis Laing, Devan Towers	Writers Guy Maddin, Evan Johnson, Galen Johnson
Location of principal photography Budapest, Hungary	Producers Liz Jarvis, Guy Maddin, Evan Johnson, Galen Johnson, Philipp Kreuzer, Lars Knudsen	Key cast Cate Blanchett, Roy Dupuis, Denis Ménochet, Charles Dance, Nikki Amuka-Bird, Rolando Ravello, Rakehiro Hira, Alicia Vikander
	Directors Guy Maddin, Evan Johnson, Galen Johnson	

The leaders of seven wealthy democracies get lost in the woods while drafting a statement on a global crisis, facing danger as they attempt to find their way out.



Sweet Summer Pow Wow

Production companies Orca Cove Media, Less Bland Productions	Executive producers Darrell Dennis, Katya Gardner, Isaiah Harris, Jake Labow, Barbara Osberg, Joe Thorne	Director Darrell Dennis
Location of principal photography Vancouver Island, BC	Producers Leslie D. Bland, Harold C. Joe	Writers Darrell Dennis, Katya Gardner
		Key cast Graham Greene, Tatyana Rose Baptiste, Joshua Odjick

A young Indigenous couple get a break from their troubled lives when they find each other through a summer of love on the pow-wow circuit.



Aki

Production companies Baswewe Films, Night Market	Executive producers Jason Ryle, Jennifer Weiss	Director Darlene Naponse
Location of principal photography Atikameksheng Anishnawbek	Producers Darlene Naponse, Jamie Manning	Writer Darlene Naponse

A cinematic act of listening and immersion, *Aki* draws its power from the land, the seasons, and the rhythms of life on Atikameksheng Anishnawbek territory, weaving a beautiful, elemental portrait of community, survival, and Indigenous sovereignty.



Antidiva: The Carole Pope Confessions

Production companies GAY AGENDA, Here's The Thing Productions	Executive producers Allison Grace, Michelle Mama	Director Michelle Mama
Location of principal photography Toronto, New York, LA	Producer Bill Taylor	Writer Michelle Mama
		Key cast Carole Pope

Antidiva: The Carole Pope Confessions is a raw, rollicking, and reverent portrait of Carole Pope—music icon, provocateur, and queer trailblazer—whose fearless voice and unapologetic sexuality shattered conventions and rewrote the rules of rock. Featuring appearances by k.d. lang, Peaches, Jann Arden, and Rufus Wainwright, *Antidiva* is more than a music documentary—it’s a battle cry for self-expression, queer joy, and the artists who refuse to be tamed.



Arthur Erickson: Beauty Between the Lines

Production company Black Rhino Creative	Executive producers Leah Mallen, Ray Mah	Directors Danny Berish, Ryan Mah
Location of principal photography Vancouver, BC; Toronto, ON	Producer Leah Mallen	

Arthur Erickson: Beauty Between the Lines explores the life of a visionary modernist architect, blending personal stories and career highlights. Through interviews and archival footage, it reveals the complexities behind Erickson’s brilliance—his triumphs, struggles, and lasting impact—offering a powerful portrait of creativity, ambition, and the cost of greatness.



Blue Rodeo: Lost Together

Production company Cream Productions	Producers Francine Dibacco, Corey Russell, Max Berger, Ralph Chapman	Key cast Jim Cuddy, Greg Keelor, Bazil Donovan, Glenn Milchem, Colin Cripps
Executive producers David W. Brady, Paul Johnson	Director Dale Heslip	

An engaging dive into the world of one of Canada’s most beloved bands, Blue Rodeo. This documentary blends humour, honesty, and heart to tell the story of their incredible 40-year journey.



Degrassi: Whatever It Takes

Production companies Peacock Alley, WildBrain	Producers Carrie Mudd, Erin Sharp	Key cast Dayo Ade, Stefan Brogan, Shenae Grimes-Beech, Jake Epstein, Aubrey Drake Graham, Shane Kippel, Miriam McDonald, Stacie Mistysyn, Linda Schuyler, Kevin Smith, Amanda Stepto, Stephen Stohn
Location of principal photography Toronto, ON	Director Lisa Rideout	
Executive producers Josh Scherba, Stephanie Betts, Angela Boudreault, Carrie Mudd	Writers Lisa Rideout, Celine Wong	

From scrappy Canadian series to global teen phenomenon—*Degrassi: Whatever It Takes* chronicles four decades of television’s most unflinching portrait of adolescence. Raw, unfiltered and utterly authentic, this iconic franchise transformed untrained teenagers into unlikely stars while fearlessly tackling youth’s most awkward truths.



Delta Dawn

Production companies Studio 104 Entertainment, Visceral Village Productions	Executive producers Mike Johnston, Asia Youngman	Writer Asia Youngman
Location of principal photography Prince George and Vancouver, BC	Producer Mike Johnston	Key cast Dawn Murphy, Alyssa Scott
	Director Asia Youngman	

Delta Dawn explores the early life and career of Indigenous wrestling sensation Dawn Murphy, a.k.a. “Princess Delta Dawn,” who rose to fame in the 1980s and early 1990s, as well as her present-day life in Prince George, BC. After competing in the pro wrestling circuit in Canada, Dawn rose to international success at the age of 17 and became the first Indigenous woman and the first Canadian woman to compete in Japan.



Doors of War

Production company Gambade Films	Producers Annick Sheedy McLellan, Taras Lesiuk	Writers Annick Sheedy McLellan, Taras Lesiuk
Location of principal photography Canada and Ukraine	Directors Taras Lesiuk, Annick Sheedy McLellan	Key cast Ruslan Kurt, Alex Zakletsky
Executive producer Raj Panikkar		

Ruslan Kurt, a Ukrainian-Crimean artist, relocated to Canada after the full invasion by Russia in February 2022. To illustrate the tragedies faced by millions of Ukrainians, he brought damaged doors from Ukraine to Canada. This is ultimately a story about human rights, identity and courage, reflected by the door owners, examined by the politicians and mirrored by Ruslan.



Everest Dark

Production companies Merit Motion Pictures, Killawatt Productions Inc., Michael Bodnarchuk Productions	Location of principal photography Nepal	Producers Merit Jensen-Carr, Jereme Watt, Michael Bodnarchuk
	Executive producers Merit Jensen-Carr, Ina Fichman, Jereme Watt, Michael Bodnarchuk	Director Jereme Watt
		Writers Jereme Watt, Michael Bodnarchuk

Mount Everest has become a graveyard strewn with the bodies of dead climbers. To appease the angry mountain gods, famed Nepalese mountaineer and national hero, Mingma Tsiri Sherpa, risks everything to return to Everest one last time and attempt to recover a body.



Fairy Creek

Production company Understory Films Inc.	Executive producers Mark Achbar, Neal Livingston, Mitchell Steinke	Director Jen Muranetz
Location of principal photography Vancouver Island, BC	Producers Jen Muranetz, Sepehr Samimi	Writer Jen Muranetz

A gripping immersion into the frontlines of the historic Fairy Creek blockade, where thousands of activists participate in a do-or-die protest to save the pristine Ada’itsx (Fairy Creek) valley from old-growth logging. But when forestry workers retaliate, and police arrests begin, tensions rise on this record-breaking climate frontline.



Alfonso Chin

The Good Canadian

Production companies Great Stories Production, Stories First Productions	Producers Leena Minifie, David Paperny	Key cast Dr. Evan Adams, Dr. Cindy Blackstock, Corina Bye, David Graham, Jill (anonymous), Brady Knight, Ernie Louttit, Shiri Pasternak, Sheelah McLean, Dean Neu, Sophie Radecki, Dr. Samir Shaheen- Hussain
Location of principal photography Across Canada	Directors Leena Minifie, David Paperny	
Executive producer Sarah Jane Flynn	Writers Leena Minifie, David Paperny	

Myth, truth and national identity. *The Good Canadian* takes you behind the curtain and into the corridors of power to reveal the true face of a nation.



The Hands that Feed Us

Production companies Gorgeous Mistake Productions, Storybubble Media	Saskatchewan, Manitoba, Quebec and Nova Scotia	Director Devon Cooke
Location of principal photography British Columbia, Alberta,	Producers Tanya Preyde, Walter Forsyth, Devon Cooke, Leanne Ejack, Arzeena Hamir	Writer Devon Cooke

Filmmaker Devon Cooke goes on a journey to find out why his dream of becoming a farmer seems so impossible. He lives and works on farms from Vancouver Island to Nova Scotia as he investigates what it takes to make it.



Have You Heard Judi Singh?

Production company Viva Mantra Films Inc.	Edmonton, AB; Los Angeles, CA	Writer Baljit Sangra
Location of principal photography Vancouver and Victoria, BC;	Producers Brishkay Ahmed, Baljit Sangra	Key cast Tantoo Cardinal, Rae Dawn Chong, Emily Hughes
	Director Baljit Sangra	

The story of the unwitting trailblazer who, as a Punjabi-Black singer and partner of guitarist Lenny Breau, steps on jazz stages during tumultuous times and leaves a musical imprint to be discovered.



Implosion: The Titanic Sub Disaster

Production companies Galafilm Productions, Renegade Stories	Executive producers Arnold Gelbart, Alan Hayling, Alex Cooke	Director Pamela Gordon
Location of principal photography Canada and United States	Producers Natalie Dubois, Livia Simoka, Adam Wanderer	Writers Pamela Gordon, Natalie Dubois, Adam Wanderer
		Key cast Anthony Morgan

2023—a dive to the Titanic. A fatal implosion. Investigators race to uncover the truth. Was it more than an accident?



Inay (Mama)

Production company No More Productions	Executive producers Patrice Ramsay, Chelsea Birks, Priscilla Galvez	Director Thea Loo
Location of principal photography Canada and Philippines	Producers Thea Loo, Natalie Murao	Key cast Jeremiah Reyes, Shirley Lagman, Thea Loo

A filmmaker's quest to heal lingering wounds caused by immigration to Canada reveals the toll of separation on Filipino children and their mothers.



Know Her Name

Production companies Peleé Entertainment, Creatorland	Executive producers Ngardy Conteh George, Munire Armstrong	Writers Heidi Lasi, Zainab Muse
Location of principal photography Toronto and Ottawa, ON; New York City, NY; Los Angeles, CA	Producers Heidi Lasi, Zainab Muse	Key cast Mary Harron, Deepa Mehta, Jennifer Harkness, Jennifer Podemski, Barbara Lee
	Director Zainab Muse	

Know Her Name delves into the legacy of filmmakers and uncovers the mystery of why women, especially women from underrepresented communities like Zora Neale Hurston and Esther Eng, have been forgotten in discussions of film, erased through historical amnesia—and, how to make sure this doesn't continue to happen to contemporary filmmakers from diverse backgrounds, now and in the future. *Know Her Name* explores how film history is documented and the inequities that exist within this process.



The Last Walt

Production company Gorgeous Mistake Productions	Producers Tanya Preyde, Walter Forsyth	Writers Walter Forsyth, Doug Karr
Location of principal photography Halifax, NS; Toronto, ON; Los Angeles and Temecula, CA	Directors Walter Forsyth, Doug Karr	Key cast Walter Borden, John August, Peter Linz, Jeff Arch, Michael Green, Noah Pink

Hollywood ruined Walter, but one last Walter fights to keep the name alive. Diving into the question of name and identity with Walters from all walks of life, *The Last Walt* investigates how pop culture influences our perception of names.



Merri Cyr

Lilith Fair

Production companies Not a Real Production Company, Elevation Pictures	Executive producers Cassidy Hartmann, Nicholas Ferrall, Nigel Sinclair, Jeanne Elfant Festa, Jessica Hopper, Ally Pankiw, Noah Segal	Director Ally Pankiw
Location of principal photography Canada and United States	Producers Dan Levy, Christina Piovesan	Key cast Sarah McLachlan, Olivia Rodrigo, Jewel, Brandi Carlile, Sheryl Crow, Bonnie Raitt, Emmylou Harris, Natalie Merchant

The story of Lilith Fair, a music festival featuring only women artists birthed in opposition to “industry wisdom” that women couldn’t sell tickets.



Little Miss Sleepy

Production company Studio 104 Entertainment	Executive producers Mike Johnston, Jenny Lee-Gilmore	Director Jenny Lee-Gilmore
Location of principal photography Vancouver, BC	Producer Mike Johnston	Writer Jenny Lee-Gilmore
		Key cast Jenny Lee-Gilmore

A filmmaker explores her journey of being diagnosed with narcolepsy at age 21 and documents her participation in a scientific research study to help raise awareness for the condition that currently has no known cure.



Modern Whore

Production companies Clique Pictures, Virgin Twins	James J. Yi, John Laing, Mark Gingras, Amir Endalah, Terry King, Martha Loewen, Alex Kingsmill, Justin Stockman	Director Nicole Bazuin
Location of principal photography Toronto, ON		Writers Nicole Bazuin, Andrea Werhun
Executive producers Sean Baker, Berry Meyerowitz, Jeff Sackman,	Producers Lauren Grant, Nicole Bazuin, Andrea Werhun	Key cast Andrea Werhun

Modern Whore is a hybrid documentary that reimagines popular depictions of sex work through the lived experiences of writer, performer, and sex worker Andrea Werhun. Based on her book *Modern Whore: A Memoir*, Andrea grapples with social stigma and reclaims her narrative in a series of funny, heartbreaking, and surprising stories.



The Salmon’s Call

Production company Firediva Productions	(Nak’alkoh), Stuart Lake (Nak’albn)	Director Joy Haskell
Location of principal photography Tl’azt’en Nation, Nak’azdli Nation, the Fraser River, the Chilcotin and the Stuart River	Executive producers Andrew Williamson, Henrik Meyer	Writer Joy Haskell
	Producer Joy Haskell	Key cast Shauna Baker, Dorothy Cucw-la7 Christian, Damian John

The Salmon’s Call is a powerful documentary that explores the intricate spiritual and cultural relationship between wild salmon and Indigenous people.



So You Want to Be a Muslim

Production company GAPC Entertainment	Executive producers Hoda Elatawi, Ken Stewart	Writers Hoda Elatawi, Charlotte Odele
Location of principal photography Ontario, New Brunswick, New York	Producer Hoda Elatawi	
	Director Hoda Elatawi	

Five people experience life in new and unexpected ways when they choose to become Muslim.



Menopause: Coming in Hot

Production company Kate Green Productions Inc.	Executive producer Kate Green	Writers Tami Gabay, Jessica Young, Olivia Zauli Fellows
Location of principal photography Vancouver and Victoria, BC; Toronto, ON	Producers Amber Orchard, Jessica Young, Olivia Zauli Fellows	Key cast Kate Green, Dr. Lori Brotto, Dr. Kelly Barnett, Shirley Weir
	Director Kate Green	

When a strong-willed perimenopausal documentary filmmaker is told there isn’t a lot of help available for her symptoms, she goes on a mission to find out more about menopause, and ends up on a quest that makes her relearn everything she thought she knew about aging.



Ni-Naadamaadiz: Red Power Rising

Production company Makwa Creative	Producers Tanya Talaga, Stuart Cox, Geoff Siskind, Jordan Huffman	Writers Shane Belcourt, Tanya Talaga
Executive producers Stuart Cox, Tanya Talaga, Andrew Akman, Morwyn Brebner	Director Shane Belcourt	Key cast Tyler Cameron

Ni-Nadaamaadis: Red Power Rising tells the little-known story of how, in 1974, Anishinaabe youth staged one of the first land-back occupations in Kenora, Canada—changing the face of Indigenous resistance forever.



Silver Screammers

Production company Mythic Productions	Producers Sean Cisterna, Ivonete de Sousa	Writer Sean Cisterna
Executive producer Judy Gladstone	Director Sean Cisterna	

Silver Screammers is a heartwarming and spine-tingling documentary that follows a group of spirited senior citizens as they embark on an extraordinary adventure far outside their comfort zones: creating a horror film.



Your Tomorrow

Production companies Big Cedar Films, Naiaad Productions	Executive producers Alexandra Roberts, Natasha Negrea, Robin Smith	Director Ali Weinstein
Location of principal photography Toronto, ON	Producers Geoff Morrison, Ali Weinstein	Writer Ali Weinstein

With Toronto’s iconic modernist waterfront park, Ontario Place, set to close for redevelopment, an eccentric yet lovable group of park regulars and staff members live out its last year open to the public while confronting its controversial transformation into a private spa and waterpark.



Black Phone 2

Production companies	Jason Blumenfeld, Maggie Levin	Writers
Blumhouse, Crooked Highway		Scott Derrickson, C. Robert Cargill
Location of principal photography	Producers	Key cast
Toronto, ON	Jason Blum, Scott Derrickson, C. Robert Cargill	Ethan Hawke, Mason Thames, Madeleine McGraw, Demián Bichir, Miguel Mora, Jeremy Davies, Arianna Rivas, Anna Lore, Graham Abbey, Maev Beaty
Executive producers	Director	
Adam Hendricks, Ryan Turek, Joe Hill, Daniel Bekerman,	Scott Derrickson	

As Finn, now 17, struggles with life after his captivity, his sister begins receiving calls in her dreams from the black phone and seeing disturbing visions of three boys being stalked at a winter camp known as Alpine Lake.



Dangerous Animals

Production companies	Executive producers	Director
Brouhaha Entertainment, LD Entertainment, in association with Range Media and Oddfellows Entertainment	Marlaina Mah, Fred Berger, Giorgia Stawaruk, Joseph Yakob, Jacob Yakob, Mehrdod Heydari, Michael Glassman	Sean Byrne
Location of principal photography	Producers	Writer
Gold Coast and Queensland, Australia	Chris Ferguson, Brian Kavanaugh-Jones, Pete Shilaimon, Mickey Liddell, Troy Lum, Andrew Mason	Nick Lepard
	Key cast	
	Hassie Harrison, Josh Heuston, Rob Carlton, Ella Newton, Liam Greinke, Jai Courtney	

When Zephyr, a rebellious surfer, is abducted by a shark-obsessed serial killer and held captive on his boat, she must figure out how to escape before he carries out a ritualistic feeding to the sharks below.



Everything’s Going to Be Great

Production companies	Teza Lawrence, Scott Morgan, Jillian Share, Michael Souther	Writer
Lionsgate, Amaze Film + Television		Steven Rogers
Location of principal photography	Producers	Key cast
North Bay and Toronto, ON	Alex Lalonde, Steven Rogers, Bryan Unkeless	Allison Janney, Bryan Cranston, Benjamin Evan Ainsworth, Jack Champion, Simon Rex, Chris Cooper, Laura Benanti, Cady Huffman, Jessica Clement, Ian Ho
Executive producers	Director	
Jon S. Baird, Fred Bernstein,	Jon S. Baird	

As the Smart family wrestle with their oversized dreams, they come to realize that the struggle to find your voice and your place in the world can happen no matter what stage of life you’re in.



Final Destination: Bloodlines

Production companies	Producers	Busick, Lori Evans Taylor (story), based on characters created by Jeffrey Reddick
New Line Cinema, Practical Pictures, Freshman Year, Fireside Films	Craig Perry, Sheila Hanahan Taylor, Jon Watts, Dianne McGunigle, Toby Emmerich	
Location of principal photography	Directors	Key cast
Vancouver, BC	Adam B. Stein, Zach Lipovsky	Kaitlyn Santa Juana, Teo Briones, Richard Harmon, Owen Patrick Joyner, Anna Lore, Rya Kihlstedt, Brec Bassinger, Tony Todd
Executive producers	Writers	
David Siegel, Warren Zide	Guy Busick, Lori Evans Taylor (screenplay), Jon Watts, Guy	

Plagued by a violent recurring nightmare, college student Stefani heads home to track down the one person who might be able to break the cycle—her grandmother, Iris—and save her family from the grisly demise that inevitably awaits them all.



Clown in a Cornfield

Production companies	Executive producer	Writers
Temple Hill Entertainment, Scythia Films	Carter Blanchard	Carter Blanchard, Adam Cesare, Eli Craig
Location of principal photography	Producers	Key cast
Stonewall, MB	Marty Bowen, John Fischer, Wyck Godfrey	Will Sasso, Katie Douglas, Aaron Abrams, Cassandra Potenza
	Director	
	Eli Craig	

In a fading midwestern town, Frendo the clown, a symbol of bygone success, reemerges as a terrifying scourge.



Die, My Love

Production companies	Robert Pattinson, Rachel Smith	Writers
Excellent Cadaver, Black Label Media, Sikelia Productions		Alice Birth, Ariana Harwicz, Lynne Ramsay, Enda Walsh
Location of principal photography	Producers	Key cast
Calgary, AB	Andrea Calderwood, Justine Ciarrocchi, Jennifer Lawrence, Thad Luckinbill, Trent Luckinbill, Martin Scorsese, Molly Smith	Jennifer Lawrence, Robert Pattinson, Nick Nolte, Sissy Spacek, Gabrielle Rose, LaKeith Stanfield
Executive producers	Director	
Bruce Franklin, Jamin O’Brien,	Lynne Ramsay	

In a remote forgotten rural area, a mother struggles to maintain her sanity as she battles with psychosis.



F*** Marry Kill

Production companies	Executive producers	Writers
Lionsgate, BuzzFeed Studios, CR8IV DNA, Bondit Media Capital	Jonah Peretti, Matthew Helderman, Luke Taylor	Ivan Diaz, Dan Scheinkman, Meghan Brown
Location of principal photography	Producers	Key cast
Kelowna, BC	Jason Moring, Michael Philip, Richard Alan Reid	Lucy Hale, Virginia Gardner, Brooke Nevin
	Director	
	Laura Murphy	

While the infamous Swipe Right Stalker terrorizes Boulder, a true-crime junkie must determine which of the three guys she is dating is marriage material... and if any of them might be trying to kill her.



Frankenstein

Production companies	and Glasgow, Scotland	Writer
Double Dare You, Demilo Films, Bluegrass 7 Films		Guillermo del Toro (screenplay) (based on the book <i>Frankenstein</i> by Mary Shelley)
Location of principal photography	Producers	Key cast
Toronto and Markham, ON; Edinburgh, Glencoe	J. Miles Dale, Guillermo del Toro, Scott Stuber	Oscar Isaac, Jacob Elordi, Mia Goth, Christoph Waltz, Felix Kammerer
	Director	
	Guillermo del Toro	

Oscar-winning director Guillermo del Toro adapts Mary Shelley’s classic tale of Victor Frankenstein, a brilliant but egotistical scientist who brings a creature to life in a monstrous experiment that ultimately leads to the undoing of both the creator and his tragic creation.



The Long Walk

Production companies Lionsgate presents, in association with Media Capital Technologies, a Vertigo Entertainment / about:blank production	Executive producers Connor DiGregorio, Mika Saito, Christopher Woodrow	Writer JT Mollner (screenplay)
Location of principal photography Winnipeg, MB	Producers Roy Lee, Steven Schneider, Francis Lawrence, Cameron MacConomy	Key cast Cooper Hoffman, David Jonsson, Garrett Wareing, Tut Nyuot, Charlie Plummer, Ben Wang, Roman Griffin Davis, Jordan Gonzalez, Joshua Odjick, Josh Hamilton, Judy Greer, Mark Hamill

From the highly anticipated adaptation of master storyteller Stephen King’s first-written novel, and Francis Lawrence, the visionary director of *The Hunger Games* franchise films (*Catching Fire*, *Mockingjay – Parts 1 and 2*, and *The Ballad of Songbirds & Snakes*), comes *The Long Walk*, an intense, chilling, and emotional thriller that challenges audiences to confront a haunting question: how far could you go?



Love Me

Production companies ShivHans Pictures, 2AM, AgX	Executive producers Daniel Bekerman, Connor Flanagan, Christine D’Souza Gelb	Director Andrew Zuchero, Sam Zuchero
Location of principal photography Vancouver, BC	Producers Luca Borghese, Julie Goldstein, Ben Howe, Shivani Rawat, Kevin Rowe	Writer Andrew Zuchero, Sam Zuchero
	Key cast Kristen Stewart, Steven Yeun	

Long after humanity’s extinction, a buoy and a satellite inherit the earth, and with only the internet as their guide, learn what it means to be alive and in love.



The Monkey

Production companies The Safran Company, Atomic Monster, C2, Range, Oddfellows	Chris Cole, Omani Carson, Andy Price, Sara W. Price, Tom Quinn, Jason Wald, Christian Parkes, Emily Thomas, Ryan Friscia, Teddy Schwarzman, John Friedberg, Michael Heimler, Peter Luo, Nancy Xu, Owen Qing, David Gendron, Ali Jazayeri	Director Osgood Perkins
Location of principal photography Vancouver and Greater Vancouver Area, BC		Writers Osgood Perkins, based on the short story by Stephen King
Executive producers Peter Safran, John Rickard, Natalia Safran, Michael Clear, Judson Scott, Jesse Savath, Fred Berger, Liz Destro,	Producers James Wan, Dave Caplan, Brian Kavanaugh-Jones, Chris Ferguson	Key cast Theo James, Tatiana Maslany, Christian Convery, Colin O’Brien, Rohan Campbell, Sarah Levy, Adam Scott, Elijah Wood

When a cursed childhood toy resurfaces, estranged twin brothers Hal and Bill must confront their dark past to destroy the toy before it claims the lives of everyone they love.



Nobody 2

Production companies 87North, Eighty Two Films, Odenkirk Provisiero Entertainment, Universal Pictures	Producers Braden Aftergood, David Leitch, Kelly McCormick, Bob Odenkirk, Marc Provisiero	Bob Odenkirk, Aaron Rabin
Location of principal photography Winnipeg, MB	Director Timo Tjahjanto	Key cast Bob Odenkirk, Connie Nielsen, Christopher Lloyd, Sharon Stone, Colin Hanks, Michael Ironside, Colin Salmon, John Ortiz, RZA
Executive producer David Hyman	Writers Umair Aleem, Derek Kolstad,	

Suburban dad Hutch Mansell, a former lethal assassin, is pulled back into his violent past after thwarting a home invasion, setting off a chain of events that unravels secrets about his wife Becca’s past and his own.



Normal

Production companies OPE Partners, QWGMire, Aperture, Bonus Productions, Tradecraft Productions, Le Foole, Inc	Executive producers Ellen Rutter, Molly C. Quinn, Matthew M. Welty, Elan Gale, Josh Adler, Rhonda Baker, Carrie Wilkins, Glenn Feig, Matthew J. Anderson, Jared D. Underwood, Andrew C. Robinson	Producers Derek Kolstad, Bob Odenkirk, Marc Provisiero
Location of principal photography Winnipeg, MB		Director Ben Wheatley
		Key cast Bob Odenkirk, Lena Headey, Henry Winkler, Brendan Fletcher, Summer H. Howell, Jess McLeod

Bob Odenkirk stars as *Ulysses*, a substitute sheriff in a small, forgotten town who responds to a bank robbery, only to unknowingly uncover something far more explosive.



The Smashing Machine

Production companies A24, Out for the Count Productions, Seven Bucks Productions, Magnetic Fields Entertainment	Albuquerque, NM; Tokyo, Japan	Director Benny Safdie
	Executive producer Tracey Landon	Writer Benny Safdie
Location of principal photography Vancouver, BC;	Producers Benny Safdie, Dwayne Johnson, Eli Bush, Hiram Garcia, Dany Garcia, David Koplan	Key cast Dwayne Johnson, Emily Blunt, Ryan Bader, Bas Rutten, Oleksandr Usyk

The story of legendary mixed martial arts and UFC fighter Mark Kerr.



Splitsville

Production companies Watch This Ready, Topic Studios, Neon, TeaTime Pictures, FirstGen Content	Tom Quinn, Josh Rosenbaum, Ian Stratford, Emily Thomas, Jennifer Westin	Director Michael Angelo Covino
Location of principal photography Montreal, QC	Producers Jeff Deutchman, Ro Donnelly, Ryan Heller, Dakota Johnson, Emily Korteweg, Samantha Racanelli	Writers Michael Angelo Covino, Kyle Marvin
Executive producers Paul Barbeau, Michael Bloom, Ken Kao, Adam Paulsen,		Key cast Adria Arjona, Kyle Marvin, Michael Angelo, Nicholas Braun, David Castañeda, O-T Fagbenle

After Ashley asks for a divorce, good-natured Carey runs to his friends, Julie and Paul, for support. He’s shocked to discover that the secret to their happiness is an open marriage, that is, until Carey crosses the line and throws all of their relationships into chaos.



Star Trek: Section 31

Production company CBS Studios, in association with Secret Hideout and Roddenberry Entertainment	Baiers, Olatunde Osunsanmi, Frank Siracusa, John Weber, Rod Roddenberry, Trevor Roth, Michelle Yeoh	Writers Bo Yeon Kim, Erika Lippoldt
Location of principal photography Toronto, ON	Producer Ted Miller	Key cast Michelle Yeoh, Omari Hardwick, Sam Richardson, Robert Kazinsky, Kacey Rohl, Sven Ruygrok, James Hiroyuki Liao, Humberly Gonzalez, Joe Pingue, Miku Martineau
Executive producers Alex Kurtzman, Craig Sweeny, Aaron	Director Olatunde Osunsanmi	

In *Star Trek: Section 31*, Emperor Philippa Georgiou joins a secret division of Starfleet tasked with protecting the United Federation of Planets, and must face the sins of her past.



Tron: Ares

Production company The Walt Disney Studios	Producers Sean Bailey, Jared Leto, Emma Ludbrook, Jeffrey Silver, Justin Springer, Steven Lisberger	Writer Jesse Wigutow
Location of principal photography Vancouver, BC	Director Joachim Rønning	Key cast Jared Leto, Greta Lee, Evan Peters, Jodie Turner-Smith, Hasan Minhaj, Arturo Castro, Cameron Monaghan, Sarah Desjardins, Jeff Bridges, Gillian Anderson

Tron: Ares is a follow-up to Disney’s 1982 seminal science fiction film Tron and the 2010 sequel, Tron: Legacy. It follows a highly sophisticated Program, Ares, who is sent from the digital world into the real world on a dangerous mission, marking humankind’s first encounter with A.I. beings.



Valiant One

Production companies Factory Underground, Monarch Media, Brightlight Pictures	Executive producers Aaron Au, Vicky Patel, Shawn Williamson	Writers Eric Tipton, Steve Barnett, Daniel Myrick
Location of principal photography Vancouver, BC	Producers Steve Barnett, Bernie Goldmann, Alan Powell	Key cast Chase Stokes, Lana Condor, Desmin Borges
	Director Steve Barnett	

Amid tensions between North and South Korea, a US helicopter crashes on the North Korean side. Now the survivors must work together to protect a civilian tech specialist and find their way out without the help of US military support.



The Wedding Banquet

Production companies Bleecker Street, ShivHans Pictures, Kindred Spirit, Symbolic Exchange	Executive producers Luca Intili, Daniel Bekerman, Andrew Karpen, Kent Sanderson, Shivani Rawat, Julie Goldstein	Producers Anita Gou, Joe Pirro, Caroline Clark, James Schamus
Location of principal photography Vancouver, BC	Director Andrew Ahn	Writers Andrew Ahn, James Schamus

Frustrated with his commitment-phobic boyfriend, Chris, and out of time, Min makes a proposal: a green-card marriage with his friend Angela in exchange for expensive in vitro fertilization treatments for her partner, Lee. Plans change when Min’s grandmother surprises them with an elaborate Korean wedding banquet.

Production list

Series

DRAMA

COMEDY

CHILDREN’S AND YOUTH

DOCUMENTARY

UNSCRIPTED

FOREIGN LOCATION

Our 2025 production list shines a spotlight on nearly 140 television series that were produced in Canada over the past year.



Allegiance

Production company Lark Productions	Season 2	Morganstern, Brad Van Arragon
Where to watch CBC	Creator Anar Ali	Key cast Supinder Wraich, Enrico Colantoni, Samer Salem, Stephen Lobo, Adolyn H. Dar, David Cubitt, Toby Levins, Melanie Papalia, Crystal Balint, Sonia Dhillon Tully
Location of principal photography Surrey, BC	Executive producers Erin Haskett, Nicole Mendes, Dave Valleau, Tex Antonucci, Mark Ellis, Stephanie	

Sabrina Sohal joins the Serious Crimes Unit of the CFPC and has six months to prove she’s got what it takes to be a detective. She’s paired with a newly transferred partner who has a decade of experience on her and a very different approach to the job. Sabrina is determined to prove herself worthy of her new position and take down the man responsible for framing her father for treason, while navigating a complex love life and an equally complicated family life.



Bet

Production company Boat Rocker Studios	Season 1	Key cast Miku Martineau, Ayo Solanke, Eve Edwards, Clara Alexandrova, Hunter Cardinal, Anwen O'Driscoll, Aviva Mongillo, Ryan Sutherland
Where to watch Netflix	Executive producers Simon Barry, Jeff King, David Fortier, Ivan Scheenberg, Jon Rutherford, Nick Nantell	
Location of principal photography Toronto and Scarborough, ON	Producer Michael Bawcutt	

Japanese teenager Yumeko arrives mid-semester to an elite boarding school, St. Dominic’s Prep, to disrupt their extracurricular gambling activities and get revenge for the murder of her parents. What she discovers behind the walls of St Dominic’s, however, are darker forces than even she could have imagined.



The Borderline

Production company Shaftesbury, in association with Bell Media, Rogers Series Fund and Fifth Season	Season 1	Producers Patrick Cassavetti, Shauna Jamison, Paige Haight
Where to watch Crave	Producer Graeme Stewart	Key cast Stephen Amell, Christina Jennings, Scott Garvie, Aaron Martin, Graeme Stewart, Stephen Amell, Robert Budreau, Adriana Maggs, Andrew Wreggitt, Justin Stockman
Location of principal photography Toronto, Thousand Islands, Grimsby and Gananoque, ON	Executive producers Christina Jennings, Scott Garvie, Aaron Martin, Graeme Stewart, Stephen Amell, Robert Budreau, Adriana Maggs, Andrew Wreggitt, Justin Stockman	

Officer Henry Roland (Stephen Amell), a cop in the Thousand Islands region that straddles Canada and the US, finds evidence linking a case he is working on to his childhood best friend, Tommy Hawley (Hamza Haq).



Collingwood Killings

Production company Mountain Goat Film Company Inc.	Season 1	Producer Tom Strnad
Where to watch Bell Fibe TV1	Creator Tracey Strnad	Key cast Hannah Gordon, Kim Huffman, Dean Hollin, Yasmin Lau, Jonathon Lerose, Kathy Rupcic
Location of principal photography Collingwood, ON	Executive producers Tom Strnad, Tracey Strnad	

Madison, after seeing her big-city dreams crushed, returns to her hometown of Collingwood. But her arrival is soured by a slate of suspicious deaths.



Family Law

Production companies Lark Productions, SEVEN24 Films	Season 4	Producer David Valleau
Where to watch Global, The CW	Creator Susin Nielsen	Key cast Victor Garber, Jewel Staite, Zach Smadu, Genelle Williams, Brett Kelly
Location of principal photography Vancouver, BC	Executive producers Tom Cox, Erin Haskett, Andy Mikita, Jordy Randall	

Set in Vancouver, Family Law follows lawyer Abigail “Abby” Bianchi (Jewel Staite) as she rebuilds her career and family after hitting rock bottom. To satisfy her probation, Abby must work at her estranged father’s firm, Svensson and Associates, practicing family law for the first time while connecting with her half-brother (Zach Smadu) and half-sister (Genelle Williams). The result is a dysfunctional firm helping others with similar issues.



Heartland

Production companies SEVEN24 Films, Dynamo Films	Millarville and Calgary, AB	Producer Jess Maldaner
Where to watch CBC, CBC Gem	Season 19	Key cast Amber Marshall, Shaun Johnston, Michelle Morgan
Location of principal photography High River,	Executive producers Michael Weinberg, Tom Cox, Jordy Randall, Mark Haroun	

Heartland is a CBC original series set in Hudson, Alberta, amid the Rocky foothills. It follows Amy Fleming-Borden and her family as they manage the challenges of their six-generation horse ranch. Based on Lauren Brooke’s books, *Heartland* is the longest-running one-hour drama in Canadian television history.



Hell Motel

Production company Shaftesbury, in association with Hollywood Suite, Shudder and Bell Fund	Season 1	Key cast Eric McCormack, Paula Brancati, Jim Watson, Atticus Mitchell, Gray Powell, Yanna McIntosh, Genevieve DeGraves, Shaun Benson, Brynn Godenir, Emmanuel Kabongo, Michelle Nolden, Daniel Kash, Lauren Lee Smith, Christopher Jacot, Salvatore Antonio
Where to watch Hollywood Suite, Shudder	Creators Aaron Martin, Ian Carpenter	
Location of principal photography Toronto and Hamilton, ON	Executive producers Christina Jennings, Scott Garvie, Aaron Martin, Ian Carpenter, Adam Macdonald, Thomas P. Vitale	
	Producers Alex House, Erin Berry, Paige Haight	

Hell Motel sees a group of 10 true-crime obsessives invited to the opening weekend of the newly renovated Cold River Motel, the site of a 30-year-old unsolved satanic mass murder. History repeats itself when the guests become stranded and start getting knocked off one by one—a murder spree that grows exponentially more gruesome than the original with each kill.



Holidazed

Production companies Unity Pictures Group, Little Engine Productions	Season 1	Key cast Ser’Darius Blain, Erin Cahill, Lindy Booth, Osric Chau, Nazneen Contractor, Loretta Devine, Noemi Gonzalez, Ian Harding, Dennis Haysbert, Rachelle Lefevre, Virginia Madsen, John C. McGinley, Holland Roden, Lucille Soon
Where to watch W Network, Hallmark+	Creators Claudia Grazioso	
Location of principal photography Victoria, BC	Executive producers Ron French, Claudia Grazioso, Gina Matthews, Grant Scharbo	

Holidazed showcases six diverse families, each with distinct backgrounds, cultures, and generations, residing on the same cul-de-sac.



Hudson & Rex

Production companies Shaftesbury and Pope Productions, in association with Rogers Media, Beta Film, Picture NL, Rogers Series Fund and the Canada Media Fund	Location of principal photography St. John's, NL	Executive producers Christina Jennings, Scott Garvie, Lisa Porter, Oliver Bachert, Friedemann Goetz, Peter Mohan, Sherri Davis, Mayko Nguyen
Where to watch Citytv, Citytv+	Season 8	Key cast Luke Roberts, Mayko Nguyen, Kevin Hanchard, Justin Kelly

Centred on the partnership between a police detective and his hardworking German Shepherd, *Hudson & Rex* is a procedural drama with a twist. Together they investigate puzzling crimes, unravelling conspiracies and cover-ups until the truth is revealed.



Irish Blood

Production companies Shaftesbury, Deadpan Pictures, in association with AMC Studios	Season 1	Producers Paige Haight, Catherine Magee
Where to watch Acorn TV	Executive producers Christina Jennings, Scott Garvie, Paul Donovan, Ailish Mcelmee, Alicia Silverstone, Nada Cirjanic, Aaron Martin, Molly McGlynn, Christina Ray	Key cast Alicia Silverstone, Wendy Crewson, Jason O'Mara, Dearbhla Molloy, Simone Kirby, Ruth Codd, Leonard Taiwo, Djouliet Amara
Location of principal photography Wicklow, Ireland		

Irish Blood follows **LA lawyer** Fiona Sharpe (Alicia Silverstone), whose world is upended by a letter from her estranged father. Travelling to Ireland, she unravels a web of secrets, deception and the shocking truth about her family's past.



Law & Order Toronto: Criminal Intent

Production companies Lark Productions, Cameron Pictures	Season 2	Producers Alex Patrick, Wanda Chaffey
Where to watch Citytv	Executive producers Tassie Cameron, Erin Haskett, Amy Cameron, Dave Valteau, Tex Antonucci	Key cast Aden Young, Kathleen Munroe, Karen Robinson, K.C. Collins, Nicola Correia-Damude, Araya Mengesha
Location of principal photography Toronto, ON		

Season two of *Law & Order Toronto: Criminal Intent* returns with Toronto's brightest detective duo: Detective Sergeants Henry Graff and Frankie Bateman. Each armed with their own unique set of investigative skills, they dissect each crime scene to psychologically profile their killer and elicit a confession. With the help of the Specialized Criminal Investigations Unit, Graff and Bateman tackle the most high-profile homicides in the city.



Mistletoe Murders

Production companies Lionsgate Canada, Headspinner Productions	Season 1	Producer Robbie David
Where to watch W Network	Creator Ken Cuperus	Key cast Sarah Drew, Peter Mooney, Sierra Marilyn Riley, Kylee Evans, Jean Yoon, David Hewlett, Tom Cavanagh
Location of principal photography Toronto and Pickering, ON	Executive producers Michelle Melanson, Ken Cuperus, Jocelyn Hamilton, Sarah Drew	

When Emily Lane isn't busy running her charming small-town Christmas-themed store, Under the Mistletoe, she finds herself compelled to investigate local murders, with the help of local police detective, Sam Wilner, and his teen daughter, Violet. On the surface, Emily is a perfectly lovely, good-natured mystery lover—but she is hiding a secret past that, if exposed, threatens to destroy the new life she has built in Fletcher's Grove.



Murder in a Small Town

Production companies Sepia Films, Soapbox Productions, in association with Future Shack Entertainment, Mojo Global Arts	Season 2	Ruskin, Sharon J. Wisnia, Jon Cotton
Where to watch Global	Creator Ian Weir (based on the <i>Alberg</i> series of books by L. R. Wright)	Producer Nick Orchard
Location of principal photography Gibsons, BC	Executive producers Tina Pehme, Kim Roberts, Amanda Tapping, Ian Weir, Jeff Wachtel, Jared Berenholz, Morris	Key cast Rossif Sutherland, Kristin Kreuk, Bethany Brown, Aaron Douglas, Savonna Spracklin, Fiona Vroom

Detective Karl Alberg and his team work to uncover the many secrets beneath the surface of a picturesque small town, as he navigates an equally complex relationship with a local librarian.



Murdoch Mysteries

Production company Shaftesbury, in association with CBC, ITV Studios, UKTV, the Canada Media Fund and Independent Production Fund	Location of principal photography Toronto, ON	Producers Jeremy Hood, Julie Lacey
Where to watch CBC, CBC Gem	Season 19	Key cast Yannick Bisson, Thomas Craig, Jonny Harris, Lachlan Murdoch, Daniel Maslany, Shanice Banton, Arwen Humphreys, Clare McConnell, Paul Sun-Hyung Lee
	Executive producers Christina Jennings, Scott Garvie, Peter Mitchell, Yannick Bisson, Simon McNabb, William Johnson	

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



Plan B

Production company KOTV	Creators Jean-François Asselin, Jacques Drolet	Producer Marie-Claude Beaulieu
Where to watch CBC	Executive producers Jean-François Asselin, Louis Morissette, Louis-Philippe Drolet, Celeste Parr, Mélanie Viau, Jacques Drolet	Key cast Carolina Bartczak, Arianna Shannon, Arnold Pinnock, Ennis Esmer, Jaeden Noel
Location of principal photography Montreal, QC		
Season 3		

An anthology series centred on a mysterious agency called Plan B that allows people to travel back in time to change their lives.



Providence Falls

Production company Reckless Pictures	Season 1	Key cast Katie Stevens, Lachlan Quarmby, Evan Roderick
Where to watch Corus	Executive producers Aidan Heatley, Alexandre Coscas, Michael R. Goldstein	
Location of principal photography Lower Mainland, BC; Ireland	Producer Matthew Santoro	

In Ireland, 1844, Liam O'Connor fell madly in love with a squire's daughter and unwittingly altered the future. Shy and naive Cora McLeod thought Liam was the answer to her prayers. But the angels disagreed, and they've been waiting for the right moment in time to step in. Reincarnated in our modern day, Liam finds himself reunited with his beloved Cora. The angels have brought him back for a reason. He must make sure Cora falls in love with another man—the one she was supposed to marry before Liam interfered.



Revival

Production companies Blue Ice Pictures, Hemmings Films	Creators Aaron B. Koontz, Luke Boyce	Producers Evan Ottoni, Szonja Jakovits, Ryan Plachcinski
Where to watch CTV Sci-Fi Channel, Crave	Executive producers Luke Boyce, Aaron B. Koontz, Amanda Row, Stephen Foster, Greg Hemmings, Melanie Scrofano, Daniel March, Neil Tabatznik, Daniel Iron, Samantha Levine, Lance Samuels	Key cast Melanie Scrofano, Romy Weltman, David James Elliott, Andy McQueen, Steven Ogg
Location of principal photography Saint John, NB		
Season 1		

When local officer and single mother Dana Cypress is unexpectedly thrown into the centre of a brutal murder mystery of her own, she’s left to make sense of the chaos amidst a town gripped by fear and confusion, where everyone, alive or undead, is a suspect.



Rise of the Raven

Production company Serendipity Point Films	Creators Robert Lantos, Balasz Lengyel, George Mihalka	Producers Robert Lantos, Tibor Krsko, Ari Lantos
Where to watch CBC Gem	Executive producers Koby Gal Raday, Moritz Von Kruedener, Cecilia Hazai, Kinga Hazai, Balasz Lengyel, George Mihalka	Key cast Gellért L. Kádár, Vivien Rujder, Franciska Töröcsik, Giancarlo Giannini, Laurence Rupp, Rade Serbedzija, Murathan Muslu
Location of principal photography Budapest, Hungary		
Season 1		

Everyday, in every church, in every city, the bells toll at noon in honour of Janos Hunyadi, hero of *Rise of the Raven*. His victory at the Battle of Belgrade in 1456 against the invading Ottoman army saved Christian Europe. In celebration, the noon bell has been ringing ever since.



Saint-Pierre

Production company Hawco Productions	Saint-Pierre et Miquelon, France	Erin Sullivan, John Vatcher, Perry Chafe
Where to watch CBC Gem	Season 1	Key cast Allan Hawco, Joséphine Jobert, James Purefoy, Benz Antoine, Erika Prevost, Jean-Michel Le Gal
Location of principal photography St. John’s, NL;	Executive producers Allan Hawco, Robina Lord-Stafford, Janine Squires,	

Two detectives with different policing skills and approaches are partnered to solve crimes in Saint-Pierre.



SkyMed

Production company Piazza Entertainment	Season 3	Key cast Natasha Calis, Morgan Holmstrom, Praneet Akilla, Mercedes Morris, Aaron Ashmore, Thomas Elms, Kheon Clarke, Sydney Kuhne, Nicola Correia-Damude, Anthony Grant
Where to watch Paramount+, CBC Gem	Creator Julie Puckrin	
Location of principal photography North Bay, ON; Manitoba	Executive producers Vanessa Piazza, Julie Puckrin, Gillian Hormel	

Life, death, and drama at 20,000 feet. *SkyMed* is a one-hour drama about the intense personal lives of the young nurses and pilots flying air ambulances in remote Northern Canada.



Small Achievable Goals

Production company Sphere Media	Creators Jennifer Whalen, Meredith MacNeill	Key cast Meredith MacNeill, Jennifer Whalen, Alexander Nunez, Paul Braunstein, Leslie Adlam, Tricia Black, Georgie Murphy, Kevin Whalen, Jon Dore, Evan Mok, Kiori Mirza Waldman, Peter Keleghan
Where to watch CBC, CBC Gem	Executive producers Meredith MacNeill, Jennifer Whalen, Jennifer Kawaja, Elise Cousineau, Bruno Dubé, Stacy Traub	
Location of principal photography Toronto and Hamilton, ON	Producer Alyson Richards	
Season 1		

A new comedy following Kris and Julie, two wildly different women on an unpredictable journey of transformation as they battle menopause, midlife and making a podcast—together.



Sullivan’s Crossing

Production company Reel World Management, in association with CTV and Fremantle	Season 3	Producers Mark Gingras, Jason Levangie, Marc Tetreault
Where to watch CTV, Crave	Creators Roma Roth	Key cast Morgan Kohan, Chad Michael Murray, Scott Patterson, Tom Jackson, Hilary Martin, Justin Stockman, Robyn Carr
Location of principal photography Halifax, NS, and surrounding areas	Executive producers Roma Roth, Christopher E. Perry, Michela Di Mondo, Hilary Martin, Justin Stockman, Robyn Carr	

As season three of Sullivan’s Crossing begins, Maggie makes the decision to leave her career as a neurosurgeon behind to help run her father Sully’s campground. But trading the adrenaline of the OR for a slower-paced life at the Crossing won’t be easy, and Maggie will be faced with many challenges as she continues her journey from the head to the heart.



SurrealEstate

Production company Blue Ice Pictures	Season 3	Neil Tabatznik, Fiona Weber
Where to watch CTV Sci-Fi Channel, Crave	Creator George R. Olson	Producers Shane Boucher, Ryan Plachcinski
Location of principal photography Ottawa, ON	Executive producers George R. Olson, Daniel Iron, Armand Leo, Samantha Levine, Lance Samuels,	Key cast Tim Rozon, Sarah Levy, Elena Juatco, Maurice Dean Wint

Realtor Nick 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. Researching, investigating and “fixing” the things that go bump in the night, the team works to create closure—and closings—even as they struggle with demons of their own.



Wayward

Production companies Sphere Media, Objective Fiction	Location of principal photography Toronto, ON, and surrounding areas	Executive producers Mae Martin, Ryan Scott, Jennifer Kawaja, Bruno Dubé, Ben Farrell, Hannah Mackay, Euros Lyn
Where to watch Netflix	Creator Mae Martin	Key cast Mae Martin, Sarah Gadon, Alyvia Alyn Lind, Sydney Topliffe, Brandon Jay McLaren, Toni Collette

Nothing is what it seems in Tall Pines. After an escape attempt from an academy for “troubled teens,” two students join forces with a newly local police officer, unearthing the town’s dark and deeply rooted secrets.



When Hope Calls

Production companies Hideaway Pictures Inc., HP Hope Calls 2 Productions, All Canadian	Location of principal photography North Bay, ON	Landon Jr., Kelly Martin
Where to watch Super Chanel, Prime Video, Great American Family	Season 2	Producer David Anselmo
	Creator Alfonso H. Moreno	Key cast Cindy Busby, Christopher Russell, Wendy Crewson, Nick Bateman, Sarah Fisher, Hanneke Talbot, Jon McLaren
	Executive producers Brad Krevoy, Alfonso H. Moreno, Brian Bird, Michael	

Spinoff series of *When Calls the Heart*, centring on the lives of orphan siblings Lillian and Grace, who grow up apart but reunite later in adulthood in the early 1900s.



Wild Cards

Production companies Blink49 Studios, Front Street Pictures, Piller/Segan	Season 2	Producers Charles Cooper, Virginia Rankin
Where to watch CBC	Creator Michael Konyves	Key cast Vanessa Morgan, Giacomo Gianniotti, Jason Priestley
Location of principal photography Greater Vancouver Area, BC	Executive producers Charles Cooper, Virginia Rankin, Michael Konyves, Shawn Piller, Lloyd Segan, Alexandra Zarowny, James Thorpe, James Genn	

The stakes are raised in season two of *Wild Cards* when Max and Ellis are reassigned as partners on the police force. With Max’s charisma and skills as a con woman and Ellis’s experience and level-headed detective work, this unlikely duo has a whole new set of cases to solve while they navigate the betrayal of last season... and their feelings for each other.



Abroad

Production company Longhope Media Inc	Season 4	Producers Meghan Hood, P.J. Wilson
Where to watch OMNI	Creators Isabel Kanaan, Kevin Wallis, Wayne Testori	Key cast Isabel Kanaan, Joy Castro, Justin Santiago, Nicco Lorenz Garcia, Aldrin Bundoc
Location of principal photography Oakville, ON	Executive producers Isabel Kanaan, Lucy Stewart, Wayne Testori, Kevin Wallis	

***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	Season 3	Producers Tina Keeper, Jennifer Beasley
Where to watch CTV Comedy Channel, APTN	Creators Paul Rabliauskas, Amber-Sekowan Daniels, Eric Toth, Pat Thornton	Key cast Paul Rabliauskas, Roseanne Supernault, Gabriel Daniels, Billy Merasty, Tina Keeper, Avery Sutherland, Erik Athavale, Cheyenna Sapp
Location of principal photography Winnipeg, MB, and surrounding areas	Executive producers Phyllis Laing, Paul Rabliauskas, Tim Fontaine, Eric Toth, Jennifer Beasley	

In season three of *Acting Good*, Paul and Rose navigate impending parenthood, Jo balances her roles as chief and mother, and Dean and Greg tackle the ups and downs of running their new store.



Car Wash Wars

Production companies Paratactic Pictures Ltd., Cazador Inc.	Season 1	Producers Steven Suntres, Sandy Hunter, Megan Thelosen
Where to watch Trailer Park Boys+, Bell Fibe TV1	Creators Steven Suntres, Keith Harrick	Key cast Kristyn Green, Jimmy MacKinley, Taylor Olson, Koumbie, Clem McIntosh, David Rossetti, Doug Sutherland
Location of principal photography Saint John, NB	Executive producers Steven Suntres, Sandy Hunter, Bruce LeGrow, Skyler Michaels, Keith Harrick	

On the blue-collar streets of Saint John, New Brunswick, Kayla Polley takes over her father’s manual car wash, but her peaceful independence is cut short when the wealthy oligarch, Mister Dulse, launches an automated car wash in direct competition.



Children Ruin Everything

Production company New Metric Media	Season 4	Producers Alyson Richards, Max Wolfond
Where to watch CTV	Creator Kurt Smeaton	Key cast Meaghan Rath, Aaron Abrams, Logan Nicholson, Mikayla SwamiNathan, Nazneen Contractor, Ennis Esmer
Location of principal photography Toronto and Hamilton, ON	Executive producers Kurt Smeaton, Mark Montefiore, Meaghan Rath, Chuck Tatham	

***Children Ruin Everything* follows Astrid and James** as they look for remnants of their pre-kid lives through the sticky, cluttered, tantrum-filled whirlwind that is raising young kids.



Don’t Even

Production companies Pier 21 Films, Sekowan Media, Frantic Films	Season 1	Vanessa Steinmetz, Karen Tsang, Laszlo Barna
Where to watch Crave, APTN	Creator Amber-Sekowan Daniels	Producer Lori Lozinski
Location of principal photography Winnipeg, MB	Executive producers Amber-Sekowan Daniels, Zoe Hopkins, Jamie Brown, Stephanie Fast, Nicole Butler,	Key cast Leenah Robinson, Victoria Gwendoline, Joel Oulette, Jennifer Podemski

***Don’t Even* follows Indigenous best friends** in late ’90s Winnipeg as they grapple with their uncertain futures after high school. After a humiliating event at her grad, Violet wants to make the most of the last summer before moving away for university. Meanwhile, Harley distracts herself from a big dilemma: what to do next. As the lifelong BFFs bask in newfound freedom, and face adult life choices, cracks begin to form in their once-impenetrable bond. It’s awkward. It’s dramatic. It’s friggin’ Winnipeg.



Gangnam Project

Production companies Pillango Productions, Aircraft Pictures	Season 2	Key cast Julia Kim Caldwell, Taran Kim, Brianna Kim, Joshua Lee, Angela Son, Kylie Haasz, Paul Seungbin Lee, Zeboria Peters
Where to watch CBC Gem	Creator Sarah Haasz	
Location of principal photography Hamilton, ON	Executive producers Sarah Haasz, Anthony Leo, Andrew Rosen	

A spirited biracial Canadian-Korean teen, obsessed with K-pop, accepts a job as an English tutor at an elite Korean entertainment company, but gets more than she bargained for.



Good Grief

Production company Pumpkin Patch Productions Inc.	Season 2	Producers Katerina Bakolias, Erica Meus-Saunders
Where to watch OUTtv	Creators Amy Trefry, Katerina Bakolias	Key cast Lyndie Greenwood, Mary-Colin Chisholm, Katerina Bakolias
Location of principal photography Halifax, NS	Executive producer Amy Trefry	

Despite their opposing views on both life and death, Abigail, 68, and Quinn, 35, strike up an unlikely friendship through a bereavement support group, which is thrown into chaos by the arrival of Cameron, 41, Abigail’s estranged stepdaughter.



Late Bloomer

Production companies Pier 21 Films, Blink49 Studios	Creator Jasmeet Raina	Key cast Jasmeet Raina, Seher Khot, Baljinder Singh Atwal, Sandeep Bali, Ashley Ganger, Sugenja Sri, Ahamed Weinberg, Sachin Mahashi, Sukhman Gill
Where to watch Crave	Executive producers Shebli Zarghami, Jasmeet Raina, Baljinder Dhawan, Laszlo Barna, Nicole Butler, Vanessa Steinmetz, Russell Peters, Clayton Peters, Justin Stockman	
Location of principal photography Toronto and Hamilton, ON		
Season 2	Producer Robbie David	

Inspired by Raina’s life as a Punjabi Sikh millennial and online celebrity, the show follows burgeoning content creator Jasmeet Dutta as he tries to balance his ambitions for success with his commitment to family, community and culture.



My Dead Mom

Production company LoCo Motion Pictures	Season 1	Key cast Lauren Collins, Megan Follows, Rainbow Sun Francks, Daniel Maslany, Jenny Raven
Where to watch Crave	Creator Wendy Litner	
Location of principal photography Toronto, ON	Executive producers Lauren Corber, Wendy Litner, Palmer Baranek	

Emmy’s mother died and she hates what she’s wearing. Emmy knows she could live her best life, if her dead mother would JUST. STOP. TALKING. Fern pops into Emmy’s life to question her lipstick and life choices, as only a mother can. Even death can’t stop Fern from being fabulous... and disappointed.



Jasper Savage

North of North

Production companies Red Marrow Media, Northwood Entertainment	Creators Stacey Aglok MacDonald, Alethea Arnaquq-Baril	Key cast Anna Lambe, Maika Harper, Keira Belle Cooper, Kelly William, Braeden Clarke, Mary Lynn Rajskub, Jay Ryan, Zorga Qaunaq, Bailey Poching, Nutaaq Doreen Simmonds
Where to watch CBC Gem, CBC TV, APTN, APTN lumi, Netflix	Executive producers Stacey Aglok MacDonald, Alethea Arnaquq-Baril, Miranda de Pencier, Anya Adams, Garry Campbell, Susan Coyne	
Location of principal photography Iqaluit, NU		
Season 1	Producer Patricia Curmi	

A young Inuk woman dreams of reinventing herself in her tiny Arctic community of Ice Cove, a town where everybody knows your business.



The Office Movers

Production company Counterfeit Pictures	Season 2	Dan Bennett, Shane Corkery, Anton Leo
Where to watch Crave	Creators Jae Richards, Trey Richards	Producer Chantal Kemp
Location of principal photography Toronto, ON	Executive producers Jae Richards, Trey Richards, Clara Altimas,	Key cast Jae Richards, Trey Richards, Lucas Lopez, Heather Gallant, Hassan Phillips

Two brothers attempt to save their failing office moving company in the hopes of being acquired by a global logistics firm.



Pretty Blind

Production companies Accessible Media (AMI), Club Red Productions, Torrential Pictures, Flow Video Inc.	Location of principal photography Truro, NS	Producers Jonathan Torrens, Jenna MacMillan
Where to watch AMI-tv, AMI+	Season 1	Key cast Jennie Bovard, Jacob Hemphill, Jessica Barry, Dan Barra-Berger
	Creators Jonathan Torrens, Mark Forward	

In this scripted comedy, we follow Jennie Bonang (Bovard) as she navigates life in an inaccessible and uneducated world, using her intelligence and sharp wit to educate others about disability.



Settle Down

Production company Border2Border Entertainment	Season 1	Producer Charlie David
Where to watch OUTtv, CBC Gem	Creator Alexander Nunez	Key cast Alexander Nunez, Izad Etemadi, Nadine Bhabha, Leighton Alexander Williams, Tymika Tafari
Location of principal photography Toronto, ON	Executive producers Philip Webb, Brad Danks, Katherine Frost	

Mason is an expert on queer relationships and a matchmaker with a booming success rate. When it comes to love, he knows all... except why his own relationship is on the rocks.



Shoresy

Production companies New Metric Media, Play Fun Games Pictures	Season 5	Blair Lamora, Keilani Rose, Jonathan-Ismael Diaby, Terry Ryan, Ryan McDonell, Andrew Antsanen, Jon Mirasty, Brandon Nolan, Jordan Nolan, Bourke Cazabon, Keegan Long, Maclean Fish, Camille Sullivan
Where to watch Crave	Creator Jared Keeso	
Location of principal photography Sudbury, ON	Executive producers Jared Keeso, Mark Montefiore, Kara Hafliudson	
	Key cast Jared Keeso, Tasya Teles,	

Sees the foul-mouthed, chirp-serving, mother-loving, fan-favourite character, Shoresy, join a senior AAA hockey team in Sudbury on a quest to never lose again.



SisterS

Production companies Shaftesbury, Peer Pressure, in association with IFC/AMC+, Bell Media, RTE and Fremantle	Season 2	Ruth Coady, Melanie Donkers, Justin Healy, Karen Kicak, Declan Lowney
Where to watch Crave	Creators Sarah Goldberg, Susan Stanley	Producers Paige Haight, Alex House
Location of principal photography Ireland; Toronto, ON	Executive producers Christina Jennings, Scott Garvie, Angela Squire, Richard Cook, Susan Stanley, Sarah Goldberg, Kira Carstensen,	Key cast Sarah Goldberg, Susan Stanley

SisterS is an original half-hour comedy-drama, written by two female creators, Susan Stanley and Emmy-nominated Sarah Goldberg (HBO’s *Barry*). Using comedy to explore themes of family, identity and culture, *SisterS* is a deep dive into how the absence of a parent can disrupt adult life in unforeseen ways.



Son of a Critch

Production companies Project 10 Productions, Hawco Productions Inc.	Location of principal photography St. John's and Mount Pearl, NL	Executive producers Mark Critch, Tim McAuliffe, Andrew Barnsley, Allan Hawco
Where to watch CBC, CBC Gem	Season 4	Key cast Mark Critch, Benjamin Evan Ainsworth, Claire Rankin, Mark Rivera, Sophia Powers, Malcolm McDowell
	Creators Mark Critch, Tim McAuliffe	

A coming-of-age story set in St. John’s, Newfoundland, of 11-year-old Mark, much older on the inside than his 11 years, who uses comedy to win friends and connect with people in his limited world.



This Hour Has 22 Minutes

Production company IoM Media Ventures Inc.	Season 32	Producers Dana Landry, Meaghan Clark, Carl Gosine, Tracey Jardine
Where to watch CBC, CBC Gem	Creator Mary Walsh	
Location of principal photography Halifax, NS	Executive producers Michael Donovan, Mike Allison	Key cast Mark Critch, Trent McClellan, Aba Amuquandoh, Stacey McGunnigle, Chris Wilson

This Hour Has 22 Minutes, Canada’s longest-running TV comedy series, continues to push the boundaries of provocative satire, targeting politics, culture and world events with biting parodies and an unrelenting skewering of the weekly news.



The Trades

Production companies Trailer Park Boys Incorporated, Kontent House Productions, Inc.	Creator Ryan J. Lindsay	Key cast Robb Wells, Anastasia Phillips, Jennifer Spence, Jenn Irwin, Enrico Colantoni, Patrick McKenna, Daniel Petronijevic, Tom Green, Susan Kent, Raoul Bhaneja, Jesse Camacho, Brandon Oakes, Jason Daley, Pat Roach, Dave Lawrence, Tara Spencer-Nairn, Eugene Sampang
Where to watch Crave	Executive producers Gary Howsam, Ryan J. Lindsay, Shelley Eriksen, John Morayniss, Virginia Rankin, Warren Sonoda, Justin Stockman	
Location of principal photography Dartmouth, NS; Hamilton, ON	Producers Jonathan A. Walker, Robb Wells	
Season 2		

Set in a blue-collar community where the high stress of working in a refinery is balanced by the comedic high-wire antics of its plant workers, *The Trades* centres on Todd, a pipefitter, and his sister and roommate, Audrey, who follows in her big brother’s footsteps pursuing a career in the trades as a carpenter, just like their father Rod.



The Z-Suite

Production company Blue Ice Pictures	Creator Katie O’Brien	Producers Kate Lambert, Lori Fischburg
Where to watch Tubi	Executive producers Katie O’Brien, Lauren Graham, Matt Higgins, Daniel Iron, Samantha Levine, Lance Samuels, Tristram Shapeero, Gary Vaynerchuk, Eric Wattenberg	Key cast Lauren Graham, Nico Santos, Madison Shamoun, Spencer Stevenson, Anna Bezhler, Evan Marsh
Location of principal photography Toronto, ON		
Season 1		

Generations clash when the award-winning C-suite at Atelier ad agency is cancelled and pushed out and the Gen Z social media team is put in charge.



Bumpadoo!

Production companies Turtlebox Productions, Stop Motion Department	Creators Carmen Albano, Celeste Koon	Producer Kat Kelly Hayduk
Where to watch TVOKids	Executive producers Carmen Albano, Celeste Koon, Kat Kelly Hayduk, Cam Hayduk, Evan DeRushie, Philip Eddolls	Key cast Carmen Albano, Olivia Yang
Season 1		

When Bumpi, a globular, monosyllabic alien, arrives on Earth, he is befriended by a young human girl named LiLi. Led by Bumpi’s sense of adventure and endless wonder, the two friends explore and investigate the exciting world around them.



Caillou

Production companies WildBrain, Peacock	Executive producers Stephanie Betts, Anne Loi, Josh Scherba, Meaghan Clark, Dana Landry	Key cast Logan Nicholson, Stella Bartlett, Christina Churchill, Glee Dango, Stacey DePass, Lucien Duncan-Reid, Markeda McKay, Tyrone Savage, Stephany Seki
Where to watch Peacock, Family Jr.		
Season 1	Producer Miklos Perlus	

Meet Caillou, the lovable four-year-old with a big imagination! Caillou experiences all the wonders of being a child that audiences around the world can relate to.



Carl the Collector

Production companies Yowza Animation Corp, Spiffy Pictures, Inc.	Season 1	Producers Heather Walker, Jesse McMahon, Scott Scornavacco
Where to watch TVO, Knowledge Network, Société Radio-Canada, TFO	Creator Zachariah OHora	Key cast Kai Barham, Maddy McIlwain, Peter Laurie, Beatrice Schneider, Abigail Oliver, Antonina Battrick
Location of principal photography Toronto, ON	Executive producers Heather Walker, Zachariah OHora, Caroline Bandolik	

Carl the Collector follows the everyday adventures of Carl, a warm-hearted autistic raccoon who enjoys collecting things and loves his friends and family in Fuzzytown.



Daniel Tiger’s Neighbourhood

Production companies 9 Story Media Group, Fred Rogers Productions, Brown Bag Films	Season 7	Producers Christopher Loggins, Martin Sal, Ilene Louise Mitchell, Haley Hoffman
Where to watch CBC, PBS KIDS	Creator Angela Santomero (based on the work of Fred Rogers)	Key cast Rain Janjua, Luke Dietz, Ted Dykstra, Heather Bambrick, Markeda McKay, Maya Misaljevic, Laaibah Alvi, Remy Smith
Location of principal photography Toronto, ON	Executive producers Angela C. Santomero, Vince Comisso, Ellen Doherty	

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 Kittycat and Miss Elaina—Daniel has fun while learning the key skills necessary for school and life.



The Fabulous Show with Fay and Fluffy

Production company Lopii Productions	Season 2	Producers Rennata Lopez, Georgina Lopez, Chloe Gray
Where to watch Family Jr., Wildbrain ZigZag	Creators Rennata Lopez, Georgina Lopez	Key cast JP Kane (Fay), Kaleb Robertson (Fluffy)
Location of principal photography Toronto, ON	Executive producers Rennata Lopez, Georgina Lopez	

Hosted by drag duo Fay Slift and Fluffy Soufflé, the beloved storytime variety show brings big wigs, bigger heart, and fabulous lessons on kindness, inclusion, and being your most authentic self.



Guiby

Production company Epic Storyworlds	Location of principal photography Quebec City, QC	Executive producers Chantal Cloutier, Steve Couture, Ken Faier
Where to watch Tele-Quebec, YouTube	Season 1	Key cast Heather Loreto, Emma Rankin, Eric Leblanc, Linda Laplante

In a world where monsters lurk in the shadows and feed on fear, only one brave hero stands between them and total chaos—a fearless three-and-a-half-year-old toddler named Guiby, armed with courage and a team of quirky allies. When the grown-ups are asleep, Guiby and his friends face down sinister creatures to keep the city safe, one heart-pounding adventure at a time!



Chums

Production companies Zoot Pictures Inc., Paxolotl Media Inc.	Season 2	Producer Eric Jackson
Where to watch APTN, Citytv Saskatchewan, TFO	Creator Dennis Jackson	Key cast Olivia Sinclair, Elise Armitage, Zacchary Fontaine, Cherish Jackson, James Siegers
	Executive producer Leslea Mair	

A ragtag group of furry friends on Turtle Island are discovering their relationship with the animals and their environment on Mother Earth.



Dino Dex

Production company Sinking Ship Entertainment	Creator J.J. Johnson	Producer Sari Friedland
Where to watch Prime Video, TVOKids	Executive producers Matthew J.R. Bishop, Kirsten Hurd, J.J. Johnson, Josh Mandel, Natasha Negrea, Blair Powers, Christin Simms	Key cast Juan Pablo Romero, Ana Victoria Dinapo, Michaela Luci, Amish Patel, Nicola Correia-Damude
Season 1		

Dex, a nine-year-old artist, explorer, and “paleontologist in training,” uses his Dino Field Guide to magically see and study dinosaurs in the real world.



Green Squad

Production company Apartment 11 Productions	Season 2	Producer Stephanie Blanshay
Where to watch TVOKids	Creator Jonathan Finkelstein	Key cast Éric Arsenault, Shakira Botticelli, Kyle Meagher, Lisa Pryce
Location of principal photography Quebec and Ontario	Executive producers Jonathan Finkelstein, Mindy Laxer	

Green Squad sees four passionate and environmentally savvy young hosts challenge other motivated kids and their families to make fun, eco-friendly lifestyle changes for a healthier planet. The Squad leads two different earth-friendly missions to inform and educate while showing that even though change can be tough, it can also be cool, entertaining and fun!



Hop

Production companies Epic Story Media, Loomi Animation	Season 1	Key cast David Connolly, Makeda Bromfield, Jake Shannon, Charlotte Walker, Misha Bakshi
Where to watch TFO	Creator Marc Brown	

Hop follows a diverse group of best friends who encourage young children to embrace their individuality. Hop, an energetic, sympathetic frog with one leg shorter than the other, guides his zany buddies in solving kid-friendly situations.



Let’s Go, Bananas!

Production companies 9 Story Media Group, Brown Bag Films	Creator Tim Bain	Key cast Grace Nicolaou-Wood, Mia Swami Nathan, Nova McKay, Lucien Duncan-Reid, Rain Janjua, Kareem Vaude, Jonathan Tan, Julius Cho, Meghan Swaby, Paloma Nunez
Where to watch CBC TV, CBC Gem	Executive producers Vince Comisso, Natalie Osborne, Blake Tohana, Alix Wiseman, Tim Bain	
Location of principal photography Toronto, ON	Producers Coral Schoug, Eric Gomes, Alicia Moore, Sonia Santarelli, Michelle Budden	
Season 1		

Three sweet, silly, diverse families share each other’s lives, loves, triumphs, and tantrums in relatable tales told by their five funny and fabulous kids. It’s a feel-good celebration of the realities of family life—messy, joyful, chaotic, wonderful, and, of course, completely BANANAS.



Macy Murdoch

Production companies Shaftesbury, in association with CBC, Canada Media Fund, Ontario Creates and the Bell Fund	Location of principal photography Toronto, ON	Producer Alex House
Where to watch CBC Gem	Season 2	Key cast Shailyn Pierre-Dixon, Beau Han Bridge, Raffa Virago, Michael Seater, Avery Esteves, Yannick Bisson
	Executive producers Christina Jennings, Scott Garvie, Jennifer McCann, Yannick Bisson, Jay Vaidya	

In season two, Macy and friends discover that the time machine William Murdoch destroyed has been mysteriously rebuilt. They travel to the past and are shocked to find Macy—DEAD in a 1910 morgue. Using the clues left behind, the trio vows to stop her death from happening.



Mermicorno: Starfall

Production companies Atomic Cartoons (a Thunderbird Entertainment Company), tokidoki	Season 1	Simone Legno, Pooneh Mohajer
	Creator Shea Fontana	Producer Chris Wightman
Where to watch Cartoon Network, HBO Max, StackTV, YTV, Teletoon+, POP, POP Player	Executive producers Jennifer Twiner McCarron, Aaron Behl, Shea Fontana, Matthew Berkowitz,	Key cast Bryn McAuley, Nicki Burke, Annick Obonsawin, Kaya Kanashiro

Join enchanting mermaid-unicorn Astra as she, and a group of her fellow Mermicornos, sets out to rescue her sister who has been taken by Ika Inkblot—an evil squid who’s bent on draining the sea of its creativity!



Mia & Codie

Production companies Epic Story Media, TVO Kids	Where to watch TVO Kids, Knowledge Kids, TFO	Creators Don Moody, Moody Studios
	Season 2	

Meet Mia, an “almost” eight-year-old girl who loves to code, and Codie, the bro-robot she built to be the little brother she’s always wanted. Mia makes the world more marvellous through coding, and Codie is the ideal partner: he’s always game for an adventure, relatively indestructible, and able to do ANYTHING with the right code!



Mini Explorers!

Production company Turtlebox Productions	Location of principal photography Bowen Island, BC; Ontario	Executive producers Cam Hayduk, Kat Kelly Hayduk
Where to watch Shaftesbury Kids YouTube	Season 2	Producer Kat Kelly Hayduk
	Creators Cam Hayduk, Kat Kelly Hayduk	Key cast Olivia Yang, Kai Kelly, Malik Hassan

In this pretend “video-game walkthrough” series, Olivia and Kai’s avatars run and leap through a real-world setting to complete their missions.



Mittens & Pants

Production company Windy Isle Entertainment	Location of principal photography Hamilton, ON	Executive producers Phil McCordic, Shereen Ali, Norma Mendoza
Where to watch CBC, CBC Gem	Season 3	Key cast Lorne Cardinal, Mia SwamiNathan, Athan Giazitzidis
	Creator Phil McCordic	

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.



Molly of Denali

Production companies Atomic Cartoons (A Thunderbird Company), GBH Kids	Season 4	Key cast Sovereign Bill, Nash Weekusk, Lorne Cardinal, Jules Arita Koostachin, Ronald Dean Harris, Vieanna Leacock, Shawn Youngchief, Luc Roderique, Adeline Potts, Katrina Salisbury, Lauren Jackson, Hyuma Frankowski
Where to watch CBC Kids, CBC Gem, Apple TV, TVOKids, Knowledge Kids	Creators Dorothea Gillim, Kathy Waugh	
	Executive producers Dorothea Gillim, Joel Bradley	
Location of principal photography Vancouver, BC	Producers Biz Thorsen, Anthony Bostler, Rayna Helgens	

Molly of Denali follows the resourceful Molly Mabray (who has cultural heritage from three Athabaskan groups: the Gwich’in, Koyukon and Dena’ina) as she helps her parents run the Denali Trading Post in interior Alaska. She and her friends explore the epic surroundings and rich Native culture that is home.



The Next Step

Production company Boat Rocker Studios	Executive producers Ivan Schneeberg, David Fortier, Jon Rutherford, Nick Nantell, Amy Cole, Romeo Candido	Sheriauna Haase, Hattie Kragten, Isaac Lupien, Nicholas McClung, Shane Mahabir, Stacey McGunnigle, Carter Musselman, Kate Roman, Renee Romolo, Blake Talabis, Emmerly Tinglin, Mila Tupy, Ben Williams, Tim Zvifel
Where to watch YTV		
Location of principal photography Toronto, ON	Producers Mark Reid, Jim Corston	
Season 10	Key cast Victoria Baldesarra, Mackenzie Barbeau, Melody Cao, Brianna Diebolt, Myles Dobson,	
Creator Frank van Keeken		

In season 10, A-Troupe are now internationals champions, and on top of the world. New co-owners of The Next Step, Eldon and Michelle are gearing up to defend their title at regionals. But when Absolute Dance changes the rules, A-Troupe’s internationals win no longer guarantees them a spot and they must requalify for regionals.



PAW Patrol

Production company Spin Master Entertainment	Season 11	Producers Jason McKenzie, Matt Beatty
Where to watch TVO	Creator Keith Chapman	Key cast Lilly Bartlam, Christian Corrao, Luke Dietz, Kai Harris, Jordan Mazeral, Jackson Reid, Lucien Duncan-Reid
Location of principal photography Toronto, ON	Executive producers Jennifer Dodge, Ronnen Harary, Keith Chapman, Laura Clunie, Toni Stevens	

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 and the PAW Patrol live, play and frequently save the day!



Rubble & Crew

Production company Spin Master Entertainment	Executive producers Jennifer Dodge, Ronnen Harary, Laura Clunie, Toni Stevens, Bradley Zweig	Key cast Alessandro Pugiotto, Shazdeh Kapadia, Nova McKay, Nylan Parthipan, Martin Roach, Lucien Duncan-Reid, Lisa Norton, Cory Doran
Where to watch Treehouse	Producer Dave Beatty	
Season 3		

Rubble and his pup family use their awesome construction vehicles to build and repair whatever the town of Builder Cove needs in high-stakes, character-driven adventures.



Run the Marbles!

Production company GAPC Entertainment Inc.	Location of principal photography Ottawa, ON	Executive producers Hoda Elatawi, Ken Stewart
Where to watch TVOKids	Season 1	Producers Hoda Elatawi

From spinning marbles zig-zagging down a homemade track to marbles clinking chimes melodically as they race to the finish, the series sees two kid hosts experiment with a variety of home objects and marble-run toy sets in fun ways so they can experience science and engineering through play.



Unicorn Academy

Production company Spin Master Entertainment	Executive producers Jennifer Dodge, Ronnen Harary, Laura Clunie, Toni Stevens, Laura Sreebny	Key cast Sara Garcia, Sadie Laflamme-Snow, Kamaia Fairburn, Gabriella Kosmidis, Kolton Stewart, Kari Wong
Where to watch Netflix	Producers Dan Mokriy, Mike G. Moore, Sarah Williams	
Season 1		

When peaceful Unicorn Island is threatened by the return of a villain named Ravenzella and the powerful forces of grim magic, the students of Unicorn Academy and their unicorns—led by Sophia and her unicorn Wildstar—must rise up to protect it.



The Unstoppable Jenny Garcia

Production companies Apartment 11 Productions, Productions Avenida	Season 1	Key cast Ava Louise Murchison, Byron Abalos, Haven Markus, Lana Carillo, Josette Jorge, Emma Bao Linh, Liam Quiring-Nkindi, Isabella Astbury
Where to watch CBC Gem	Executive producers Chantal Lafleur, Jonathan Finkelstein	
Location of principal photography Montreal, QC	Producers Jonathan Finkelstein, Chantal Lafleur	

Big things are on the horizon for ambitious teen Jenny Garcia: her dance crew Lawful Entry is about to become famous; her grade eight grad is around the corner; and her crush might move into official boyfriend status. But when she is suddenly diagnosed with cancer, Jenny grapples with an uncertain future ahead.



Vida the Vet

Production company Spin Master Entertainment	Season 2	Oxley, Laura Kleinbaum
Where to watch Treehouse	Creator Dustin Ferrer	Producers Steve Murphy, Christina Sang-St. Catherine
Location of principal photography Toronto, ON	Executive producers Jennifer Dodge, Ronnen Harary, Laura Clunie, Toni Stevens, Jennifer	Key cast Mia SwamiNathan, Desmond Sivan

An animated series about a 10-year-old girl who cares for woodland creatures that live just outside her home, from a fox with an itchy paw to a turtle with a tummy ache to a tiger with a sore tooth. She'll have you feeling better in one, two, three!



Wild Kratts

Production companies 9 Story Media Group, Kratt Brothers Company, Brown Bag Films	Season 7	Producers Cheryl Knapp, Nora Keely, Coral Schoug
Where to watch TVOKids, Knowledge Network, PBS KIDS	Creators Martin Kratt, Chris Kratt	Key cast Chris Kratt, Martin Kratt, A thena Karkanis, Sabryn Rock
Location of principal photography Toronto, ON	Executive producers Chris Kratt, Martin Kratt, Vince Commisso, Blake Tohana	

The Kratt brothers leap into animated action in *Wild Kratts*, a half-hour adventure comedy from the creators of the hit shows *Kratt's Creatures* and *Zoboomafoo*. In each episode, Chris and Martin Kratt travel to a different corner of the world to meet amazing new animals. Join the Wild Kratts for a laugh-out-loud comedy adventure, as Martin and Chris activate their Creature Power Suits to rescue their animal friends!



Wordsville

Production company Sinking Ship Entertainment	Season 1	Key cast Baeyen Hoffman, Mia SwamiNathan, Desmond Sivan, Charlie Storey, William Desrosiers, Ana Victoria Dinapo, Samantha Ji, Zahara Kerner, Mason McLoughlin, Rizal Candido
Where to watch TVOKids, PBS Thirteen	Creator Christin Simms	
Location of principal photography Greater Toronto Area, ON	Executive producers J.J. Johnson, Blair Powers, Christin Simms, Matthew J.R. Bishop	

Wordsville follows best friends and Word Detectives Gabby and Sly as they solve word mysteries in the town of Wordsville.



Xavier Riddle and the Secret Museum

Production companies 9 Story Media Group, Brown Bag Films	Season 2	Vince Commisso, Blake Tohana, Rob Weisbach, Fonda Snyder
Where to watch TVOKids, Knowledge Kids, PBS KIDS	Creators Brad Meltzer, Christopher Eliopoulos (based on their <i>Ordinary People Change the World</i> books)	Producers Coral Schoug, Nora Keely, Natasha Daly, Susie Grondin
Location of principal photography Toronto, ON	Executive producers Brad Meltzer, Christopher Eliopoulos,	Key cast Ian Ho, Zoe Hatz, Wyatt White, Logan Nicholson

Xavier Riddle and the Secret Museum is an animated adventure-comedy based on Brad Meltzer and Chris Eliopoulos’s bestselling kids’ book series, *Ordinary People Change the World*. Follow the adventures of Xavier, Yadina, and Brad as they travel back in time to meet famous heroes of the past and learn how to be their own heroes of the present!



7TH GEN

Production company Eagle Vision Inc.	Columbia, Alberta and Nova Scotia	Executive producers Lisa Meeches, Dinae Robinson, Kyle Irving, Rebecca Gibson
Where to watch APTN	Season 3	Key cast Ivana Yellowback, Davey Gott
Location of principal photography Manitoba, British	Creators Lisa Meeches, Kyle Irving, Rebecca Gibson	

7TH GEN celebrates young Indigenous leaders from across the country who are honouring their culture and making a tremendous impact despite the obstacles they’ve faced.



Backyard History

Production companies Cultivation Pictures, Cazador Inc.	Location of principal photography Fredericton, NB	Executive producers Sandy Hunter, Clem McIntosh
Where to watch Bell Fibe TV1	Season 1	Producers Sandy Hunter, Clem McIntosh
	Creator Andrew MacLean	

Based on the hit newspaper column, podcast and books, *Backyard History* unearths the often hilarious, mostly mysterious, always surprising untold tales of Canada’s East Coast, as only a Maritimer can spin them.



The Christine Jessop Story

Production Company Alibi Entertainment Inc	Season 1	Producer AJ Demers
Where to watch Crave	Executive producers James Hyslop, Joanne Virgo, Folklaur Chevrier, Erik Barmack, Jocelyn Wexler	Key cast Kenneth Jessop
Location of principal photography Toronto and Queensville, ON		

On October 3, 1984, Christine Jessop went missing in Queensville, Ontario. Three months later, her body was found, and it would be another 35 years until the mystery was finally solved. Over three hour-long episodes, for the first time ever, Christine’s family shares their story, including a desperate search for answers, a falsely accused suspect, corrupt policing, revolutionary forensics, and a family forced to go through the unthinkable.



The Conversation

Production company Real World Media Inc.	Location of principal photography Kamloops, Vancouver and Abbotsford, BC	Creators Denis Paquette, Carmen Henriquez
Where to watch Telus Originals	Season 1	Producers Denis Paquette, Carmen Henriquez
		Key cast Dr. Evan Adams

Indigenous substance-use survivors share their stories so others can find a pathway to healing.



Crip Trip

Production company Catapult Pictures	Season 1	Key cast Daniel Ennett, Frederick Kroetsch
Where to watch AMI-tv, TVO	Executive producers Daniel Ennett, Frederick Kroetsch, Dylan Wertz	
Location of principal photography Canada and United States	Producer Rebecca Campbell	

Limbless artist Daniel and his adventurous caregiver Frederick embark on an ambitious road trip from Edmonton to New York, navigating art, the television industry, and their complex friendship to keep Daniel from being institutionalized.



Cub Camp

Production company Merit Motion Pictures	Location of principal photography Manitoba	Executive producers Merit Jensen-Carr, James Manfull
Where to watch Love Nature, Cottage Life	Season 1	Key cast Judy Stearns, Roger Stearns
	Creator Shereen Jerrett	

Judy and Roger Stearns, ordinary people with a little bit of land and a lot of heart, run Black Bear Rescue Manitoba. Every spring they welcome orphaned black bear cubs to their 10-acre facility, hand built by Roger. Some cubs are so young they are blind and helpless; all of them arrive deeply traumatized and alone. But with the round-the-clock care provided by the Stearns, they gradually recover and thrive, so that in the fall, a group of healthy and confident cubs are ready to return to the Canadian wilderness, having grown up under the safe wing of Cub Camp.



Deadman’s Curse

Production company Great Pacific Media (A Thunderbird Company)	Location of principal photography British Columbia	Lindsay Macadam, Tony Chung, Neil Zuyderduyn
Where to watch History	Season 3	Key cast Kru Williams, Adam Palmer, Taylor Starr, Don Froese
	Producers David Way, Michael Francis, Tim Hardy,	

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 Slumach’s lost gold mine.



Flat Out Food

Production company HalterMedia	Location of principal photography Saskatchewan	Creators Adrian Halter, Jenn Sharp
Where to watch Citytv	Season 5	Producer Adrian Halter
		Key cast Jenn Sharp

Hosted by author and journalist Jenn Sharp, *Flat Out Food* is a gorgeous homegrown documentary series that illuminates viewers about unique ingredients while exploring their journey from the field to the plate.



Get Hooked

Production company Bone Vault Inc.	Ottawa and Toronto, ON	Key cast Demiesha Dennis, Christine Lucasavitch, Frank Leaney, Dave Furgoch, Faye Marsay, Rosie Jones
Where to watch OUTtv, AMI-tv, AMI+	Season 1	
Location of principal photography Algonquin Park,	Creator Heidi Lynch	
	Producer Heidi Lynch	

This isn't your dad's fishing show! *Get Hooked* is a six-part documentary series that explores how six underrepresented Canadian anglers use fishing to benefit their mental health. Through the POV of a comedic group of queer outsiders against the backdrop of stunning Ontario landscapes, *Get Hooked* celebrates the mental health benefits of fishing and asks why they aren’t accessible to everyone.



The Last Captains

Production company Big Time Decent Productions Inc.	Season 1	René Brar, Coleen MacEachern, Eve Zhou
Where to Watch Crave, USA Network	Creators Matthew Shewchuk, Jeffrey Kinnon, René Brar	Producer Matthew Shewchuk
Location of principal photography Magdalen Islands, QC	Executive producers Matthew Shewchuk, Jeffrey Kinnon,	Key cast Brandon Thornhill (narrator)

In the Gulf of St. Lawrence, *The Last Captains* follows a 400-person anglophone enclave on the Magdalen Islands, descendants of shipwreck survivors who’ve fished the same waters for generations. Now, rising costs, vanishing quotas, warming waters, and eroding coastlines are pushing them to the brink. It’s no longer just a fight to make a living—it’s a fight to preserve a way of life before it’s lost forever.



East Harbour Heroes

Production company Attraction	Location of principal photography Newfoundland and Labrador	Executive producers Nicole Hamilton, Jonathan Dueck, Richard Speer
Where to watch Crave, USA Network	Season 3	Producer Lauren Hugh Pease

East Harbour Heroes follows the people who live and work on the often-brutal east coast of Newfoundland, as they battle the elements and the North Atlantic to thrive and survive.



For the Culture with Amanda Parris

Production companies OYA Media Group, Noble Television, Six Runs Productions	London, UK; Ghana; Kenya; Dallas, Los Angeles, San Francisco and New York, US; Kingston and Montego Bay, Jamaica	Executive producers Amanda Parris, Alison Duke, Ngardy Conteh George, Nabil Mehchi, Frank Fiorito
Where to watch CBC	Season 2	Producer Nabil Mehchi
Location of principal photography Toronto, ON;		Key cast Amanda Parris

An adventurous, insightful, and personal documentary series where Amanda goes on a revelatory journey into some of the most important stories impacting Black people around the world.



Highway Thru Hell

Production company Great Pacific Media (A Thunderbird Company)	Location of principal photography British Columbia	Producers David Way, Michael Francis, Wendy McKernan, Lindsay Macadam, Tony Chung, Bryce Quan, Dugald McLaren
Where to watch Crave, USA Network	Season 13	

See how local heavy-recovery crews work through the hard winters, helping highway users who have fallen victim to the brutal road conditions. Their essential service keeps the traffic on the highways through hell moving.



Mafia: Most Wanted

Production company Screen Siren Pictures, in Association with Last Word Entertainment	Location of principal photography Toronto, ON; Vancouver, BC; Italy	Executive producers Sherry Fynbo, Trish Dolman, Steven Thibault, James Carroll
Where to watch Crave	Season 1	Producer Trish Dolman

With wiretaps, police files, never-before-seen archival footage and mob enforcers speaking for the first time on camera, *Mafia: Most Wanted* reveals the epic story of a family that made Toronto the global capital of Italy’s most terrifying criminal organization.



Narco Mennonites

Production company MEM	Location of principal photography South-Central Ontario, Texas and Oklahoma	Executive producers Scott McGillivray, Nanci MacLean, Sherry Fynbo, James Carroll
Where to watch Crave	Season 1	

The unlikely true story of how a group of Canadian Mennonites got into bed with the Mexican cartels, becoming drug lords themselves: the original Mennonite mob.



Postcards From...

Production company Black Rhino Creative	Calgary, AB; Gros Morne, NL; Victoria and Osoyoos, BC; Prince Edward County and Ottawa, ON; Saskatoon, SK	Executive producer Leah Mallen
Where to watch AMI-tv, AMI+		Producers Joanna Wong, Ryan Mah
Location of principal photography Frelighsburg, QB;	Season 6	Key cast Christa Couture

With host **Christa Couture**, embark on a multisensory journey, revealing a secret side to Canada we taste, touch, smell, see and hear for the first time.



Spirit of Birth

Production company Rezolution Pictures	Toronto; Wasauksing First Nation; Six Nations of the Grand River; Nipissing First Nation; Kehewin Cree Nation	Executive producers Ernest Webb, Catherine Bainbridge, Rebeka Tabobondung, Paul Carrière
Where to Watch APTN lumi		Producer Daniel Morin
Location of principal photography Chisisabi, Northern James Bay Cree Territory; Seventh Generation Midwives	Season 1	Creator Rebeka Tabobondung
		Key cast Rebeka Tabobondung

Spirit of Birth is an intimate docuseries with Anishinaabe mother and host, Rebeka Tabobondung, bringing us on a journey to the Indigenous midwives, birth workers, and families who are restoring midwifery and birth practices within their communities.



Underdog Inc.

Production company Big Time Decent Productions	Location of principal photography Barriere, BC	Executive producers René Brar, Jeffrey Kinnon, Matthew Shewchuk, Eve Zhou
Where to watch AMI-tv, AMI+	Season 1	Key cast Dale Kristensen

Underdog Inc. is an adrenaline-fueled docuseries following Dale Kristensen—heavy-machinery operator, truck driver and mechanic—who stands just four-foot-two but takes on jobs built for giants.



Not Your Butter Chicken

Production company Jugaad Sisters Inc.	Location of principal photography British Columbia and Alberta	Creator Priyanka Desai
Where to watch CBC Gem	Season 1	Producers Priyanka Desai, Joanna Wong
		Key cast Shiva Reddy

A four-part docuseries celebrating the untold stories of South Asians in Western Canada through the eyes of food and wine expert Shiva Reddy.



Red River Gold

Production company 3 Story Pictures Inc.	Creator Saxon de Cocq	Producers Saxon de Cocq, Hannah Hermanson, Ell McEachern
Where to watch APTN, APTN lumi	Executive producers Doug Cuthand, Ell McEachern	Key cast Ross “Memphis” Pambrun, Laurie Gagne, Bill Marsh
Location of principal photography Manitoba; Calgary, AB		

A group of Métis treasure hunters are on the search for a trove of missing gold coins that have a deep historical connection to the Red River Resistance.



Timber Titans

Production company Great Pacific Media (A Thunderbird Company)	Location of principal photography British Columbia	Producers Greg Laikin, Todd Serotiuk, Karen Melvin, David Way, Lindsay Macadam, Tony Chung, Michael Francis
Where to watch Crave, USA Network	Season 2	

Set deep in the British Columbia backcountry, *Timber Titans* is a high-stakes, character-driven documentary series following four innovative logging companies as they fight extreme weather, treacherous terrain, and mechanical failure to harvest a vital Canadian resource.



Wildfire

Production companies Optic Nerve Films, CK9 Studios	Revelstoke, Kelowna, Fort St. John and Donnie Creek, BC	Executive producer Kevin Eastwood
Where to watch Knowledge Network	Season 1	Producers Simon Shave, Clayton Mitchell
Location of principal photography Lytton, Nelson,	Creators Kevin Eastwood, Clayton Mitchell, Simon Shave	

Wildfire is an immersive five-part documentary series that will parachute viewers onto the frontlines of recent wildfires in BC and introduce them to some of the brave individuals fighting to protect their communities from today’s modern megafires.



2024 Winnipeg Comedy Festival

Production company Frantic Films	Season 23	Key cast Paul Sun-Hyung Lee, Ann Pernel, Maestro Fresh Wes, DJ Demers, Lauren Ash
Where to watch CBC	Executive producers Jamie Brown, Stephanie Fast	
Location of principal photography Winnipeg, MB	Producers Dean Jenkinson, Maureen Riley	

Launched in 2002, the annual national comedy festival takes place across the city and features five live-to-tape “MEGA SHOWS” filmed at the iconic Burton Cummings Theatre and featuring themed curated sets performed by Canada’s best contemporary comedic talent.



The Amazing Race Canada

Production company Insight Productions	Creators Bertram Van Munster, Elise Doganieri	Robyn Bigue, Ann Camilleri, Monika Gerez, Catherine Petersen, Marc Poirier, Jesse Storey, Jon Montgomery, Vanessa Rennard
Where to watch CTV, Crave	Executive producers John Brunton, Mark Lysakowski, Danielle Pearson	
Location of principal photography Across Canada	Producers Sarah James, Mike Tersigni,	Key cast Jon Montgomery (host)
Season 11		

Eleven teams embark on the race of a lifetime, all vying for the grand prize at the finish line and the title of winners of *The Amazing Race Canada*.



Canada’s Got Talent

Production company MEM	Season 4	Key cast Howie Mandel, Kardinal Offishall, Katherine Ryan, Shania Twain, Lindsay Ell
Where to watch Citytv, Citytv+	Executive producers Scott McGillivray, Angela Jennings, Nanci MacLean, Michela Di Mondo, Claire Adams	
Location of principal photography Niagara Falls, ON		

With more than 120 acts coming onto Canada’s biggest stage, *CGT* is a show—and an experience—unlike any other.



Disrupt

Production companies Accessible Media (AMI), Rachel Bower Productions	Location of principal photography Dartmouth, NS	Producers Rachel Bower, Jennifer Johnson
Where to watch AMI-tv, AMI+	Season 3	Key cast Taylor Olson
	Executive producer Cara Nye	

Host Taylor Olson takes the viewer on a journey through the arts on AMI’s *Disrupt*. Every week, *Disrupt* showcases music, short films, poetry, animation, spoken word, comedy, dance, puppetry and other mediums, with a disability-first punk-rock attitude.



All-Round Champion

Production company Blue Ant Studios	Executive producers Matthew Hornburg, Mark J.W. Bishop, Steve Sloan, Donna Luke, Perdita Felicien, Andra Johnson Duke, Jeff Simpson, Erik	Christensen, Kirsten Hurd
Where to watch TVO	Key Cast Perdita Felicien (host)	
Season 6		

Ten elite athletes from North America compete in the ultimate sports competition. The catch? They won’t be competing in their own sports; they’ll compete in each other’s.



Big Burger Battle

Production company Nikki Ray Media	Location of principal photography Ontario	Executive producers Tanya Linton, Mike Sheerin, David Stephen
Where to watch Flavour Network	Season 1	Key cast Andrew Phung, Connie DeSousa, George Motz

The mighty burger is finally getting its due in the food competition world. Seven burger-obsessed cooks and chefs are coming to the Big Burger Battle kitchen to see who can prove to be the world’s best Burger Master. We will tour throughout the burger universe in a series of escalating challenges in this serialized competition series. This show will culminate with the award of Best in Burger, along with a cash prize.



Canada’s Ultimate Challenge

Production companies Insight Productions, The Gurin Company	Sault Ste. Marie, ON; Mont-Tremblant, QC; Halifax, NS	Producers Rose Marra, Robyn Bigue, Ken Katigbak, Catherine Petersen, Chris Carter, Liam Colle, Jesse Storey, Lauren McCuaig, Steve Dylan
Where to watch CBC, CBC Gem	Season 3	
Location of principal photography Tofino and Vancouver, BC; Drumheller, AB; Saskatoon, SK;	Executive producers John Brunton, Phil Gurin, Mark Lysakowski, Erin Brock, Jeff Thrasher	Key cast Brandon Gonez (host)

Each episode of *Canada’s Ultimate Challenge* takes place at an awe-inspiring location where the players—20 Canadians from across the country competing in teams of four—compete in spectacular team challenges that put their skills to the test.



Ghosting with Luke Hutchie and Matthew Finlan

Production companies Blue Ant Studios, in association with Luke Hutchie Productions	Season 2	Key cast Luke Hutchie, Matthew Finlan, Veronika Slowikowska, Joel Oulette, Percy Hynes White, Humberly Gonzáles, Krista Nazaire, Nikki Roumel, Jordan Connor, Priyanka
Where to watch CBC Gem	Creators Luke Hutchie, Matthew Finlan	
Location of principal photography Canada	Executive producers Matthew Hornburg, Mark Bishop, Donna Luke, Jennifer Harkness, Maureen Riley	

Horror actors turned amateur ghostbusters Luke Hutchie and Matthew Finlan venture into some of the most iconic and scary locations Canada has to offer, with celebrity special guests each episode, on their quest to discover if they are truly haunted.



Love It or List It

Production company Big Coat Media	Season 18	Producer Jennifer Dick
Where to watch Corus Home Network	Creators Maria Armstrong, Catherine Fogarty	Key cast David Visentin, Page Turner
Location of principal photography Toronto, ON	Executive producer Maria Armstrong	

Love It or List It is one of the world’s longest-running and most popular renovation and property shows. In every episode, frustrated homeowners whose house no longer fits with their family size or lifestyle decide whether to sell up and move to find their perfect property or renovate to turn it into the home of their dreams. This is when our feisty and fiercely competitive hosts—makeover expert Page Turner and property guru David Visentin—arrive to save the homeowners’ day, and in some cases, the homeowners’ relationship!



Mark McKinney Needs a Hobby

Production company Sphere Media	Season 1	Producer Kim Bondi
Where to watch CTV	Executive producers Justin Stockman, Bruno Dub��, Marlo Miazga, Kim Bondi, Mark McKinney, Rob Sheridan, Corinna Lehr	Key cast Mark McKinney
Location of principal photography Canada		

Follow Mark McKinney on a joyous romp across North America as he searches for a hobby he can call his own. Along the way, Mark will learn what draws people to these passionate pastimes, assess if any might be the hobby for him, and ultimately answer that most pressing of modern questions: “Who are we when we’re not working?”



MasterChef Canada

Production company MEM	Location of principal photography Toronto, ON	Executive producers Scott McGillivray, Angela Jennings, Nanci MacLean, Marike Emery
Where to watch CTV, Crave	Season 8	Key cast Mary Berg, Hugh Acheson, Craig Wong

The familiar and beloved format features everyday Canadians who strive to become culinary masters. Competing in high-stakes cooking challenges, home cooks face off to secure the *MasterChef Canada* title and take home the \$100,000 cash prize. Season eight welcomes three new judges to the panel: *MasterChef Canada* season three winner Mary Berg, former *Top Chef* judge Hugh Acheson, and chef and owner of Patois Toronto, Craig Wong.



Northwoods Survival/Hard North

Production company Blue Ant Studios	Creator Paul Kilback	Key cast Matty Clarke, Margot Bossus, Billy Rioux, Emilie Veilleux, Gilbert Chookomoolin
Where to watch APTN, Prime Video	Executive producers Matthew Hornburg, Mark Bishop, Donna Luke, Tara Elwood, Paul Kilback	
Season 1		

A diverse group of young Canadians embark on a four-season mission to build new lives in the vast and unforgiving North.



Old Enough!

Production company Blue Ant Studios	Season 2	Producers Mitch Burman, Eva Filomena
Where to watch TVO	Executive producers Matthew Hornburg, Mark Bishop, Donna Luke	Key cast Colin Mochrie

Based on the hit Japanese format of the same name, *Old Enough!* is a documentary-style series that follows young Canadian kids getting their very first taste of independence. Each episode follows real children, ages three to six, as they head out by themselves for the first time to run everyday errands for their parents. What start as simple household tasks turn into hilarious adventures and heartwarming interactions when carried out by newly empowered toddlers who are often held back by their helicopter parents.



Renovation Resort

Production company MEM	Location of principal photography Frankford, ON	Executive producers Scott McGillivray, Angela Jennings, Nanci MacLean, Kelly Wray
Where to watch Home Network	Season 2	Key cast Scott McGillivray, Bryan Baeumler

Scott McGillivray and Bryan Baeumler return for a new season of *Renovation Resort*, transforming raw waterfront land into a four-season retreat. Four contractor-designer duos compete to build stunning vacation homes, with \$100,000 and the Renovation Resort Champions title on the line!



Scott’s Vacation House Rules

Production company MEM	Location of principal photography Ontario	Executive producers Scott McGillivray, Angela Jennings, Nanci MacLean, Kelly Wray
Where to watch HGTV Canada	Season 6	Key cast 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 buzz-worthy pieces of paradise.



Slaycation

Production companies Blue Ant Studios, World of Wonder	Executive producers Fenton Bailey, Randy Barbato, Tom Campbell, Matthew Hornburg, Mark Bishop, Laura Michalchyshyn, Donna Luke, Jennifer Harkness, Paul Mays	Key cast BOA, Jada Shada Hudson, Kandy Muse, Kerri Colby, Lawrence Chaney, Luxx Noir London
Where to watch Crave		
Season 1		

Six queens from across the international *Drag Race* franchise vacation together at a Canadian winter cabin.



Still Standing

Production company Frantic Films	Season 10	Key cast Jonny Harris
Where to watch CBC	Executive producers Jamie Brown, Stephanie Fast	
Location of principal photography Canada	Producers Jonny Harris, Adrian Callender	

Still Standing follows Canadian comedian Jonny Harris as he sets off across the country once more, veering off the main highway to discover the hidden comedy in Canada’s far-flung small towns. Each week, Jonny takes a hilarious and heart—warming journey to find humour in the unlikeliest of places—small towns on the ropes.



Animal Control

Production companies FOX Entertainment Studios, Jax Media	Creators Bob Fisher, Rob Greenberg, Dan Sterling	Producers Matthew Chipera, Morgan Howard, Clark Mathis
Where to watch CBC Gem	Executive producers Bob Fisher, Rob Greenberg, Dan Sterling, Tad Quill, Jake Fuller, Gerry Dee, Joel McHale	Key cast Joel McHale, Michael Rowland, Vella Lovell, Ravi Patel, Grace Palmer, Gerry Dee, Krystal Smith
Location of principal photography Vancouver, BC		
Season 3		

Animal Control follows a group of local Animal Control workers whose lives are complicated by the fact that animals are simple, but humans are not.



Brilliant Minds

Production companies Berlanti Productions, Fabel Entertainment, The Imaginarium, Grassi Productions and Tavalá, in association with Warner Bros. Television and Universal Television, a division of Universal Studio Group	Location of principal photography Toronto, ON	Cavendish, Andy Serkis, Shefali Malhoutra
Season 2	Producer Zachary Quinto	
Creator Michael Grassi	Key cast Zachary Quinto, Tamberla Perry, Ashleigh LaThrop, Alex MacNicoll, Aury Krebs, Spence Moore II, Teddy Sears, Donna Murphy, John Clarence Stewart, Brian Altamus, Al Calderon	
Executive producers Michael Grassi, Greg Berlanti, Sarah Schechter, Leigh London Redman, Lee Toland Krieger, DeMane Davis, Jasmine Russ, Henrik Bastin, Jonathan		
Where to watch Citytv		

Inspired by world-famous author and neurologist Oliver Sacks, season two continues to follow Dr. Wolf and his team at Bronx General as they delve into medical mysteries of the mind. Ultimately, they come face to face with the question: Who deserves care?



Doc

Production companies Sony Pictures Television, Fox Entertainment, Channel Road Productions	Season 1	Carol Barbee, David Foster
Where to watch Global, StackTV	Creator Barbie Kligman	Producers Nick Iannelli, Luca Bernabei, Katie Varney, Victoria Woods
Location of principal photography Toronto, ON	Executive producers Russell Lee Fine, Barbie Kligman, Judi McCreary, Frank Siracusa, Hank Steinberg, Erwin Stoff, John Weber, Rebecca Thomas,	Key cast Molly Parker, Anya Banerjee, Jon Ecker, Omar Metwally, Amirah Vann, Patrick Walker, Scott Wolf

A medical drama that follows hard-charging chief of internal and family medicine Dr. Amy Larsen, who suffers a brain injury during a car accident and loses her memory of the last eight years.



Who Owns the World

Production company Hawkeye Pictures	France, Morocco, Canada, United States, Singapore, Kenya, Paraguay, Lebanon and India	Executive producers Sonya Di Rienzo, Aeschylus Poulos, Mathias von Der Heide, Bernd Wilting
Where to watch TVO, Knowledge Network	Season 1	Producers Sonya Di Rienzo, Aeschylus Poulos, Mathias von Der Heide, Bernd Wilting
Location of principal photography Germany, Italy,		

The series delves into the ownership and sustainability of vital elements that underpin our daily lives: energy, food, land and transportation.



Beast Games

Production company Amazon MGM Studios	Creators Tyler Conklin, Sean Klitzner, Jimmy “MrBeast” Donaldson, Mack Hopkins, Michael Cruz	Charles Wachter, Matt Apps, Keith Geller, Joe Coleman, Rachel Skidmore
Where to watch Prime Video	Executive producers Jimmy “MrBeast” Donaldson, Sean Klitzner, Tyler Conklin, Michael Cruz,	Key cast Jimmy “MrBeast” Donaldson
Location of principal photography Toronto, ON		
Season 1		

With 1,000 contestants vying for a single \$5 million cash payout, MrBeast is set to raise the stakes of his fast-paced and high-production format to make *Beast Games* the biggest reality competition series ever.



The Chicken Sisters

Production companies FOX Entertainment Studios, Lighthouse Pictures, Busy B Entertainment	Season 1	Producer Ian R. Smith
Where to watch W Network, StackTV	Executive producers Annie Mebane, Bradley Gardner, Larry Grimaldi, Ani Kevork, Jameson Parker, Hannah Pillemer, Fernando Szew, Shawn Williamson, KJ Dell’Antonia	Key cast Schuyler Fisk, Genevieve Angelson, Lea Thompson, Wendie Malick
Location of principal photography Vancouver, BC		

Families feud over generational conflict between rival fried-chicken restaurants, dividing the town as loyalties are tested. Can they resolve the long-standing rift and unite their community through a shared love of fried chicken?



Earth Abides

Production companies Amazon MGM Studios, Lighthouse Productions, Brightlight Pictures	Location of principal photography Vancouver, BC	Wright, Alec Strum, Steve Sheffer
Where to watch Prime Video (MGM+)	Season 1	Key cast Alexander Ludwig, Jessica Frances Dukes, Rodrigo Fernandez-Stoll, Elyse Levesque, Luisa d’Oliveira, Hilary McCormack, Aaron Tveit
Executive producers Todd Komarnicki, Juliana Maio, Kearie Peak, Michael Phillips, Michael		

When a plague of unprecedented virulence sweeps the globe, the human race is all but wiped out. In the aftermath, as the great machine of civilization slowly and inexorably breaks down, only a few shattered survivors remain to struggle against the slide into extinction.



From

Production companies Amazon MGM Studios, Midnight Radio, AGBO	Executive producers John Griffin, Jeff Pinkner, Rola Bauer, Jack Bender, Nancy Cotton, Lindsay Dunn, Mike Larocca, Anthony Russo, Joe Russo, Michael Wright	Ricky He, Chloe Van Landschoot, Pegah Ghafoori, Corteon Moore, Avery Konrad, Hannah Cheramy, Simon Webster, Elizabeth Moy, Deborah Grover, Kaelen Ohm, A.J. Simmons, Nathan D. Simmons, Robert Joy, Samantha Brown
Where to watch Paramount+, MGM+		
Location of principal photography Halifax, NS	Key cast Harold Perrineau, Catalina Sandino Moreno, Eion Bailey, David Alpay, Elizabeth Saunders, Scott McCord,	
Season 3		
Creator John Griffin		

From unravels the mystery of a nightmarish town that traps all those who enter. As the unwilling residents fight to keep a sense of normalcy and search for a way out, they must also survive the threats of the surrounding forest—including the terrifying creatures that come out when the sun goes down.



FUBAR

Production companies Blackjack Films Inc., Skydance Television	Creator Nick Santora	Minkowski, Matthew Stillman, D.J. Carson
Where to watch Netflix	Executive producers Nick Santora, David Ellison, Dana Goldberg, Adam Higgs, Arnold Schwarzenegger, Scott Sullivan, Amy Pocha, Matt Thunell, Phil Abraham	Key cast Arnold Schwarzenegger, Monica Barbaro, Milan Carter, Fortune Feimster, Travis Van Winkle, Fabiana Udenio, Aparna Brielle, Guy Burnet, Andy Buckley, Carrie-Anne Moss, Jay Baruchel
Location of principal photography Toronto, ON	Producers Agatha Warren, Carolyn Harris, David	
Season 2		

Luke Brunner is a veteran CIA operative who, up until recently, was on the verge of retirement. After his last mission in saving another operative—who just so happened to be his daughter—he’s back and face to face with new villains.



Ghosts

Production companies CBS Studios, in association with Lionsgate Television and BBC Studios Los Angeles Productions (based on the BBC Studios distributed format <i>Ghosts</i>)	Location of principal photography Quebec	Alison Owen, Angie Stephenson
	Season 4	
Where to watch CBS, Paramount+, Global, StackTV	Executive producers Joe Port, Joe Wiseman, Mathew Baynton, Jim Howick, Simon Farnaby, Laurence Rickard, Ben Willbond, Martha Howe-Douglas, Alison Carpenter, Debra Hayward,	Producers Irene Litinsky, Jim Kontos
		Key cast Rose Mclver, Utkarsh Ambudkar, Brandon Scott Jones, Richie Moriarty, Danielle Pinnock, Asher Grodman, Román Zaragoza, Rebecca Wisocky, Devan Chandler Long

A cheerful freelance journalist and up-and-coming chef from the city throw both caution and money to the wind when they decide to convert a huge rundown country estate they inherited into a bed and breakfast—only to find it’s inhabited by the many spirits of deceased residents who now call it home.



Ginny & Georgia

Production company Blue Ice Pictures	Creator Sarah Lampert	Key cast Brienne Howe, Antonia Gentry, Scott Porter, Felix Mallard, Jennifer Robertson, Raymond Ablack, Sara Waisglass, Diesel La Torraca, Chelsea Clark, Katie Douglas
Where to watch Netflix	Executive producers Sarah Glinski, Sarah Lampert, Jenny Daly, Holly Hines, Daniel Iron, Armand Leo, Daniel March, Lance Samuels, Jeff Tahler	
Location of principal photography Toronto, ON	Producers Reggie Robb, Bonnie Adams, Eboni Freeman	
Season 3		

Georgia has just been arrested for murder during her wedding—ruining her fairy-tale ending and putting the spotlight on the Millers like never before. It’s always been Ginny and Georgia against the world, but the world has never come for them quite like this.



The Handmaid’s Tale

Production companies MGM Television, Hulu/Disney, The Littlefield Company, White Oak Pictures, Daniel Wilson Productions, Toluca Pictures	Season 6	Producers Nika Castillo, Sonia Granzain, Elisabeth Williams
	Creator Bruce Miller	
Where to watch Prime Video, Crave	Executive producers Bruce Miller, Yahlin Chang, Eric Tuchman, Warren Littlefield, Elisabeth Moss, Steve Stark, John Weber, Frank Siracusa, Sheila Hockin, Kim Todd, Daniel Wilson, Fran Sears	Key cast Elisabeth Moss, Yvonne Stahovski, Madeline Brewer, Ann Dowd, O-T Fagbenle, Amanda Brugel, Ever Carradine, Sam Jaeger, Max Minghella, Samira Wiley, Bradley Whitford
Location of principal photography Toronto, Hamilton, Cambridge, Brantford, Fort Erie and Kimberley, ON		

A woman forced into sexual servitude struggles to survive in a terrifying, totalitarian society. Based on the bestselling novel by Margaret Atwood.



Happy Face

Production companies CBS Studios, in association with King Size Productions, iHeartPodcasts and Semi-Formal Productions	Location of principal photography Vancouver, BC	Melissa G. Moore, Conal Byrne, Will Pearson, Michael Showalter, Jordana Mollick
	Season 1	
Where to watch: Paramount+	Creator Jennifer Cacicio	Key cast Annaleigh Ashford, Dennis Quaid, James Wolk, Tamera Tomakili, Khiyla Aynne, Benjamin Mackey
	Executive producers Jennifer Cacicio, Robert King, Michelle King, Liz Glotzer,	

Inspired by the true-life story of Melissa G. Moore, who at 15 discovered that her beloved father was the prolific serial killer known as Happy Face.



It: Welcome to Derry

Production companies HBO, Warner Bros. Television, Double Dream	Season 1	Roy Lee, Dan Lin
Where to watch: Crave	Executive producers Andy Muschietti, Barbara Muschietti, Jason Fuchs, Brad Caleb Kane, David Coatsworth, Bill Skarsgård, Shelley Meals,	Key cast Taylour Paige, Jovan Adepo, Chris Chalk, James Remar, Stephen Rider, Madeleine Stowe, Rudy Mancuso, Bill Skarsgård
Location of principal photography Port Hope, ON		

Set in the world of Stephen King’s *It* universe, HBO’s *It: Welcome to Derry* is based on King’s *It* novel and expands the vision established by filmmaker Andy Muschietti in the feature films *It* and *It Chapter Two*.



The Last of Us

Production companies HBO, Sony Pictures Television, PlayStation Productions, Naughty Dog, Word Games, The Mighty Mint	Season 2	Key cast Kaitlyn Dever, Young Mazino, Isabela Merced, Pedro Pascal, Bella Ramsey, Ben Ahlers, Ariela Barer, Robert John Burke, Merle Dandridge, Tati Gabrielle, Catherine O'Hara, Jeffrey Wright, Gabriel Luna
Where to watch Crave	Creators Craig Mazin, Neil Druckmann	
Location of principal photography Vancouver, BC	Executive producers Craig Mazin, Neil Druckmann, Jacqueline Lesko, Cecil O'Connor, Asad Qizilbash, Carolyn Strauss, Carter Swan, Evan Wells	

Season two of *The Last of Us* continues the story of Joel and Ellie, set five years after the first season, exploring themes of vengeance and the consequences of their past actions.



Motorheads

Production companies Amazon MGM Studios, Jax Media	Season 1	Producers Morgan Howard, Matt Code
Where to watch Prime Video	Creator John A. Norris	Key cast Ryan Phillippe, Michael Cimino, Melissa Collazo, Uriah Shelton, Nicolas Cantu, Josh Macqueen, Mia Healey, Keegan Rosenberger, Jason Seagraves
Location of principal photography Toronto, Hamilton and London, ON	Executive producers John A. Norris, Dana Brunetti, Neil Burger, Ruben Fleisher, Jake Fuller, Keegan Rosenberger, Jason Seagraves	

A group of outsiders in a once-thriving Rust Belt town form an unlikely friendship over a mutual love of automobiles.



Polly Pocket

Production companies WildBrain, Mattel	Creator Shea Fontana	Producers Shannon Nettleton, Rhonda Cox, Kari Nichols
Where to watch Family Jr.	Executive producers Christopher Keenan, Frederic Soulie, Josh Scherba	Key cast Emily Tennant, Shannon Chan-Kent, Cherlandra Estrada, Vincent Tong, Agostina Longo
Season 6		

After uncovering a magical locket that allows her to shrink in size, Polly and her friends set out on big adventures with petite power.



School Spirits

Production company Awesomeness Studios	Creators Megan Trinrud, Nate Trinrud	Key cast Peyton List, Kristian Ventura, Spencer MacPherson, Kiara Pichardo, Sarah Yarkin, Nick Pugliese, Rainbow Wedell, Milo Manheim, Josh Zuckerman, Ci Hang Ma, Miles Elliot
Where to watch Paramount+	Executive producers Oliver Goldstick, Megan Trinrud, Nate Trinrud, Peyton List, Lijah Barasz, Hannah MacPherson	
Location of principal photography Vancouver, BC	Producers Don Dunn, Joyce Sawa	
Season 2		

School Spirits is centred on Maddie, a teen stuck in the afterlife investigating her own mysterious disappearance. Maddie goes on a crime-solving journey as she adjusts to high school purgatory, but the closer she gets to discovering the truth, the more secrets and lies she uncovers.



Star Trek: Strange New Worlds

Production company CBS Studios, in association with Secret Hideout and Roddenberry Entertainment	Season 3	Frank Siracusa, John Weber, Chris Fisher, Anson Mount, Rod Roddenberry, Trevor Roth
	Creators Akiva Goldsman, Alex Kurtzman, Jenny Lumet	Key cast Anson Mount, Rebecca Romijn, Ethan Peck, Jess Bush, Christina Chong, Celia Rose Gooding, Melissa Navia, Babs Olusanmokun, Martin Quinn
Where to watch Paramount+	Executive producers Alex Kurtzman, Akiva Goldsman, Henry Alonso Myers, Aaron Baiers, Dana Horgan, Alan McElroy, Robbie Thompson,	
Location of principal photography Toronto, ON		

A prequel to *Star Trek* (1966), this series follows the crew of the USS Enterprise under the command of Captain Christopher Pike.



The Thundermans: Undercover

Production companies Nickelodeon Productions, Nickelodeon Studios, Maple Thunder Productions	Where to watch Paramount+, YTV, Nickelodeon, Prime Video	Executive producers Jed Spingarn, Sean W. Cunningham, Marc Dworkin, Kira Kosarin, Jack Griffo
	Location of principal photography Vancouver, BC	Key cast Kira Kosarin, Jack Griffo, Maya Le Clark, Nathan Broxton, Kinley Cunningham, Dana Snyder
	Season 1	

The spinoff revolves around Phoebe, Max, and Chloe, who are tasked with investigating a new threat in the town of Secret Shores. While on this mission, they aim to nurture Chloe’s superhero abilities.



Twisted Metal

Production companies Peacock, Sony Pictures Television, Universal Television, Electric Avenue, Inspire Entertainment, Artists First, Make It With Gravy Productions, Wicked Deed, Reese/ Wernick Production	Location of principal photography Toronto, ON	Anthony Mackie, Peter Principato, Asad Qizilbash, Rhett Reese, Paul Wernick, Jason Spire, Carter Swan
	Season 2	
	Creators Michael Jonathan Smith, Rhett Reese, Paul Wernick	Key cast Anthony Mackie, Stephanie Beatriz, Joe Seanoa, Will Arnett, Anthony Carrigan, Mike Mitchell, Saylor Bell Curda, Patty Guggenheim, Richard De Klerk, Michael James Shaw
Where to watch Paramount+	Executive producers Michael Jonathan Smith, Will Arnett, Grant Dekernion, Marc Forman, Hermen Hulst,	

An outsider must deliver a mysterious package across a post-apocalyptic wasteland in exchange for a better life.



Upload

Production companies Amazon MGM Studios, Deedle-Dee Productions, Reunion Pacific Entertainment, 3 Arts Entertainment	Location of principal photography Vancouver, BC	Producers Shawn Williamson, Ryan Silva, Owen Daniels
	Season 4	Key cast Robbie Amell, Andy Allo, Allegra Edwards, Zainab Johnson, Kevin Bigley
	Creator Greg Daniels	
Where to watch Prime Video	Executive producers Greg Daniels, Howard Klein, Jeff Blitz, Maxwell Vivian	

After his premature death, a man’s consciousness is uploaded into a virtual world. As he gets comfortable with his surroundings, questions about his death arise.



The Way Home

Production companies Neshama Entertainment, MarVista Entertainment, Hallmark Channel	Season 3	Fernando Szew, Arnie Zipursky, Alexandra Clarke, Heather Conkie
	Creators Marly Reed, Alexandra Clarke, Heather Conkie	Producer John Calvert
Where to watch W Network	Executive producers Suzanne Berger, Larry Grimaldi, Ani Kevork, Chyler Leigh, Andie MacDowell, Hannah Pillemer, Marly Reed,	Key cast Andie MacDowell, Chyler Leigh, Sadie Laflamme-Snow, Evan Williams
Location of principal photography Toronto and Pickering, ON		

Three generations of strong and independent women, living together in the small farm town of Port Haven, embark on an enlightening journey none of them could have imagined as they learn how to find their way back to each other.



We Were Liars

Production companies Universal Television, Amazon MGM Studios, My So- Called Company	Season 1	Pascal Verschooris, E. Lockhart
Where to watch Prime Video	Creators Carina Adly Mackenzie, Julie Plec	Key cast Emily Alyn Lind, Shubham Maheshwari, Esther McGregor, Joseph Zada, Caitlin Fitzgerald, Mamie Gummer, Candice King, Rahul Kohli, David Morse
Location of principal photography Halifax, NS	Executive producers Julie Plec, Carina Adly MacKenzie, Emily Cummins, Brett Matthews,	

Based on the bestselling novel by E. Lockhart, *We Were Liars*, the series follows Cadence Sinclair Eastman and her tight-knit inner circle, nicknamed the Liars, during their summer escapades on her grandfather’s New England private island. The Sinclairs are American royalty—known for their good looks, old money, and enviable bond—but after a mysterious accident changes Cadence’s life forever, everyone, including her beloved Liars, seems to have something to hide.



What We Do in the Shadows

Production company Minim Productions, Inc.	Creators Jemaine Clement, Taika Waititi	Producers Max Brockman, Todd Aronauer, Zach Dunn, Shana Gohd, William Meny, Avram “Butch” Kaplan
Where to watch Hulu, Disney+, FX Networks	Executive producers Jemaine Clement, Taika Waititi, Paul Simms, Sam Johnson, Garrett Basch, Eli Bush, Sarah Naftalis, Yana Gorskaya, Kyle Newacheck	Key cast Kayvan Novak, Matt Berry, Natasia Demetriou, Harvey Guillén, Mark Proksch, Kristen Schaal
Location of principal photography Toronto, ON		
Season 6		

A look into the daily (or rather, nightly) lives of four vampires, who’ve lived together for over 100 years, on Staten Island.



When Calls the Heart

Production companies Motion Picture Corporation of America (MPCA), Believe Pictures, Brad Krevoy Television	Season 12	Jimmy Townsend, Greg Malcolm, Vicki Sotheran
Where to watch Hallmark Channel, Super Channel	Creators Michael Landon Jr., Brian Bird	Producers Vicki Sotheran, Greg Malcolm
Location of principal photography Langley, BC	Executive producers Michael Landon Jr., Brian Bird, Joy Gregory, Lindsay Jewett Sturman, Amy Hartwick, Erin Krakow, Brad Krevoy, Susie Belzberg Krevoy, Michael Shepard,	Key cast Andrea Brooks, Martin Cummins, Pascale Hutton, Erin Krakow, Viv Leacock, Kevin McGarry, Chris McNally, Kavan Smith, Jack Wagner, Loretta Walsh

A period drama based on the bestselling book by author Janette Oke. This romantic adventure tells the story of Elizabeth Thatcher, a beautiful, wealthy young woman from the East Coast, who has a passion for teaching, but a fear of leaving the safety of her comfortable world. Inspired by her adventurous aunt, Elizabeth gains the strength to accept a teaching position in a new frontier town. Despite the hardships, she begins to build a new life, but will Elizabeth allow a handsome lawman into her heart and life, changing her world forever?



Yellowjackets

Production companies Creative Engine Entertainment, Lionsgate Canada	Creators Ashley Lyle, Bart Nickerson	Key cast Melanie Lynskey, Tawny Cypress, Christina Ricci, Sophie Nélisse, Jasmin Savoy Brown, Sophie Thatcher, Samantha Hanratty, Steven Krueger, Warren Cole, Courtney Eaton, Liv Hewson, Kevin Alves, Simone Kessell, Lauren Ambrose
Where to watch Crave	Executive producers Jonathan Lisco, Ashley Lyle, Bart Nickerson, Drew Comins, Karyn Kusama, Sarah L. Thompson, Ameni Rozsa	
Location of principal photography Vancouver, BC		
Season 3		

A wildly talented high school girls’ soccer team becomes the (un)lucky survivors of a plane crash deep in the Canadian wilderness.

Production services directory

Did you know that the CMPA’s membership includes more than TV, film and digital media producers? We have many members who provide vital services to producers and are an indispensable part of the industry.

Need assistance during tax season? Have a legal question? Check out our production services directory to find help with these issues and many more.



BUSINESS AFFAIRS SERVICES



BIZABLE MEDIA

Bizable Media partners with creative producers and rightsholders to support the business side of screen-based production. They offer advisory services on corporate structuring, budgeting, financing, tax credits and rights issues; administrative support like contract management, accounting, financing and guild compliance; and hands-on assistance in development, talent negotiations and long term strategy. Their goal is to streamline financing and compliance so creators can focus on making standout films, series and documentaries.

🌐 bizablemedia.ca



CANADIAN RETRANSMISSION COLLECTIVE (CRC)

The Canadian Retransmission Collective collects and distributes Canadian-territory retransmission royalties on behalf of producers in Canada and around the world. These royalties are distributed to the CRC's affiliates, who include:

- independent Canadian program producers;
- producers of programs shown on Public Broadcasting Service (PBS) and Réseau Outre-Mer 1ère (RFO);
- all programs produced by educational broadcasters in Canada (except Télé-Québec);
- all foreign producers and broadcasters outside North America; and
- producers of music videos used in Canadian programs.

🌐 crc-scr.ca



CINEPHILE ACCOUNTING

Cinephile Accounting helps creative professionals, production companies, and freelancers in the film, TV, and digital media industries take control of their accounting and finances. The firm provides specialized accounting, tax, and advisory services tailored to the unique needs of Canada's entertainment sector. From bookkeeping to production tax credits to business planning, Cinephile ensures clients stay compliant, maximize incentives, and make informed decisions. With a deep understanding of both the numbers and the creative world, Cinephile empowers storytellers to focus on their craft while the firm handles the financial details behind the scenes.

🌐 cinephileaccounting.ca



FILM FINANCES CANADA LTD.

Film Finances Canada is a proven leader in providing completion guarantees for Canadian films, TV, miniseries, and streaming content. A branch of Film Finances International, with seven offices worldwide, we've spent 75 years ensuring productions are completed on time, on budget, and to exacting standards, solidifying our reputation as the trusted partner in the entertainment industry.

🌐 filmfinances.com



FIRST LOOK MEDIA INC.

First Look Media president Trevor Hodgson created First Look Media to offer film and television executive producing and business affairs services to a variety of companies engaged in the production of a spectrum of diverse genres (doc, docusoap, factual, lifestyle, drama, comedy, kids, animation), for domestic, foreign and service production, from development and production through to delivery, tax credit filings and distribution.

🌐 first-look-media.com



RANDI BULATOVICH CONSULTING

Randi Bulatovich, the firm's principal and namesake, is a highly skilled executive with 20 years of experience in the film and TV industry. She has worked on productions in a variety of genres and budgets ranging from \$2 million to \$60 million. She has built solid relationships with a broad range of stakeholders, including broadcasters, production funds, Canadian and international producing partners, and third-party financiers. Her extensive knowledge of domestic and international tax credits and treaty co-production guidelines, and her in-depth understanding of CanCon legislation and regulations, helps producers navigate a complex landscape with ease and confidence.

🌐 randibulatovich.ca

CONSULTING SERVICES



HOT SAUCE

A boutique consulting firm focused on talent and business development founded by ex-studio exec and industry veteran Tania Sarra. As a passionate mentor and educator, Tania and Hot Sauce partner with film commissions, producing bodies and film festivals to lead talks, organize workshops and build programs that help others better navigate the business behind the film business.

🌐 hotsauceforfilm.com



INNOVATE BY DAY

Innovate By Day is a bilingual digital agency crafting bold, purpose-driven campaigns and content for cultural, corporate, government, and not-for-profit sectors across Canada and globally. We fuse creativity with strategy to tell stories that spark connection and drive impact. As the landscape evolves, so do we, integrating AI to unlock sharper insights, streamline workflows, and champion storytelling. Guided by a human-first approach, we use technology to amplify creativity and generate results.

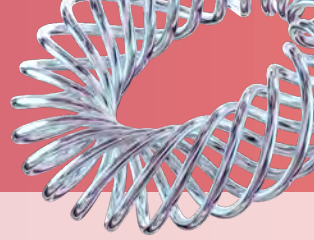
🌐 innovatebyday.ca



LOWENBE HOLDINGS

Lowenbe Holdings' Jan Miller is an international consultant and trainer specializing in designing programs for film and television co-production and co-venturing. She also continues to present one of the world's top pitching and content development workshops, helping individual talent and companies articulate and clarify their vision and package for features, documentaries and fiction TV series.

🌐 janmillerconnect.com



CONSULTING SERVICES (CONT.)



MAGNIFY DIGITAL

Magnify Digital is a leading audience strategy company helping producers succeed at every stage of production. Whether you're pitching for funding, pushing for a green light, building buzz to drive viewership and revenue, or gathering data to secure renewals and international sales—we help make it happen. Our platform, ScreenMiner, updates outdated measurement models by expanding the datasets used to track audience behaviour. It captures reach, sentiment and engagement across social, video sharing, ad platforms, and select broadcast channels—reflecting how audiences actually consume content today. Trusted by top funders and producers, Magnify and ScreenMiner equip producers with the strategic edge and credible data needed to build bigger audiences.

🌐 magnifydigital.com

INSURANCE



BFL CANADA RISK & INSURANCE SERVICES INC

BFL CANADA Risk & Insurance Services drives national strategies to deliver specialized insurance solutions for clients in the media industry. We focus on developing customized risk management plans that align with each client's unique needs, ensuring expert guidance and comprehensive protection.

🌐 bflcanada.ca/audiovisual-productions-and-performing-arts

LEGAL SERVICES



BUCHLI GOLDSTEIN LLP

Buchli Goldstein LLP is a boutique entertainment law firm in Toronto. We specialize in all aspects of film, television and new media law. We are well-known and well-respected lawyers in the entertainment industry, providing our clients with first-class legal representation. Our reputations are built on offering outstanding legal services, and we are committed to responding effectively and efficiently to all our clients' needs.

🌐 buchligoldstein.com



FORBES ANDERSEN LLP

We've worked with producers like you for over 25 years. Our team handles tax credit claims, CRA audits, and production accounting from development through post. Need help training or managing your accounting crew? We do that too—or we can run the numbers for you. We know the pace, pressure, and pitfalls of TV production, and we're here to keep you audit-ready, cash-flow positive, and focused on the creative. We also handle corporate tax with a deep understanding of media. You tell the story—we'll take care of the rest.

🌐 forbesandersen.com



GOODMANS LLP

Goodmans Entertainment Group is recognized as one of Canada's premier entertainment law practices. Our team exclusively focuses on entertainment law, with deep expertise in film and television, sports, digital media (including NFTs), and publishing. We advise clients on structuring and optimizing production financing, navigating international co-productions, and negotiating deals with distributors and broadcasters in Canada and worldwide. With a reputation for industry knowledge and practical, business-focused advice, Goodmans is a trusted partner to leading creators, producers, and media companies.

🌐 goodmans.ca/expertise-detail/entertainment



MICHAEL, EVRENSEL & PAWAR LLP

Michael, Evrensel & Pawar LLP (dba MEP Business Counsel) is one of Canada's leading law firms, specializing in entertainment law, including film and television development, financing, production, distribution and other exploitation. Led by Arthur Evrensel and Jack Finn, the Entertainment Law Group at MEP represents and advises a wide range of independent producers, production companies, animation studios, mini-major and major studios across the full life cycle of their productions—whether scripted, unscripted, documentary, animated, and/or live action—including with respect to intellectual property issues, corporate and commercial law, labour and employment matters, and financing and tax credits.

🌐 meplaw.ca/entertainment-law



STOHN HAY CAFAZZO HEIM FINLAY LLP

We focus on entertainment, interactive digital media and technology, artificial intelligence, broadcast regulatory and intellectual property law. Stohn Hay Cafazzo Heim Finlay LLP is recognized by Lexpert as one of the leading entertainment law firms in Canada, by *The Globe and Mail* as one of Canada's Best Law Firms, a National Tier 1 Ranking by Best Law Firms in entertainment, and one of the best entertainment law firms by Chambers Canada. We act for both established and emerging clients in the entertainment, cultural, technology and marketing sectors, including film, television, music, digital media, publishing, broadcasting, online media, social media, video games, sports, visual art, photography, museums and collective copyright.

🌐 stohnhay.com

PROVINCIAL ASSOCIATIONS



ALBERTA MEDIA PRODUCTION INDUSTRIES ASSOCIATION

AMPIA is the non-profit industry association representing Alberta's screen-based industries, including film, television, and digital media. We support Alberta creators through advocacy, professional development, export opportunities, and community engagement. Through initiatives like the Alberta Film & Television Awards (the Rosies), industry partnerships, and evolving member services, AMPIA is building a stronger, more connected screen industry and helping Alberta talent thrive in an increasingly global market.

🌐 ampia.org



SCREENSASK

ScreenSask is Saskatchewan's film and television industry association. We bring together producers, crew, creators and stakeholders to build capacity, provide training and create partnerships to help Saskatchewan's screen industry grow.

🌐 screensask.com

STUDIOS



DUFFERIN GATE STUDIOS

Dufferin Gate Studios stands as a cornerstone of Ontario's film and television industry, offering over 500,000 square feet of studio and support space across Toronto. With seven facilities located near the downtown core, and a variety of backlot and storage solutions, Dufferin Gate provides full-service solutions for productions of all sizes. Known for hosting both domestic and international projects, the studio has earned a strong reputation as a trusted partner in the industry. Purposefully designed to foster creativity, collaboration, and growth, Dufferin Gate Studios remains deeply committed to excellence—supporting and elevating film and television professionals at every stage of production.

🌐 dufferingate.com

BOOKS ON SCREEN

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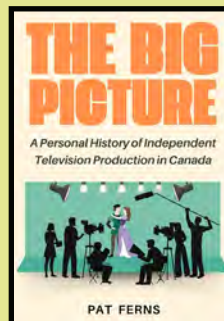
The Mother of All Degrassi: A Memoir Linda Schuyler (ECW Press)

Did you know that before Linda Schuyler was co-creator and producer of the *Degrassi* franchise (and before she was CMPA board chair, from 1998 to 2001!), she was a Toronto schoolteacher, taking film courses and making documentaries in her summers off? Her memoir traces the plot twists of her career, and spotlights her experience as a woman in the fledgling Canadian TV industry of the 1980s onward.



The Big Picture: A Personal History of Independent Television Production in Canada / Pat Ferns (Sutherland House Books)

Pat Ferns, a long-time producer and one-time president of the Association of Canadian Television and Film Producers (a forerunner of the CMPA), grew up alongside the Canadian independent production industry. *The Big Picture* is Ferns's take on its evolution in the shadow of the American juggernaut, and a reflection of where it stands today. Part memoir, part history lesson, the book contends honestly with what it means to create culture in Canada.



We Were Dreamers Simu Liu (HarperCollins)

Kim's Convenience alum and Marvel hero Simu Liu shares details from his early childhood in China, his experiences as a young immigrant in Ontario, and his unlikely transformation from accountant to TV and movie star. The memoir covers everything from East Asian representation on screen to the challenges of intercultural households, but at its heart is a love letter to family—warts and all.



101 Fascinating Canadian Film and TV Facts / Thom Ernst (Dundurn Press)

Here's a book full of little-known facts you can use to impress your peers at the next industry holiday party! Find out which iconic Canadian television series was syndicated in over 50 different countries, who appeared in the first on-screen nude scene in Canadian film history, why English actor Oliver Reed was arrested while shooting Cronenberg's *The Brood*, and many more tidbits.



Original People, Original Television / Jennifer David (Theytus Books)

Jennifer David (Chapleau Cree First Nation), former director of communications at APTN, penned a behind-the-scenes book detailing how the groundbreaking network came into existence. As APTN recently celebrated its 25th anniversary (see page 14), now's a great time to get acquainted with the origin story of the world's first Indigenous broadcaster.



Canada vs California / Howard Law (James Lorimer & Company Ltd., Publishers)

Canada vs California explores the ongoing David-and-Goliath battle between the Canadian system and the American digital giants that threaten to overwhelm it, as well as the interventions the author believes are needed to keep it viable. Howard Law is the former media director of Unifor, creator of the blog MediaPolicy.ca, a well-known advocate for Canadian content—and worth listening to on this topic.



Welcome to the Family: The Explosive Story Behind *Fast & Furious*, the Blockbusters that Supercharged the World / Barry Hertz (Grand Central Publishing)

The content may not be Canadian, but the author certainly is! Barry Hertz, esteemed film critic at *The Globe and Mail*, has written the definitive monograph on the high-octane action-movie franchise *Fast & Furious*. Call it your guilty-pleasure read, call it market research into what makes a successful franchise—just be sure to grab it when it comes out in November. 🚗



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