

Indiescreen²⁵





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INDIESCREEN 2025

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Indiescreen 2025

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Program titles, from top:
40 Acres (Hungry Eyes Media Inc.),
Molly of Denali (Atomic Cartoons
(A Thunderbird Company), WGBH Kids),
Wild Cards (Blink49 Studios,
Front Street Pictures, Piller/Segan),
Sharp Corner (Alcina Pictures, Shut Up &
Colour Pictures, Workhorse Pictures,
Kobalt Films)



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Where will the money go?



From the CEO

“Exactly what does a producer do?” I hear this often, and I’m sure our CMPA members do as well. It’s an innocent enough question. And one that actually has a pretty straightforward answer: “Everything.”

Producers are extraordinarily busy individuals, with to-do lists that seem to never end. Since the responsibility of a project ultimately lies with them, they’re concerned with everything from financing to final cuts, from personnel to payroll, from locations and lighting to, well, making sure everyone on set has lunch. We’ve got plenty of articles that shed light on all aspects of this reality: an account of how *Law & Order* landed in Canada (page 30); a piece on how to make a co-production work (page 58); and tips from producers and industry execs on leaning into the creative side of producing (page 36). Like most entrepreneurial pursuits, producing is both a labour of love and a lot of work. It can also feel like a lonely existence.

Who can understand the unique challenges faced by an independent producer in our Canadian context? Other producers, of course.

And that’s where the CMPA comes in. One of the greatest things about my job, and about this organization, is the ability to connect producers with one another and the broader industry. We all need community, and for Canadian producers, we understand the power of knowing you’re not in this alone.

You can find the theme of community woven throughout this issue, sometimes in unexpected places. In her interview on page 28, Sarah Spring (executive director of the Documentary Organization of Canada) shares some of the troubling challenges facing our documentary sector. But she also shares her optimism about the future of Canada’s screen industry, given the way various organizations within it came together around Bill C-11. I couldn’t agree more. It’s a community we can all be proud to belong to.

In our article on the current state of the Maritime production sector (“Eastern Time,” page 46), Screen Nova Scotia’s executive director Laura Mackenzie recalls the dark days and years after the province axed its tax credit, when the production community huddled around a flickering flame of hope that better times were coming. “That [hope] was enough to create the kind of momentum required to bring people into the industry,” she says.



“You can find the theme of community woven throughout this issue, sometimes in unexpected places.”

Optimism is contagious. We’re pleased that, for the first time ever, Halifax’s Atlantic International Film Festival will be the setting for our annual Indiescreen Awards. I hope to see you there!

In interviews with three Conservative premiers currently in office (“Blue Streak,” page 51), we find reason to believe that optimism will continue to be rewarded. Canada’s independent producer community can certainly celebrate the investments that provincial governments have made and their continued commitments to the sector. These governments are now fully alert to the undeniable value of our industry. We will work to ensure this remains the case, no matter who is in office.

This issue of *Indiescreen* also highlights a number of productions deeply tied to the communities that inspired them. “Channel Changer” (page 22) discusses Jasmeet Raina’s series *Late Bloomer* and its roots in Toronto’s Punjabi community (and in YouTube). “Bursting Out Laughing” (page 55) shines a spotlight on two shows out of Manitoba, *Acting Good* and *Don’t Even*, that proudly showcase their Indigenous identity. We love to see the Canada on our screens looking more like the Canada we know, in all its amazing diversity.

If you’re a producer, we know that you have a lot on your mind and your plate. We also know a whole community of producers who are right there with you. And we’re here for you, too—working to ensure that producers can flourish within an ever more inclusive industry (check out page 130 to see how the CRTC plans to divvy up streamer funds expected as a result of the Online Streaming Act).

So come on out to an event. Register for a workshop or webinar. And enjoy this issue of *Indiescreen* as a reminder that we’re all in this together. 🍷

Reynolds Mastin
President and CEO, CMPA

Industry in brief

We’ve pulled together a sizzle reel of all the comings and goings, wheelings and dealings, celebrations and surprises that made headlines in Canada’s screen industry this year. Run the tape!



ISO staff members Jean-François O’Bomsawin and Kristy Assu present the CMF’s Valerie Creighton (at right, with Kerry Swanson) with a blanket in recognition of her strong support

EQUITY

The ISO surges ahead

Five years after the Indigenous Screen Office launched its first funding program at the Banff World Media Festival, Banff was once again the scene of a huge milestone announcement: the ISO is taking over the Canada Media Fund’s Indigenous Program.

The ISO will now fully administer the program, which provides \$10 million in development and production funding to projects by First Nations, Inuit and Métis creators. Added to federal funding of \$13 million and the recent CRTC allocation of an estimated \$14 million, this makes a total of \$37 million in yearly funding for the ISO to work with. These major developments are a loud-and-clear recognition of the ISO’s continued leadership in policies and programs that strengthen the Indigenous screen community.

Kerry Swanson, CEO of the ISO, commended CMF President and CEO Valerie Creighton for her “constant support of our mandate of Indigenous narrative sovereignty.” Added Creighton, “It’s incredibly rewarding to see the ISO being recognized as an essential agency for our industry.” We can’t wait to see what’s next.

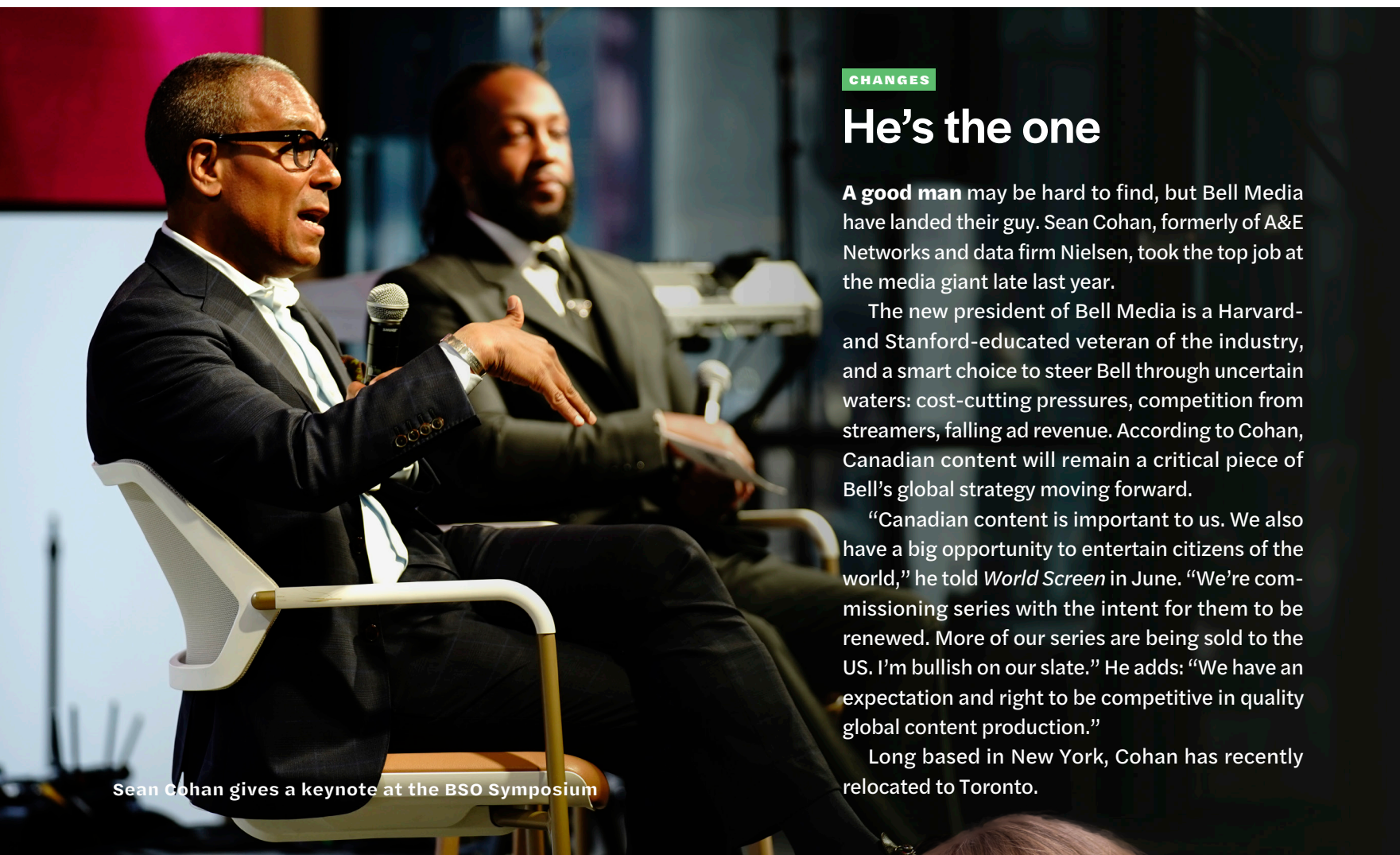


Kerry Swanson
ISO CEO



Valerie Creighton
CMF President and CEO

Kristian Bognier, courtesy of Banff World Media Festival



Sean Cohan gives a keynote at the BSO Symposium

CHANGES

He's the one

A good man may be hard to find, but Bell Media have landed their guy. Sean Cohan, formerly of A&E Networks and data firm Nielsen, took the top job at the media giant late last year.

The new president of Bell Media is a Harvard- and Stanford-educated veteran of the industry, and a smart choice to steer Bell through uncertain waters: cost-cutting pressures, competition from streamers, falling ad revenue. According to Cohan, Canadian content will remain a critical piece of Bell's global strategy moving forward.

"Canadian content is important to us. We also have a big opportunity to entertain citizens of the world," he told *World Screen* in June. "We're commissioning series with the intent for them to be renewed. More of our series are being sold to the US. I'm bullish on our slate." He adds: "We have an expectation and right to be competitive in quality global content production."

Long based in New York, Cohan has recently relocated to Toronto.

New NSI leader comes full circle

After 20 years in Toronto, National Screen Institute alumna Christine Kleckner has returned to Winnipeg—this time as the NSI's executive director.

The NSI is Canada's oldest film and television training school. Since attending, Kleckner has gained plenty of experience in film production, digital media, research and fundraising. She headed up the fundraising campaign for *A Better Man*, an empowering intimate partner violence documentary, and worked on a national research project on funding for BIPOC documentary creators. Kleckner was also previously director of the DOC Institute.

The NSI board was enthusiastic about Kleckner's appointment, citing her broad experience, passion and commitment to equity. Kleckner was equally keen, vowing to "foster a nurturing environment that supports the creative and professional growth of storytellers across the country."

Joy Loewen, the former CEO of the NSI, stepped down earlier this year, and has taken on the role of Vice-President, Growth & Inclusion, at the Canada Media Fund.



New president running the show at WGC

Successful negotiations between the Writers Guild of Canada and the CMPA had just wrapped (yay!) when the guild announced that a new president, Bruce Smith, would be running the show.

It's not the first show he's run: Smith is the Montreal-based creator and showrunner of classic Canadian series *Street Legal*, and showrunner of police procedurals *19-2* and *Cracked*.

Smith was elected by the seven-member WGC council, which governs the 2,500-member guild. He replaces Alex Levine, who had served in the role since 2021.

Victoria Shen, the WGC's executive director, enthusiastically welcomed Smith's appointment. She called him "a well-respected leader in the industry" and a "fierce advocate for screenwriters across the country," noting his recent work on the labour agreement negotiations.

Presidents of WGC council are elected for two-year terms. Amanda Smith (*Travelers*) was elected as VP, and Michael Amo (*Pure*) was re-elected as treasurer.

Marcia, Marcia, Marcia

Is there anything Marcia Douglas can't do? The newly appointed executive director of the Bell Fund is an expert in production financing, policy, regulatory, advocacy, corporate social responsibility, EDI, accessibility and environmental sustainability—but (contra Jan Brady) we're not mad about it!

Douglas has gone from strength to strength since her time at the CMPA, where her last role was VP of Business and Industry Affairs. She's served in progressively responsible roles at the Canada Media Fund, where her last title was Vice President of Growth and Inclusion.

With all of her experience and industry savvy, Douglas was a natural choice for the top job at the Bell Fund, whose "history of adapting [to] the evolving needs of producers and creators is one I've always admired," said Douglas. As executive director, she'll direct, manage, administer and oversee all of the funder's activities across both its offices in Toronto and Montreal. Break a leg, Marcia!



"The Bell Fund's history of adapting [to] the evolving needs of producers and creators is one I've always admired."

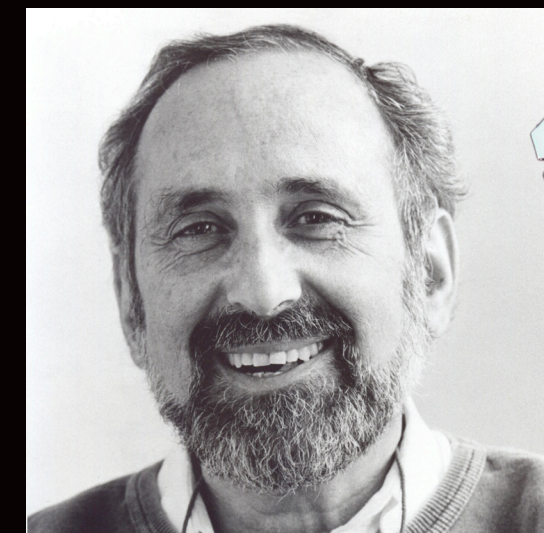
Marcia Douglas

RECOGNITION

Order up

What do you give the man who's got almost 400 hours of documentaries, series, and films with his current company; a stellar track record as a mentor in the film industry; and a 20-year tenure as CMPA board member under his belt?

You give him the Order of Canada, of course—and that's just what Arnie Gelbart, founder and CEO of Montreal's Galafilm Productions Inc., received this year. Fun fact: Gelbart got his start as an AD on the Luis Buñuel classic *The Discreet Charm of the Bourgeoisie* in 1972. Another fun fact: Galafilm releases all of its productions in both English and French. Congratulations, Arnie! / *Félicitations, Arnie!*





Spring Morris

BUSINESS

To market, to market

Cannes has the Marché du Film. Berlinale has the European Film Market. And, soon, the Toronto International Film Festival will have its own global content market.

A \$23 million investment from the federal government has paved the way for this exciting initiative, which TIFF's top execs say has come at a pivotal time. CEO Cameron Bailey understands that distinctions between types of content are evaporating, and TIFF can build a market that suits this new reality. The festival's reputation as a North American hub for the screen industry is a huge bonus.

"Whether you're buying, selling, pitching, or connecting, Toronto has long been a great place for the film industry to do business," says Bailey.

Chief Programming Officer Anita Lee adds, "This is the right time for TIFF to build and launch a new market initiative, and it will enable us to champion Canadian content within the larger industry in an even more meaningful way."

The market is set to launch in 2026, the year after TIFF's 50th anniversary.

EQUITY

Reframing her

Stereotypical depictions of Indigenous, Black and women of colour do more than just induce eye rolls. They have "real-life consequences of increased violence and oppression of diverse women everywhere," says Tonya Williams, founder and executive director of Reelworld Foundation and Reelworld Screen Institute. And Reelworld is taking real steps to change that.

The #HerFrameMatters Protocol Guideline, announced at the 2024 Banff World Media Festival, is the fruit of an intensive research study that received funding from Women and Gender Equality Canada back in 2021. By offering specific guidance to producers, funders, casting directors, talent agents, coaches, hair and makeup departments, and more, the initiative aims to improve depictions of diverse women on screen—as well as the working conditions of Indigenous and racialized women in Canada's screen industry.

"We know that productions don't exist in a vacuum," the guideline reads. "Ideas travel. People talk with others. What's done on one set can ultimately change how every set works, which ends up changing the industry." We hope the #HerFrameMatters protocol is the nudge that gets that ball rolling.



"We know that productions don't exist in a vacuum. Ideas travel."



INITIATIVES

It takes a coalition

Clearly, climate change is a challenge far too weighty for any one person, organization, nation—let alone production company—to handle solo. Recognizing this, a coalition of Canadian production companies has launched Producing for the Planet, an initiative that aims to empower producers to strike back against climate change.

The coalition includes over 40 of the heaviest hitters in Canada's independent production industry: Blue Ant Media, Lionsgate Canada, Shaftesbury and many more have all come out to play. The initiative was announced (and met with thunderous applause) at the CMPA's Prime Time conference in February.

The group's mission to decarbonize the industry is four-pronged:

- 1 Action on screen:** Creating sustainability-related stories to help audiences better understand the climate crisis
- 2 Action on emissions:** Adopting best practices for emissions reductions (both on set and in offices)
- 3 Action on waste:** Reducing the use of materials and cutting landfill waste
- 4 Collective action:** Collaborating and sharing learning among producers and industry stakeholders

"Producers face many barriers to changing business-as-usual practices, yet change we must," says Marsha Newbery, Producing for the Planet's founder and executive director (also Thunderbird Entertainment's sustainability VP). "We believe that by working together and making formal commitments to act, we can accelerate the pace at which our industry adopts green practices on screen and off."



Producer members of Producing for the Planet announce the initiative at Prime Time 2024

"Producers face many barriers to changing business-as-usual practices, yet change we must."

Marsha Newbery



IN MEMORIAM

Leaving his stamp

The film world lost a giant this past January, with the passing of legendary director and producer Norman Jewison at age 97. Jewison won international acclaim for films like *In the Heat of the Night*, *Fiddler on the Roof* and *Moonstruck*, and for his intelligent, empathetic handling of sensitive social issues. But in his home country, he was equally revered for founding the Canadian Film Centre in 1986.

It's fitting, then, that a new stamp commemorating the iconic director uses a 2007 photo of Jewison (chosen by him before his death) in the red seats at the CFC. Based in Toronto, the CFC

continues to embody Jewison's passion for nurturing Canadian talent and ensuring our stories are seen on screens worldwide. To date, more than 1,900 alumni have elevated their craft through the CFC's intensive programs in film, television and digital media.

Said CFC Executive Director maxine bailey, present at the stamp's unveiling: "A little part of the CFC is in the stamp with Norman. So I think it's the perfect ending."

EVENTS

BSO’s symposium a smashing success

Like rain in a dry desert: that’s how participants described the Black Screen Office’s first-ever BSO Symposium, held at the Toronto Region Board of Trade on April 2. The sold-out event brought together individuals from across the industry to celebrate Black culture, find collaborative opportunities, and elevate Black stories.

By all accounts, the symposium was a hit. Hundreds of delegates attended keynote interviews, discussions and presentations featuring Black creators, media personalities, producers and screen execs. At the event, the BSO and the CMPA partnered to announce a new 20-week paid mentorship initiative, the Black Producer Accelerator Program, with support from Entertainment Partners.

The BSO, established in 2020 to eradicate anti-Black racism in Canada’s screen industry, continues to gather momentum. According to Joan Jenkinson, co-founder and executive director, “The BSO Symposium was a milestone, but it is the ongoing conversations and collaborations that will propel us toward achieving lasting change in our industry.”



(L to R) Natalie White, Safia Abdigir, Shimon Black, Julisa Marcel



(L to R) Richard Jean-Baptiste, Haydn Wazelle, Maya Annik Bedward, Alicia Petrusa, Joan Jenkinson, Laetitia Angba, Jenine Gregory, Trevor Hampden

R&B/soul artist Jully Black opens the BSO Symposium



Inaugural Canadian Women in Entertainment Power List inductees



Sophie Grégoire Trudeau



CMPA COO Liz Shorten interviews screenwriter, actor and producer Rabiya Mansoor

Canada’s finest step into the spotlight

“It’s amazing what women can do when we come together,” said actor Kim Cattrall as she accepted the Icon Award at *The Hollywood Reporter’s* Women in Entertainment Canada summit in May.

And come together they did, at the inaugural Canadian edition of the well-known WIE brand. Many of Canada’s leading lights—from filmmaker Deepa Mehta to entertainer Lilly Singh to keynote speaker Sophie Grégoire Trudeau—descended on Park Hyatt Toronto to celebrate the accomplishments of Canadian women in TV, film and music.

The day was packed, to say the least. The 42 women on the first-ever THR Canadian WIE Power List were honoured, and the new WIE CAN Mentorship Program got launched. Did we mention the lineup of powerhouse speakers, hard-hitting panel discussions, and top-tier musical performances? These women should come together more often.

George Pimentel Photography

- The Tribute Awards specifically recognized five remarkable women in the screen industry:
- ICON AWARD:** Kim Cattrall, actor
 - IMPACT AWARD:** Devery Jacobs, actor, screenwriter and director
 - GLASS CEILING AWARD:** Valerie Creighton, CEO of Canada Media Fund
 - EQUITY IN ENTERTAINMENT AWARD:** Deepa Mehta, director and screenwriter
 - BREAKTHROUGH AWARD:** Karena Evans, director and actor

EXNW FTW

While Canada is extraordinarily active on the co-production stage (see page 58), “Canadian cultural producers have little to no presence in the Asia-Pacific creative industries,” says Barbara Lee, founder of Vancouver’s Racial Equity Screen Office. She’s trying to do something about that. In July, RESO hosted its second annual East by Northwest summit, bringing together racialized creators in film, TV, streaming, gaming and animation. EXNW welcomed delegations from South Korea, Singapore and Taiwan, and the event’s panels featured Canadian and Asian industry leaders tackling topics like new approaches to Canada-Asia co-productions and financing models for global partnerships. The summit is only two years old, but is fast becoming the premier hub for trans-Pacific creative collaboration and growth. “We’re so excited for... what this heralds for the future of the Canadian-Asia Pacific screen industry,” shared RESO’s Executive Director Hanna Cho.



(L to R) Sung Kang, Barbara Lee, Youngsun Soh, Valerie Creighton, Doosoo Kim, Brian Yang

Georgia Esporlas



(L to R) Prem Gill, Barbara Lee, Valerie Creighton, Hanna Cho

Aisha Weng

RECOGNITION

Crowning achievement

The CMPA’s COO, Liz Shorten, stands tall among the leaders of BC’s screen industry. Over the past quarter century, she’s founded organizations like Women in View (to strengthen gender representation) and the Crazy8s Film Society (which supports makers of short films). She sits on the board of REEL CANADA and the Pacific Screenwriting Program. And she is, of course, a royally valuable member of the CMPA’s executive leadership team. Small wonder, then, that she received a very special honour earlier this year: the King Charles III Coronation Medal, which recognizes Canadians who have made significant contributions to their country and province. She couldn’t be more deserving, and we couldn’t be prouder.



PACIFIC SCREENWRITING PROGRAM

(Clockwise from top left) Sarah Kelley, Shaelyn Johnston, Trevor Solway, Jordan Waunch, Skye R. Regan, A.W. Hopkins

CAPACITY

Stranger than fiction

In January, the Pacific Screenwriting Program unveiled an intriguing new program: the Indigenous Screenwriters Lab, in which six mid-level Indigenous writers will develop their own sci-fi or futuristic pilots. “Indigenous writers are well positioned to venture into science fiction and futurism,” says screenwriter Jordan Wheeler (George Gordon First Nation), who will helm the first phase of the program: an IRL writers’ room held at UBC. “To paraphrase Jesse Wente, we’re already living in a dystopian future because our world was already destroyed.” The six writers participating in the inaugural Indigenous Screenwriters Lab are A.W. Hopkins (N’Quatqua First Nation), Shaelyn Johnston (Ojibwe, Sauguen First Nation), Sarah Kelley (Algonquins of Pikwakanagan), Skye R. Regan (Ojibwe First Nation), Trevor Solway (Siksika Nation) and Jordan Waunch (Métis, MNBC Region #2). The Pacific Screenwriting Program was launched in 2018 as a training ground for BC screenwriters. The Indigenous Screenwriters Lab is supported by Paramount+ in Canada, the Indigenous Screen Office and the School of Creative Writing at UBC.

FEATURE

DOG DAYS

Don't let the personal trailer, private chef or weekly spa treatments fool you—*Hudson & Rex's* K9 star, **Diesel vom Burgimwald**, may just be the hardest-working actor in Canada



Shatteshbury

Diesel with co-star John Reardon, who portrays Detective Charlie Hudson



What is it about Rex, star of the police procedural *Hudson & Rex* (Shaftesbury and Pope Productions), that's set the hearts of so many viewers aflutter? It could be those soulful brown eyes, or that knowing tilt of his head. It could be Rex's keen intelligence, which the actor who plays him seems to share. Or the fact that he also does (almost) all of his own stunts—so brave!

Rex is a German Shepherd, of course, and it's not hard to see why the actor who plays him, Diesel vom Burgimwald, is a bona fide star: he's got charm in spades. His co-stars love him. His public adores him.

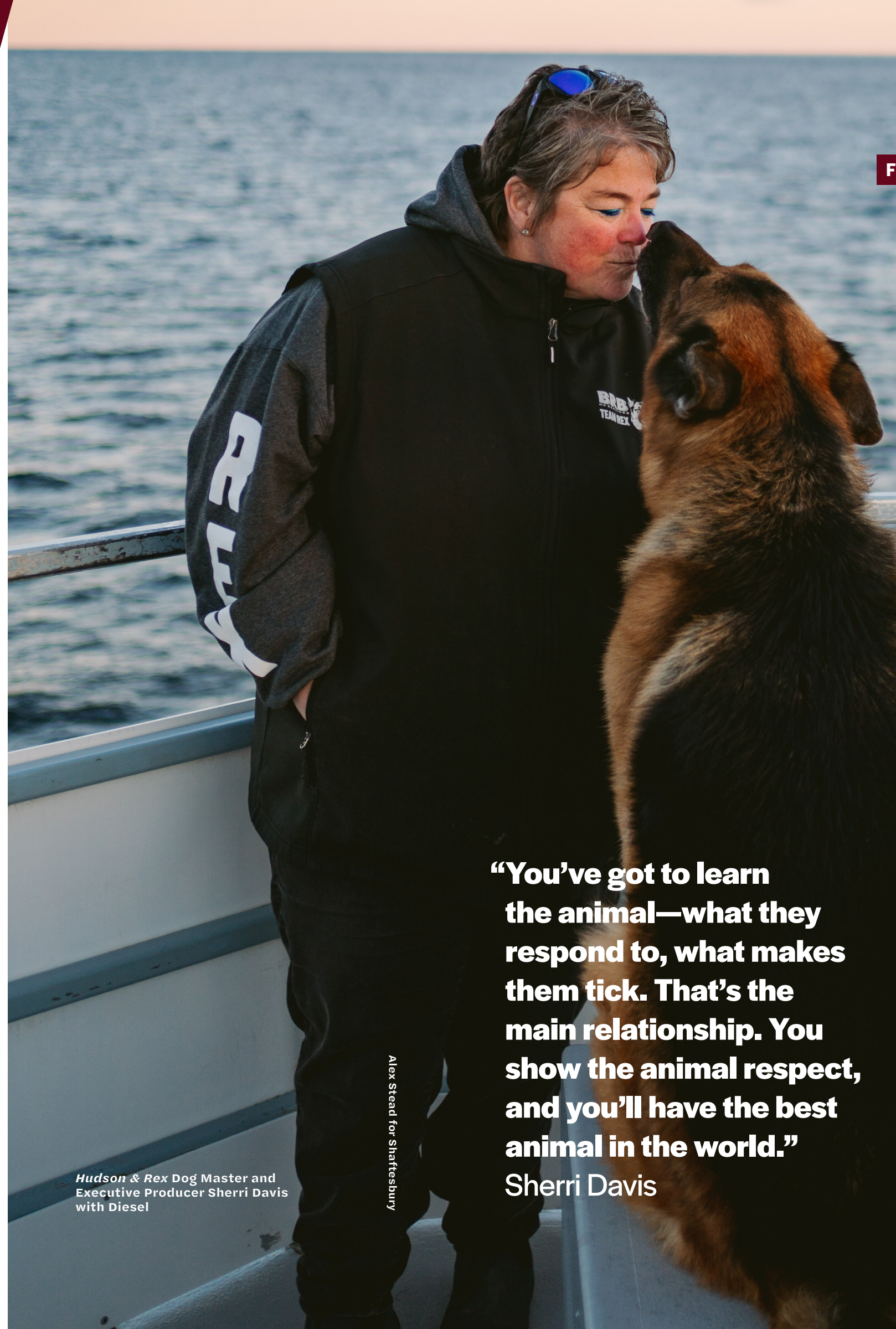
Unbelievably, however, when his owner Sherri Davis (also the dog master and an executive producer on the show) adopted him, Diesel was considered "vicious, uncontrollable, unmanageable, untrainable." He'd been bought from a breeder, then returned. But Davis, who has been training animals for film and television for 30 years, decided to take a chance on him.

Smart move. Diesel has played Rex from day one on *Hudson & Rex*, the Citytv staple (recently renewed for a seventh season) that follows the crime-fighting escapades of a police task force in St. John's, Newfoundland. The clever canine is such an integral part of his show that it's hard to imagine any other dog as Rex.



So is Diesel just a natural-born star? According to Davis, it's all in the training, and that goes for dogs as well as horses, cats, skunks, raccoons, birds of prey—all of which she's worked with. "It's not any specific breed, it's not any specific temperament. It's the training and the time you put into the animal," says Davis. "You've got to learn the animal—what they respond to, what makes them tick. That's the main relationship. You show the animal respect, and you'll have the best animal in the world."

For Diesel and Davis, acting is a round-the-clock job. When *Hudson & Rex* is filming, they're on set from Monday to Friday. And while Diesel spends a fair bit of on-set time in



Hudson & Rex Dog Master and Executive Producer Sherri Davis with Diesel

Alex Stead for Shaftesbury

"You've got to learn the animal—what they respond to, what makes them tick. That's the main relationship. You show the animal respect, and you'll have the best animal in the world."
Sherri Davis

FIVE QUESTIONS WITH

REX

HOW DID YOU GET YOUR START IN SHOW BIZ?

I'd been living with my owner Sherri for less than 24 hours when a producer at Shaftesbury came to meet with her. He took one look at me and said, "That's Rex!" Sherri wasn't sure—my last owner had labelled me vicious and untrainable—but the producer said, "You've trained all these other dogs, right? Train this one and I'll be back next week with a camera." And with that, a star was born.

WHAT'S YOUR FAVOURITE PART OF BEING ON SET?

I want to say my weekly spa treatments, which help keep my fur and paws looking sharp for my close-ups. I go into a kind of dreamworld when they start working on me, but I'm told I regularly fall asleep in the bath (oops!). When the blow dryers start, I feel like a king! The treatments really are the best—almost.

The actual best part is when I pull up to set every morning and see my co-stars and the crew. I jump out of the car, run up to everyone, and get all the head scratches and belly rubs I can handle. I have the best job in the world.

WHAT DO YOU GET UP TO WHEN YOU'RE NOT FILMING THE SHOW?

Well, since I'm an athlete, I still have to keep training at least four times a week. Otherwise, I'm running around—the leash-free area at my house is one acre, and there's another 10 acres we go ATVing on. I get muddy and dirty and stinky, the exact opposite of what I need to be on set!



DO YOU PERFORM ALL OF YOUR OWN STUNTS?

Most of them! I have two nephews, Ishe and Iko, who take over when Rex needs to jump from a height any higher than 36 inches. I'm no scaredy-cat, but I am the star of the show, and those heights are just considered too risky for me to attempt.

WHAT'S THE COOLEST EXPERIENCE YOU'VE HAD?

I loved attending the CSAs and presenting the Audience Choice Award to *Son of a Critch*, another great Newfoundland show. But the coolest experience was probably being the first dog to be invited to the Prince of Monaco's house. What, you haven't been?

his air-conditioned trailer, getting pampered and eating doggie treats prepared by his chef, Davis is busy blocking scenes—choreographing Diesel’s movements and working with the director to get the best shot. Then she brings him on set, shows him the routine, and shooting begins. And, as every actor knows, it’s not as breezy as it looks.

“Say there’s a scene with Rex jumping out of a car and running to a house,” says Davis. “They might shoot that scene 12 times. And it’s like that with every scene. When people see the show, they don’t realize that those 42 minutes took seven whole days to shoot.”

And weekends aren’t all R&R, either. On his off days, Diesel is gearing up for the next episode, doing stunt rehearsals and other prep work, like getting accustomed to other animals he’ll be appearing alongside. (Once, when Diesel had to work with sheep for an episode, Davis accelerated the getting-to-know-you stage by moving the sheep into her home.)

“When we’re filming, it’s very intense,” says Davis. “It’s seven days a week.”



While Diesel relies on his owner’s training and commands, he’s a smart pup who can certainly hold his own on set. “On set, if they yell ‘back to ones,’ Diesel just turns and goes back to his starting position. It’s no use me even being there,” Davis laughs. “I’m just the driver!”

Diesel has also been able to soak up some of the glitz and glamour that comes from being in show biz. In 2023, he walked the pink carpet at Canneseries, the annual TV series festival held in Cannes, France. He also stole the



Diesel and co-star John Reardon on the pink carpet at Canneseries

Mathilde Audoire

“On set, if they yell ‘back to ones,’ Diesel just turns and goes back to his starting position. It’s no use me even being there. I’m just the driver!” Sherri Davis

show at this year’s Canadian Screen Awards, taking to the stage to present the Audience Choice Award with his costar Mayko Nguyen.

“That was the highlight of my career: to be at the CSAs and have professional actors, the best in the industry, recognize Diesel as an actor,” says Davis. “The highlight of my career and probably my life.”

Diesel is not just a very good boy, but a very good actor—and, according to Davis, the choice to act is his to make.

“He’s eight now, and he will work until the day he tells me he’s not going to work. The day I open that car door, and he doesn’t jump out to go greet everybody and isn’t wagging his tail and moaning and groaning and carrying on, is the day he will retire,” she explains. “He’s the one in charge of his destiny, not me.” 🐾



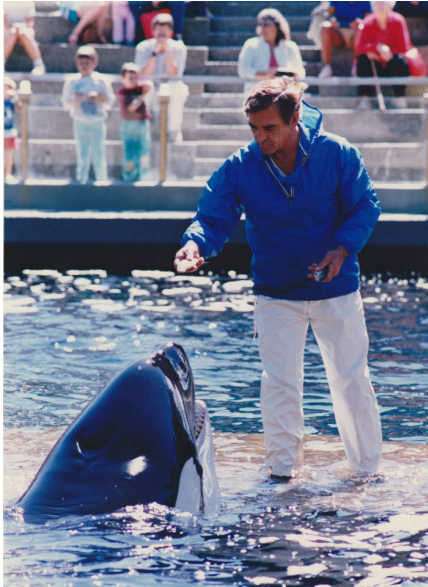
Diesel takes cues from Sherri Davis on set

Derm Carberry for Shaftesbury



Danger Bay

Sea pups and dolphins and whales, oh my! This ’80s adventure series with an ecological bent centred on marine veterinarian Grant “Doc” Roberts, his two children, and the entire menagerie of the Vancouver Aquarium. The aquarium and its marine inhabitants featured in practically every 30-minute episode over the show’s six-year run.



There have been plenty of noble beasts on screen throughout Canadian television history—here are some notable ones:

Heartland

Among the cast of horses in this long-running ranch drama is the recently retired Stormy, a black Quarter Horse who portrayed Amy Fleming-Borden’s main horse Spartan from season one to 16. As Stormy aged, other horses began to step in for Spartan’s more athletic scenes, but a 16-season stint is quite the impressive run (or, should we say, gallop!).



The Littlest Hobo

“Maybe tomorrow I’ll wanna settle down...” This beloved series about an ownerless dog who helps people in need starred London, a German Shepherd belonging to retired baseball player Chuck Eisenmann.

Long after its mid-’60s run, the series was revived for a second run from 1979 to 1985, but still credited its canine star as London.



Due South

The spiritual forefather of *Hudson & Rex*, this ’90s crime comedy-drama featured two Siberian Huskies as Diefenbaker, Constable Benton Fraser’s deaf half-wolf. The second, Draco, was featured for the second half of the show’s four-season run, and became so popular that his fan mail eclipsed any of the other cast members’. (We’re sure Paul Gross took it in stride.)

Mittens and Pants

Just reading the synopsis of this live-action preschool show—baby animals doing regular things like getting hiccups and finding out what they’re good at in a town called Kibble Corners—can trigger a chorus of “awww”s. Kitten-and-puppy duo Mittens and Pants are played by eight-week-olds, and they and all of their co-stars get adopted after each season.



FEATURE

CHANNEL CHANGER

After conquering YouTube, **Jasmeet Raina** is building on his success by moving from Canadians' phones and laptops to their living room televisions



Jasmeet Raina (known for years on the Internet as Jus Reign) swears he always wanted to go to film school.

That didn't pan out.

But he still had stories he wanted to share: satiric takes on growing up in a Punjabi Sikh family in 21st-century Canada, sketches about navigating race and racism, and pop-culture send-ups. With no understanding of how to get started in traditional media, Raina turned to YouTube.

"YouTube was a place where I could make whatever I wanted to make, however I wanted to make it, at my own pace and on a very limited budget," says Raina. He launched his channel in 2009, in time uploading over 160 videos and amassing nearly a million subscribers. He'd made it—right?

But In 2018, Raina vanished from the platform. His disappearance was much speculated on, but in 2020, word broke that Raina was developing his own series, *Late Bloomer*, about a millennial content creator from a Punjabi Sikh family trying to make it big. The show's first season landed on Crave earlier this year.



Nicole Butler,
Co-CEO of Pier
21 Films

Why the switch? One reason was the challenge TV presented. "It felt like YouTube had become very easy for me," he says. "I had figured it out. The challenge aspect was a big part of it."

Another reason was Raina's desire to break out of the niche he'd created for himself on the platform. His channel was decidedly a comedy

one, and he figured he had stories that didn't quite fit that mould—and that might resonate with a larger, more varied audience than his YouTube following.

"I just wanted to rebrand myself a bit and showcase that I was able to make different types of storytelling," he explains. "TV just seemed like the next logical step in terms of telling a longer-format narrative in a way that could reach my audience, and different audiences as well."

Raina knew he needed a production partner with experience in TV to help him develop the project, and Pier 21 Films (*The Beaverton*, *Run the Burbs*) fit the bill. The team there was excited by the show's potential from the jump.

"He had developed an entire pilot and an entire vision of what he wanted to do with the show before we got involved," says Nicole Butler, co-CEO of Pier 21 Films. "The pilot showed ability of execution with structure and with storytelling, which is what you really look for when you're looking at a project to get behind." They got behind it.

Many of the elements of the pilot Raina showed to the Pier 21 team—in which the protagonist, Jasmeet Dutta (played by Raina), tries to hunt down his lost laptop and keep the nudes stored on it from seeing the light of



Jasmeet Raina on set with Ahamed Weinberg, who portrays cousin Neal on *Late Bloomer*

Ian Watson

day—remained intact for the show's first episode. Raina may not have attended film school, but he was a pro at keeping audiences riveted and wanting more.

Nevertheless, YouTube isn't TV, and Raina still had much to learn. About working with a larger team instead of on his own, about planning for all stages of production, and about assuming the mantle of leadership on his show. But Raina rose to the occasion, and he likes to believe he had a few things to teach the industry as well.

"There's an easy way to make TV shows, where you can get things done from A to B and have it nice and neat," says Raina. "But I really wanted to make the world feel as authentic as possible with the budget that we had. So I brought principles—guerrilla-style shooting and getting things done on a very, very tight budget—from YouTube to TV. It was a nice mix and match."

Another way he shook things up was with his heavy use of a language other than English or French on his show (in this case, Punjabi). Raina insisted on this, in order to make the world of the show as authentic as possible.

According to Butler, Pier 21's role in achieving Raina's vision was to listen, then to use their experience and resources to find solutions that brought that vision to life—including working



Jasmeet Raina and Sandeep Bali, who portrays his mother, Supinder, on *Late Bloomer*

"I really wanted to make the world feel as authentic as possible with the budget that we had. So I brought principles—guerrilla-style shooting and getting things done on a very, very tight budget—from YouTube to TV."

Jasmeet Raina



Jasmeet Raina and Baljinder Singh Atwal, who portrays his father, Gurdeep, help prepare a young actor on set

with funding agencies to see what was possible, within current guidelines, around the use of Punjabi. Says Butler, “I think Jasmeet is really right in saying that sometimes the systems that we work in do not fully capture what audiences are looking for. There are barriers. But it’s important not to see those barriers as the be-all and end-all that is going to stop you from creating something that you really believe in.”

They certainly didn’t stop Raina. And his determination to create the show he envisioned is paying off: *Late Bloomer* has been renewed for a second season. Raina’s audience is clearly growing, as he’s being stopped in the street by viewers with whom the show has struck a chord, “from a 60-year-old Somali cab driver to a white dad from Sarnia.”

“I even had a Russian Uber Eats driver who slammed on his brakes when he saw me on the

Ian Watson

street,” says Raina. “He didn’t know how to speak English, so he used his Google Translate app to tell me how he felt about the show. Even though the show is in English and Punjabi, two languages that he has little familiarity with, he still was able to relate to it. It was, like, this beautiful experience.”

Raina’s advice to other YouTube creators looking to cross the bridge to traditional television is the same philosophy that has helped him thrive in this new (to him) ecosystem: “Just stay true to exactly what type of story you want to tell and what you’re trying to do, despite the challenges. Audiences can feel when something is real and something is sincere. If anybody tells you that there’s one way to do something, don’t believe it. And understand that whatever industry you step into is also evolving, and you can be part of that evolution.” 🧑🏻‍🎤

“Audiences can feel when something is real and something is sincere. If anybody tells you that there’s one way to do something, don’t believe it.”

Jasmeet Raina

MORE CANADIAN CROSSOVERS

Jared Keeso did it first with *Letterkenny*. Jasmeet Raina is doing it with *Late Bloomer*. More and more social media personalities are parlaying their online fame into a small-screen career.

Here, several other Canadian stars who have made the jump:



BOMAN MARTINEZ-REID

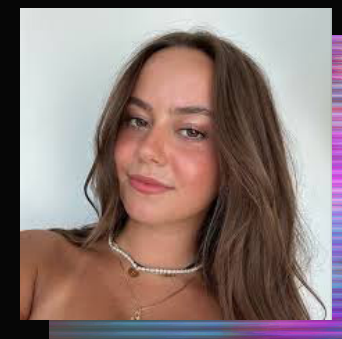
Boman Martinez-Reid’s TikTok Channel, featuring his family and friends in reality-TV parodies, gained so much popularity over the pandemic (it now boasts over 2 million followers) that Bell Media sought him out.

The result is *Made for TV with Boman Martinez-Reid*, a self-referential mockumentary in which the creator finds a TV genre that suits him. “Social, vertical video makes for a different type of comedy than horizontal video,” says Martinez-Reid. “[TV] has to be a little more standalone. But I feel that we were wise enough to know that.” You can watch the series, co-produced by Alibi Entertainment, on Crave.

SPENCER BARBOSA

Spencer Barbosa isn’t new to television—she hosted Family Channel’s preteen show *We Are Savvy* when she was just 12—but it’s the 10 million followers on her body-positivity TikTok channel that helped land Barbosa her latest gig.

Flawed is a docu-reality show that will begin airing on Bell Fibe TV1 this fall, featuring “makeunders” and “vulnerable photo shoots” that help participants accept and appreciate the skin they’re in.



JAE AND TREY RICHARDS

These Toronto brothers have been purveying comedic content on YouTube—and running a streetwear company—under their brand 4YE for years. They partnered with Counterfeit Pictures and Bell Media to make *The Office Movers*, a show about their real-life experiences as employees at their father’s office moving company.

They’ve been working on digital projects with Bell since 2015; their new show will air on Crave. “We’ve been groomed and we’ve been exercising in the gym, and now we’re ready to go show our talents,” Jae told *Playback*.

A matter of fact

In conversation with **Sarah Spring**, executive director of the Documentary Organization of Canada (DOC)



“I’ve been travelling around the country a lot in the last couple years, and specifically to smaller, more regional communities, and I feel really excited and optimistic about all of the amazing projects and stories that are out there.”

Canada’s community of documentary filmmakers is a tight-knit family—and, like any family, is liable to hit a rocky patch now and then. With recent declines in the production of feature-length documentaries; public challenges facing Canada’s marquee documentary festival, Hot Docs; and streamers appearing to be less interested in documentary commissioning, its current patch is rockier than most.

But in our interview with Sarah Spring, head of DOC, she shares how robust cultural policy and the “scrappy, survivalist” spirit of documentary filmmakers make her optimistic about the future of the genre.

In your experience, what sets Canadian documentaries apart?

In Canada, we’ve had the benefit of a robust public funding system that has nurtured people’s careers over many, many films. And that leads to this community of professional documentary filmmakers—people who have the time to think deeply about what it means to be ethically rooted in documentary storytelling.

I talk a lot about the development of a Canadian cinematic language for documentary film. And I think that that language is rooted in people deeply reflecting on, thinking about, and caring about the stories they’re telling and having the time and the space to do so. That’s made possible by this network of support that we’re really lucky to have.

DOC’s last *Getting Real* report [an economic profile of Canada’s documentary industry] was released in 2023. How have feature documentaries been faring?

The last report showed a really drastic drop in feature documentary production in Canada. The majority of Canadian documentary production in Canada is now low-budget documentary series.

I know that CMPA’s *Profile* economic report shows enormous increases in documentary production, and until this last report, *Getting Real* has never differentiated between formats of the genre. So this is what I was really interested in honing in on. Filmmakers across the country were telling me for the last couple of years that

broadcasters are asking for low-budget series. We now have data to support that. Documentary production of feature films dropped really drastically; what was increasing was low-budget series.

So that was an alarm bell. If we leave the cultural policy up to market interest, what they’re really looking at is: what’s the payout today? How is this going to benefit my network in the next week? In the next month? And documentaries have a long-term payoff. They’re never going to compete with *Big Brother* in the short term, but in 10 years, they’re still going to be gathering audiences.

When we’re talking about documentary success, we need to talk about it in terms of a payoff that will benefit to Canadians for many years. It’s difficult for a broadcaster, who has all of these really intense economic pressures every day, to think about that, because they’re trying to survive against Netflix. The defenders of the documentary genre are struggling to survive against these massive American streaming giants, and everyone’s watching their content on the same screen. If we don’t have rules around it, then documentary literally will disappear.

Valerie Creighton, CEO of the Canada Media Fund, announced at Prime Time in February that documentaries would be a major focus for the organization. Any updates since then?

It was a very exciting Prime Time! The changes that the CMF has made since then were a sort of quiet revolution in the documentary

sector—and I feel like I’m not overstating it.

Every year, DOC, like the CMPA and many others, communicates to the CMF all the ways we think they need to change how the programs are administered and performance envelopes are administered. And this year, they followed through on almost every single recommendation that DOC put forward.

These changes are going to powerfully impact people’s ability to run their productions in a sustainable way. The CMF made tweaks to ensure that broadcasters, within the money they put toward documentary, put a fixed amount toward long-form docs. They can’t put it all toward series. And they’ve also made important changes to the way they’re running the POV Fund, the special fund for author-driven long-form documentaries. They understand that it’s really difficult to get broadcasters on board for the POV Fund, so they’re opening it up to have combinations of distributor money in there. So, I think the documentary community really feels heard.

In light of its recent financial challenges and restructuring, what’s the enduring significance of Hot Docs?

You really can’t overstate its significance. It’s at the heart of Canada’s documentary community. Hot Docs was created by DOC 30 years ago, by filmmakers, to celebrate and show their films to Canadians and the world. It’s been this kind of beating heart for a lot of us. And I think that’s why the community feels so invested in it. We’re one big family here, so it’s been really challenging and heartbreaking to

see Hot Docs go through so many struggles.

In one year, their artistic director stepped down. Ten programmers stepped down. They publicly announced financial difficulties. Their president stepped down. It was one blow after the other.

But on the other hand, there’s this incredibly hardworking, dedicated team within Hot Docs that are doing everything possible to rebuild it. They’ve cut the board down to three people. They’re going to have to reflect deeply on what it means to have a community-centred festival that is going through a period of humble rebuilding.

Looking ahead, what are your hopes and expectations for the industry?

I’m an optimist. I can’t help it. It’s just the way that I approach this work. I’ve been travelling around the country a lot in the last couple years, and specifically to smaller, more regional communities, and I feel really excited and optimistic about all of the amazing projects and stories that are out there.

Documentary filmmakers have always had really innovative ways of making it work. It’s a very scrappy, survivalist group of creators. They’re there; they’re making the work. What we really want is to make sure that they’re able to be full-time, professional creators.

I want to be excited about the CRTC ruling. We’ll see what happens. We may see a bunch of new money coming into the production sector, but we’re going to need some tweaks to ensure that it comes into actually Canadian-owned companies. I’m cautiously optimistic.

I’ve always worked very communally, and that idea of just getting through it together has always informed the way that I work. I think it’s interesting to see that spirit of collective, collaborative work in the policy side of the industry. It was an exciting surprise to see how the CMPA and the ISO and BIPOC TV and Film and the REMC and AQPM—all of the acronyms—came together around Bill C-11. I was also surprised at how much of a voice we can have when we really come together on some key issues. 🗣️



FEATURE

NORTHERN JUSTICE

The producers of **Law & Order Toronto: Criminal Intent** on the show's origin, the magic of letting Toronto play itself, and the spectacular challenge of making the old feel new



WHAT'S THE MOTIVE??

Handwritten notes on a yellow sticky note, including the words "Motive" and "Accident?".

CRIME SCENE ???

ACCIDENT?

LAW & ORDER TORONTO
CRIMINAL INTENT
series
FEBRUARY
Citytv
Stream it. Citytv+

Behind-the-scenes images courtesy of Amanda Matlovich

"People feel very strongly about *Law & Order*," says Amy Cameron, co-founder and executive producer at Toronto's Cameron Pictures.

For her, and the new project she was behind, she knew that could be a blessing or a curse. In February, her company's new series, *Law & Order Toronto: Criminal Intent* (in partnership with Lark Productions), premiered on Citytv. More than a million viewers tuned in to the first episode, flinging the series into the number one primetime drama spot in Canada. It was that increasingly rare species, a television event, and people were curious to see how two very familiar entities—*Law & Order* and the city of Toronto—would mesh on screen.

The viewers, it seemed, liked what they saw and have largely stuck around for the rest of the series. As they watched, a new question arose in the minds of many: just how did *Law & Order*, that venerable American institution, land on these northern streets?

Origin of an original

"It all started with Rogers," explains Erin Haskett, president of Lark Productions. As holder of the Canadian rights to the *Law & Order* franchise, Rogers Sports & Media had a longstanding relationship with Dick Wolf, the franchise's creator, and NBCUniversal, its home network. Rogers was the first mover on the project, and reached out to Lark to explore the possibility of creating a Canadian *Law & Order*.



(L) Amy Cameron
(R) Erin Haskett



"People feel very strongly about *Law & Order*."

Amy Cameron

An international original of *Law & Order* had never been done before—sure, there was a UK version, a French version and two Russian versions, but these were all adaptations that recycled scripts from their parent series. *Law & Order Toronto* is an original series, with the characters and storylines all built from the ground up.

In many ways, Canada was a perfect place for an original *Law & Order* to take root. "Canadian audiences have already seen all those American scripts in English," says Haskett. "We're very close to the US culturally; we're very close to them

geographically. Audiences want something to feel like it's their own."

What also helped are the unique elements of the Canadian system, says Haskett. Broadcaster partnerships, CAVCO tax credits, Canada Media Fund financing: all of these depend on producers developing distinctly Canadian productions, not copycats of American forerunners. So, maintains Haskett, telling Canadian stories was certainly a creative decision they were happy to make, but within Canada's broadcasting system and

Amanda Matlovich



Tassie Cameron

"I think Toronto's having a renaissance, and it's a beautiful and cool place to shoot."

Tassie Cameron



Karen Robinson as Inspector Vivienne Holness

Filming a scene in a Toronto restaurant

incentive structures, "That is also what needed to happen."

Getting a Canadian *Law & Order* off the ground was a two-part equation: one part financial, the other creative. According to Haskett, the financing half of the equation came first. Once they confirmed that NBCUniversal was willing to participate and that Rogers could finance the production at a level necessary "to sit side by side the other *Law & Orders*," they began to determine the right writers to nail the brand.

The creative team began with showrunner Tassie Cameron of Cameron Pictures, whose past credits include procedurals like *Rookie Blue*, *Private Eyes* and *Pretty Hard Cases*. Her ability to develop a compelling script and intriguing characters—Detective Sergeant Henry Graff, the enigmatic walking encyclopedia; Detective Sergeant Frankie Bateman, the incisive single mom with a climate-controlled demeanour; the deliciously no-nonsense Inspector Vivienne Holness—drew other creatives to the project like a

magnet. (The built-in "lure of the franchise" didn't hurt either, says Amy Cameron.)

A capital location

If you're a west coaster with a Vancouver bias, or a Canadian who doesn't see Hogtown as the centre of the universe, you may be asking, "But why Toronto?"

For those involved, however, it was pretty simple. Toronto is Canada's largest city (and largest market), well known outside of Canada's borders, and astonishingly diverse.

"It's quite an incredible tapestry to work from to set stories in," says Tassie, noting the side-by-side placement of distinct and vibrant neighbourhoods, from Chinatown to Little Italy. "I think Toronto's having a renaissance, and it's a beautiful and cool place to shoot."

In any case, it was Rogers's choice to make, and "it was always going to be Toronto," says Haskett. "The Wolf format team also felt that Toronto is a big city where we want to see what crime looks like."



On the set of the show

"Toronto is a big city where we want to see what crime looks like."

Erin Haskett

And from the opening moments of the first episode, which reveal Toronto's skyline from a speeding yacht on Lake Ontario, viewers can delight in watching Toronto play itself. A fabric store in Little India. The skating rink at Nathan Phillips Square. The Dundas streetcar. Construction cranes everywhere.

"One thing people know about Toronto is that it often stands in for New York and so many other places, so it's fun to showcase it and really see it as Toronto," says Amy.

A fine balance

It's all well and good to pepper a script with Toronto references, but how to make the show look and feel Canadian while looking and feeling like *Law & Order*?

Haskett and the rest of the team understood that the bar was high. "The expectation is that we match the rest of the franchise from a production value standpoint, but that we also have a very distinct reason for taking up a slot in Citytv's Dick Wolf Thursday night lineup," she says. "That was the real test for Lark and for Cameron [Pictures] and for Rogers."

Tassie Cameron and the rest of the writers' room had their work cut out for them. First, the show belongs to the Criminal Intent format. While classic *Law & Order* divides episodes into an investigation and a criminal trial, Criminal Intent series focus almost exclusively on solving the crime, at the expense of courtroom drama. Tassie describes the format as "Sherlock Holmesian," which makes it "quite a hard show to write, much harder than it appears. You need a certain kind of writer who has a very logical, almost mathematical or crossword-puzzle brain."

Dick Wolf's team supplied the Canadian team with the Criminal Intent "bible," which detailed the format's many rules—for example, in every act, an episode must shift to the criminal's point of view. "You have to abide by the rules of the

franchise, but then you're also trying to update them and make your show feel Canadian," says Tassie. "You'd think with these format rules in place that it would be quite easy to slot things in, and yet somehow it's not."

The writers continually had to stay one step ahead of the audience, who would be familiar not only with the format, but also with the headlines that the stories were inspired by—like the mysterious death of the shady CEO of a Canadian cryptocurrency exchange, or the Toronto mayor caught smoking crack on video. The writers couldn't retrace the actual stories exactly, or they'd quickly bore viewers; instead, they'd "spin [the headline] in a different direction that, ideally, people haven't anticipated, often with the help of another headline or two," says Tassie.



Aden Young and Kathleen Munroe as Detective Sergeant Henry Graff and Detective Sergeant Frankie Bateman

Amanda Matlovich

"I think people will come because of the strength of the franchise, and then, I hope, stay and be delighted. That's the power of the franchise."

Amy Cameron



Scenes from the show

Thanks to its high viewership numbers, the series has, unsurprisingly, been renewed for a second and third season.

Adhering to the rules of the franchise proved to be more difficult than anticipated in the editing room as well. Amy Cameron describes sending off the first producer's cut of an episode to the distributors, Rogers and NBCUniversal, and receiving notes that informed her that they weren't properly using *Law & Order*'s famous "dun-dun" sound.

"I thought, I'm sorry, but how hard is it to use the 'dun-dun' properly?" she laughs. "But without realizing it, we were using it as punctuation on a scene. It felt good to throw a 'dun-dun' in there after a scene, where in fact the 'dun-dun' is meant to be an intro. You have a black location card, you do your 'dun-dun.' It's a tiny little thing, but had someone not caught that for us, I think our audiences would have said, 'Ohhh, there's something

Did the team create a recognizable *Law & Order* world within the Toronto universe?

It would seem so.

wrong here." She adds, "Luckily, we have a lot of people who have worked on the show for a long time helping us catch mistakes!"

A grand reception

So, did they stick the landing? Did the team create a recognizable *Law & Order* world within the Toronto universe?

It would seem so. Thanks to its high viewership numbers, the series has, unsurprisingly, been renewed for a second and third season. "We are holding our own and even exceeding the [ratings of] US versions of the franchise, which is really exciting," says Haskett.

The team credit much of their early success to the strong promotional push before the first episode aired, when "you couldn't turn your head in many parts of the country without seeing a billboard or a digital ad on your phone or within the programs you were watching," says Haskett. "Rogers put the entire machine behind it."

"I've never been on a series before that had such strong marketing," adds Tassie. "They put so much behind it, and it really showed."

And while viewers' strong feelings about *Law & Order* could be either a pro or a con, in this case, the "lure of the franchise" proved to be an advantage once again.

"When I got the first overnight ratings, I burst into tears," says Tassie. "I was so overwhelmed with how grateful I felt that Canadians had come and shown up for this live the night it aired."

"People will always show up to sample a new *Law & Order*," says Amy. "I think people will come because of the strength of the franchise, and then, I hope, stay and be delighted. That's the power of the franchise: if you can hit the right elements and engage people's brains in a way that's familiar and yet completely new—new stories, new characters—there is something incredibly compelling about that." ■

The art of producing

CREATIVITY
Creativity is a pretty difficult concept to define, and even harder to make happen. It can be difficult for producers—whose days are filled with financing, logistics, planning and schedules—to remember that they are creatives too.

But, at the end of the day, it's the producer who is ultimately responsible for the creative integrity of their project. Here, producers and industry executives share their wisdom on creative producing: what it means and how to nurture a vision, whether it's your creative team's or your own.

66 A great creative producer helps hold the big picture together. We support and elevate the showrunner's vision, often collaborating with and understanding the network's reactions to creative choices. We can be a sounding board or help make final decisions. Whether it's digging into story and script with the writer, supporting an incoming director to better understand style choices that work for a particular show, weighing in on wardrobe as it impacts character or the palette of the show, listening to music cues to guide the pace of a scene—there are many others who lead these things as their particular expertise, but creative producers hold space for it all.

"This is a collaborative medium, and the best ideas win, especially when presented respectfully, thoughtfully, and with the intention of elevating the story."



Erin Haskett
Executive Producer and President, Lark Productions

66 Recognize that every filmmaker you work with is different, and each creator has their own unique approach or style of expression. A savvy creative producer has to be flexible and adjust their approach in order to facilitate the best from their collaborators.

"Excessive self-censorship or overthinking will stifle a story every time. When writers constantly second-guess themselves, worry too much about what others might think, or try to conform to perceived expectations, it can paralyze creativity."



Damon D'Oliveira
Conquering Lion Pictures

66 I think a great creative producer is someone who actively supports a creative team in their efforts to bring their vision to life. It takes a deep understanding of character and story, as well as a selfless attitude. You should be empathetic to the creatives you're working with, but also be aware of the needs of your broadcast partners. Excellent communication skills are a must.

"Most writers ~~cringe~~ at the words 'creative producer,' because there is always a chance that the CP feels like their vision is the most important one. When that struggle for control happens, it not only kills creativity, but it also kills relationships. The best CPs I've worked with have all worked hard to understand my vision and find ways to support it. As a creative producer myself now, I always let the creative team know that I am there to support them and give them any tools in my power to help them tell their story, their way."



Anthony Q. Farrell
President, Canfro Productions

66 Creative producers are so integral because they are the conduit to everything. They are given the huge task of holding a creative vision together while considering practical challenges and serving a network's needs. And their job is to deliver the best execution of a project while juggling a million things. To do this, they must have great communication and transparency, have a high creative bar, be a passionate and rabid fan of stories, and be a tremendous problem solver. We find producers are most successful working with us when they bring curiosity and passion."



Tara Woodbury
Director, Content – Canada, Netflix

66 A truly great creative producer is a superhuman who can see the forest for the trees. What is the big picture? How do all the parts serve the vision? How are logistical obstacles overcome creatively? And tell a compelling story while you're at it."

Brent Haynes
Head of International Originals, Canada, Amazon MGM Studios



66 A great creative producer recognizes the importance of the development of a good idea into a great story and will stop at nothing to protect this process and realize the vision for the project. In addition to strong creative instincts, they are often persuasive communicators with incredible organizational and people management skills.

"I think one of the best things a producer can do is to continually ask questions that clarify the creative team's intention and vision. Often these questions will zoom into fleshing out the details and structure of a treatment, but it's also important to continually ask what the story is ultimately about. What do you want audiences to feel and/or take away after they've watched your project?" !!!



Lea Marin
Director of Development, Drama, CBC

Hello, Sun shine



Rossif Sutherland on the set of *Murder in a Small Town*



Director Ann Marie Fleming and actor Sandra Oh on the set of *Can I Get a Witness*



British Columbia's Sunshine Coast

has emerged as a prime location for regional film and TV productions, leveraging BC's provincial tax benefits and local talent—not to mention its picturesque coastal landscapes.

Such was the case for two independent productions set to release this fall: feature film *Can I Get a Witness*, premiering this year at TIFF, and new TV series *Murder in a Small Town*, based on the L.R. Wright novel of the same name, which will premiere in September on Global TV (and on Fox in the US).

"BC remains a leading production hub in North America, and certainly globally," says Prem Gill, CEO at Creative BC, the organization responsible for sustaining and growing the province's creative industries. "We have a really strong reputation. We have an industry that's been here for 45 years. I think part of why BC remains appealing is that there is the high quality of both the technical crews and the above-the-line crews, as well as the stability of tax incentive programs. And that we have film commission services that provide excellent support to the sector, across the board."

In 2022, Creative BC reported 511 projects that injected \$3.3 billion in production volume to the province. In 2023, there was a total production volume of \$2.3 billion over 346 productions (reflecting the impact of the 2023 strikes of both the Writers Guild of America and SAG-AFTRA).

Of those productions, a handful were filmed on the Sunshine Coast—*Can I Get a Witness* and *Murder in a Small Town*, along with *The Amazing Race Canada* and Hallmark's *Blind Date Book Club*.

"It was such a great decision [to shoot on the coast] for all kinds of artistic reasons," says Ian Weir, screenwriter and producer of *Murder in a Small Town*, which was shot in Gibsons.

The coastal community is a quick and scenic 40 minutes by ferry from North Vancouver. It's easily mislabelled as an island, though the peninsula is technically connected to the mainland.

"I'm not sure how we would have recreated [the setting of the novel] had we chosen to shoot somewhere else," says Weir. "In terms of homage to the novel, staying on the Sunshine Coast was necessary, but I think the coast itself is a star of the show."

The 60-minute murder-mystery drama—which opens with a 90-minute series premiere—draws on local author Wright's book, and stars Kristin Kreuk (*Smallville*, *Burden of Truth*) and Rossif Sutherland (*Covert Affairs*, *ER*). The show is a co-production



A wave of new productions filmed on BC's **Sunshine Coast** take advantage of provincial tax benefits, local economies—and stunning natural beauty



Keira Jang in
Can I Get a Witness

between Vancouver-based Sepia Films and LA's Future Shack Entertainment. It's earned a spot in Fox's fall primetime lineup, and marks the network's first scripted international co-production.

The show highlights the town's natural features—seaside landscapes, rocky bluffs, and landmark restaurant Molly's Reach—just as *The Beachcombers*, the iconic Canadian series from the 1970s and '80s, once did.

Says Weir, "Apart from the scenery, the huge advantage was simply the people of the Sunshine Coast. They were really extraordinarily welcoming. There's also a really strong arts community on the Sunshine Coast, so as far as hiring actors and day players for smaller roles, there were people on the Sunshine Coast who were more than qualified."

In fact, more than 400 people auditioned for background roles on the project.

According to Nick Orchard, executive producer on the show, wages for local cast and crew came to \$1.1 million. The production also spent \$1.25 million on accommodations (including hotels and private Airbnbs), nearly \$1 million on site and location rentals, and \$465,000 on restaurants, suppliers and other local businesses.

"So the total is close to \$4 million that we were able to inject into the community," Orchard says.

Like *Murder in a Small Town*, Ann Marie Fleming's upcoming feature film, *Can I Get a Witness* was able to inject resources into the small coastal community of Powell River—about a two-and-a-half-hour drive (including a ferry ride) up the coast from Gibsons.

Can I Get a Witness, starring Sandra Oh, envisions a utopian future wherein the human race has mitigated climate change and eradicated global poverty—as long as we don't draw out individual human life for too long.

"In the film, we have true trans-species democracy—it's a beautiful world, and we just have to turn back technology

and everybody has to end their lives by 50," says Fleming, who wrote and directed the film (her first feature in eight years). "And everybody who's getting out of school has to do service. So if they have artistic inclinations, they can become documenters—to document end-of-life ceremonies."

The setting for such an environmentally and community-minded future could be none other than picturesque Powell River, which plays a fictionalized version of itself in the film. The coastal fishing town still has its long-abandoned pulp mill, saw mill and fishing boats.

"There were a bunch of reasons why local engagement would really serve, not just the production, but the budget, because every person you hire locally, you don't have to put up in a hotel, motel or Airbnb," says Raymond Massey, a producer on the film.

The film team tapped their friends who run the town's local film program to secure talent, even bringing back folks who had moved to Vancouver for the summer.

"We originally were going to shoot the film outside of the tourist season, and due to Sandra's schedule and with the looming strike, it was pretty obvious we had to pull it up and shoot it smack in the

middle of the hottest part of the tourist season in Powell River," says Massey. "Powell River is not a big town. And we soaked up every single available hotel or motel bed."

As for the effect on the community, the film's impact was both big and small—in different ways. All background actors were local, bolstering the local economy, but as an added sustainability measure, the producers and the town were quite strict about limiting waste on set. No disposable water bottles were available on set, no throwaway paper or plastic plates and cutlery, and all excess food from craft services was donated back to the community.

"It was really part of the storytelling, too, which is about consuming less," says Fleming.

"Before production started, I met with all of the heads of departments, and told them what we were doing with this story and how it was going to be a sustainable story—and we wanted to

reflect that behind the scenes as well," says Devon Ellis-Durity, associate producer and sustainability director on the film.

All told, the production was able to divert 108,000 items (cutlery and dishes) and over 50 kilograms of food from compost. They saved more than \$23,000.

Additionally, the production—like *Murder in a Small Town*—was able to take advantage of the province's distant location tax credit, on top of a basic tax credit and the regional tax credit.

According to Gill at Creative BC, "For productions where budgets are getting tighter, [stacking tax credits] makes a big impact because all of our tax credits are based on labour and percentage of labour. So, the more you can claim back on that through the incentives, the more appealing it will be for you to shoot something [in the] regions outside of Metro Vancouver."

Add to this coastal beauty, small-town charm, local talent—clearly, filming on the scenic Sunshine Coast is appealing for more reasons than one. 🌊



Anne Marie Fleming,
Can I Get a Witness
writer and director

"For productions where budgets are getting tighter, [stacking tax credits] makes a big impact."

Prem Gill, Creative BC



Rossif Sutherland
and Kristin Kreuk on
the set of *Murder in
a Small Town*

The media cartographer's guide to the galaxy

Evan Shapiro on the shifting media universe, and the role of regulations in combating the gravitational pull of the giants

Every quarter, **Evan Shapiro** listens to the earnings calls of all the publicly traded media companies in the US—roughly 100 of them—and compares the earnings transcripts to the actual numbers. He constantly tracks the growth or decline of each of these, plus about 25 privately owned media companies. Using this information, he redraws the map he first drew in 2020, which looks like the map of a solar system through the lens of a fever dream: a handful of terrifyingly huge planets, then so many Venuses and Neptunes, then dwarf planets so small you could mistake them for space debris.

The map tells, with startling clarity, the complicated story of today's media universe, in which the planets keep expanding, contracting, vanishing. It has been the springboard for many fervent, what-does-it-all-mean conversations online (Shapiro publishes a popular Substack, *Media War and Peace*) as well as for Shapiro's rebirth as a media thought leader, prognosticator and in-demand speaker (he's a former network exec). The map is a work of art, really—one that's never ever finished.

What else it is: "A lot of fucking work, to be honest with you," says Shapiro. Like herding cats? "Like chasing toddlers at a birthday party where they gave out sugar and meth."

But, he points out, "It's all I do now. And nobody else is doing it."

Which is the reason he, and only he, carries the title of "media cartographer"—a name somebody called him a few years ago and which he decided to run with. "I thought, 'That's a really good title,'" says Shapiro. "A cartographer is someone



who helps lead through the darkness to a path of insight. I think that’s really good.”

Insights have become Shapiro’s stock-in-trade. Here’s one of them: while many lament that, today, too few companies control the media, “control” of the media has long rested in the hands of a small number. Prior to the Industrial Revolution, it was the Crown or the Church; afterwards, several corporations began to take over. Shapiro says this is partly due to the fact that the media is a “shapeshifting organism,” slippery and prone to consolidation.

The last time Shapiro redrew his map, he had to expand its size to accommodate the three “Death Stars”: Microsoft, Apple and Nvidia (whose astronomical growth Shapiro predicted three years ago), valued at approximately \$3 trillion each. The map makes plain the gravitational pull those larger bodies have on the smaller ones around them—a dynamic the Canadian production industry knows all too well, as it strives to remain in its own orbit next to the American behemoth.

Shapiro has insight on this dynamic as well. When it comes to smaller players like Canada staying relevant—surviving, even—in this media ecosystem, he believes in the value of a muscular cultural policy. He applauds the effort of the Canadian government to bring the streamers into its regulatory framework with Bill C-11.

“It’s not protectionism; it’s not socialism,” says Shapiro (who, as an American, is well acquainted with that line of thinking). “It is really the responsibility and provenance of a government to foster creativity within the community who are native to that region. That’s how we get a diverse set of content on the planet Earth.”

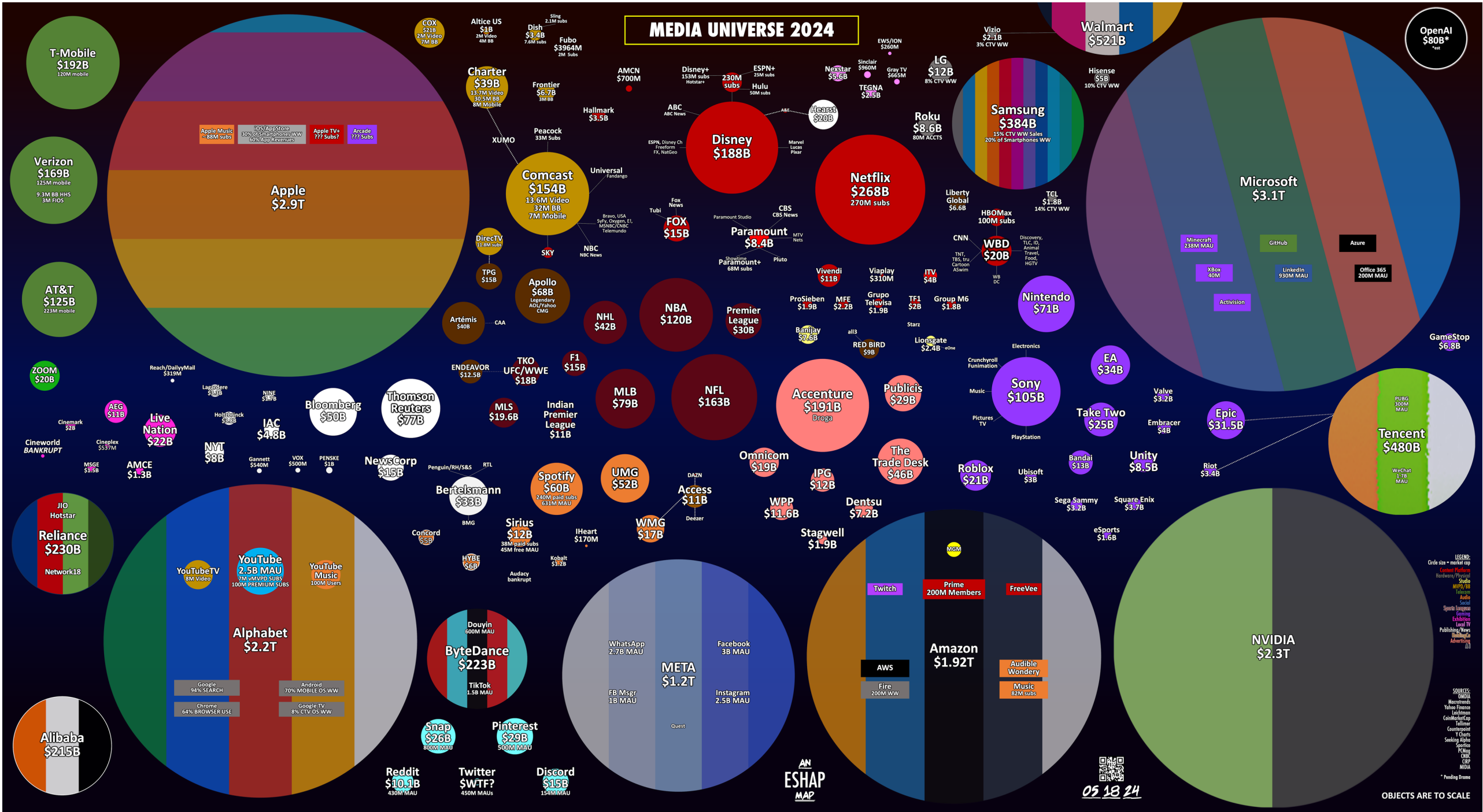
As the former president of the IFC Channel, he’s worked within Canadian broadcast regulations before. He understood they were tough, and followed them anyway. As such, Shapiro has little patience for streamers who may be bothered by the new regulations. “They’ve been getting a real free ride for a real long time,” he says. “Why are they so special?”

Bill C-11 may not be perfect, he says. But there is no perfect regulation: “There is the best attempt that humans can make, and I think [C-11] is a great first attempt.”

He’s also emphatic about the importance of a strong public service media. He laments the way that public broadcasters—NPR and PBS in the US, CBC in Canada—are under constant attack from their parent governments. In his opinion, “A healthy, vibrant public service media should be the first thing that governments are focused on.”

He goes further: “I think anybody who gets to be a nominee of a major party in any territory on Earth should have to take a media literacy course before they get on the ballot. I don’t care what your political leanings are. Understand the media, understand the Internet, understand what happens when you hand an iPhone to a 12-year-old. Understand it. Think about it. And then you get to run for office.”

After all, it’s the media’s universe; we’re just living in it. 🐼



View the latest map at <https://eshap.substack.com/p/media-universe-maps-2020-2024>



“It’s not protectionism; it’s not socialism. It is really the responsibility and provenance of a government to foster creativity within the community who are native to that region. That’s how we get a diverse set of content on the planet Earth.”

Evan Shapiro



Eastern time

From the rolling green mountains of Cape Breton to the red sand beaches of PEI, there's no denying the beauty of Canada's East Coast—but the picture has not always been so picturesque for Atlantic-based media producers.

Like the famous tides of the Bay of Fundy, over the past decade, the screen industry across Atlantic Canada has ebbed as often as it has flowed. But the industry seems to have hit a new high-water mark, and there is much optimism for the future.

Indiescreen spoke with industry representatives from across the region to hear their takes on where they've been, where they're going, and the new projects that are building momentum for the industry out east.



Laura Mackenzie

Executive Director and Film Commissioner of Screen Nova Scotia (film commission and industry association)

● Nova Scotia



Laura Churchill

CEO and Film Commissioner of PictureNL (film development corporation)

● Newfoundland & Labrador



Steve Foster

President and Chair of Media NB (not-for-profit organization for film and television sector), and CEO of Hemmings House Pictures and Hemmings Films

● New Brunswick



Meaghan Brander

Film Industry Growth Specialist at Innovation PEI (economic development agency and film office)

● PEI

What has the past decade (or so) been like?

Laura Mackenzie: To be honest with you, I'm not a huge fan of focusing on the past—I think we're well beyond it at this point. But it is part of our story, so I always start with the fact that it was nine years ago that Nova Scotia's tax credit was eliminated. Since then, to make the longest story short, we've now recovered to the point that our production volume is higher than it was pre-2015.

Laura Churchill: Newfoundland and Labrador's production industry was struggling, in large part because the government had other priorities. Our current premier, Premier Furey, has identified film and TV production as a real growth area. He understands what is going on with the rest of Canada, where production is booming, and he wants the same for Newfoundland and Labrador.

Steve Foster: New Brunswick lost our tax credit back in 2011, and nothing happened for quite a few years after that, so there was a fairly mass exodus of our crew and our producers to Nova Scotia. Then they had their debacle, and they recouped from that, but ours didn't recoup for years. But eventually something started to come back, and we moved to a grant program. I think we're at a stage where we're still building, and we can take the best pages from everyone else's books and try to make them our own.

Meaghan Brander: I can echo similar statements for PEI. We have a very supportive government currently, and this specific government increased our rebate back in 2021. We're finding that the industry is attracting more younger people, and part of the work we've been trying to do to grow the industry on the Island is educating the educators: making them aware that a career in the arts and film is a viable opportunity.

What has allowed the industry to survive and thrive?

LM: Having a strong community is probably the most important factor—a strong film community that didn't leave and stayed and rallied and worked with government to reinstate the current incentive. But having a strong government that supports your film industry is what will ultimately make or break the success of any jurisdiction.

What was interesting is when the government changed and Premier Houston's government came in, it was a couple of years before anything actually changed—before we had any changes to our incentive, before we had any investment across the industry—but what we had was hope. And that was enough to create the kind of momentum required to bring people into the industry, so that when the financing came, we were ready. It sounds somewhat whimsical, but it's just true. When the new government came in and was encouraging and welcoming and got the math and understood the return on the investment, the feeling in Nova Scotia just changed.

All of a sudden, we were attracting service productions back to the province.

LC: Government support, the creation of a new all-spend tax credit, and the investment in education (a new film school was launched). It's understanding what the community needs and then making it happen. When the government is able to do that, your growth can become exponential, which is really exciting for us.

What production(s) catalyzed growth in your province's screen industry?

LM: *The Lighthouse*, which came to Nova Scotia in 2018, was pivotal for us in terms of encouraging other productions to come as well. As we know, it's a small community out there in Los Angeles, and everybody talks, and as soon as you've got A24 and Robert Eggers and Willem Dafoe and Robert Pattinson speaking highly about your crews and your performers and just generally about the industry, that word spreads far and wide pretty quickly.

LC: One thing that has really helped us is getting a television show. We traditionally were doing smaller features, that type of thing, but *Republic of Doyle* was really the show that started us off on our path of "This can be a living"—for creators, but also for other people in the community, who can actually work in film and not leave Newfoundland and Labrador to pursue other things in hubs like Toronto and Vancouver. They can stay here and create and be a part of something. And that really did build our crew base. And it gave people the confidence to create their own works. That strong base helped us then build toward where we are now, where we're trying to do more with service production and things like that.

SF: In 2020, at the very beginning of COVID, we produced *Race Against the Tide*, and it was one of those happy shows, and we were able to be unapologetically New Brunswick in it. It aired across Canada at a time when people wanted to watch fun things. I think that's when the Higgs government really saw the potential of the production industry.

MB: When the government increased our rebate, we were able to attract a season of a CBC series,



Willem Dafoe and Robert Pattinson in *The Lighthouse*

Diggstown, which was the first big experience on a film set for a lot of folks on the Island. Previously, we've had reality shows come through, and there have been a lot of smaller commercials; but after that series, a local team was able to make a feature film, *Who's Yer Father?*, which has really helped shine a spotlight on the Island in the last 12 months. And that experience has been great for the Island. I think when people see the success of

their peers, it makes them want to participate in that as well, and think about their own stories and their own ideas.

What's a recent notable production in your province?

LM: I'm going to shine a spotlight on *Vollies*, which is a Bell Fibe TV series that has been produced in Nova Scotia for the last three years. The series centres on a small-town fire department where the volunteers have too much time on their hands, and they never actually have any fires to fight. Creator Jonathan Torrens is a hometown hero who's a prolific actor as well as director and producer, and we're just really proud of that show.

LC: Disney's *Peter Pan and Wendy* was instrumental for us—it was the government's trial of how an all-spend tax credit could work. It was not a local production, but the on-the-ground producer was Allison White (Sara Frost Pictures). To be able to run a show of that size while we also had two or three other TV shows going, plus all the Hallmark productions, really showed us our capabilities.

Also, the two television shows *Son of a Critch* and *Hudson & Rex* show off our province as Newfoundland and Labrador. We're not trying to double as something else, and there's a lot of pride in that as well.

SF: We just finished a co-production between Nova Scotia and New Brunswick, *Unseen*, about unseen homelessness. It was Telefilm funded, and it was a really beautiful project, and I'm really proud of how it ended up. We're hoping to get to the festivals this year, but there will be a theatrical release and then it's going to Crave in 2025.

MB: *Who's Yer Father?*, which was filmed in 2022 and released theatrically last November. It's among the top 10



On the set of *Race Against the Tide*

English-language Canadian films within the last year, which is great. They hired 50 Islanders to work on the film, so it was a really great opportunity for everyone.

What do you hope the future has in store?

LM: I think all of us have big visions for our provinces, and we have to—that's our job. But, practically speaking, I'd like to cement the foundation that we've

built over the last couple of years. Really make sure that we're building out our workforce in a very specific way. We have been looking for a location for a soundstage for the past couple of years, and we'd like to get that up and running.

We are also really excited about our first Telefilm national budget that we have filming this year, called *Places of Ghosts*, by Bretten Hannam, who is a two-spirited Indigenous filmmaker in Nova Scotia. What a success, to have an Indigenous national feature budget filming in Nova Scotia. So that is really exciting. So we want to increase our allocation from national funding bodies across the country, and in order to do that, we have to focus on the creativity and the support that exists in our own provinces. I'm really focused on developing our filmmakers in terms of their scriptwriting.

LC: For us, we have always based decisions on funding, which is good and important, but because of that, we haven't been focusing on our creators, our filmmakers, our writers, in that way. In the future, I would love to see us focusing more on developing that side of things, so that the creators, the showrunners, the writers, they're not just writing for Newfoundland and Labrador shows, they're being exported in many different ways and getting those sensibilities out to national and international audiences.

And, like the others, I'd like to see us build our infrastructure. Certain parts of film and television can happen here, but because we don't have studios, that goes to another service area. How can we double down and offer a more holistic way



On the set of *Son of a Critch*



On the set of *Unseen*

of producing in Newfoundland and Labrador?

SF: I think things are looking up. We've got a large series coming, and I think that's what needs to happen. We need to start bringing in large series, so that we can build crew. One series a year isn't going to sustain anything. So we're really trying to educate the province and the government on how to make that work here. Like PEI, we're working with the edu-

cators: we're working with New Brunswick Community College, we're working with the different guilds and the unions, to offer courses to New Brunswickers that are subsidized by the government, and to subsidize producers for hiring the people who take these courses. It allows producers to hire juniors with little risk, and the juniors get experience.

Also, a soundstage would be nice. We don't have anything like that in New Brunswick, anywhere. Building capacity, educating, building infrastructure—that's really where we need to go at this stage.

MB: We'd love to, like Newfoundland, have a local series shooting on the Island. We saw the success of *Republic of Doyle*, and we want a piece of that for ourselves. We want to tell more stories, different stories, current stories. The Carley Fortune novel, *This Summer Will Be Dif-*

ferent, has been a big deal here locally, so it would be great to get that adapted to a feature.

In terms of local talent, last year we had two projects funded through Telefilm, which had never happened before. Some of the success of the recent shows and films that have shot here have helped get people excited and wanting to work. One of the projects funded through Telefilm is an Indigenous documentary, and we can't wait to share that story with the country. 🍀

The initiators

Call them pioneers, call them innovators, call them trailblazers—Eastern Canada’s current production strength is the result of the dedication and work of industry champions across the region. Here, we applaud four of the heavy lifters.



JAN MILLER

Industry champion, connector, driving force: Nova Scotia-based Jan Miller deserves all of these titles. The list of initiatives she’s helped create, launch and run is eye-poppingly long: the Local Heroes Film Festival in Edmonton, back in 1984; Strategic Partners, an international co-production event that encourages collaboration between Canada and the world; Trans Atlantic Partners, an international training program for established film and TV producers; the National Screen Institute film and TV training school; Women in Film and Television Atlantic (WIFT-AT) and Women in View—and always with a commitment to raising up diverse creative talent. According to Mackenzie, “She has this incredible history of driving growth in the film industry across Canada.” The Maritimes are proud to claim her.



MICHAEL VOLPE

From *Mr. D* to *Trailer Park Boys* to *The Lighthouse*, it seems everything that Michael Volpe produces turns to gold. The president of Halifax’s Topsail Entertainment has had a similar effect on the province’s screen industry. He was instrumental in getting Nova Scotia’s film tax credit reinstated, and it’s no coincidence that his tenure as board chair of Screen Nova Scotia has seen a huge boost in government investment in the sector, including \$23 million toward building capacity and a new soundstage. Clearly, he’s a good one to have on your team.



DAVID MacLEOD

Canada’s production industry was gutted to lose David MacLeod in February of this year. The industry builder and veteran producer (*North of 60*, *Black Harbour*, *Pure*) was a long-time board member of the CMPA—he also served as chair for two years—and founding member of Screen Nova Scotia. “Pioneer’ is the right word for David,” says Laura Mackenzie of Screen Nova Scotia. “He was at the head of the table when Screen Nova Scotia had to come together to rally around the reinstating of the tax credit, and he was absolutely foundational in the work that we had to do.” He helped lay the foundation for many of Nova Scotia’s successes, and he is deeply missed.



PAUL POPE

When Paul Pope passed away in 2022, the City of St. John’s called him “a dynamic force in Newfoundland’s film and television industry.” The long-time producer (*Grown Up Movie Star*, *Hudson & Rex*) was a founding member of NIFCO (Newfoundland Independent Film Makers Co-op), which offers practical support and a post-production facility for film and TV creators; vice-chair of the Canada Media Fund; and a member of the CMPA board of directors. An unselfish mentor with many accolades to his name (including the Legend Award from St. John’s), Pope worked toward the establishment of a film school in Newfoundland, which was announced through the College of the North Atlantic shortly before he passed away. Says Laura Churchill of PictureNL, “Paul saw what film could do for a province and its people.” 🍷

Blue streak



The media production industry is a gift that keeps on giving to national and local economies. Provincial governments have long recognized this fact, and have taken action to secure the industry’s success in large cities and small towns across their provinces.

We spoke to three current Conservative premiers about the steps they’ve taken to stimulate investment in their province’s production sector, and why the industry remains a key priority for them into the future.



Premier Danielle Smith
ALBERTA



Premier Doug Ford
ONTARIO



Premier Tim Houston
NOVA SCOTIA



Premier Danielle Smith

ALBERTA

FUN FACT
Upon completing her bachelor's degree in English at the University of Calgary, Premier Smith moved to Vancouver with the intention of joining the film business. She appeared as an extra on a number of different shows.



What benefits have you seen from your government's investment in Alberta's film and TV industry, particularly in terms of job creation and the economy?

I had a very dear friend who was involved in the Alberta film industry years ago. The industry shifted to Vancouver, and so did he and most of his friends. I started looking at the reasons for that. Part of it was that Alberta just didn't have a comparable tax credit to act as that additional leveller when it comes to creating a market where people want to invest.

I was pleased to see that my predecessor came through with a tax credit program that I believe did level the playing field. We had a few glitches that we had to iron out based on what we heard from the industry, but I think the measure of its success is that we have 182 productions that have qualified for that tax credit, representing over \$1 billion worth of investment, all the way from the small independent to the very large productions, like HBO's *The Last of Us*.

What makes Alberta such an attractive destination for film and television projects?

I think we have everything going for us: we have incredible landscapes, easy access to two international airports in Calgary and Edmonton, good roads that we've invested in, and really well-trained technical crews.

Apart from that, our main production tax credit, which is sort of a rebate on labour costs, keeps us competitive. We also have a number of additional grant programs we've provided under the Alberta Made Screen Industries Program: a production grant; a post-production, visual effects and digital animation grant; and a project and script development grant. We want to make sure we're nurturing all parts of this industry.

Are there any recent projects filmed in your province that you are particularly excited about?

My homegrown favourite is the CBC hit series *Heartland*, which has been filming in the area that I live in for longer than I've lived there.

The Last of Us is a personal favourite. They have one scene where they blow up a portion of the legislature building. I think it was my office—I don't know what I'm supposed to read into that!—but it's always neat when you can recognize places where you spend a lot of time in a major feature.

I have no doubt that we'll see other productions, large and small. When you're up to 182 productions, it's really hard to choose a favourite.

What are your hopes for the future of the film and television industry in your province?

I would hope that we maintain the status of being a great destination. We also want to make sure that we don't fall behind on what others are doing. There's a spinoff effect that happens when you attract a major production: every dollar they spend creates four dollars in economic activity. That's part of the reason that governments like ours are so enthusiastic when we hear of a big production. But I also think Albertans feel so proud when they see our beautiful landscapes and wonderful architecture on the big screen.

TV series or feature films?

TV series. I fall in love with the characters, and a movie's almost too short when that happens.

Popcorn or candy?

Popcorn, 100 per cent. I can go without butter, but sometimes a little truffle salt is delicious.



Premier Doug Ford

ONTARIO

“As premier, I will always support and promote our vibrant film and television industry, because our people here in Ontario are the most talented and capable in the world.”



What benefits have you seen from your government's investment in Ontario's film and TV industry, particularly in terms of job creation and the economy?

The film industry in Ontario is world-class. In 2022, we had a record-breaking year, with 45,000 indirect and direct jobs in the film and TV industry and \$3.2 billion in direct spending. This year, we are well on our way to recovering after last year's US-based strike.

As premier, I will always support and promote our vibrant film and television industry, because our people here in Ontario are the most talented and capable in the world.

Are there any policies or actions your government has taken to promote the industry that you would like to highlight?

When we formed government in 2018, I said right off the bat that I wanted to support film and television productions in getting to a \$5 billion industry. We've taken really important steps, including making location fees eligible for the tax credits; making online productions eligible for tax credits; simplifying the computer animation and special effects tax credit; and keeping the industry open during COVID, thanks to strong health and safety regulations and the diligence of the production staff and talent.

Just this last spring, we made a \$3.5 million investment through the Northern Ontario Heritage Fund Corporation into four film and television projects filmed in and around North Bay. This investment will help create jobs, attract talent and increase the quality of film and television series produced in Nipissing.

We've invested in training and retaining workers through our Skills Development Fund. I encourage productions to apply for this funding that will keep our film workforce competitive with jurisdictions around the world.

My number one priority as premier is to let the world know that great things are happening here in Ontario. As a government, we've cut billions of dollars in red tape and duplicative regulations. The film and television industry is so important to local economies across our province, and I'll continue to have their backs.

Are there any recent projects filmed in your province that you were particularly excited about?

We have a lot of really successful shows that have been made here for several years—*Star Trek*, *Schitt's Creek*, *The Handmaid's Tale*, *Murdoch Mysteries*. However, what really excites me is seeing production studios making long-term commitments right here in Ontario. We recently saw Amazon commit to Pinewood Studios, with productions like *Reacher* filming there. We've got a new show filming at Cinespace called *Heavy Metal* that I'm looking forward to seeing.

Our province is attracting world-class productions. I understand some Ontario-made movies will be shown at TIFF this year that had support through Ontario Creates, and I'm really pleased about that.

What are your hopes for the future of the film and television industry in your province?

I've been clear since the day I became premier that I want Ontario's film and television industry to reach \$5 billion. I think we're well on our way. We've got the best talent, the best locations and the best industry infrastructure out there. We've got massive urban cities, quaint towns, four seasons of weather, and state-of-the-art film studios. But more than anything else, we've got the best workers in the world right here in Ontario.

What is your all-time favourite TV show or movie?

I really loved the *Police Academy* movies—and some of them were filmed right here in Ontario!



Premier Tim Houston

NOVA SCOTIA

“As long as I’m premier of Nova Scotia, the film industry here has a partner, and I will make sure that productions, producers, actors, anyone that touches film and television knows that. The benefits to our province are too great.”



What benefits have you seen from your government’s investment in Nova Scotia’s film and TV industry, particularly in terms of job creation and the economy?

I’m a big fan of Nova Scotia’s film and television sector, and I understand its importance to the cultural and economic fabric of Nova Scotia.

My background is as an accountant, so numbers matter to me. Here is what the film and television industry does for our economy. During the 2021–22 period, the film industry injected \$180.8 million into the local economy, supporting 650 well-paying jobs across the province. In the last full fiscal year (2023–24), 83 projects were approved through the Nova Scotia Film & Television Production Incentive Fund, for a total investment of \$39 million. This investment resulted in \$140,707,804 in direct spending in Nova Scotia.

I also love the fact that when people see our beautiful province on TV and the big screen, they google where the production was shot, and then want to visit our province. Film is an incredible tourism opportunity.

Are there any policies or actions your government has taken to promote the industry that you would like to highlight?

This strategic financial investment in the film fund is pivotal for fostering a thriving, competitive creative sector within our province. It underlines our commitment to nurturing an environment where filmmakers, screenwriters and performers can thrive.

Supporting our local film industry not only creates a direct impact on our local economy, but also has a cross-sectoral effect. Film and tourism have cultivated a mutually enriching relationship, thanks in part to the collaborative efforts between Tourism Nova Scotia, Screen Nova Scotia and our community of filmmakers.

In October 2022, I recognized the need to expand the More Opportunity for Skilled Trades (MOST) program to include film and video operators. For eligible film and video operators under the age of 30, the program returns their Nova Scotia provincial income tax paid on the first \$50,000 of eligible income earned.

In June 2024, on set in Cape Breton, I introduced a Distant Location Incentive to the Nova Scotia Film and Television Production Incentive Fund, intended to stimulate production-based economic activity in more areas throughout the province.

Are there any recent projects filmed in your province that you are particularly excited about?

Of course. *Washington Black* filmed in our province for 56 days, with 39 of those days in rural locations such as Louisbourg, Lunenburg and Mount Uniacke, Avondale and Peggy’s Cove. This not only showcases Nova Scotia’s diverse landscapes, but also brings economic benefits to these areas.

Sullivan’s Crossing is returning to film in the province this year. This will be the third season of this series, which airs on CTV.

We Were Liars is a series for Amazon Prime Video, produced by NBCUniversal, currently filming in our province.

Most recently, I visited the set of *Little Lorraine*, based on a true story, being filmed in Cape Breton.

What are your hopes for the future of the film and television industry in your province?

To keep thriving, growing and promoting our beautiful province. As long as I’m premier of Nova Scotia, the film industry here has a partner, and I will make sure that productions, producers, actors, anyone that touches film and television knows that. The benefits to our province are too great.

What is your all-time favourite TV show or movie?

Anything filmed in Nova Scotia! 🍷

INDIGENOUS COMEDY



(L to R) Billy Merasty (*Acting Good*), Leenah Robinson and Victoria Gwendoline (*Don’t Even*), Paul Rabliauskas and Tina Keeper (*Acting Good*)

As Indigenous comedy gathers speed, Canadian audiences are starting to catch up

Indigenous comedy is having a moment. That’s according to Kerry Swanson, CEO of the Indigenous Screen Office, who notes broadcasters’ heightened interest in the genre of late. “We’re seeing that across the board,” she says.

One of the biggest recent successes in the genre is *Acting Good*, an absurd-in-the-best-way sitcom that will soon air its third season. The first two seasons introduced us to Paul—a mama’s boy (played by series creator Paul Rabliauskas) who finds himself back on his northern Manitoba reserve after being chewed up and spit out by the big city of Winnipeg—and a delightful ensemble of kookier-than-thou characters.

Rabliauskas, a stand-up comedian, had been pitching variations of *Acting Good* for 10 years before it got picked up by Bell Media. It’s based on his own experiences and his own community: Poplar River First Nation in northern Manitoba, where he grew up, is a direct inspiration for *Acting Good*’s fictional fly-in community of Grouse Lake First Nation.

Since his show got the green light, Rabliauskas says it’s been both a “whirlwind” and “a dream come true.” He admits to early fears that nobody would watch it, “because it’s about my life and it’s Indigenous.” On the contrary: the show is now CTV Comedy Channel’s top-rated series.



Paul Rabliauskas as Paul, Avery Sutherland as Chickadee, and Gabriel Daniels as Dean on *Acting Good*



Roseanne Supernault as Jo and Jason Mason as Lips on *Acting Good*



Behind the scenes of *Don't Even*

Heather Beekstead

"I think Canadians are really taking to our stories," says Rabliauskas. But far from satisfied with the success of his show alone, he says, "I think we need five or six more [Indigenous] comedies on all the networks everywhere."

He may soon get his wish. *North of North* (Red Marrow Media, Northwood Entertainment), about a young, single Inuk mother trying to make a new life for herself and her daughter in her tiny Arctic town, is scheduled to premiere in winter of 2025 on CBC, Netflix and APTN. BC-based Haisla hip-hop duo Snotty Nose Rez Kids will be releasing their own scripted comedy series in the coming year. And *Don't Even* (Pier 21 Films, Frantic Films Manitoba, Sekowan Media), a coming-of-age series set in the late '90s that follows two best friends in the summer after their last year of high school, debuted on Crave and APTN in August. (Think *My So-Called Life*, but make it funny, First Nations and "friggin' Winnipeg.")

"Our audiences have loved *Acting Good*," says Justin Stockman, Bell Media's VP of Content Development & Programming. "Content that reflects all Canadian experiences, across both comedy and drama, is a cornerstone of our English commissioning strategy."

Stockman adds that he's excited to see this momentum continue with *Don't Even*.

Indigenous comedy is nothing new, and with fresh new content on the horizon, audiences in Canada will hopefully get to see more of it on major broadcasters and streaming services. But *Acting Good* producer Tina Keeper (who also plays Paul's mother, Agnes) points out that her show is the first of its kind to be carried by a mainstream broadcaster.

"Bravo to Bell Media; I am so grateful to them for taking the step," Keeper says. "But still, it's kind of embarrassing to have gone this long without public broadcasters working with Indigenous creators."

It's also a shame that audiences have been deprived for this long. According to Swanson and the teams behind the new shows, there's something about Indigenous comedy that just makes sense.

Says Swanson, "Humour and comedy are so foundational to Indigenous cultures and communities, and it's really exciting that Canadians can now have the opportunity to be exposed to that."

"We find humour in the darkest places," says Rabliauskas. "Indigenous people have had so much tragedy and struggle in our lives that I think humour helped us get through all that stuff."

Meg MacKay, a co-producer on *Don't Even*, describes an upbringing where comedy was used to communicate, tackle difficult subjects and relate to one another. "You can always tell that someone in my family likes you if they tease you," she says. "You know you're welcomed in."

Amber-Sekowan Daniels, creator of *Don't Even* (and a co-creator on *Acting Good*) agrees: "Something we literally

Aqqalu Meekis as Stephen Harper and Cheyenna Sapp as Rose (in foreground) on *Acting Good*



say all the time is, 'Laughter is medicine.' I know when people think about Indigenous cultures, there's this idea of stoicism. And that definitely exists. But part of the teachings I grew up with were around humility, and humour is a part of that—we tease each other to keep each other humble."

Like Rabliauskas, Daniels wanted to use her series to showcase where she grew up and spent her formative years—in her case, Winnipeg.

Daniels notes that she hadn't seen a lot of urban coming-of-age films or series, let alone urban Indigenous ones. "Winnipeg is a very, very special place to grow up, and it has a huge Indigenous population. So that setting was really important for me," she says.

Virtually all of these new series are rooted in real places and real experiences, making it easy for people from those places to relate. And make no mistake: these shows are made for Indigenous audiences first and foremost.

Says Swanson about some of the if-you-know-you-know humour on *Acting Good*: "That is authentic Indigenous storytelling, where those stories are being told by Indigenous people primarily to Indigenous audiences, and everyone is invited into the circle. But I love that we're at a point where Indigenous storytellers don't have to try to be anything other than who they are."

But that doesn't mean the jokes are lost on everybody else. After all, everyone is invited into the circle, as Swanson says. As we've seen so often with shows that have a tightly focused subject matter (and what looks like limited appeal), the universal can be found in the particular. Shows like *Acting Good* and *Don't Even* won't reach audiences and win hearts by pandering to non-Indigenous audiences or stripping out all the insider jokes—viewers want to see the real thing.

"Our TV show is about a remote fly-in community. Our creators have that background, and most of our cast members have that background, and it's really informed our work. So we were surprised that we were so successful in the ratings," says *Acting Good*'s Tina Keeper. "What I've concluded is that everything is universal. This is a wacky, kooky little show, but

it's focused on community—tiny family units that everybody knows. I think that is something that people relate to."

Says Rabliauskas, "When I get recognized on the street, at this point it's almost 50/50 in terms of Indigenous and non-Indigenous people who come up to me and say they love the show."

According to Swanson, the success of shows like *Acting Good*—and hopefully of *Don't Even* and all the other Indigenous comedies coming down the pike—hinges on narrative sovereignty. That is, First Nations, Inuit and Métis creators telling their stories their way, whether through the lens of comedy or drama or documentary.

"Indigenous ownership and control over Indigenous storytelling has finally provided the avenue and the opportunity for Indigenous people to tell authentic stories, instead of trying to fit into some predetermined box that a broadcaster wants to fit them into," says Swanson. "That's the reason why we're seeing such great stories. I can't really make that point enough."

"Just let us do it," says Daniels. "I had a really special opportunity on *Don't Even*, where I felt like everyone from the producers to the broadcasters really trusted me to tell this story. They trusted me and supported me to do it. So just let us lead our stories."

With the ISO's funds under administration recently increasing to \$37 million a year (see page 7), we can expect to see more gems like these, says Swanson.

"It's really that freedom to be authentic, original and unique in the storytelling that is going to generate these new kinds of stories that audiences are ready for and hungry for," says Swanson—whether those stories come out of a bustling metropolis, a remote northern Manitoba reserve, or anywhere in between.

There's a snowball effect at work, says MacKay of *Don't Even*. "You finally see yourself on screen, and that inspires you to create your own work," she says.

"We're at the beginning of, hopefully, a continuing trend," says Daniels. Audiences, get ready to laugh. 🤣

Tackling the CO-pro puzzle

Did you know that Canada has more co-production treaties—nearly 60—than any country in the world? Canadian producers are world leaders when it comes to collaborating with global partners. But, as many will tell you, it can be quite a challenge to ensure all the pieces fit together, to produce a project and have it end up on screen.

Kate Harrison Karman, president of Toronto-based Cream Productions, has plenty of experience with co-productions, including *Stuff the British Stole*, a Canada–Australia co-pro (which won Best History Documentary Program or Series at the Canadian Screen Awards); *An Optimist’s Guide to the Planet*,

with the UK; and *Wild Things with Dominic Monaghan*, another Canada–UK co-pro. She is a firm believer in the model, which allows for fruitful collaboration in a challenging industry environment. “It can be a real strength for producers to support each other,” she says.

According to Harrison Karman, a co-production is a lot like a marriage: before you take the leap, you need to know what you’re getting into; then, you need to stay connected. She says that producers need to ask themselves four questions before they commit to a co-production—and stay true to the shared vision once they begin.

What to ask

Is a co-production right for your project? Ask yourself the following questions before you get started:

- 1

Why are we considering the co-production option? Is it financing, talent, the subject matter? Any of these are legitimate reasons, but each affects the shape your co-production will take.
- 2

Who is our co-production partner (or partners)? Have they successfully completed a co-production before? Do we have the same vision for the project? Pay attention to red flags before you get in too deep.
- 3

Does the creative make sense to co-produce? If so, how will we split the responsibilities?
- 4

Are our financing partners (networks, distributors, etc.) comfortable with the co-production route? This is critical. If they’re not on board, you have some convincing to do—or you need to look at alternative options.

How it works

No two co-productions are alike—but the successful ones have the following elements in common:

- 1

A singular creative vision (and an agreed-upon budget and schedule). You and your partner(s) need to be on the same page and stay there, from day one until the project is done.
- 2

Full transparency across all facets of the production. How else will you know if you’re on the same page? You should be honest and accountable about all aspects of the financing and creative, and expect the same from your partner(s). Plan on weekly or biweekly check-ins, and openly discuss any challenges you’re facing.
- 3

A clear and detailed breakdown of responsibilities. If you’re a producer, you already know that this is the only way to avoid pitfalls down the road.
- 4

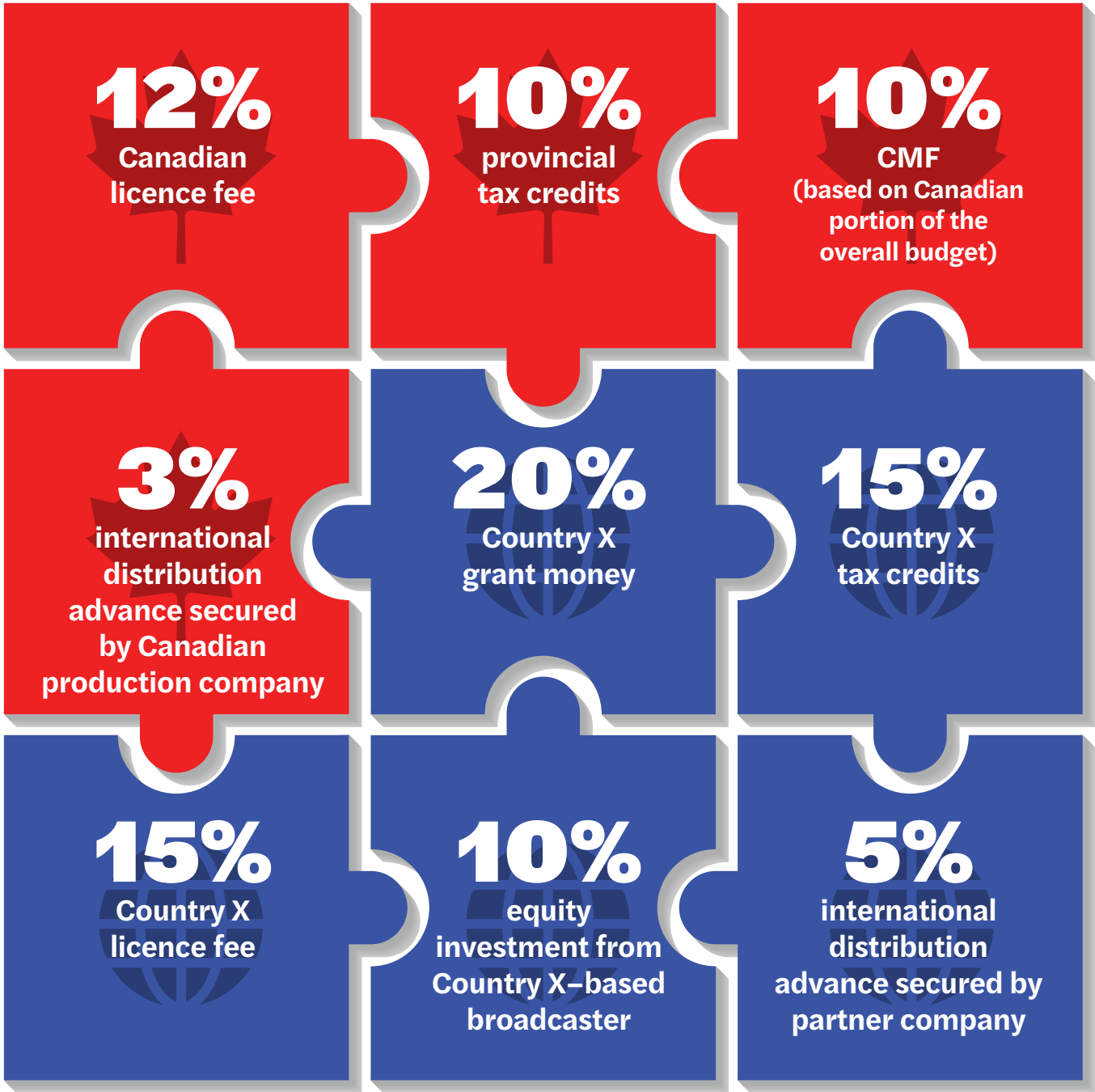
A balanced approval process for hiring key creatives, scripts, cuts, etc. If you work this out beforehand, it will save you headaches—and potential conflict—later.
- 5

Teamwork. There needs to be a sense of unity and shared purpose—both sides helping their staff develop into one team that’s making one show (or film).
- 6

Clear communication between producers and all networks. This is absolutely crucial, and tied to all the other points. When you have open communication, everything else will fall into place.

How it comes together

Harrison Karman is the first to admit that there’s no one way to structure a co-production, but offers the following example of how it can come together, based on previous experience:



“You have to be on the same team; you have to be making the same show. It’s like any relationship: you need to know who’s responsible for what, because at the end of the day, if somebody goes sideways, you go sideways with them. On the flip side, success can be even sweeter when it’s shared.”

Kate Harrison Karman

And the nominees are...

The Indiescreen Awards go east for the first time ever

The Indiescreen Awards, now in their 19th year, honour Canada's most outstanding and most promising feature film producers. This year, the awards ceremony will be held at the Atlantic International Film Festival in Halifax—a first in Indiescreen Awards history. Check out this year's list of remarkable nominees.



Nominees for the **Established Producer Award** are recognized for their collective body of work, as well as their contribution to the reputation of Canadian cinema on the world stage.



AESCHYLUS POULOS

COMPANY: Hawkeye Pictures

QUALIFYING FILM: *Paying for It*

Aeschylus Poulos is co-founder of Hawkeye Pictures, an award-winning producer of feature films, documentaries and series. Poulos's film, *Paying for It*, premiered at TIFF.



MARIE-CLAUDE POULIN

COMPANY: Sphère Media

QUALIFYING FILM: *1995*

Marie-Claude Poulin joined Sphère Media in 2021 and has been an award-winning producer in the film industry for over 25 years. Poulin's film, *1995*, was released theatrically in summer 2024.



ALISON DUKE

COMPANY: OYA Media Group

QUALIFYING FILM: *Bam Bam: The Sister Nancy Story*

Alison Duke is an accomplished writer, producer and director, with a two-decade track record in storytelling. In addition to creating award-winning content, Alison mentors up-and-coming creatives through OYA Black Arts Coalition. Alison's film *Bam Bam: The Sister Nancy Story* premiered at Tribeca.



MARTIN KATZ

COMPANY: Prospero Pictures

QUALIFYING FILM: *The Shrouds*

Martin Katz is the founder and president of Prospero Pictures, whose credits have earned esteemed awards and nominations. Katz is a recipient of the Queen's Jubilee Medal and was invested as a member of the Order of Canada. His film, *The Shrouds*, premiered at Cannes.



KYLE IRVING, LISA MEECHES, REBECCA GIBSON

COMPANY: Eagle Vision

QUALIFYING FILM: *Deaner '89*

Partners Lisa Meeches, Kyle Irving and Rebecca Gibson lead the award-winning production company Eagle Vision, which has produced more than 250 hours of content. Their latest film, *Deaner '89*, opened in theatres in September 2024.



Do it for the kids



Agnes Augustin, CEO of the Shaw Rocket Fund—Canada’s largest private funder for kids’ content—diagnoses the ailing kids’ sector, and suggests a path back to health

The Canadian and Indigenous children’s production industry is in crisis. While our sector has seen ebbs and flows over the years, nothing compares to what the global kids’ media industry is experiencing today. In a world where cost cutting has become the norm due to post-pandemic recovery and inflation, government organizations and legacy companies are evacuating the kids space to improve bottom lines.

It’s apparent in many headlines: “Nelvana development team axed,” “HBO Max, Netflix scrap kids shows,” “UK government shuts Young Audiences Content Fund,” “Disney has a kid crisis.”

The rationale: kids’ shows are costly, return on investment is limited, and kids are online anyway.

Since the heydays of the ’90s, when Nelvana and Cinar ruled the kids’ space, we have seen a steady decline in the production of Canadian and Indigenous children’s content, as a series of regulatory decisions inadvertently reduced commissioning, funding and overall support of new and relevant Canadian and Indigenous programs for kids of this generation. How did this happen?

Regulatory support is directed to programming that is deemed to be of public interest, and that would not exist without support because of “market failure.” In 1999, the Canadian Radio-television and Telecommunications Commission (CRTC) determined that kids in Canada had access to Canadian and foreign programming on a regular basis, and therefore deemed that children’s programming was no longer considered a priority. As a result, the regulator removed CanCon time credits for children’s content during “primetime for children” (daytime), thus eliminating the incentive for broadcasters to air kids’ programs.

The negative impact of these decisions slowly chipped away at the Canadian children’s programming sector for years. Then,

another detrimental regulatory shift occurred in 2015, when the CRTC removed genre protection, eliminating the requirement for Canadian kids’ broadcasters to air Canadian children’s programming. Ironically, one could argue the kids’ production industry was a victim of its own success.

Interestingly, many Canadian dramas have seen global success—*Heartland*, *Murdoch Mysteries*, and the Golden Globe- and Emmy-winning *Schitt’s Creek*—and yet Canadian drama is still considered a “market failure” and receives the lion’s share of the funding in our country. The kids’ sector, on the other hand, has seen government funding continue to shrink.

In response to reduced funding, Canadian producers of children’s content grew to rely on international partners, particularly the US and Europe, to complete their financing. While this worked for a while, the drastic contraction in the US kids’ market has shattered the Canadian and Indigenous children’s production sector, and considering that 48 per cent of all kids’ channels in Europe are US-owned, the effect on our industry is, and will continue to be, massive.

Failing our kids

It begs the question: why does the international market determine if we can continue to produce great Canadian shows for Canadian and Indigenous kids? Shouldn’t we, as a country, ensure that our children have access to new and relevant Canadian programs and media experiences on platforms of their choice? Kids deserve to see a Canadian and Indigenous point of view among the global content they have access to.

Canada’s private kids’ broadcasters, WildBrain and Corus, are experiencing significant financial challenges for many reasons, including the impact of last year’s WGA and SAG-AFTRA

KEVIN TIERNEY EMERGING PRODUCER AWARD

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



ANNICK BLANC, MARIA GRACIA TURGEON

COMPANY: Midi La Nuit
QUALIFYING FILM: *Hunting Daze*

Annick Blanc and Maria Gracia Turgeon together lead their production company, Midi La Nuit. Their award-winning films have been shown in renowned international festivals. Their film, *Hunting Daze*, premiered at SXSW.



ENRIQUE MIGUEL BANIQUED, KAREN CHAPMAN

COMPANY: Smallaxx Motion Pictures
QUALIFYING FILM: *Village Keeper*

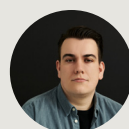
Enrique Miguel Baniqued arrived in Toronto from the Philippines in 2019, and met Karen Chapman when he was a production assistant on Chapman’s award-winning film *Quiet Minds Silent Streets*. Their latest collaboration, *Village Keeper*, premiered at TIFF.



JULIE BALDASSI

COMPANY: Younger Daughter Films
QUALIFYING FILM: *Darkest Miriam*

Julie Baldassi is a Toronto-based producer and, with her company Younger Daughter Films, has been selected or awarded at renowned international film festivals. Baldassi’s film, *Darkest Miriam*, premiered at Tribeca.



MIKE JOHNSTON

COMPANY: Studio 104 Entertainment
QUALIFYING FILM: *Curl Power*

Mike Johnston is an award-winning producer and the co-founder of the Vancouver-based production company Studio 104 Entertainment. His film, *Curl Power*, premiered at Hot Docs.



NGARDY CONTEH GEORGE

COMPANY: OYA Media Group
QUALIFYING FILM: *A Mother Apart*

Ngardy Conteh George is co-founder of OYA Media Group, and an award-winning director, producer and editor. She is also co-founder and board chair of OYA Black Arts Coalition, an organization focused on supporting Black filmmakers and entrepreneurs in the film, entertainment and digital media industry. Her film, *A Mother Apart*, premiered at Hot Docs. 🍷



strikes. The CRTC recently granted Corus precedent-setting relief by reducing its PNI spend obligation from 8.5 per cent to 5 per cent (estimated at \$31.8 million in 2023), shifting this spend to other content such as news and reality, and, depending on interpretation, with no further spend requirement on programs of national interest (PNI)* for the remainder of its three-year licence term. The headline read: “Eased CanCon rules allow Corus to lean into unscripted reality, lifestyle fare.” No mention of kids.

The responsibility of creating new children's programs has fallen on our public broadcasters, who do not have the means to make up for the lack of commissioning of children's content from private broadcasters. And, frankly, they shouldn't even if they could, as the difference in the private and public focus ensures a diversity of stories, voices and business.

Canadian and Indigenous children's programming fosters positive values and relationships, builds diverse cultural awareness and pride, and sparks imagination and critical thinking through a mix of entertainment and education—with a Canadian voice. Exposure to quality content can lead children away from more negative, sometimes toxic content that is widely available to them today, and can lead to healthier media consumption habits in youth and adulthood. Enhancing the well-being of Canadian and Indigenous children with new and relevant stories that help them navigate the world we live in today far exceeds the “burden” of investment in new children's content. It is an investment in our kids and their future. And yet, legacy broadcasters, governments and regulators no longer seem to value the importance of children's programming, and any sense of responsibility to Canadian and Indigenous kids seems to have been lost.

We know that kids discover lots of content online that they enjoy, including short-form and user-generated content, as well as legacy high-quality shows and repurposed content that were paid for by legacy broadcasters. But, if we don't figure out how to finance and create new and relevant Canadian and Indigenous programs for kids at a high standard on these platforms, we will have failed them.

Time to act

Canadian and Indigenous children and youth under 18 represent close to 20 per cent of Canada's population. Generation Alpha, born from 2010 to 2024, will be the largest generation in the history of the world by 2025, estimated at 2 billion. The first in this generation were born the year the iPad was launched and Instagram was created, grew up with Siri and Alexa, and are experiencing rapid AI advancements with ChatGPT and

other new platforms. We must find a way to offer Canadian and Indigenous kids and parents trusted content that reflects the way kids consume content both today into the future. This will require considerable private and public investment.

The Online Streaming Act (Bill C-11), which could see an estimated \$200 million contribution toward Canadian-made audiovisual and audio programs, offered some hope. And yet, the CRTC's recent related Broadcasting Regulatory decision failed again to prioritize Canadian and Indigenous children and will not benefit children's content, as it did not direct or even incentivize any of the recipients to consider kids in their remit. The Rocket Fund, the only dedicated Certified Independent Production Fund (CIPF) for children's and youth content, was not guaranteed an allocation of the regulated contributions along with the other legacy CIPFs.

The main issue is that children's programming is defined as a genre of programming by our governments and regulators, and—inconceivably—not thought of as essential for our children.

Regulatory and governmental decisions are made without consideration or safeguards that would ensure Canadian and Indigenous children have access to, and the right to, relevant Canadian-made stories.

We must find our way back to prioritizing Canadian and Indigenous children, as a special audience group and not a genre, within the Canadian broadcasting and online streaming systems. We need to raise awareness of the importance of high-quality children's programs for kids today, to ensure that meaningful, relevant content is created for our media-savvy children. But how can we do this when the kids' industry is contracting at what feels like a record pace?

We, as a country, must acknowledge the crisis and urgently unlock the current funding we have, to allow producers of children's content easier access while offering flexibility with the platform triggers. Having meaningful access to Canadian funding would also help kids' producers secure international financing through co-productions to help fund their programs while we continue to work on solutions. We need a movement.

The children's media industry is one of the most influential and powerful businesses in the world when it comes to kids. The fundamental value of Canadian and Indigenous programming for all children and youth in Canada must be underscored. Our programming reflects the diverse experiences of all children in our country—Black, racialized and Indigenous children, newcomers, children with disabilities. This is why, more than ever, stable funding is crucial to ensure the ongoing creation of quality and relevant Canadian and Indigenous programming for our children. We must act now. 🇨🇦

*Programs of national interest (PNI) is a CRTC term for genres of Canadian programming that are considered important for promoting Canadian culture and identity—in English-language markets, that includes long-form documentaries, certain awards shows, drama and comedy (including animated TV programs, like kids' shows). Broadcasters must allocate a certain portion of their spending on Canadian programming to PNI.

Production list *Film*

DRAMA

SCI-FI / HORROR / THRILLER

COMEDY

ANIMATION

DOCUMENTARY

FOREIGN LOCATION

Our 2024 production list shines a spotlight on nearly 120 made-in-Canada films that were produced or released over the past year.



Aberdeen

| | | |
|--|---|---|
| Production companies Farpoint Films, Back to Space Productions | Executive producers Kyle Bornais, Eva Thomas, Chris Charney | Writers Ryan Cooper, Eva Thomas |
| Location of principal photography Winnipeg, MB | Producers Ryan Cooper, Kathleen Easton | Key cast Gail Maurice, Jennifer Podemski, Ryan Black, Billy Merasty, Liam Stewart-Kanigan |
| | Directors Ryan Cooper, Eva Thomas | |

Aberdeen follows an Indigenous woman who is forced to relocate to Winnipeg as a climate change refugee, where she must come to terms with generations of trauma within her family.



A Hundred Lies

| | | |
|--|---|---|
| Production company Red Hill Entertainment | Suganthan Krisnarajah, Shapes Kulasingam, Peter Hwang, Jay Wilgar, Brendan Ryan, Scott Enright, Gavin Brown | Director Rouzbeh Heydari |
| Location of principal photography Toronto, ON | | Writer Dana Abraham |
| Executive producers Aravinth Ratnasingam, Qamar Qureshi, | Producers Dana Abraham, Rob Raco, Jazz Brar, Trevor Smith | Key cast Rob Raco, Dana Abraham, Humberly Gonzalez, Brandon McKnight, Stephen Tracey, Jessica Amlee, Michael Xavier |

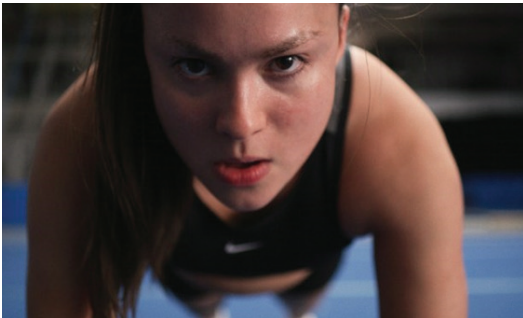
Follows the journey of Ricky, a 25-year-old musician from Toronto, while he navigates the volatile terrain and overcomes personal adversity.



The Apprentice

| | | |
|--|---|----------------------------------|
| Production companies Scythia Films, Profile Pictures, Tailored Films, Gideon Media | Executive producers Amy Baer, Lee Broda, Greg Denny, Grant Johnson, Mark H. Rapaport, Gabriel Sherman | Director Ali Abbasi |
| Location of principal photography Toronto, Uxbridge and Hamilton, ON | Producers Daniel Bekerman, Jacob Jarek, Ruth Treacy, Louis Tisé | Writer Gabriel Sherman |
| | Key cast Sebastian Stan, Jeremy Strong, Maria Bakalova | |

The story of how a young Donald Trump started his real estate business in 1970s and ’80s New York with the helping hand of infamous lawyer Roy Cohn.



Backspot

| | | |
|---|---|----------------------------------|
| Production companies Night is Y, Prospero Pictures, PageBoy Productions | Executive producers Elliot Page, Matt Jordan Smith, J.C. Davidson, Katisha Shaw | Director D.W. Waterson |
| Location of principal photography Toronto, ON | Producers Alona Metzer, D.W. Waterson, Kawennáhere Devery Jacobs, Martin Katz | Writer Joanne Sarazen |
| | Key cast Devery Jacobs, Evan Rachel Wood, Shannyn Sossamon | |

Riley, a mid-level cheerleader, is given an opportunity to cheer with the all-star team Thunderhawks. With a competition looming, Riley must navigate her crippling anxiety, her relationship with her girlfriend, and her desperate need for approval from her new coach.



Bonjour Tristesse

| | | |
|---|---|--|
| Production companies Elevation Pictures Productions, Babe Nation Films, Barry Films | Fabien Westerhoff, Omar Chalabi, Jesse Weening, Emily Kulasa | Director Durga Chew-Bose |
| Location of principal photography Cassis, France | Producers Katie Bird Nolan, Lindsay Tapscott, Christina Piovesan, Noah Segal, Benito Mueller, Wolfgang Mueller, Joe Iacono, Julie Viez, Durga Chew-Bose | Writer Durga Chew-Bose |
| Executive producers Suzanne Court, Denis Westhoff, | | Key cast Chloë Sevigny, Claes Bang, Lily McNerny, Aliocha Schneider, Naïlia Harzoune |

Seventeen-year-old Cécile leads a languorous life beside the sun-kissed French Riviera, but the arrival of Anne, a friend of her late mother, threatens to disrupt the self-indulgent haze of the holidays.



Café Daughter

| | | |
|---|--|--|
| Production company Circle Blue Entertainment | Executive producer Keith Lock | Writers Shelley Niro, Kenneth T. Williams |
| Location of principal photography Sudbury, ON | Producers Shelley Niro, Amos Adetuyi, Floyd Kane | Key cast Violah Beauvais, Star Slade, Sera-Lys McArthur, Billy Merasty |
| | Director Shelley Niro | |

Café Daughter is a coming-of-age story about Yvette Wong, a young Chinese Cree girl in 1960s Saskatchewan, who is told to keep secret her Cree identity, but later learns to take pride in who she is and embraces her Cree identity.



Close to You

| | | |
|---|--|--|
| Production companies Me+You Productions, Kindred Spirit, Good Question Media, PageBoy Productions | Executive producers Andrew Frank, Anita Gou, Sam Intili, Francine Maisler, Neil Mathieson, Matt Jordan Smith, Nia Vazirani | Chris Yurkovich, Elliot Page |
| Location of principal photography Cobourg and Toronto, ON | Producers Dominic Savage, Daniel Bekerman, Krishnendu Majumdar, Richard Yee, | Director Dominic Savage |
| | Writer Dominic Savage | Key cast Elliot Page, Hillary Baack, Wendy Crewson |

Academy Award nominee Elliot Page (*Juno*, *The Umbrella Academy*, *Inception*) stars as a trans man who returns to his hometown for the first time in years. On his journey, he confronts his relationship with his family, reunites with a first love, and discovers a newfound confidence in himself.



Come Fly with Me

| | | |
|--|---|--|
| Production company Front Street Pictures | Executive producers Jack Grossbart, Linda Kent, Michael Shepard, Marnie Young | Writers Denise Farley, Debra Oliver, Trish Vogel |
| Location of principal photography Vancouver and Lower Mainland, BC | Producer Charles Cooper | Key cast Heather Hemmens, Niall Matter |
| | Director Michael Robison | |

After landing a spot on the Thunderbirds team, an Air Force pilot must find a way to balance flying, family, and her budding romance with a widowed father.



Darkest Miriam

| | | |
|--|---|--|
| Production companies Younger Daughter Films, Low End | Dean Perlmutter, Charles Baillie, Martha Baillie, Donovan M. Boden, Isil Gilderdale, Emily Harris, Harland Weiss, Brian Robertson, Julie Baldassi, Naomi Jaye | Director Naomi Jaye |
| Location of principal photography Hamilton and Toronto, ON | | Writers Naomi Jaye (based on the novel <i>The Incident Report</i> by Martha Baillie) |
| Executive producers Charlie Kaufman, Jonas Prupas, Aditya Chand, | Producers Julie Baldassi, Brian Robertson | Key cast Britt Lower, Tom Mercier, Sook-Yin Lee, Jean Yoon |

Miriam Gordon lives in a fog of grief while working in a downtown public library branch. When a burgeoning love affair coincides with her receiving a series of oddly threatening letters, Miriam’s sheltered existence is cracked open.



Do I Know You from Somewhere?

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

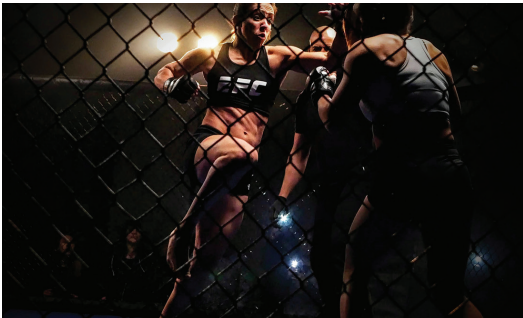
A committed couple finds their life slipping away, not because they’ve done anything in particular, but because their history is unwriting itself. Sort of.



Drive Back Home

| | | |
|---|--|-------------------------------------|
| Production companies Woods Entertainment, Mason Films | Executive producers Karen O’Brien, Michael Clowater, Mark Gingras, John Laing, Edie Weiss, Scott Mackenzie, Ilene Bronsteter | Director Michael Clowater |
| Location of principal photography North Bay, ON | Producers Brian Mason, William Woods, Maddy Falle | Writer Michael Clowater |
| | Key cast Alan Cumming, Charlie Creed-Miles, Clare Coulter, Sprague Grayden, Gray Powell | |

In the winter of 1970, a cantankerous small-town plumber from rural New Brunswick must drive his beat-up work truck 1,000 miles to Toronto to get his estranged gay brother out of jail after being arrested for having sex in a public park. The two men are then forced to drive back home together at the behest of their hard-nosed mother, before they kill each other.



EFC

| | | |
|--|--|--|
| Production companies Universe Pictures, Bravo Entertainment, Wonder Pictures, Big Shave Productions, PurpleDog Post Production | Executive producers Jaze Bordeaux, Ilham Aragrag, Jason Romolo, Gino Bravo | Writers Jaze Bordeaux, Ilham Aragrag, Greg Jackson |
| | Producers Wayne Wells, Danny DeSantis | Key cast Karlee Rose, Stephanie Jones, Andrea Drepaul, Alex Cruz, Richard Zeppieri, Avaah Blackwell, Kathryn Aboya |
| Location of principal photography Toronto, ON | Director Jaze Bordeaux | |

In this adrenaline-fuelled story, the world of women’s mixed martial arts is rocked by an explosive showdown between reigning champion Cassady Jones and rising star Alexa Star. The clash of these two titans sends shock waves through the EFC, as the future of the sport hangs in the balance.



Field Sketches

| | | |
|--|---|--|
| Production company Raven West Films Ltd. | Executive producers Sam Eigen, Steve Macy | Key cast Tanaya Beatty, Sara Canning, David Cubitt, Gabrielle Rose, Vincent Gale, June Laporte, Lauren Akemi |
| Location of principal photography Vancouver, BC; Regina, SK; Berlin, Germany | Producers Carl Bessai, Laura Lightbown | Bradley, Ben Cotton, Iain Belcher, Ben Immanuel |
| | Director Carl Bessai | |
| | Writer Carl Bessai | |

A middle-aged Vancouver architect, whose business and personal life are imploding, moves to a farm in Saskatchewan to spend a winter living on the land.



Float

| | | |
|---|--|---|
| Production companies Collective Pictures, Wattpad Webtoon Studios, Brightlight Pictures | Executive producers Emily Alden, Sandra Karr, Noah Segal, Allen Lau | Director Sherren Lee |
| Location of principal photography Vancouver, BC | Producers Jeff Chan, Chris Paré, Robbie Amell, Aaron Au, Aron Levitz, Shawn Williamson | Writers Jesse LaVercombe, Sherren Lee (based on the Wattpad story by Kate Marchant) |
| | | Key cast Andrea Bang, Robbie Amell |

After she nearly drowns, a young woman unexpectedly falls for the small-town lifeguard who rescued her.



Guiding Emily

| | | |
|--|---|---|
| Production company Front Street Pictures | Executive producers Beth Grossbard, Lisa Demberg, Andy Mikita, James Jope | Writer Betsy Morris (based on the book by Barbara Hinske) |
| Location of principal photography Victoria, BC | Producer Charles Cooper | Key cast Sarah Drew, Antonio Cupo, Eric McCormack |
| | Director Andy Mikita | |

Follows Emily, as she struggles to cope with her new reality after losing her sight, and Garth, a potential guide dog struggling with his training. With a bit of help, both make headway in their important transitions.



Home Free

| | | |
|--|--|--|
| Production companies Federgreen Entertainment Inc., Lucky Dime Films, FilmCoop, JPO & CO Entertainment, Bellavitas Productions | Executive producers Marvin Waxman, Michelle Nolden, Chris Szarka | Director Avi Federgreen |
| | Producers Avi Federgreen, Emily Foster, Laura Tremblay, Jen Pogue, Emily Andrews, Julia Tomasone | Writers Reese Eveneshen, Avi Federgreen |
| Location of principal photography Paris, ON | | Key cast Michelle Nolden, Natalie Brown, Tara Spencer-Nairn, Art Hindle, Jill Frappier |

Three estranged sisters return to their childhood home to learn their father is dying; his final wish of repairing familial relations before he passes sends everyone into a whirlwind of long-lost secrets and personal conflict.



Hunting Grounds

| | | |
|--|---|--|
| Production companies Kemodo Entertainment, High Star Entertainment | Producers Bruno Marino, James Mark | Key cast Emily Alatalo, Tim Rozon, Jon McLaren, Milton Barnes, Ryan Bainbridge |
| Location of principal photography Toronto, ON | Director Derek Barnes | |
| | Writers Derek Barnes, James Mark, James McDougall | |

Hunting Grounds is about a woman on the run from ruthless mobsters, and an elusive survivalist who may be her greatest ally... or worst enemy.



In Flames

| | | |
|---|---|---|
| Production companies CityLights Media, Other Memory Media, Fae Pictures | Executive producers Shant Joshi, Todd Brown, Maxime Cottray | Writer Zarrar Kahn |
| Location of principal photography Karachi, Pakistan | Producer Anam Abbas | Key cast Ramesha Nawal, Bakhtawar Mazhar, Omar Javaid |
| | Director Zarrar Kahn | |

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



Look at Me

| | | |
|---|---|--|
| Production company Afro Viking Pictures | Executive producer Britt Kerr | Writer Taylor Olson |
| Location of principal photography Halifax, NS | Producer Taylor Olson | Key cast Taylor Olson, Koumbie, Sam Vigneault, Stephanie MacDonald |
| | Director Taylor Olson | |

A fictional autobiography about an insecure, awkward and lonely actor who goes on an unwitting journey of self-love in the midst of an eating disorder relapse.



Matt and Mara

| | | |
|--|---|---|
| Production companies Arbitrage Pictures, Medium Density Fibreboard Films, Zapruder Films | Executive producers Neil Mathieson, Matthew Miller, Matt Johnson, Kazik Radwanski, Dan Montgomery | Director Kazik Radwanski |
| Location of principal photography Toronto, ON | Writers Kazik Radwanski, Samantha Chater | |
| | Producers Candice Napoleone, Dan Montgomery | Key cast Matt Johnson, Deragh Campbell, Mounir Al Shami |

A young professor struggles in her marriage, only to meet Matt, a man from her past who wanders onto her university campus.



I Don't Know Who You Are

| | | |
|---|--|--|
| Production company Black Elephant Productions Inc | Executive producer Martine Brouillet | Writer M. H. Murray |
| Location of principal photography Toronto, ON | Producers Martine Brouillet, M. H. Murray, Victoria Long, Mark Clennon | Key cast Mark Clennon, Anthony Diaz, Nat Manuel, Deragh Campbell |
| | Director M. H. Murray | |

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



Longing

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|---|---|---|
| Production company Scythia Films | Producers Rick Dugdale, Moshe Edery, Andrew Frank, Savi Gabizon, Matthew Smith Lyons, Chilik Michaeli, Oren Moverman, Lee Nelson, Myles Nestel, Avraham Pirchi, Gary Raskin, Andy Ross, Sara Shaak, Mark Smith, David Tish, Jonathan Vanger, Stacie Carrigan, Jonathan Channon, Joshua Deitell, | Executive producers Charles M. Barsamian, Barry Brooker, Alastair Burlingham, Jonathan Channon, Joshua Deitell, |
| Location of principal photography Cambridge, ON | Producers Daniel Bekerman, Neil Mathieson, Alexander Vinnitski | Director Savi Gabizon |
| | Writer Savi Gabizon | Key cast Richard Gere, Diane Kruger, Suzanne Clément |

A business mogul runs into his old small-town girlfriend while she is visiting the big city, only to find out that they had a child together that he was unaware of.



Love Me

| | | |
|---|---|---|
| Production companies AgX, 2AM, Scythia Films, ShivHans Pictures | Executive producers Daniel Bekerman, Christine D’Souza Gelb, Connor Flanagan | Directors Andrew Zuchero, Sam Zuchero |
| Location of principal photography Toronto, ON | Producers Kevin Rowe, Luca Borghese, Ben Howe, Shivani Rawat, Julie Goldstein | Writers Sam Zuchero, Andrew Zuchero |
| | Key cast Kristen Stewart, Steven Yeun | |

A postapocalyptic romance in which a buoy and a satellite meet online and fall in love after the end of human civilization.



Meet Me at the Christmas Train Parade

| | | |
|--|--|-------------------------------|
| Production company Northern Gateway Films | Producers Dylan Pearce, Marcus Rosner, Andrew Scholotiuk, Ashlee Pearce, Alison Kroeker, Michael Lazarovitch | Writer Nathan Usher |
| Location of principal photography Edmonton, AB | Key cast Emma Johnson, Ryan Northcott, Will Brisbin, Chris Aanderson, Sue Huff, John Hudson, Maureen Rooney | |
| | Director Dylan Pearce | |

Charlotte’s son Benny learns about the old tradition of the Christmas Train Parade, and he persuades her to try and reignite the Christmas magic that brought their community and neighbouring towns together.



Monica’s News

| | | |
|--|--|--|
| Production company Picture Plant | Executive producers Carol Whiteman, Pamela Gallant | Writer Pamela Gallant |
| Location of principal photography Ellershouse, Falmouth, Black Point and Halifax, NS | Producer Terry Greenlaw | Key cast Polly Gallant-McLean, Elisa Paszt, Kevin Kincaid, Allegra Fulton, James Gilbert |
| | Director Pamela Gallant | |

The film is set in 1974 in the fictional village of Millman, and follows a nine-year-old girl, played by Polly Gallant-McLean, who finds independence in her paper route, but ends up witnessing a tragic event.



The Players

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|---|---|--------------------------------------|
| Production company Hawkeye Pictures | Executive producers Dave Derelawny, Sarah Galea Davis, Sonya Di Rienzo, 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 | |

Summer, 1994. Emily’s dream of becoming an actor is realized when she is cast as the youngest member of an avant-garde theatre production. She is immediately entranced by the bohemian lives of her fellow actors and feels like she has found a surrogate family. The company, under the direction of Reinhardt, operates with its own strict rules and unwritten codes, which Emily must quickly learn to navigate. As the lines between artistic and personal relationships blur, Emily becomes entangled in the complex power dynamics within the group.



The Queen of My Dreams

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|---|--|---------------------------------|
| Production companies Baby Daal Productions, Shut Up & Colour Pictures | Executive producers Damon D’Oliveira, Kamil Chima, Carol Noronha, Anam Abbas | Director Fawzia Mirza |
| Location of principal photography Halifax, NS; Karachi, Pakistan | Producers Marc Tetreault, Jason Levangie, Andria Wilson Mirza | Writer Fawzia Mirza |
| | Key cast Amrit Kaur, Nimra Bucha, Hamza Haq, Ayana Manji, Gul-e-Rana | |

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



Queen Tut

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|---|--|--|
| Production companies Fae Pictures, Hawkeye Pictures | Executive producers Sonya Di Rienzo, Aeschylus Poulos, Ingrid Veninger, Alexandra Billings | Director Reem Morsi |
| Location of principal photography Toronto, ON | Producers Shant Joshi, Lindsay Blair Goeldner | Writers Abdul Malik, Bryan Mark, Kaveh Mohebbi |
| | Key cast Alexandra Billings, Ryan Ali, Thom Allison | |

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



Really Happy Someday

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|---|--|---|
| Production company Spindle Films | Executive producers J Stevens, Breton Lalama | Key cast Breton Lalama, Khadijah Roberts-Abdullah, Xavier Lopez, Ali Garrison |
| Location of principal photography Toronto, ON | Director J Stevens | |
| | Writers J Stevens, Breton Lalama | |

Z, a transmasculine theatre performer, bombs a pivotal musical theatre audition, unable to control his voice after starting testosterone 12 months earlier. To save his own life and livelihood, Z must rediscover himself and his voice.



Re: Uniting

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|--|--|--|
| Production company Flat Head Films | Executive producer Josh Epstein | Writer Laura Adkin |
| Location of principal photography Bowen Island and Vancouver, BC | Producers Krista Rand, Laura Adkin | Key cast Michelle Harrison, Bronwen Smith, Carmen Moore, Roger Cross, David James Lewis, Jesse L. Martin |
| | Director Laura Adkin | |

When six best friends from college reunite after 25 years, the secrets they’ve all kept hidden come bubbling to the surface. One secret that will change them all forever forces them to look at their lives and the choices they’ve made.



Seagrass

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| Production companies Experimental Forest Films, Ceroma Films | Executive producers Ally Maki, Chad Shields, Tony Yang, Randall Okita, Tyler Hagan, Sara Blake, Meredith Hama-Brown, Kathleen Hepburn, Norm Li | Director Meredith Hama-Brown |
| Location of principal photography Gabriola Island, Tofino and Ucluelet, BC | Producers Tyler Hagan, Sara Blake | Writer Meredith Hama-Brown |
| | Key cast Ally Maki, Luke Roberts, Nyha Breitkruz, Remy Marthaller, Sarah Gadon, Chris Pang | |

A week at a couples’ therapy retreat—where kids can explore the Pacific coast while their parents work on their issues—exposes the fractures in a biracial family, in Meredith Hama-Brown’s debut feature.



Shook

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|---|---|--|
| 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.



Skeet

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| 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 |

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

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

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.



Tautuktavuk (What We See)

| | | |
|--|--|---|
| Production companies Isuma Productions, Kingulliit Productions | Executive producers Susan Avingaq, Norman Cohn, Madeline Ivalu, Zacharias Kunuk, Lucy Tulugarjuk | Writers Norman Cohn, Samuel Cohn-Cousineau, Carol Kunnuk, Gillian Robinson, Lucy Tulugarjuk |
| Location of principal photography Igloolik, NT; Montreal, QC | Producer Jonathan Frantz | Key cast Carol Kunnuk, Lucy Tulugarjuk, Benjamin Kunuk, Mark Taqqaugaq |
| | Directors Carol Kunnuk, Lucy Tulugarjuk | |

After experiencing a traumatic event in Igloolik (an Inuit hamlet in Foxe Basin, Qikiqtaaluk Region in Nunavut), Uyarak leaves her community and family in Nunavut to live in Montreal. When COVID-19 lockdowns close off the Canadian Arctic from the rest of the world, Uyarak is further separated from her closest friend and eldest sister, Saqqinak. The film becomes a series of vignettes of heartache and healing, as they embark on a difficult healing journey after a traumatic event that reminds them of the importance of community, culture, and family.



The Thawing of Ice (La Fonte des glaces)

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| Production company Cousin Films | Producer Ziad Touma | Key cast Christine Beaulieu, Lothaire Bluteau, Marc Béland, Étienne Lou, Pierre-Paul Alain, Jean-Luc Kanapé, Abdelghafour Elaaiz, Ayana O’Shun |
| Location of principal photography Montreal and Sorel, QC | Director François Péloquin | |
| | Writers Sarah Lévesque, François Péloquin | |

A parole officer is confronted with an inmate suspected of killing her mother.



Valley of Exile

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|---|--|---|
| Production companies Morning Bird Pictures, Placeless Films, Six Island Productions, Hawkeye Pictures | Executive producers Paul Scherzer, Aeschylus Poulos | Writer Anna Fahr |
| | Producers Anna Fahr, Lara Abou Saifan | Key cast Maria Hassan, Hala Hosni, Michel Hourani, Najwa Kondakji, Joy Hallak, Sajed Amer |
| Location of principal photography Bekaa Valley, Lebanon | Director Anna Fahr | |

Two sisters arrive in Lebanon’s Bekaa Valley at the onset of the Syrian war, embarking on a journey into exile that tests their loyalty to their country, their family and each other.



Village Keeper

| | | |
|--|---|---|
| Production company SmallAxx Motion Pictures | Taj Critchlow, Susana Ferreira, Molly McGlynn, Jordan Oram, Lora Campbell, d’bi.young antiafrika | Director Karen Chapman |
| Location of principal photography Toronto, ON | Producers Karen Chapman, Enrique Miguel Baniqued | Writer Karen Chapman |
| Executive producers Christina Piovesan, Floyd Kane, | | Key cast Olunike Adeliyi, Maxine Simpson, Zahra Bentham, Micah Mensah-Jatoe, Oyin Oladejo |

The film features a grief-stricken single mother trying to shield her children from violence that arrives at her doorstep.



Virgins by Choice

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|---|---|---|
| Production company Imagine Freedom Films | Executive producers Horatio C. Kemeny, Sonia Suvagau | Writers Sonia Suvagau, Adriana Villi |
| Location of principal photography Toronto, ON | Producers Sonia Suvagau, Adriana Villi, Adelina Suvagau | Key cast Sonia Suvagau, Adriana Villi, Elie Maalouf, Rico Garcia |
| | Directors Sonia Suvagau, Adriana Villi | |

In a desperate act to heal their broken hearts, two girlfriends vow to give up sex for a year, only to discover that true love has no timeline.



We Forgot to Break Up

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| Production company Motel Pictures | Producer Nicole Hilliard-Forde | Key cast Lane Webber, Daniel Gravelle, June Laporte, Jordan Dawson, Hallea Jones |
| Location of principal photography North Bay, ON | Director Karen Knox | |
| Executive producers Mark Gingras, Justin Kelly, John Laing | Writers Noel S. Baker, Pat Mills, Zoe Whittall | |

A band of misfits ditches their small town to chase their dreams as indie rock gods in the big city.



What Comes Next

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|--|---|--|
| Production companies Black Moon Media, Screen Siren Pictures | Executive producers Trish Dolman, Steven Thibault | Writer Alex Caulfield |
| Location of principal photography Vancouver, BC | Producers Kate Kroll, Tony Cerciello | Key cast Mena Suvari, Aaron Ashmore, Alison Thornton, Maya Chariandy, Stephen Lobo, Sasha Warner |
| | | |

The coming-of-age drama portrays 17-year-old Tanya, played by Thornton, as she begins a bad relationship with an older family friend, Grant. Without Tanya knowing, a decade earlier, Grant had an affair with her mother, Laura. That forces Tanya and her mother to navigate the fallout over an uncomfortable summer.



With Love and a Major Organ

| | | |
|---|------------------------------------|--|
| Production company Common Knowledge | Producer Madeleine Davis | Key cast Anna Maguire, Hamza Haq, Veena Sood, Donna Benedicto, Arghavan Jenati, Laara Sadiq, Lynda Boyd, Ryan Beil |
| Location of principal photography Vancouver, BC | Director Kim Albright | Writer Julia Lederer |
| Executive producers Iori Iozinski, Carol Whiteman | | |

In an alternate world where hearts are made of objects and suppressing emotions is self-care, a lonely woman rips out her own heart for the man she loves, only to discover that he has run away with it.



Young Werther

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

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



40 Acres

| | | |
|---|-------------------------------------|--|
| Production company Hungry Eyes Media Inc. | Producer Jennifer Holness | Key cast Danielle Deadwyler, Kataem O’Connor, Michael Greyeyes, Milcania Diaz-Rojas, Leenah Robinson |
| Location of principal photography Sudbury, ON | Director R.T. Thorne | Writers R.T. Thorne, Glenn Taylor |
| | | |

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.



Wild Goat Surf

| | | |
|--|---|---|
| Production company Studio 104 Entertainment | Executive producers Robert Montcalm, Abubakar Salim | Writer Caitlyn Sponheimer |
| Location of principal photography Penticton and Tofino, BC | Producers Mike Johnston, Caitlyn Sponheimer | Key cast Shayelin Martin, Leandro Guedes, Caitlyn Sponheimer, Dyllón Burnside |
| | Director Caitlyn Sponheimer | |

It’s 2003, and 13-year-old Rell “Goat” Anderson and her mom Jane are scheming and scrounging their way through another Penticton summer. Having illegally sublet the house they’re renting, they’re now holed up in an RV park bordering Skaha Lake. From this modest base of operations, Goat befriends an awkward outsider, skateboards, shoplifts, and talks a big game about becoming a world-class surfer... despite living 700 kilometres from the ocean.



Woman of the Hour

| | | |
|---|--|---|
| Production companies AGC Studios, BondIt Media Capital, BoulderLight Pictures | Production Ian MacAllister McDonald, Sean Patrick O’Reilly, Miguel Palos, Joe Penna, Russ Posternak, Luke Taylor | Director Anna Kendrick |
| Location of principal photography Vancouver, BC | Producers Chris Abernathy, Stephen Crawford, Andrew Deane, Anna Kendrick, Roy Lee, J.D. Lifshitz, Raphael Margules, Tracy Rosenblum, | Writer Ian MacAllister McDonald |
| Executive producers Paul Barbeau, Stuart Ford, Zach Garrett, Matthew Helderman, | Key cast Anna Kendrick, Tony Hale, Max Lloyd-Jones | |

Rodney Alcala was a killer in the midst of a killing spree when he brazenly took part in, and won a date on, the popular TV game show *The Dating Game*.



Amorosa

| | | |
|---|---|--------------------------------------|
| Production company Visionary Productions Ltd. | Executive producers Ian Nsenga, Jennifer Duong, Jeff Schellenberg | Director Jeff Schellenberg |
| Location of principal photography Vancouver and Mission, BC | Producers Ian Nsenga, Jennifer Duong, Stephanie Clayton | Writer Jeff Schellenberg |
| | Key cast Trezzo Mahoro, Jasmine Ross | |

A bright, withdrawn young psychic and a group of motley, phone-addicted ghost hunters go to a rural estate for a weekend to investigate the disappearance of a young girl and look into the myth of a barbaric ghost that kills phone addicts.



Buying Back My Daughter

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|--|-----------------------------------|---|
| Production company Front Street Pictures | Producer Charles Cooper | Key cast Meagan Good, Ariana Madix, Roger Cross, Faith Wright |
| Location of principal photography Vancouver and Lower Mainland, BC | Director Troy A. Scott | Writer Barbara J. Marshall |

Tells the story of a mother who fights back after finding out that her missing teenage daughter was being sex trafficked on an escort website.



Dark Match

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|--|--|--|
| 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.



Can I Get a Witness

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|--|---|---------------------------------------|
| Production company Sleepy Dog Films | Executive producers Haydn Wazelle, Sandra Oh, Ann Marie Fleming | Director Anne Marie Fleming |
| Location of principal photography Powell River, BC | Producers Ruth Vincent, Raymond Massey, Ann Marie Fleming | Writer Anne Marie Fleming |
| | Key cast Keira Jang, Joel Oulette, Sandra Oh | |

In the not-too-distant future, we’ve solved all the world’s problems: mitigated climate change, eradicated poverty, achieved true trans-species equality. There’s just one catch... humans have to end life at 50, and teenage artists have to document it. It’s Kiah’s first day on the job.



Die Alone

| | | |
|---|---|---|
| Production company Minds Eye Entertainment | Kirk D'Amico, Kevin Forester, Maryse Rouillard, Paul Cadieux, Isabelle Legault, Lowell Dean, Oliver Hengst, Elizabeth Wang-Lee, Eric Gozlan, Timothy Engstrom, Garett Patten, Elizabeth Hodgson, Peter Salvage, Isabella Marchese | Producers Kevin DeWalt, Danielle Masters, Benjamin DeWalt |
| Location of principal photography Saskatchewan | Ragona, Michael Benaroya | Director Lowell Dean |
| Executive producers Evangelio Kioussis, Simon Baxter, Crispin Comonte, Berry Meyerowitz, Jeff Sackman, Larry Greenberg, | | Writer Lowell Dean |
| | | Key cast Carrie-Anne Moss, Douglas Smith, Frank Grillo, Kimberly-Sue Murray |

Lost in a world reclaimed by nature and overrun by mysterious creatures, a young man with amnesia teams up with an eccentric survivalist to find his missing girlfriend.



Finality of Dusk

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| Production company Eagle Vision | Executive producer Lisa Meeches | Writers Madison Thomas, Katarina Ziervogel |
| Location of principal photography Manitoba | Producers Kyle Irving, Rebecca Gibson, Darcy Waite | Key cast Marika Sila, Cherrel Holder, Chris Dodd |
| | Director Madison Thomas | |

In the year 2045, amid environmental devastation, Ishkode and her unlikely companion Niife join forces on what is left of the land to prove that the ultimate survivors have always had to fight.



Gilded Newport Mysteries: Murder at the Breakers

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| Production company Front Street Pictures | Executive producers John Cassini, Allen Lewis, Sunta Izzicupo, James Walsh | Writer Keri Ferencz (based on the book series by Alyssa Maxwell) |
| Location of principal photography Victoria, BC | Producer Charles Cooper | Key cast Ali Skovbye, Danny Griffin, Nathan Witte |
| | Director Terry Ingram | |

It's July 1895, and the New York elite have decamped to Newport, Rhode Island, for a summer of balls, garden parties, and yacht races. Covering these events for the women’s pages of the *Newport Observer* is Emma Vanderbilt-Cross, a fearless 21-year-old writer with family ties to the wealthy Vanderbilt family.



Humane

| | | |
|---|---|--|
| Production companies Victory Man Productions, Prospero Pictures | Adrian Love, Laurie May, Scott Shooman, Nick Spicer, Karen Wookey | Key cast Jay Baruchel, Emily Hampshire, Sebastian Chacon, Alanna Bale, Sirena Gulamgaus, Uni Park, Enrico Colantoni, Peter Gallagher |
| Location of principal photography Hamilton, ON | Producer Michael Sparaga | Director Caitlin Cronenberg |
| Executive producers Todd Brown, Emily Gotto, Martin Katz, | Writer Michael Sparaga | |

In the wake of an environmental collapse that is forcing humanity to shed 20 per cent of its population, a family dinner erupts into chaos when a father’s plan to enlist in the government’s new euthanasia program goes horribly awry.



Hunting Daze

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|--|--|---|
| Production company Midi La Nuit | Producers Maria Gracia Turgeon, Annick Blanc | Key cast Nahéma Ricci, Bruno Marcil, Frédéric Millaire-Zouvi, Marc Beaupré, Alexandre Landry, Maxime Genois, Noubi Ndiaye |
| Location of principal photography Quebec | Director Annick Blanc | |
| Executive producer Pierre Even | Writer Annick Blanc | |

Nina, a tempestuous young woman, joins a group of hunters in a remote cabin. A mysterious stranger’s arrival disrupts her newfound place in their male micro-society.



In a Violent Nature

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| Production companies Zygote Pictures Inc., Low Sky Productions | Executive producer Casey Walker | Writer Chris Nash |
| Location of principal photography Sault Ste. Marie, ON | Producers Shannon Hanmer, Peter Kuplowsky | Key cast Ry Barrett, Andrea Pavlovic, Cameron Love, Charlotte Creaghan, Liam Leone |
| | | |
| Director Chris Nash | | |

When a locket is removed from a collapsed fire tower in the woods, which entombs the rotting corpse of Johnny, a vengeful spirit spurred on by a horrific 60-year-old crime, his body is resurrected and becomes hell-bent on retrieving it.



In Cold Light

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|---|--|-----------------------------------|
| Production companies Peripheria, Lithium Studios | Executive producers Todd Brown, Maxime Cottray, Nate Bolotin, Nick Spicer, Adrian Love, Michael O’Leary, Tim Ringuette, Karen Harnisch | Director Maxime Giroux |
| Location of principal photography Montreal, QC; Calgary, AB | Producers Yanick Létourneau, Mike MacMillan | Writer Patrick Whistler |
| | | |
| Key cast Maika Monroe, Allan Hawco, Troy Kutsur, Helen Hunt | | |

Ava attempts to go straight after prison, but her twin is murdered and, being a witness to the shooting, she is forced to run for her life.



The Invisibles

| | | |
|--|---|---|
| Production company Quadrant Motion Pictures | Executive producers Michael Yates, Sam Parker, Will Machin, Clay Pecorin | Writers Andrew Currie, Colin Aussant |
| Location of principal photography Hamilton, ON | Producers Mary Anne Waterhouse, Lee Kim | Key cast Tim Blake Nelson, Gretchen Mol, Bruce Greenwood, Nathan Alexis, Simon Webster, Juno Rinaldi |
| | | |
| Director Andrew Currie | | |

In the midst of a crumbling marriage and career, Charlie starts to literally disappear. As he fades from this world, he discovers a world of invisibles, people who have disappeared like him. Charlie fights to get back to his wife and a new beginning.



The King Tide

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|---|---|--|
| Production companies Woods Entertainment, Sara Fost Pictures | Hansen III, Albert Shin, Mark Gingras, John Laing, Mike Runagall, Andy Mason, William Clarke, Ernie Grivakis, Harry Grivakis, Claire Peace- McConnell, Javi Hernandez | Director Christian Sparkes |
| Location of principal photography Newfoundland and Ontario | | Writers William Woods, Albert Shin |
| Executive producers Tom Spriggs, Rob McGillivray, Ben Stranahan, John | Producers William Woods, Allison White | Key cast Alix West Lefler, Lara Jean Chorostecki, Frances Fisher, Clayne Crawford, Aden Young |

After the mayor of an idyllic island village discovers a child with mysterious powers awash on their shores, the once-peaceful community devolves into civil war, torn over the belief that the child is the next saviour.



Kryptic

| | | |
|---|--|---------------------------------|
| Production companies Goodbye Productions, Taletime Productions | Executive producers James Tocher, Todd Brown, Maxime Cottray, Michael Bassick, Michael Laundon, Tristin Norwell | Director Kourtney Roy |
| Location of principal photography Hope, Manning Park, Sunshine Valley and Agassiz, BC | Producers Amber Ripley, Sophie Venner, Josh Huculiak | Writer Paul Bromley |
| | | |
| Key cast Chloe Pirrie, Jeff Gladstone, Jason Deline | | |

A woman searches for a missing monster hunter, realizing she has an inextricable bond with the creature being pursued.



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 | Producers Lynne Bespflug, Stuart Ford, | Director Justin Kurzel |
| | | |
| Writer Zach Baylin | Key cast Nicholas Hoult, Jude Law, Tye Sheridan | |

A series of bank robberies and car heists frighten 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.



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.



Shadow of God

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|---|--|-------------------------------------|
| Production company Peterson Polaris Corporation | Executive producers Tim Cairo, Brendan Halloran, Priscilla Ross Smith | Director Michael Peterson |
| Location of principal photography Calgary, AB | Producers Kendall Anlian, Kurtis David Harder, David Hiatt, Taylor Nodrick, Michael Peterson | Writer Tim Cairo |
| | | |
| Key cast Mark O'Brien, Jacqueline Byers, Shaun Johnston, Josh Cruddas, Barb Mitchell, Adrian Hough | | |

While performing an unauthorized exorcism on his father, an elite exorcist suspects the entity he’s doing battle with might be a holy being—perhaps even God.



Sharp Corner

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|---|---|--|
| 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 | Producers Paul Barkin, Marc Tetreault, | Director Jason Buxton |
| | Writer Jason Buxton | |
| | 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.



The Shrouds

| | | |
|--|--|-------------------------------------|
| Production companies SBS Productions, Prospero Pictures, Saint Laurent Productions | Executive producers Kevin Chneiweiss, Marieke Tricoire, Kateryna Merkt, Charles Tremblay, Ariane Giroux-Dallaire | Director David Cronenberg |
| Location of principal photography Toronto, ON | Producers Saïd Ben Saïd, Martin Katz, Anthony Vaccarello | Writer David Cronenberg |
| | Key cast Vincent Cassel, Diane Kruger, Guy Pearce, Sandrine Holt | |

Karsh, 50, is a prominent businessman. Inconsolable since the death of his wife, he invents GraveTech, revolutionary and controversial technology that enables the living to monitor their dear departed in their shrouds. One night, multiple graves, including that of Karsh’s wife, are desecrated. Karsh sets out to track down the perpetrators.



The Silent Planet

| | | |
|---|--|--------------------------------------|
| Production companies Good Movies, JoBro Productions, Panoramic Pictures | Executive producers Berry Meyerowitz, Allan Ungar, Jeff Sackman, Jeffrey St-Jules, John Laing, Jonathan Bronfman, Mark Gingras, Robin Reelis | Director Jeffrey St. Jules |
| Location of principal photography Newfoundland and Labrador | Key cast Elias Koteas, Briana Middleton | Writer Jeffrey St. Jules |
| | Producers Andrew Bronfman, Mark O’Neil | |

Follows two inmates in the near future who are sentenced to a lifetime of hard labour on a distant planet. As things unravel, they become increasingly paranoid and start to lose a sense of who they are and their past lives.



Spirit in the Blood

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|---|--|--|
| Production companies Elevation Pictures Productions, Junafilm | Janina Vilsmaier, Frédéric Fiore, Céline Dornier, Pascale Hostachy, Louis Ladreyt, Christina Piovesan, Laurie May, Emily Kulasa, Adrian Love | Director Carly May Borgstrom |
| Location of principal photography Ontario | Key cast Summer H. Howell, Sarah-Maxine Racicot, Greg Bryk, Michael Wittenborn | Writer Carly May Borgstrom |
| Executive producers George Hamilton, James Pugh, | Producers Verena Gräfe-Höft, Noah Segal, Kari Hollend | |

After a young girl is found dead in a secluded mountain community, a pack of teenage girls decide to fight the monster that killed her by embracing their own dark nature.



1995

| | | |
|---|--|---|
| Production company Sphere Media | Executive producers Bruno Dubé, Nicole Robert, Josée Vallée, Patrick Roy | Key cast Jean-Carl Boucher, Sandrine Bisson, Claudio Colangelo, Shadi Janho,Youssef Nekmouch, Michaël Gouin, Rose Adam, Myriam Gaboury, Olivier Aubin, Marie-Josée Bastien, Francis-William Rhéaume |
| Location of principal photography Montreal and Quebec City, QC; Casablanca, Morocco; Katmandou, Nepal | Producer Marie-Claude Poulin | |
| | Director Ricardo Trogi | |
| | Writer Ricardo Trogi | |

In 1994, Ricardo had given up his dream to become a filmmaker. However, a call from Radio-Canada advising that he was selected as a finalist for the program *La Course* édition 1994-95 rekindled his artistic flame and completely changed his life. Halfway through Ricardo’s journey, as he lands in Egypt and experiences many problems while producing one of his short films, Ricardo will question many things, including his own nature. Is he or is he not a true artist?



A Season for Family

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| Production company Front Street Pictures | Executive producers Orly Adelson, James Jope | Writer Steven Sessions |
| Location of principal photography Vancouver and Lower Mainland, BC | Producer Charles Cooper | Key cast Brendan Penny, Stacey Farber |
| | Director Kevin Fair | |

Maddy’s adopted son Wesley has just one Christmas wish—to meet his brother Cody, who was adopted into a different family. Cody’s father, Paul, is a widower who is not ready to have this conversation with his son.



Deaner ’89

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

A hilarious headbanger finally makes it after struggling for decades, revealing it was all because of a childhood incident when the dark forces of heavy metal reached out from the grave.



Fitting In

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|---|---|--|
| Production company Nice Picture Inc. | Executive producers Janelle Monâe, Molly McGlynn, Brendan Brady, Mikael Moore | Writer Molly McGlynn |
| Location of principal photography Sudbury, ON | Producer Jennifer Weiss | Key cast Maddie Ziegler, Emily Hampshire, D’Pharaoh Woon-A-Tai, Ki Griffin, Djouliet Amara |
| | Director Molly McGlynn | |

A teen girl is diagnosed with a reproductive condition that upends her plans to have a sex life, propelling her to explore unusual methods. Her relationships are challenged with everyone in her life, but most importantly, herself.



Friends & Family Christmas

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| Production company Front Street Pictures | Executive producers Nicole Guenthard, Meyer Shwarzstein, Ali Liebert, Anne Wheeler | Director Anne Wheeler |
| Location of principal photography Vancouver and Lower Mainland, BC | Producer Charles Cooper | Writers Gary Goldstein, Tracy Andreen |
| | | Key cast Humberly Gonzalez, Ali Liebert |

Overwhelmed by Christmas events and a surprise visit from her parents, photographer Dani asks lawyer Amelia for help. Pretending to date is the perfect solution, until real feelings develop.



I Used to Be Funny

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|---|--|--|
| Production company Barn 12. Inc | Mark Gingras, Judy Holm, John Laing, Jordan Nahmias | Writer Ally Pankiw |
| Location of principal photography Toronto, ON | Producers Jason Aita, Breann Smordin, James Weyman | Key cast Rachel Sennott, Olga Petsa, Sabrina Jalees, Caleb Hearon, Ennis Esmer, Dani Kind, Jason Jones |
| Executive producers Ally Pankiw, Paul Barkin, Li-Wei Chu, | Director Ally Pankiw | |

Sam, a stand-up comedian struggling with PTSD, weighs whether or not to join the search for a missing teenage girl she used to nanny.



Navigating Christmas

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| Production company Front Street Pictures | Executive producers Johnathan Brownlee, Cameron Larson, Allen Lewis, Rama Diallo | Director Peter Benson |
| Location of principal photography Victoria, BC | Producer Charles Cooper | Writers Kelly Bowe, Carley Smale |
| | | Key cast Chelsea Hobbs, Stephen Huszar |

Recently divorced Melanie and her son Jason visit a remote island for Christmas, only to find themselves running a real working lighthouse, where she connects with the curt but cute owner.



Round and Round

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| Production company Front Street Pictures | Executive producers Ryan M. Murphy, Marnie Young | Writer Tamar Laddy |
| Location of principal photography Vancouver and Lower Mainland, BC | Producer Charles Cooper | Key cast Vic Michaelis, Bryan Greenberg, Rick Hoffman |
| | Director Stacy N. Harding | |

Rachel's stuck in a time loop, reliving the night of her parents' Hanukkah party. Can Zach, the “nice boy” Grandma's trying to set her up with, help her make it to tomorrow?



Rumours

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| Production companies Buffalo Gal Pictures, Maze Pictures, Thin Stuff, Walking Down Broadway | Moritz Peters, Blair Ward, Anders Erdén, Lauren Case, Eric Harbert, Del Mondor, Shannon Ward, Michael Werry, George Heuser, Jacob Phillips, Stephen Griffiths, Christopher Payne, Sean Krajewski, | Producers Liz Jarvis, Philipp Kreuzer, Lars Knudsen, Guy Maddin, Evan Johnson, Galen Johnson |
| Location of principal photography Hungary | George Heuser, Stephen Lamm, Sean Krajewski, Ronnie Exley, Lawrence Minicone, Jeremy Ross, Stephen Lamm, Dave Bishop, George Hamilton, James Pugh, Janina Vilsmaier, Judit Stalter, Gábor Sipos, Gábor Rajna, Fred Benenson, Morwin Schmookler, George Rush | Directors Guy Maddin, Evan Johnson, Galen Johnson |
| Executive producers Ari Aster, Cate Blanchett, Phyllis Laing, Jörg Schulze, Joe Neurauter, Simon Ofenloch, Devan Towers, Jennifer Beasley, Tyler Campellone, Lina Flint, Mary Aloe, Gillian Hormel, Andrew Karpen, Kent Sanderson, Adrian Love, Michael O'Leary, Stefan Kapelari, | | Writers Evan Johnson, Guy Maddin, Galen Johnson |
| | | Key cast Cate Blanchett, Roy Dupuis, Nikki Amuka-Bird, Charles Dance, Takehiro Hira, Denis Ménochet, Rolando Ravello, Zlatko Burig, Alicia Vikander |

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.



The Great Salish Heist

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| Production companies Orca Cove Media, Less Bland Productions | Executive producers Jake Labow, Barbara Osberg | Writer Darrell Dennis |
| Location of principal photography Vancouver Island, BC | Producers Harold C. Joe, Leslie D. Bland | Key cast Graham Greene, Tricia Helfer, Ashley Callingbull, Darrell Dennis |
| | Director Darrell Dennis | |

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



Lakeview

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| Production company Fri Bands Inc. | Executive producer Ann Bernier | Writer Tara Thorne |
| Location of principal photography Porters Lake, NS | Producer Nicole Steeves | Key cast Lesley Smith, Nicole Steeves, Kathryn McCormack |
| | Director Tara Thorne | |

When friends unite for a girls' weekend celebrating a divorce, their old feelings, new relationships, and shifting dynamics crash into each other in the shadow of summer's dying light. *Lakeview* is a celebration of the power (and damage) of familiarity, what happens when lessons learned don't lead to patterns broken, and how one song can change everything you know.



Seeds

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| Production company Carpe Dee Yum Productions, Kaniehtiio Horn-Batt Ent, New Real Films | Executive producers Kaniehtiio Horn, Eva Thomas, Laurie Venning | Writer Kaniehtiio Horn |
| Location of principal photography North Bay, ON | Producers Leonard Farlinger, Jennifer Jonas | Key cast Kaniehtiio Horn, Graham Greene, Dallas Goldtooth, Meegwun Fairbrother, Patrick Garrow |
| | Director Kaniehtiio Horn | |

Ziggy is offered her first gig as an online influencer, promoting for Nature’s Oath, a seed and fertilizer company. When her cousin summons her back to the rez, she is forced into a battle to save her people’s legacy, finding her power along the way.



Sgt. Fruit Fly

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| Production company SFF MB Films Inc | Executive producers Howard Green, Tommy King, Dimos Markopoulos, Makis Papadimitriou, Svet Rouskov, Enzo Russo, Andreas Valmis | Director Tommy King |
| Location of principal photography Athens and Kalyvia, Greece; Winnipeg and Grand Beach, MB | Producer Juliette Hagopian | Writer Tommy King |
| | | Key cast Jamie Mayers, Mara Marini, Makis Papadimitriou |

A young boy who is a victim of bullying hopes his mother’s magic potion will make him a war hero like his father, but in the end discovers that all he needed was to believe in himself. Not your typical coming-of-age story, *Sgt. Fruit Fly* shows what happens when a boy can just be a boy.



Time for Her to Come Home for Christmas

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| Production company Front Street Pictures | Executive producers Blake Shelton, Dorothy Shackelford, Harvey Kahn, Orly Adelson, Michael Shepard, Allen Lewis | Writers Marcy Holland (based on the book by Dorothy Shackelford and Travis Thrasher) |
| Location of principal photography Vancouver and Lower Mainland, BC | Producer Charles Cooper | Key cast Shenae Grimes-Beech, Chris Carmack, Grace Leer |
| | Director Ali Liebert | |

Carly heads to a small town to lead a church choir at Christmastime, facing her first holiday season without her mother. While there, she connects with a man back in town after serving in the Army.



To the Moon

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|---|---|--|
| Production company eMotion Pictures | Producers Thom Fitzgerald, Doug Pettigrew | Writer Kevin Hartford |
| Location of principal photography Nova Scotia | Director Kevin Hartford | Key cast Jacob Sampson, Phoebe Rex, Amy Groening |

After a chance encounter with a handsome stranger, single dad Sam wrestles with the idea of coming out of the closet at 38.



Who’s Yer Father?

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| Production company 63 Lights Entertainment | Producers Jason Arsenault, Jeremy Larter, Jenna MacMillan | Writer Jeremy Larter |
| Location of principal photography Prince Edward Island | Director Jeremy Larter | Key cast Chris Locke, Susan Kent, Jess Salgueiro, Kaniehtiio Horn |

The comedy follows a bumbling private investigator who is hired by a wealthy seafood buyer to investigate black-market lobster sales. He meets and falls for a scheming convenience store owner, and together they get in way over their heads in Prince Edward Island.



PAW Patrol: The Mighty Movie

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| Production companies Spin Master Entertainment, Nickelodeon Movies, Paramount Pictures | Producers Jennifer Dodge, Laura Clunie, Toni Stevens | Key cast Mckenna Grace, Taraji P. Henson, Marsai Martin, Christian Convery, Ron Pardo |
| Executive producers Ronnen Harary, Adam Beder, Peter Schlessel | Director Cal Brunker | Writers Cal Brunker, Bob Barlen |

When a mysterious meteor crashes into Adventure City, it gives the PAW Patrol superpowers, turning them into the Mighty Pups! When a mad scientist teams up with Humdinger to steal a piece of the meteor, the pups have to face off against their most powerful adversaries and save the city before it’s too late.



500 Days in the Wild

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|---|----------------------------------|---|
| Production company Rebel Sisters Productions | Producer Betsy Carson | Key cast Dianne Whelan |
| Executive producers Dianne Whelan, Omar Chalabi, Matt Foster, Christine Haebler | Director Dianne Whelan | Writers Dianne Whelan, Tanya Maryniak |

500 Days in the Wild is an independent documentary film project that follows filmmaker Dianne Whelan’s six-year journey on all 24,000 kilometres of the land and water trails of the Trans Canada Trail, weaving together a total experience of adventure, personal reflections, stunning wildlife and landscapes.



7 Beats Per Minute

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|--|---|------------------------------|
| Production companies Intuitive Pictures, Five Fifty Five, Rainshine Entertainment, National Film Board of Canada (NFB) | Executive producers Kate Baxter, Neeraj Bhargava, Shirley Vercruysse, Anita Lee, Munnish Puri | Writer Yuqi Kang |
| Location of principal photography Hawaii, Bahamas and Honduras | Producers Ina Fichman, Sherien Barsoum | Key cast Jessea Lu |
| | Director Yuqi Kang | |

Freediving champion Jessea Lu nearly died during a world-record attempt. She revisits the site of her near death in this documentary, facing past traumas and struggling back to life.



A Mother Apart

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|---|--|---|
| Production companies National Film Board of Canada (NFB), OYA Media Group | Executive producers Chanda Chevannes, Alison Duke, Ngardy Conteh George, Anita Lee | Director Laurie Townshend |
| Location of principal photography Jamaica, Germany and United States | Producers Alison Duke, Ngardy Conteh George, Justine Pimlott | Writers Alison Duke, Laurie Townshend |
| | Key cast Staceyann Chin | |

An emotionally sweeping tale of healing and forgiveness, *A Mother Apart* accompanies powerhouse Jamaican-American poet and LGBTQ+ activist Staceyann Chin as she reimagines the essential art of mothering—having been abandoned by her own mother.



An Unfinished Journey

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| Production companies HitPlay Productions, Les Films D'Ici | Executive producers Nadine Pequenezza, Charlotte Uzu | Directors Aeyliya Husain, Amie Williams |
| Location of principal photography Canada and Greece | Producers Nadine Pequenezza, Charlotte Uzu | Writer Aeyliya Husain |

Forced to flee their country after the Taliban takeover in 2021, four Afghan women leaders struggle to keep the world’s attention on the unfolding crisis in Afghanistan.



Any Other Way: The Jackie Shane Story

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| Production companies Banger Films, National Film Board of Canada (NFB) | Directors Michael Mabbott, Lucah Rosenberg-Lee | Producers Amanda Burt, Sam Dunn, Scot McFadyen, Michael Mabbott, Justine Pimlott |
| Executive producers Scot McFadyen, Sam Dunn, Chanda Chevannes, Anita Lee, Elliot Page, | Writers Michael Mabbott, Lucah Rosenberg-Lee | |

Sixties soul singer Jackie Shane boldly carved a new path as one of music’s pioneering Black trans performers. On the edge of stardom, why did she suddenly disappear? Through never-before-heard conversations and dazzling animation, *Any Other Way: The Jackie Shane Story* hands the mic over to one of the most beguiling artists of the 20th century to finally reveal her extraordinary journey, in her own unmistakable voice.



Bam Bam: The Sister Nancy Story

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| Production company OYA Media Group | Producers Ngardy Conteh George, Allison Duke | Key cast Sister Nancy, Janelle Monae, Pete Rock, Main Source, Soul Syndicate |
| Executive producers Carlyn Klebuc, Sarah Fowlie, Tina Apostolopoulos-Moniz, Alison Duke, Ngardy Conteh George | Director Alison Duke | |
| | Writer Alison Duke | |

For decades, “Bam Bam” has been a sampled track within the music industry. The film showcases the transcendent stylings and legacy of Sister Nancy.



Bending Light

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|---|---|---------------------------------|
| Production companies SILO Entertainment, Karma Film | Executive producers Mel D’Souza, Anand Ramayya, Andy Nathani, Mathew Kaye, Nicolas Kaye | Director Alan Goldman |
| Location of principal photography Canada, US, Australia and India | Key cast Bob McDonald, Jerry Wasserman | |
| | Producers Mel D’Souza, Anand Ramayya, Kelly Balon | |

Bending Light recounts the expedition to Western Australia in 1922 led by an international team of astronomers to photograph the solar eclipse and prove Einstein’s theory of general relativity. Through conversations with leading experts, and the discovery of rare archival imagery, science journalist Bob McDonald illuminates how this significant event continues to support contemporary breakthroughs in the fields of astronomy and astrophysics.



Curl Power

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| Production companies Studio 104 Entertainment, Secret Bench Films | Executive producers Mike Johnston, Josephine Anderson | Key cast Brooklyn Aleksic, Hannah Smeed, Savannah Miley, Amy Wheatcroft, Ashley Dezura |
| Location of principal photography Maple Ridge, Vancouver and Langley, BC; Edmonton, AB | Producers Mike Johnston, Josephine Anderson | |
| | Director Josephine Anderson | |

Curl Power follows a team of teenage girls as they pursue their unusual dream of becoming Canadian national curling Champions, and seek out their own paths amid the legacies of their world champion mothers. This intimate and imaginative coming-of-age documentary tells a story of angst and ecstasy, following the funny and tender evolution of five best friends as they reckon with their bodies, minds, and the great unknown.



The Death Tour

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| Production companies H2L Productions, Loaded Pictures | Executive producer Chris Jericho | Writer Stephan Peterson |
| Location of principal photography Manitoba, Quebec and Northwest Territories | Producers Stacey Tenenbaum, Sergio Kirby | Directors Stephan Peterson, Sonya Ballantyne |

The Death Tour follows wrestling hopefuls, testing their grit and commitment across remote Indigenous communities in Canada’s far North on “the most gruelling tour in indie wrestling.”



Disco’s Revenge

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|--|---|--|
| Production companies Elevation Pictures Productions, 86 Media House | Executive producers Nile Rodgers, Stanley Nelson Jr., Vivian Scott Chew | Writers Peter Mishara, Omar Majeed |
| Location of principal photography Toronto, ON; New York City, NY; London, UK; San Francisco, CA; Detroit, MI | Producers Noah Segal, Sam Sutherland, Christina Piovesan, Dave Harris | Key cast Nile Rodgers, Billy Porter, Nicky Siano, Nona Hendryx, Grandmaster Flash, Fab Five Freddy, Earl Young, Jellybean Benitez, Kevin Saunderson, Martha Wash |
| | Directors Peter Mishara, Omar Majeed | |

Disco. Never. Died. *Disco’s Revenge* is a pulsating deep dive into the very soul of disco music and its impact across genres and history. Told by the people who created it, nurtured it, and in turn, discovered themselves on the dance floor.



The Graceless Age: The Ballad of John Murry

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|---|---|--------------------------------|
| Production companies New Decade, Hawkeye Pictures, Corrib Entertainment | Executive producers Ciaran O’Connor, Sonya Di Rienzo, Justin Rebelo, Matt Orenstein | Director Sarah Share |
| Location of principal photography Galway, Ireland; Ontario, Canada; Mississippi, US | Producers Nuala Cunningham, John Galway, Aeschylus Poulos | Writer Sarah Share |
| | Key cast John Murry | |

American singer-songwriter John Murry was on the cusp of greatness after the release of his highly acclaimed album *The Graceless Age*, when his world fell apart.



Hate to Love: Nickelback

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|---|---|---|
| Production companies Nickel Plated Films, Gimme Sugar Productions | Location of principal photography Edmonton and Hanna, AB; Vancouver, BC | Director Leigh Brooks |
| | Producer Ben Jones | Key cast Chad Kroeger, Mike Kroeger, Ryan Peake, Daniel Adair |

An intimate portrait of the Canadian stadium rockers’ roller-coaster career, from their rural roots in Alberta to becoming one of the most successful, yet divisive, acts in music history.



Know Her Name

| | | |
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| Production companies Pelee 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.



Lunatic

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| Production companies Black Moon Media, Hangar 18 Media | Producers Kate Kroll, Pasha Patriki, Michael Paszt | Key cast Paul Vachon, Gangrel, Van Hurd, Madusa |
| Location of principal photography Vancouver, BC; Montreal, QC; Ft. Lauderdale, FL; Las Vegas, NV | Director Kate Kroll | Writers Kate Kroll |

She scared little boys and inspired a generation of women. *Lunatic: The Luna Vachon Story* profiles the life and tragic death of famed Canadian women’s wrestler Luna Vachon.



Mr. Dressup: The Magic of Make-Believe

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| Production companies marblemedia, a Blue Ant Media company, Hawkeye Pictures | Executive producers Schoenrock, Greg Floyd, Matt Wexler, Nina Keogh, Donna Luke | Key cast Chris Coombs, Catherine LeFort, Jani Lauzon, Jim Parker, Judith Lawrence, Lilly Barnes, Nina Keogh, Susan Marcus, Eric McCormack, Fred Penner, Graham Greene, Michael J. Fox, Paul Sun-Hyung Lee, Peter Mansbridge, Scott Thompson, Barenaked Ladies, Yannick Bisson |
| Location of principal photography Ontario, British Columbia, Maine and Pennsylvania | Producers Mark J.W. Bishop, Aeschylus Poulos, Rob McCallum, Matthew Hornburg | Director Rob McCallum |
| | Writers Rob McCallum, Jordan Morris | |

A Canadian Amazon Original documentary based on the life and career of legendary Canadian children’s entertainer Ernie Coombs—or, as he is more commonly known by millions of fans, Mr. Dressup. The documentary celebrates the origins and history of one of Canada’s most beloved CBC children’s shows, *Mr. Dressup*, which enriched the lives of five generations.



Overtime

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

Sixty-year-old Kelley Lee—mother, wife, PhD doctor, university professor and hockey player—prepares for her toughest challenge yet: competing at the upcoming Canada 55+ Games in Kamloops.



Ray of Hope

| | | |
|---|--|---|
| Production company Ryan Singh Productions Ltd. | Executive producers Nikila Cole, Patricia Scarlett | Writers Nikila Cole, Ryan Singh |
| Location of principal photography Canada, Switzerland, France and Sri Lanka | Producer Ryan Singh | Key cast Rathika Sitsabaiesan, Collins Perinpanayagam, Maya D'Elia, Sutha Shanmugarajah |
| | | |

Rathika Sitsabaiesan, a former Canadian MP, advocates for Eelam Tamils in Canada, citing her own experiences of being surveilled by the government responsible for widespread suffering in Sri Lanka. From trauma to triumph, *Ray of Hope* chronicles a Tamil survivor's pursuit of justice and reconciliation.



Rez Comedy

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| Production companies Rez Comedy Ltd., Margin Films Ltd. | Producers Cindy Au Yeung, Kevin Huie, Quentin Lee, Keith Nahanee, Robyn Wiener | Key cast Keith Nahanee, Wayne Alexis, Chuck Cease, Drea Omer, Denise B. McLeod, Janelle Niles, Helena Paul, Brenda Prince, Kevin Shawanda |
| Location of principal photography Vancouver, BC | Directors Quentin Lee, Keith Nahanee | |
| Executive producers Bird Runningwater, Colette Johnson-Vosberg | | |

From the Canadian Screen Award–winning creators of *Comedy Invasion*, *Rez Comedy* is the first all-Indigenous and all-Canadian stand-up comedy documentary concert feature, about nine diverse Indigenous comics each doing a short set.



The Society Page

| | | |
|---|-----------------------------------|--|
| Production company Optic Nerve Films | Producer Kevin Eastwood | Key cast Malcolm Parry, Bruce Allen, Douglas Coupland, Andrea Eng, Carlotta Gurl, Fred Lee, Marv Newland, Bob Rennie, Maureen Wilson |
| Location of principal photography Vancouver, BC | Director Kevin Eastwood | |
| | Writer Kevin Eastwood | |

For more than 40 years, newspaper columnist and photographer Malcolm Parry has been chronicling the goings-on in the city of Vancouver—and, in so doing, has created a one-of-a-kind composite record of the people of the region like no one else.



They Shot a Movie Once

| | | |
|---|---|--|
| Production company Mountain Goat Film Company Inc. | Executive producers Tom Strnad, Tracey Strnad | Writers Tracey Strnad, Tom Strnad, Jeff Wilson |
| Location of principal photography The Blue Mountains and Markdale, ON | Producer Tom Strnad | Key cast Jeff Wilson |
| | Director Tracey Strnad | |

Jeff Wilson recounts the history of the Markdale, Ontario–filmed B movie *Wolf Dog* (1958) and the adventures he faced in retrieving the last available copy from Archives Canada. No stone is left unturned and no story is left untold. This is the story of how they shot a movie once in Markdale.



True Story Part Two

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|--|---|-----------------------------------|
| Production company Eagle Vision | Executive producers Lisa Meeches, Kyle Irving, Rebecca Gibson, Dinae Robinson | Director Dinae Robinson |
| Location of principal photography Manitoba | Writers Dinae Robinson, Rebecca Gibson | |

True Story Part Two is a two-hour feature documentary that sheds light on the history of the relationship between Indigenous and settler people from the implementation of the Indian Act through present day and beyond.



Wilfred Buck

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|--|--|--|
| Production companies Door Number 3 Productions Inc., National Film Board of Canada (NFB) | David Christensen, Janice Dawe, Kathy Avrich-Johnson | Director Lisa Jackson |
| Executive producers Jennifer Baichwal, Nicholas de Pencier, | Producers Lisa Jackson, Lauren Grant, Alicia Smith | Writer Lisa Jackson |
| | | Key cast Wilfred Buck, Brandon Alexis, Raymond Chartrand |

Moving between earth and stars, past and present, this rollicking hybrid documentary follows the extraordinary life of Wilfred Buck, who overcame a harrowing history by reclaiming ancestral star knowledge.



Code 8: Part II

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| Production companies Collective Pictures, Copperheart | Producers Jeff Chan, Chris Paré, Robbie Amell, Stephen Amell, Steven Hoban | Key cast Robbie Amell, Stephen Amell, Alex Mallari Jr., Sirena Gulamgaus |
| Location of principal photography Toronto, ON | Director Jeff Chan | |
| Executive producers Mark Smith, Brian Huynh, Wade Odlum, Aaron Barnett, Nate Bolotin | Writers Chris Paré, Jeff Chan, Sherren Lee, Jesse LaVercombe | |

In a city where people with powers are policed and oppressed, an ex-criminal must turn to a drug lord he despises to protect a teen from a corrupt cop.



Doin’ It

| | | |
|---|--|---|
| Production companies Elevation Pictures Productions, Likely Story | Executive producers Sara Zandieh, Neel Patel, Jawad Ahsan | Key cast Lilly Singh, Ana Gasteyer, Sabrina Jalees, Stephanie Beatriz, Mary Holland, Utkarsh Ambudkar, Trevor Salter, Sonia Dhillon Tully |
| Location of principal photography Toronto, ON | Producers Anthony Bregman, Erica Matlin, Polly Auritt, Lilly Singh, Anita Verma-Lallian, Christina Piovesan, Derek Rappaport | |

An Indian-American virgin gets a job teaching high school sex ed.



EXmas

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|--|---|---|
| Production companies Buzzfeed Studios, Cr8iv DNA | Executive producers Jonah Peretti, Kristina Sorensen | Writer Dan Steele |
| Location of principal photography Kelowna, BC | Producers Jason Moring, Michael Philip, Richard Alan Reid | Key cast Leighton Meester, Robbie Amell, Michael Hitchcock, Kathryn Greenwood, Veronika Slowikowska |
| | Director Jonah Feingold | |

When Graham decides to surprise his family by travelling home for Christmas, he is shocked to discover them already celebrating with an unexpected guest of honour, his ex-fiancée, Ali. The two exes battle it out to see who the family will pick to stay through Christmas Day and who must go. Let the holiday chaos begin!



Heretic

| | | |
|--|---|--|
| Production companies Beck/Woods, Shiny Penny, Catchlight Studios | Producers Stacey Sher, Scott Beck, Bryan Woods, Julia Glausi, Jeanette Volturno | Writers Scott Beck, Bryan Woods |
| Location of principal photography British Columbia | Directors Scott Beck, Bryan Woods | Key cast Hugh Grant, Sophie Thatcher, Chloe East |

Two young missionaries are forced to prove their faith when they knock on the wrong door and are greeted by a diabolical Mr. Reed (Hugh Grant), becoming ensnared in his deadly game of cat-and-mouse.



Longlegs

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|---|--|---|
| Production companies C2 Motion Picture Group, Oddfellows Entertainment, Range Media Partners, Saturn Films, Traffic | Jason Cloth, Liz Destro, Ronnie Exley, John Friedberg, David Gendron, Ali Jazayeri, Sean Krajewski, Lawrence Minicone, Christian Parkes, Tom Quinn, Jesse Savath, Teddy Schwarzman, Jason Wald | Chris Ferguson, Dan Kagan, Brian Kavanaugh-Jones |
| Location of principal photography Vancouver, BC | | Director Oz Perkins |
| Executive producers Fred Berger, Andrea Bucko, | Producers Nicolas Cage, Dave Caplan, | Writer Oz Perkins |
| | | Key cast Maika Monroe, Nicolas Cage, Blair Underwood, Alicia Witt |

In pursuit of a serial killer, an FBI agent uncovers a series of occult clues that she must solve to end his terrifying killing spree.



My Old Ass

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|--|---|--|
| Production companies Indian Paintbrush, LuckyChap Entertainment, Scythia Films | Executive producers Daniel Bekerman, Megan Park, Bronte Payne | Director Megan Park |
| Location of principal photography Muskoka, ON | Producers Tom Ackerley, Josey McNamara, Steven Rales, Margot Robbie | Writer Megan Park |
| | | Key cast Maisy Stella, Aubrey Plaza, Percy Hynes White |

A mushroom trip brings free-spirited Elliott face to face with her 39-year-old self. But when Elliott’s “old ass” delivers warnings to her younger self, Elliott realizes she has to rethink everything about her family, life, and love.



Never Let Go

| | | |
|---|--|--|
| Production companies Lionsgate, 21 Laps Entertainment | Clarke, Emily Morris, Christopher Woodrow, Connor DiGregorio | Writers KC Coughlin, Ryan Grassby |
| Location of principal photography Vancouver, BC | Producers Shawn Levy, Dan Cohen, Dan Levine, Alexandre Aja | Key cast Halle Berry, Percy Daggs IV, Anthony B. Jenkins |
| Executive producers Halle Berry, Holly Jeter, Daniel | Director Alexandre Aja | |

A family has been haunted by an evil spirit for years. Their safety and their surroundings come into question when one of the children questions if the evil is real.



The Painter

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|---|---|--|
| Production company SP Media Group | Executive producers Charles Cooper, Scott Karol | Writer Brian Buccellato |
| Location of principal photography Vancouver, BC | Producer Steven Paul | Key cast Charlie Weber, Jon Voight, Madison Bailey |
| | Director Kimani Ray Smith | |

An ex-CIA operative is thrown back into a dangerous world when a mysterious woman from his past resurfaces. Now exposed and targeted by a relentless killer and a rogue black ops program, he must rely on skills he thought he left behind in a high-stakes game of survival in this edge-of-your-seat thriller.



The Thicket

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| Production companies Nomadic Pictures, Estuary Films, NEXT Productions | Robyn Norwood, Adriana Lima | Writers Chris Kelley (based on the book by Joe R. Lansdale) |
| Location of principal photography Calgary, AB | Producers Peter Dinklage, David Ginsberg, Chad Oakes, Michael Frislev, Caddy Vanasirikul, Brian O’shea, Elliott Lester, Shannon Gaulding, Andre L III, Gianni Nunnari | Key cast Peter Dinklage, Juliette Lewis, Esme Creed-Miles, Levon Hawke, Macon Blair, James Hetfield, Andrew Schulz, Arliss Howard, Leslie Grace, Gbenga Akinnagbe |
| Executive producers Blair Ward, Anders Erden, Eric Harbert, Giovanna Trischitta, Nat McCormick, Danny Gusman, | Director Elliott Lester | |

West Texas. A boy, after his sister is kidnapped by a violent killer known only as Cut Throat Bill, enlists a fierce bounty hunter named Reginald Jones, who becomes the leader of the group of outcasts searching for the stolen girl.



Trap

| | | |
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| Production company Blinding Edge Pictures | Executive producers Steven Schneider, M. Night Shyamalan | Writer M. Night Shyamalan |
| Location of principal photography Mississauga, Hamilton and Toronto, ON | Producers Marc Bienstock, Ashwin Rajan, M. Night Shyamalan | Key cast Josh Hartnett, Hayley Mills, Alison Pill, Saleka Shyamalan |
| | Director M. Night Shyamalan | |

A father and his teen daughter attend a pop concert, only to realize they’ve entered the centre of a dark and sinister event.



Vindicta

| | | |
|---|---|--|
| Production company SP Media Group | Executive producers Scott Karol, Charles Cooper | Writers Ian Neligh, Steven Paul |
| Location of principal photography Vancouver, BC | Producer Steven Paul | Key cast Elena Kampouris, Jeremy Piven, Sean Astin |
| | Director Sean McNamara | |

A recently graduated EMT joins forces with a hardened detective to unravel the mystery surrounding a serial killer who terrorizes a series of seemingly unrelated victims one fateful night in the Pacific Northwest.

Production list

Series

DRAMA

COMEDY

CHILDREN’S AND YOUTH

DOCUMENTARY

UNSCRIPTED

FOREIGN LOCATION

Our 2024 production list shines a spotlight on more than 120 television series that were produced in Canada over the past year.



Allegiance

| | | |
|--|--|---|
| Production company Lark Productions | Creator Anar Ali | Key cast Supinder Wraich, Enrico Colantoni, Stephen Lobo, Adolyn H. Dar, Brian Markinson, David Cubitt, Toby Levins, Lachlan Quarmby, Melanie Papalia, Sonia Dhillon Tully, Andres Joseph, Brad Van Arragon |
| Where to watch CBC | Executive producers Anar Ali, Mark Ellis, Stephanie Morgenstern, Erin Haskett, Nicole Mendes, David Valteau, Tex Antonucci, Brad Van Arragon | |
| Location of principal photography Surrey and Vancouver, BC | | |
| Season 1 | | |

A star rookie police officer must grapple with the limits of the justice system as she fights to exonerate her politician father and serve her diverse hometown of Surrey.



Heartland

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|---|---|--|
| Production companies SEVEN24 Films, Dynamo Films | Season 18 | Key cast Amber Marshall, Shaun Johnston, Michelle Morgan, Chris Potter |
| Where to watch CBC, CBC Gem | Executive producers Michael Weinberg, Tom Cox, Jordy Randall, Mark Haroun | |
| Location of principal photography High River, Millarville and Calgary, AB | Producer Jess Maldaner | |

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



Hudson & Rex

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| Production company Shaftesbury and Pope Productions Ltd. in association with Citytv and Beta Film GmbH | Location of principal photography St. John’s, NL | Oliver Bachert, Friedemann Goetz, John Reardon, Sherri Davis |
| Where to watch Citytv | Season 6 | Key cast John Reardon, Diesel vom Burgimwald, Mayko Nguyen, Kevin Hanchard, Justin Kelly |
| | Executive producers Christina Jennings, Scott Garvie, Lisa Porter, Liz Levine, | |

Hudson & Rex is an action-packed one-hour procedural driven by dedicated Detective Charlie Hudson and his extraordinary German Shepherd partner, Rex, as they solve complex cases each week with the help of Dr. Sarah Truong, techie Jesse Mills and Superintendent Joe Donovan in the seaside metropolis of St. John’s, Newfoundland.



Law & Order Toronto: Criminal Intent

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|---|--|---|
| Production companies Lark Productions, Cameron Pictures | Season 1 | Cameron, Holly Dale, Alex Patrick, David Valteau |
| Where to watch Citytv | Creators Tassie Cameron (Canadian series), Dick Wolf (US series) | Key cast Aden Young, Kathleen Munroe, Karen Robinson, K.C. Collins, Nicola Correia-Damude, Araya Mengesha |
| Location of principal photography Toronto, ON | Executive producers Tassie Cameron, Erin Haskett, Amy | |

Law & Order Toronto: Criminal Intent is an original adaptation of the Law & Order: Criminal Intent format. The series follows the Specialized Criminal Investigations Unit’s detective duo, Detective Sergeants Henry Graff and Frankie Bateman, as they investigate high-profile homicides in Canada’s largest metropolis.



Murder in a Small Town

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|--|--|---|
| Production companies Sepia Films, Soapbox Productions, Fox Entertainment, Future Shack Entertainment, MoJo Global Arts | Season 1 | Producer Nick Orchard |
| | Creator Ian Weir (based on the <i>Alberg</i> series of books by L. R. Wright) | Key cast Rossif Sutherland, Kristin Kreuk, Mya Lowe, Aaron Douglas, Savonna Spracklin, James Cromwell |
| Where to watch Global | Executive producers Tina Pehme, Kim Roberts, Milan Cheylov, Ian Weir, Jeff Wachtel, Jared Berenholz, Morris Ruskin, Sharon J. Wisnia, Jon Cotton | |
| Location of principal photography Gibsons, BC | | |

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

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| Production company Shaftesbury, in association with CBC, ITV Studios, and UKTV | Season 18 | Producers Jeremy Hood, Julie Lacey |
| Where to watch CBC | Executive producers Christina Jennings, Scott Garvie, Peter Mitchell, Yannick Bisson, Hélène Joy, Jonny Harris, Thomas Craig, Lachlan Murdoch, Daniel Maslany, Shanice Banton, Arwen Humphreys, Clare McConnell, Paul Sun-Hyung Lee | Key cast Yannick Bisson, Asselin, Louis Morissette, Louis-Philippe Drolet, Celeste Parr, Mélanie Viau, Jacques Drolet, Aisling Chin-Yee |
| Location of principal photography Toronto, ON | | |

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.



Near or Far

| | | |
|---|---|--|
| Production company Harlow Entertainment Inc. | Season 1 | Key cast Chloe Avakian, Fanar Zak, Brendon Tremblay, Addison Holley, Kalista Wilson, Daniel Yano, Tommie-Amber Pirie |
| Where to watch CBC Gem | Executive producer Caitlin Brown | |
| Location of principal photography Toronto, ON | Producers Duana Taha, Vanessa Magic | |

Twins Sadie and Lauren Mustafa are wildly different but best friends. Until they start to keep secrets from each other—first accidentally, and then on purpose. Can their connection ever recover?



Plan B

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| Production company KOTV | Creators Jean-François Asselin, Jacques Drolet | Producers Marie-Claude Beaulieu, Loïc Bernard |
| Where to watch CBC | Executive producers Jean-François Asselin, Louis Morissette, Louis-Philippe Drolet, Celeste Parr, Mélanie Viau, Jacques Drolet, Aisling Chin-Yee | Key cast Vinessa Antoine, Vincent Leclerc, Rossif Sutherland, Sarah Booth |
| Location of principal photography Montreal, QC | | |
| Season 2 | | |

Season 2 of this original Quebecois anthology series, filmed entirely in Montreal, centres on Mia Coleman, a police officer who is given the opportunity to change her troublesome life—and the lives of those around her—by making use of Plan B, a mysterious time-travel agency.



Reginald the Vampire

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| Production companies Great Pacific Media, Modern Story Company, December Films, Cineflix Studios | Season 2 | Producers Brent Crowell, Jason Fischer |
| Where to watch SyFy, Hulu, Crave | Creator Harley Peyton | Key cast Jacob Batalon, Mandela Van Peebles, Em Haine, Savannah Basley |
| Location of principal photography Victoria, BC | Executive producers Lindsay Macadam, David Way, Matthew Berkowitz, Jennifer Twiner McCarron, Harley Peyton, Jeremiah Chechik, Todd Berger, Brett Burlock, Peter Emerson | |

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



Sight Unseen

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| Production companies Blink49 Studios, Front Street Pictures, in association with Sisters Troubetzkoy Productions | Season 1 | Producers Charles Cooper, Virginia Rankin, |
| Where to watch CTV, The CW, Crave | Creators Karen Troubetzkoy, Nikolijne Troubetzkoy | Key cast Dolly Lewis, Agam Darshi, Daniel Gillies, Jarod Joseph |
| Location of principal photography Vancouver, BC; Toronto, ON | Executive producers John Morayniss, Carolyn Newman, Virginia Rankin, Charles Cooper, Karen Troubetzkoy, Nikolijne Troubetzkoy, John Fawcett, Derek Schreyer | |

Former homicide detective **Tess Avery**, diagnosed as blind, teams up with Sunny Patel, a remote seeing-eye guide and agoraphobe, to bring down killers who elude the police in this high-stakes detective thriller.



Skymed

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|---|---------------------------------|--|
| Production company Piazza Entertainment | Season 2 | Key cast Praneet Akilla, Aaron Ashmore, Natasha Calis, Braeden Clarke, Kheon Clarke, Thomas Elms, Morgan Holmstrom, Sydney Kuhne, Emilia McCarthy, Mercedes Morris, Aason Nadjiwon |
| Where to watch Paramount+, CBC Gem | Creator Julie Puckrin | Executive producers Vanessa Piazza, Julie Puckrin |
| Location of principal photography North Bay, ON | | |

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.



Something Undone

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| Production companies Little Mama Media, 4AM Film Studios | Season 1 | Producers Jordan Hayes, Max Topplin |
| Where to watch CBC Gem | Creators Michael Musi, Madison Walsh | Key cast Madison Walsh, Michael Musi, Billy Campbell, Amanda Brugel, Kyra Harper, Nicole Power, Michael Musi, James Lin |
| Location of principal photography Toronto, Hamilton, Manitoulin Island and Tobermory, ON | Executive producers Madison Walsh, Randy Wooten, Barbara Zenakis, Michael Musi, James Lin | |

A true-crime podcast duo reopens the 1989 case of the seemingly satanic murder of a young family. As they uncover the truth, the brutality of the case takes a toll, and their lives are soon endangered.



Sullivan's Crossing

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| Production companies Sullivan's Crossing Productions S2 Inc., Sullivan's Crossing S2 Ontario Inc. | Season 2 | Producers Ann Bernier, Mark Gingras |
| Where to watch CTV | Creator Roma Roth | Key cast Morgan Kohan, Chad Michael Murray, Tom Jackson, Andrea Menard, Scott Patterson |
| Location of principal photography Halifax and surrounding area, NS | Executive producers Christopher E. Perry, Roma Roth, Robin Carr, Michela Di Mondo, Hillary Martin | |

Neurosurgeon Maggie Sullivan reconnects with her small-town past after a scandal causes her to leave her professional and personal life behind in the city.



Tales from the Void

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| Production companies Envoi Entertainment, Heroes & Ghosts, Rusty Halo Productions, Paper Street Pictures | Season 1 | Loschiavo, Rebeka Herron, Martin Wojtunik |
| Where to watch Super Channel (Canada), Scream Box (US) | Creators Francesco Loschiavo | Key cast Mpho Koaho, Martin Roach, Sean Bandiola, Milton Torres Lara, Stephen R. Hart, Sean Meldrum, Dan Abramovici, Andi Hubick, Andrew Chown, Beatrice Schneider, Jonann Nordstorm, Molly Lewis, Anna Mirodin, Cara Pifko |
| Location of principal photography Sault Ste. Marie and Whitchurch-Stouffville, ON | Executive producers John Thomas Kelley, Aaron B. Koontz, Blair Ward, Anders Erdén, Danny Gusman, Brian O'Shea, Nat McCormick, Lauren Case, Del Mondor | Producers Barclay J. Maude, Francesco |

An episodic horror anthology series based on the most viral and haunting stories from the r/NoSleep community.



Transplant

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| Production company Sphere Media | Season 4 | Sarah Timmins, Josée Vallée, Stefan Pleszczynski |
| Where to watch CTV | Creator Joseph Kray | Producer Anne-Marie Léveillé |
| Location of principal photography Montreal, QC | Executive producers Joseph Kay, Jocelyn Deschênes, Bruno Dubé, Virginia Rankin, Tara Woodbury, | Key cast Hamza Haq, Laurence Leboeuf, Rekha Sharma, Jim Watson, Ayisha Issa |

Season 4 of *Transplant* sees Bashir “Bash” Hamed reaching greater heights in his most propulsive season yet. Finally a Canadian citizen, months away from officially requalifying as a doctor, Bash is still giving it everything he has to build a new life for himself and his sister Amira in the face of personal upheaval for everyone at York Memorial, bold emotional medical cases, and unexpected new beginnings.



Wild Cards

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| Production companies Blink49 Studios, Front Street Pictures, Piller/Segan | Location of principal photography Vancouver, BC; Toronto, ON | Alexandra Zarowny, James Thorpe, Shawn Piller, Lloyd Segan |
| Where to watch CBC, CBC Gem, The CW | Season 1 | Producers Charles Cooper, Virginia Rankin |
| | Creator Michael Konyves | Key cast Vanessa Morgan, Giacomo Gianniotti |
| | Executive producers Michael Konyves, James Genn, | |

A spirited con woman and a demoted by-the-book detective are given the chance to redeem themselves. The catch? They have to find a way to work together, each using their unique skills to solve crimes.



2GETHER 4EVER

| | | |
|---|---|--|
| Production company Afro Viking Pictures | Season 1 | Key cast Taylor Olson, Koumbie |
| Where to watch Bell Fibe TV1 | Creators Taylor Olson, Koumbie | |
| Location of principal photography Halifax, NS | Producers Taylor Olson, Koumbie | |

A young millennial couple figure out if they're ready (or willing) to take the next step.



Acting Good

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|---|--|---|
| Production companies Kistikan Pictures | Season 2 | Daniels, Tim Fontaine, Eric Toth |
| Where to watch CTV Comedy Channel, Crave, APTN, APTN lumi | Creators Paul Rabliauskas, Amber-Sekowan Daniels, Eric Toth, Pat Thornton | Producers Tina Keeper, Jennifer Beasley |
| Location of principal photography Winnipeg, MB, and surrounding areas | Executive producers Paul Rabliauskas, Phyllis Laing, Jennifer Beasley, Amber-Sekowan | Key cast Paul Rabliauskas, Roseanne Supernault, Billy Merasty, Gabriel Daniels, Tina Keeper |

Acting Good is an absurd ensemble comedy set in the fictional fly-in community of Grouse Lake First Nation in northern Manitoba. After falling flat on his face in the big city of Winnipeg, Paul tries to slip back into his community unnoticed—if only his eccentric family and friends would let him.



Children Ruin Everything

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| Production company New Metric Media | Season 4 | Producers Alyson Richards, Max Wolfond |
| Where to watch CTV | Creators 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.



The Dessert

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| Production companies LaRue Entertainment, Platonic Friends Productions | Season 1 | Matt King, Andrew Ferguson, Tinu Sinha |
| Where to watch Crave | Creators Shane Cunningham, Jonathan Popalis, Mike Veerman | Producers Andrew Ferguson, Matt King, Shane Cunningham, Jonathan Popalis, Mike Veerman, Lewis Spring |
| Location of principal photography Hamilton, ON | Executive producers Bruce McCulloch, Max Kerman, Ashley Poitevin, Shane Cunningham, Jonathan Popalis, Mike Veerman, Mark Myers, | Key cast Isabella Campbell, Shane Cunningham, Jillian Smart |

Bruce McCulloch of *The Kids in the Hall* presents the next generation of Canadian sketch comedy with an all-out, boundary-pushing expedition to the edge of decency.



Abroad

| | | |
|--|--|---|
| Production company Longhope Media Inc | Season 3 | Producers Meghan Hood, P.J. Wilson, Colette Jeffs |
| 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.



Bria Mack Gets a Life

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|---|--|--|
| Production company New Metric Media | Season 1 | Producers Angelique Knights, Tamar Bird, Max Wolfond |
| Where to watch Crave | Creator Sasha Leigh Henry | Key cast Malaika Hennie-Hamadi, Hannan Younis |
| Location of principal photography Toronto, ON | Executive producers Sasha Leigh Henry, Mark Montefiore, Tania Thompson | |

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



Department of Paranormal Affairs

| | | |
|--|--|---|
| Production companies Dept.9 Studios | Season 1 | Producers Don Depoe, Michael Feehan, David Feehan |
| Location of principal photography Edmonton, AB | Creator David Feehan | Key cast Nancy Ngo, David Feehan, Donovan Workun |
| | Executive producer John K. MacDonald | |

The Department of Paranormal Affairs is a special branch of the government whose purpose is to deal with the day-to-day problems of vampires, werewolves, ghosts, goblins, and anything else that goes bump in the night.



The Dessert Presents: St. Bulges Day

| | | |
|---|---|--|
| Production companies LaRue Entertainment, Platonic Friends Productions | Creators Shane Cunningham, Jonathan Popalis, Mike Veerman | Producers Lewis Spring, Shane Cunningham, Jonathan Popalis, Mike Veerman |
| Where to watch Crave | Executive producers Bruce McCulloch, Max Kerman, Ashley Poitevin, Shane Cunningham, Jonathan Popalis, Mike Veerman, Mark Myers, Andrew Ferguson | Key cast Shane Cunningham, Isabella Campbell, Jillian Smart, Kurtis Conner, Mike Veerman, Bryson McBain, John Phillips |
| Location of principal photography Greater Toronto Area and Hamilton, ON | | |

A hotshot server begins to wonder if there is more to life than just wearing booty shorts and a crop top for minimum wage plus tips.



Don't Even

| | | |
|--|---|--|
| Production companies Pier 21 Films Ltd., Frantic Films Manitoba, Sekowan Media | Season 1 | Daniels, Zoe Hopkins |
| Where to watch Crave, APTN | Creator Amber-Sekowan Daniels | Producer Iori Iozinski |
| Location of principal photography Toronto, ON; Winnipeg, MB | Executive producers Laszlo Barna, Nicole Butler, Vanessa Steinmetz, Karen Tsang, Jamie Brown, Stephanie Fast, Amber-Sekowan | Key cast Leenah Robinson, Victoria Gwendoline, Jennifer Podemski, Gail Maurice, Tess Houston, Marion Jacobs, Sophia Smoke, Chandler Ginter, Joel Oulette |

Don't Even is a comedy that follows lifelong Indigenous best friends in late '90s Winnipeg, as they grapple with their uncertain futures the summer after high school.



Gangnam Project

| | | |
|--|-------------------------------|---|
| Production companies Aircraft Pictures, Pillango Productions | Season 1 | 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 | Executive producers Sarah Haasz, Romeo Candido, Anthony Leo, Andrew Rosen |
| Location of principal photography Hamilton, ON | | |

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 1 | Producer Katerina Bakolias |
| Where to watch OUTtv, Bell Fibe TV1 | Creators Amy Trefry, Katerina Bakolias | Key cast Katerina Bakolias, Mary-Collin Chisholm, Martha Irving |
| Location of principal photography Halifax, Nova Scotia | 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, as they both search for a way forward.



How to Fail as a Popstar

| | | |
|---|---|---|
| Production company Sphere Media | Creator Vivek Shraya | Producers Laura Perlmutter, Stephen Raglow |
| Where to watch CBC Gem | Executive producers Elise Cousineau, Caroline Habib, Laura Perlmutter, Bruno Dub  , Jennifer Kawaja, Vanessa Matsui, Vivek Shraya | Key cast Chris D'Silva, Ayesha Mansur Gonsalves, Aayushma Sapkota, Vivek Shraya |
| Location of principal photography Toronto, ON | | |
| Season 1 | | |

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



I Hate People, People Hate Me

| | | |
|---|---|---|
| Production company LoCo Motion Pictures | Season 1 | Producers Palmer Baranek, Jeff So |
| Where to watch CBC Gem | Creator Bobbi Summers | Key cast Bobbi Summers, Lily Kazimiera, Gucci Pineapple (Alden McWayne) |
| Location of principal photography Toronto, ON | Executive producers Lauren Corber, Lisa Filippelli, Evan Dell'Aquila, Bobbi Summers | |

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



King & Pawn

| | | |
|---|---|--|
| Production company Sleepy Bear Productions | Season 2 | Key cast Reid Price, Koumbie, Taylor Olson |
| Where to watch Bell Fibe TV1 | Creators Taylor Olson, Tieren Hawkins | Producer Tieren Hawkins |
| Location of principal photography Halifax, NS | | |

When a lovable loser inherits his estranged father's pawn shop, he'll be forced to contend with a screwball staff, an assortment of eccentric customers, and an ever-growing list of problems as he attempts to turn a profit.



Late Bloomer

| | | |
|--|---|--|
| Production company Pier 21 Films Ltd. | Creator Jasmeet Raina | Producers Robbie David, Lakna Edirisinghe, Peter Huang |
| Where to watch Crave | Executive producers Laszlo Barna, Nicole Butler, Karen Tsang, Vanessa Steinmetz, Jasmeet Raina, Baljinder Dhawan, Shebli Zarghami, Russell Peters, Clayton Peters | Key cast Jasmeet Raina, Baljinder Singh Atwal, Sandeep Bali, Ashley Ganger, Sugenja Sri, Ahamed Weinberg, Sachin Mahashi |
| Location of principal photography Toronto and Hamilton, ON | | |
| Season 1 | | |

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.



Letterkenny

| | | |
|---|---|--|
| Production company New Metric Media | Creator Jared Keeso | Key cast Jared Keeso, Nathan Dales, Michelle Mylett, K. Trevor Wilson, Dylan Playfair, Andrew Herr, Tyler Johnston, Dan Petronijevic, Evan Stern, Mark Forward, Kaniehtiio Horn, Jacob Tierney, Kamilia Kowal, Melanie Scrofano, Lisa Codrington |
| Where to watch Crave | Executive producers Jared Keeso, Mark Montefiore, Jacob Tierney, Patrick O'Sullivan | |
| Location of principal photography Sudbury, ON | Producers Kara Hafliudson, Brendan Brady | |
| Season 12 | | |

The residents of Letterkenny belong to one of three groups: the Hicks, the Skids, and the Hockey Players, who are constantly feuding over seemingly trivial matters that often end with someone getting their ass kicked.



Maria and the Mennos

| | | |
|---|--|--|
| Production companies Ode Productions, Prairie Boy Productions | Season 1 | Producers Paul Plett, Hazel Wallace, Tina Fehr-Kehler, Boma Cookey-Gam, Samantha Don |
| Where to watch YesTV | Creators Paul Plett, Hazel Wallace, Tina Fehr-Kehler | Key cast Victoria Exconde, Kenton Dyck, Chuck Fefchak, Erna Peters |
| Location of principal photography Winnipeg and Winkler, MB | Executive producers Paul Plett, Orlando Braun | |

After moving in with her Mennonite in-laws, a young Filipino-Canadian woman tries to maintain her own identity as she gets a crash course in pierogis, platz and prairie living.



The Office Movers

| | | |
|---|---|---|
| Production company Counterfeit Pictures | Season 1 | Producer Robbie David |
| Where to watch Crave | Creators Jae Richards, Trey Richards | Key cast Jae Richards, Trey Richards, Lucas Lopez, Heather Gallant, Hassan Phillips |
| Location of principal photography Toronto, ON | Executive producers Jae Richards, Trey Richards, Clara Altimas, Dan Bennett, Shane Corkery, Anton Leo | |

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



Run the Burbs

| | | |
|--|--|--|
| Production company Pier 21 Films Ltd. | Creators Andrew Phung, Scott Townend | Producers Jessica Daniel, Sara Peters, Jay Vaidya |
| Where to watch CBC | Executive producers Laszlo Barna, Nicole Butler, Karen Tsang, Vanessa Steinmetz, Andrew Phung, Scott Townend, Nelu Handa, Jennica Harper | Key cast Andrew Phung, Rakhee Morzaria, Zoriah Wong, Roman Pessino, Ali Hassan, Jonathan Langdon |
| Location of principal photography Toronto and Hamilton, ON | | |
| Season 3 | | |

Run the Burbs follows the Phams, a young, bold Vietnamese-South Asian-Canadian family taking a different approach to living life to the fullest, while changing the way we think about contemporary family values and life in the burbs.



Son of a Critch

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

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.



Nesting

| | | |
|---|---|---|
| Production company Project Undertow | Creators Rosa Laborde, Anna Hardwick | Key cast Rosa Laborde, Anna Hardwick, Salvatore Antonio, Samer Salem, Lisa Berry, Nicola Correia-Damude, Alex Castillo, Rachel Wilson, Paul Popowich, Ryan Allen, Michael Shara |
| Where to watch Crave | Executive producers Tara Ellis, Michael Kessler, Rosa Laborde, Anna Hardwick, Allana Harkin | |
| Location of principal photography Toronto, ON | Producers Tara Ellis, Michael Kessler | |
| Season 1 | | |

Anna and Rosa, two unlikely best friends for whom the romantic comedy dream hasn’t panned out—no house, no partner, no baby—try to get knocked up at the same time so they can parent together in a new version of family. *Nesting* is a provocative, funny, unflinching web series about friendship, fertility, the housing crisis and love.



One More Time

| | | |
|---|---|---|
| Production company Counterfeit Pictures | Season 1 | Producer Colin Brunton |
| Where to watch CBC | Creator D.J. Demers | Key cast D.J. Demers, Geri Hall, Elise Bauman, Dan Beirne, Seran Sathiyaseelan, Dayton Sinkia |
| Location of principal photography Toronto, ON | Executive producers Dan Bennett, Shane Corkery, D.J. Demers, Jessie Gabe, Anton Leo | |

A workplace comedy about the hard-of-hearing manager of a second-hand sporting goods store, and the team of “hard-working” employees he leads.



Shoresy

| | | |
|--|--|---|
| Production companies New Metric Media, Play Fun Games Pictures | Season 3 | Producer Kaniehtiio Horn |
| Where to watch Crave | Creator Jared Keeso | Key cast Jared Keeso, Tasya Teles, Harlan Blayne Kytwayhat, Blair Lamora, Keilani Elizabeth Rose, JoDolo, Ryan McDonell, Terry Ryan |
| Location of principal photography Sudbury, ON | Executive producers Jared Keeso, Mark Montefiore, Kara Haflidson | |

Shoresy and the Sudbury Blueberry Bulldogs continue their quest to never lose again.



Sort Of

| | | |
|--|--|---|
| Production company Sphere Media | Creators Bilal Baig, Fab Filippo | Key cast Gray Powell, Amanda Cordner, Ellora Patnaik, Supinder Wraich, Raymond Cham Jr., Becca Blackwell, Ali Hassan, Kaya Kanashiro, Aden Bedard, Kareem Vaude, Varun Saranga, Ayesha Mansur Gonsalves and Grace Lynn Kung |
| Where to watch CBC Gem | Executive producers Bilal Baig, Fab Filippo, Jennifer Kawaja, Bruno Dubé | |
| Location of principal photography Toronto and Hamilton, ON | Producer Jessica Daniel | |
| Season 3 | | |

Sort Of follows Sabi Mehboob, a gender expansive millennial who is exhausted with changing themselves for the comfort of others. In the third and final season, the series will explore Sabi’s journey coming to terms with feelings of both grief and freedom after their father’s passing.



The Squeaky Wheel: Canada

| | | |
|--|---|--|
| Production company Hitsby Entertainment | Season 1 | Key cast Gaitrie Persaud, Graham Kent, Margaret Rose, Samantha Wyss, Sivert Gorachand Das, Wesley Magee-Saxton, Yousef Kadoura |
| Where to watch AMI-tv | Executive producers Andrew Morris, Steven Verdile | |
| Location of principal photography Hamilton and Mississauga, ON | Producer Michelle Asgarali | |

Based on Steven Verdile’s popular web publication, *The Squeaky Wheel: Canada* is a satirical, half-hour news format that pokes fun at the ableist society people with disabilities face every day. Its irreverent perspective flips tropes and clichés upside down by showcasing disability in a provocative, humorous way.



This Hour Has 22 Minutes

| | | |
|---|---|--|
| Production company IoM Media Ventures Inc. | Season 31 | Key cast Mark Critch, Trent McClellan, Aba Amuquandoh, Stacey McGunnigle, Chris Wilson |
| Where to watch CBC, CBC Gem | Executive producers Michael Donovan, Mike Allison | |
| Location of principal photography Halifax, NS | Producers Dana Landry, Leslee Gill, Carl Gosine, Tracey Jardine | |

22 Minutes, the longest-running TV comedy series in Canadian history, returns for its 31st record-breaking season, continuing 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. | Season 1 | Key cast Robb Wells, Anastasia Phillips, Jennifer Spence, Enrico Colantoni, Patrick McKenna, Tom Green, Susan Kent, Raoul Bhaneja, Jesse Camacho, Daniel Petronijevic, Brandon Oakes, Jason Daley |
| Where to watch Crave | Creator Ryan J. Lindsay | |
| Location of principal photography Dartmouth, NS and Hamilton, ON | Executive producers Gary Howsam, Ryan J. Lindsay, Shelley Eriksen, John Morayniss, Virginia Rankin | |
| | Producers Jonathan A. Walker, Robb Wells | |

A sitcom about refinery employees that balance the conflicting personalities of a small town with the antics of a stressful workplace.



Vollies

| | | |
|---|--|--|
| Production companies Canadian Content Studios | Season 3 | Key cast Jonathan Torrens, Sarah D. McCarthy, Alicia McCarvell, Mary Austin, Mark Forward, Brian George, James Faulkner, Edwina Govindsamy |
| Where to watch Bell Fibe TV1 | Executive producers John Buffone, Paul Gardner | |
| Location of principal photography Truro, NS | Producers Jenna MacMillan, Sylvia Beirnes | |

Vollies centres on the Essex-West-Essex Fire Department, a small-town volunteer fire department with all the toys and tools of a “real fire department.” The only thing they don’t have is actual fires to fight.



All-Round Champion

| | | |
|--|--|-------------------------------------|
| Production company marblemedia, a Blue Ant Media company | Season 6 | Producer Steve Sloan |
| Where to watch TVO | Executive producers Matthew Hornburg, Mark J.W. Bishop, Donna Luke, Steve Sloan, Michael MacMillian, Erik Christensen, Andra Johnson | Key cast Perdita Felicien |
| Location of principal photography Ontario | Key cast Duke, Jeff Simpson, Kristen Hurd | |

Athletes compete in the ultimate sports competition; the winner is crowned the “All-Round Champion.” For the first time ever, the game changes in Season 6 as athletes compete as partners in sports dominated by pairs or duos. The athlete with the most points at the end of the season will be crowned the All-Round Champion!



Beyond Black Beauty

| | | |
|---|---|--|
| Production companies Amazon MGM Studios, Sinking Ship Entertainment, Leif Films, Saga Films | Season 1 | Producer Borga Dorter |
| Where to watch Family Channel, Amazon Freevee | Creator Carmen Pilar Golden | Key cast Kaya Coleman, Lisa Berry, Sagine Sémajuste, Gilles Marini, Gina James, Akiel Julien |
| Location of principal photography Hamilton, ON; Belgium | Executive producers Carmen Pilar Golden, Matthew J.R. Bishop, Carla de Jong, Blair Powers, J.J. Johnson, Anges Bristow, Leif Bristow, Patrice Theroux, Christin Simms | |

Inspired by the beloved novel, *Beyond Black Beauty* is a coming-of-age series that follows Jolie Dumont, an Olympic-driven equestrian whose journey is suddenly halted when her mother, Janelle, moves them from their posh Belgium life to Janelle’s childhood home in Baltimore.



Chums

| | | |
|--|--|---|
| Production companies Zoot Pictures Inc., Paxolotl Media Inc. | Season 1 | 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.



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 Commisso, 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.



Davey & Jonesie’s Locker

| | | |
|---|---|--|
| Production company marblemedia, a Blue Ant Media company, in association with Hulu and Amazon Prime | Creator Evany Rosen | Key cast Veronika Slowikowska, Jaelynn Thora Brooks, Dan Beirn, Emily Piggford, Nikko Angelo Hinayo, Erika Swayze, Sydney Toppliffe, Kevin Osea, Alexa Yaphe, Parker Lauzon, Evany Rosen, James Hartnett |
| Where to watch Prime Video | Executive producers Mark J.W. Bishop, Matthew Hornburg, Evany Rosen, Carrie Paupst Shaughnessy, AJ Trauth, Diane Rankin, Donna Luke | |
| Location of principal photography Toronto, ON | Producers Mark J.W. Bishop, AJ Trauth, Carrie Paupst Shaughnessy | |
| Season 1 | | |

Two oddball teen best friends travel through a portal in their locker, causing chaos to the multiverse as they go, while running from the threat of separation.



Dino Ranch

| | | |
|---|--|--|
| Production companies Industrial Brothers, Boat Rocker, CBC Kids | Creator Matthew Fernandes | Producers Anna Keenan, Stephanie Gauthier Watson, Pascale LeBlanc |
| Where to watch CBC, Disney Junior, Disney+ | Executive producers Arthur Spanos, Matthew Fernandes, Tammy Semen, Jon Rutherford, Bob Higgins, David Fortier, Ivan Schneeberg | Key cast Jayd Deroché, Ava Ro, Jacob Mazeral,Elliott Couillard, Scott Gorman, Athena Karkanis, Joshua Graham |
| Season 3 | | |

***Dino Ranch** follows the adventures* of the Cassidy family as they tackle life in a fantastical “pre-westoric” setting where dinosaurs still roam. As the young ranchers learn the ropes, they discover the thrill of ranch life while navigating the great outdoors through unpredictable challenges.



Dylan’s Playtime Adventures

| | | |
|---|--|---|
| Production companies 9 Story Media Group, Brown Bag Films | Creator Based on the preschool book series by Guy Parker-Rees | Producers Lucy Snyder, Simon Watts |
| Where to watch CBC TV, CBC Gem | Executive producers Vince Commisso, Natalie Osborne, Blake Tohana, Angela C. Santomero, Wendy Harris, Guy Parker-Rees, Karen Fowler, Emer Connon, Alex Ganetakos | Key cast Riley Kai Vargas, Nendia Lewars, Bryn McAuley, Liam Shetty |
| Location of principal photography Toronto, ON | | |
| Season 1 | | |

***Dylan’s Playtime Adventures** follows Dylan*, a stripey dog who lives in a stripey lighthouse in Buttercup Meadow. In every episode, Dylan takes on a new career—doctor, pizza chef, hairstylist, sea captain—and invites his friends Ozzy, Daisy, Bitsy, and the viewers at home to play along with him.



Future Chicken Today Show

| | | |
|---|---|---|
| Production company Wind Sun Sky Entertainment | Season 1 | Key cast Rita Yee, Dylan Mandlsohn, Tarriona “Tank” Ball, Penny Oleksiak, Robin Greenfield, Mackenzie Turner, Aneeshwar Kunchala, Joe Whale, Katharine Hayhoe, Spencer West, Theland Kicknosway |
| Where to watch CBC | Creators Annabel Slaight, Catherine Winder | |
| Location of principal photography Vancouver, BC | Executive producers Annabel Slaight, Catherine Winder | |

On the Future Chicken Today Show, Potato, the first animated chicken host, uses cutting-edge technology to time-twist guests from the present to the future. These lively interviews offer inspiring views of our environment, teaching kids planet-positive steps and helping them see positive possibilities.



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 Commisso, 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.



L’il Stompers

| | | |
|---|--|--|
| Production company IoM Media Ventures Inc. | Season 1 | Producer Ben Deustch |
| Where to watch Peacock, Teletoon+, StackTV Amazon Channel, fuboTV | Creator Phillip Stamp | Key cast Chance Orion Wood, Oliver Deutsch, Nia Pothe Cary, Joshua Obasi, Thea Richardson, Beaux Rozin, Zooley Schneider |
| Location of principal photography Halifax, NS | Executive producers Meaghan Clark, Dana Landry, Aaron Simpson, Phillip Stamp | |

Join the L’il Stompers, a cute and curious bunch of little dinosaurs, as they explore their world and have fun adventures.



Molly of Denali

| | | |
|---|---|--|
| Production companies Atomic Cartoons (A Thunderbird Company), WGBH Kids | Creators Dorothea Gillim, Kathy Waugh | Key cast Sovereign Bill, Sequoia Janvier, Zane Jasper, Lorne Cardinal, Jules Arita Koostachin, Ronald Dean Harris, Vianna Leacock, Shawn Youngchief, Luc Roderique, Adeline Potts, Katrina Salisbury, Lauren Jackson, Hyuma Frankowski |
| Where to watch CBC Kids, CBC Gem, Apple TV, TVOKids | Executive producers Dorothea Gillim, Jennifer Twiner McCarron, Joel Bradley | |
| Season 4 | Producer Biz Thorsen | |

***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 | Creator Frank van Keeken | Key cast Autumn Daye-Fraser, Myles Dobson, Sheriauna Haase, Hattie Kragten, Isaac Lupien, Shane Mahabir, Nicholas McClung, Carter Musselman, Kate Roman, Renee Romolo, Mila Sophia Tupy, Blake Talabis, Emmerly Tinglin, Ben Williams |
| Where to watch CBC Gem | Executive producers Ivan Schneeberg, David Fortier, Jon Rutherford, Shaleen Sangha, Nick Nantell, Amy Cole, Romeo Candido | |
| Location of principal photography Toronto, ON | | |
| Season 9 | Producer Amy Cole | |

Hot off their triumphant win at Nationals, our A-Troupe dancers face their own personal challenges, dealing with loss, disappointment, and failure on the road to Internationals. But if they’re able to bounce back from their personal losses, and help each other through the tough times, they will learn what it truly means to win.



Northern Tails

| | | |
|--|--|--|
| Production companies Shot in the Dark Productions, Little Brown Bird Entertainment | Location of principal photography Whitehorse, YT | Producer Kelly Milner |
| Where to watch Northwestel Community TV | Season 1 | Key cast Moirá Sauer, Daniel Little, Adam MacDougall, Terrie Forrest |
| | Creators Kelly Milner, Bob Hayes | |

Presented in 10-minute character-driven episodes, *Northern Tails* features a cast of lovable puppets who explore how animals in the boreal forest interact with each other, their environment, northern people and the wider world.



Open Season: Call of Nature

| | | |
|---|---|--|
| Production companies 9 Story Media Group, Brown Bag Films | Creator Based on characters created by John Carls, Steve Moore, Jill Culton and Anthony Stacchi | Producers Coral Schoug, Martin Sal, Colleen McGrath, Alicia Moore, Jazmin Playtis |
| Where to watch Family Channel | Executive producers Vince Comisso, Rick Mischel, Natalie Osborne, Blake Tohana | Key cast Jonathan Langdon, Joshua Graham, Josette Jorge, Jonathan Sconza, Trevor White, Annick Obonsawin, Ron Pardo, Sara Garcia |
| Location of principal photography Toronto, ON | | |
| Season 1 | | |

When Boog and Elliot discover an abandoned summer camp in the middle of nowhere, they decide to open Camp Wild: a safe community that welcomes animals of every kind. They discover it’s not easy to build a community from scratch. Based on the popular movie franchise, *Open Season: Call of Nature* is a hilarious sitcom about the challenges of learning to get along, no matter your species.



PAW Patrol

| | | |
|---|---|--|
| Production company Spin Master Entertainment | Season 10 | 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, Ursula Ziegler-Sullivan | |

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!



Popularity Papers

| | | |
|---|---|--|
| Production companies Aircraft Pictures, WexWorks Media, in association with BBC Studios Kids & Family | Location of principal photography Toronto and Orangeville, ON | Anthony Leo, Vivian Lin, Henrietta Hurford-Jones, Amelia Johnson |
| Where to watch YTV, StackTV, Hulu, Nickelodeon UK, Nickelodeon Italy, ABC Australia | Season 1 | Key cast Glee Dango, Mia Bella, Millie Davis, Anna Mirodin, Jenna Weir, Callum Shoniker, Lyla Elliott, Seth Murchison, Naomi Snieckus, Michael Chan, Christopher Jacot |
| | Creators Amanda Brooke Perrin, Vivian Lin | |
| | Executive producers Matthew Wexler, Andrew Rosen, | |

Based on the hit book series, *Popularity Papers* follows middle-school besties Julie and Lydia as they seek to demystify one of life’s greatest questions: what makes someone popular? Every social experiment they conduct comes with unexpected lessons about the value of friendship, kindness, and confidence, helping guide our characters through the struggles of middle school with humour and heart.



Rocket Saves the Day

| | | |
|--|--|---|
| Production company Atomic Cartoons (A Thunderbird Company) | Executive producers Joel Bradley, Trevor Bentley, Tad Hills, Lynn Kestin Sessler, Rachel Bader | Key cast Shannon Chan-Kent, Brian Drummond, Cole Howard |
| Where to watch Knowledge Network | | |

A young pup, Rocket, and his best friend, Little Yellow Bird, travel to Letter Land, Sound Slide and Reading Woods to learn about the wonder of words.



Rubble & Crew

| | | |
|--|--|---|
| Production company Spin Master Entertainment | Executive producers Jennifer Dodge, Ronnen Harary, Laura Clunie, Toni Stevens, Bradley Zweig | Key cast Luxton Handspiker, Alessandro Pugiotto, Shazdeh Kapadia, Nova McKay, Nylan Parthipan, Sabrina Jalees, Martin Roach |
| Where to watch Treehouse | Producers Dave Beatty, Leah Wolfson | |
| Season 2 | | |

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.



Old Enough! Canada

| | | |
|---|---|--|
| Production Company marblemedia, a Blue Ant Media company, in association with Nippon TV and TVOKids | Location of principal photography Ontario | Donna Luke, Kirsten Hurd, Natasha Negrea, Alexandra Roberts, Michael MacMillan |
| Where to watch TVO | Season 1 | Producer Mitch Burman |
| | Executive Producers Matthew Hornburg, Mark J.W. Bishop, | Key cast Colin Mochrie |

Little children going on big adventures! 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 3–6, as they head out by themselves for the first time to run everyday errands for their parents.

Ruby and the Well

| | | |
|---|--|--|
| Production company Shaftesbury, in association with BYUtv and Family Channel, a WildBrain Network | Season 4 | Producers Alex House, Marek Posival |
| Where to watch Family Channel | Executive producers Christina Jennings, Scott Garvie, Liz Levine, Jennifer McCann, Suzanne Bolch, John May, Felipe Rodriquez | Key cast Zoe Wiesenthal, Kristopher Turner, Lina Sennia, Dylan Kingwell, Nobahar Dadui, Paula Boudreau |
| Location of principal photography Toronto, ON | Creators LeeAnne H. Adams, Brian J. Adams | |

Ruby and the Well is a family drama that follows the adventures of Ruby O’Reilly, as she tries to grant wishes for the residents of the hard-luck rural town of Emerald.



Sunny’s Quest

| | | |
|---|---|---|
| Production company Apartment 11 Productions | Location of principal photography Across Canada | Executive producers Jonathan Finkelstein, Mindy Laxer |
| Where to watch TVOKids | Season 3 | Producer Sabine Daniel |
| | | Key cast Sag ne S majuste |

Sunny's Quest features first-person stories told by Black children from across Canada. Each episode showcases a different child and their unique perspective on their day-to-day hobbies, talents and heritage.



Vida the Vet

| | | |
|--|--|--|
| Production company Spin Master Entertainment | Creator Dustin Ferrer | Producers Steve Murphy, Christina Sang-St. Catherine |
| Where to watch Treehouse | Executive producers Jennifer Dodge, Ronnen Harary, Laura Clunie, Toni Stevens, Jennifer Oxley, Laura Kleinbaum | Key cast Mia SwamiNathan, Desmond Sivan |
| Season 1 | | |

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!



Wordsville

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|--|---|---|
| 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 |
| Location of principal photography Greater Toronto Area, ON | Creator Christin Simms | |
| Where to watch TVOKids, PBS Thirteen | 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.



7TH GEN

| | | |
|---|--|---|
| Production company Eagle Vision | Season 3 | Executive producers Lisa Meeches, Kyle Irving, Rebecca Gibson, Dinae Robinson |
| Where to watch APTN | Creators Lisa Meeches, Kyle Irving, Rebecca Gibson | Key cast Ivana Yellowback, Davey Gott |
| Location of principal photography Toronto, ON | | |

7TH GEN focuses on today's young Indigenous leaders, who are not only making an impact in their communities but are doing so by reclaiming their culture, featuring inspiring and uplifting subjects who have overcome challenges to change the world.



Unicorn Academy

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|--|--|---|
| Production company Spin Master Entertainment | Creator Based on the books by Julie Sykes | Producers Dan Mokriy, Mike G Moore, Sarah Williams |
| Where to watch Netflix | 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 |
| Season 1 | | |

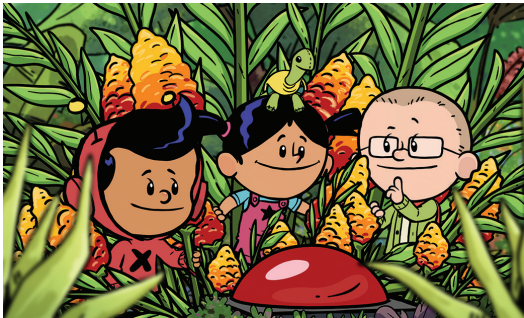
When peaceful Unicorn Island is threatened by the return of a villain named Ravenzella and the powerful forces of grim magic, the students of Unicorn Academy and their unicorns —led by Sophia and her unicorn Wildstar—must rise up to protect it.



Wild Kratts

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|---|--|--|
| 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, Athena Karkanis, Sabryn Rock |
| | Executive producers Chris Kratt, Martin Kratt, Vince Comisso, 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!



Xavier Riddle and the Secret Museum

| | | |
|---|--|---|
| Production companies 9 Story Media Group, Brown Bag Films | Season 2 | Comisso, 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, Vince | 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' 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!



Deadman's Curse

| | | |
|--|--|--|
| Production company Great Pacific Media (A Thunderbird Company) | Location of principal photography British Columbia | Producer David Way |
| Where to watch History | Season 2 | Key cast Kru Williams, Adam Palmer, Taylor Starr, Don Froese |
| | Executive producers David Way, Michael Francis, Tim Hardy, Todd Serotiuk | |

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.



Drag Heals

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|--|--|---|
| Production company Border2Border Entertainment | Season 4 | Producers Charlie David, Nickolaos Stagias, Tracey Erin Smith |
| Where to watch OUTtv | Creators Tracey Erin Smith, Charlie David, Nickolaos Stagias | Key cast Tracey Erin Smith |
| Location of principal photography Toronto, ON | Executive producers Philip Webb, Katherine Frost, Brad Danks | |

Drag Heals is a hybrid stage workshop and documentary TV series that follows drag artists over an intensive month-long workshop to build their own show. In each workshop, a guest coach joins stage director Tracey Erin Smith in exploring soul-deep story-sharing techniques, as well as the unique talents and skills required from a drag performer.



East Harbour Heroes

| | | |
|---|---|--|
| Production company Attraction | Location of principal photography Newfoundland and Labrador | Executive producers Nicole Hamilton, Jonathan Dueck, Richard Speer |
| Where to watch Discovery Canada | Season 2 | Producer Lauren Hugh Pease |

East Harbour Heroes follows the people that live and work on the often-brutal east coast of Newfoundland, as they battle the elements and the North Atlantic to thrive and survive.



Highway Thru Hell

| | | |
|--|--|---|
| Production company Great Pacific Media | Location of principal photography British Columbia | Producers David Way, Michael Francis, Wendy McKernan, Lindsay Macadam, Tony Chung, Nicole Tomlinson |
| Where to watch Discovery Canada | Season 12 | |

See how a local heavy recovery firm works through the hard winters, helping highway users that have fallen victim to the brutal road conditions. Their essential service keeps the traffic on the highways through hell moving.



Mysteries from Above

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|---|---|---|
| Production Company Saloon Media Inc, a Blue Ant Media company | Location of principal photography Peru, Florida, United Kingdom, Canada and Netherlands | Executive producers Michael Kot, Betty Orr, Tara Elwood |
| Where to watch Cottage Life | Season 3 | Producer Paul Kilback |

This thrilling investigative documentary series explores the countless mysteries of our world—from eerie abandoned sites to staggering natural marvels to the evocative relics of ancient civilization—through the unique and revealing vantage point of the skies.



Northern Air Rescue

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|---|--|--|
| Production company RealWorld Films Inc. | Location of principal photography Manitoba | Creators Denis Paquette, Carmen Henriquez |
| Where to watch APTn, APTn lumi | Season 1 | Producers Denis Paquette, Carmen Henriquez |

See how one airline provides a lifeline to some of Canada’s most remote communities.



Postcards From...

| | | |
|---|---|--|
| Production company Black Rhino Creative | Montreal, QC; Edmonton and Drumheller, AB; Dawson City, YT; Niagara Falls, ON | Executive producer Leah Mallen |
| Where to watch AMI-tv | Season 5 | Producer Joanna Wong |
| Location of principal photography Whistler and Salt Spring Island, BC; Fredericton, NB; | Creators Ryan Mah, Christa Couture, Danny Berish | Key cast Christa Couture |

What does it feel like to climb a mountain on your hands? To hear your breath as you float free in adaptive scuba gear? To taste the char of fire-roasted salmon while watching an elder tell stories in Indigenous sign language? From culture to culinary, nature to adventure, you’ve never experienced Canada like this. Every episode, Christa Couture meets up with fun and entertaining locals in-the-know.



Secret History: Women Warriors

| | | |
|--|--|---|
| Production company HERD of 1 MEDIA | Season 2 | Producers Julian Black Antelope, Beth Paul, Sue Bristow |
| Where to watch APTn | Creator Julian Black Antelope | Key cast Julian Black Antelope, Rod Scout, Kerry Scott, Sandra Manyfeathers |
| Location of principal photography Calgary and Edmonton, AB | Executive producer Julian Black Antelope | |

A 13-episode Indigenous documentary series highlighting overlooked accomplishments of Indigenous women over the last 300 years. Told through the unique perspective of the “Trickster” (played by Julian Black Antelope), the series delivers insightful commentary and entertaining storytelling through cinematic re-enactments to offer a fresh look at North American history.



Todd Talbot Builds: The Passive House Project

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|--|---|--|
| Production company Infinity Filmed Entertainment Group, Ltd. | Location of principal photography Kelowna, BC | Executive producers Shel Piercy, Todd Talbot, Theresa Piercy |
| Where to watch Cottage Life | Season 1 | Key cast Todd Talbot, Rebecca Talbot |

This 8 x 30-minute documentary series is an intimate and educational look at how TV personality Todd Talbot and his family construct a net zero/passive house A-frame cottage on Canada’s magnificent Okanagan Lake. Things take a turn for the unexpected when their nearly completed home burns down in the 2023 Kelowna wildfires.



Treaty Road

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|---|--|---|
| Production company 3 Story Pictures Inc. | Season 1 | Producers Ell McEachern, Saxon de Cocq, Hannah Hermanson, Candy Fox |
| Where to watch APTN | Creator Saxon de Cocq | |
| Location of principal photography Saskatchewan, Manitoba, Alberta and Ontario | Executive producers Doug Cuthand | Key cast Erin Goodpipe, Saxon de Cocq |

Treaty Road is a journey, both personal and communal, as two friends travel the old roads to uncover the truth about the signing of the numbered treaties, and ultimately themselves.



Who Owns the World

| | | |
|---|---|---|
| Production companies Hawkeye Pictures, Taglicht Media GmbH | Location of principal photography Canada, United States, Europe, South America, Africa and Asia | Executive producers Sonya Di Rienzo, Aeschylus Poulos, Mathias Von Der Heide, Bernd Wilting |
| Where to watch TVO, Knowledge Network, PBS International, ZDFInfo, ARTe | Season 1 | Producers Sonya Di Rienzo, Aeschylus Poulos, Mathias Von Der Heide, Bernd Wilting |

Who Owns the World is a four-part series about the ownership and sustainability of vital elements that underpin our daily lives: energy, food, land, transportation.

UNSCRIPTED



The Amazing Race Canada

| | | |
|---|---|---|
| Production company Insight Productions Ltd. (a Boat Rocker Company) | Season 10 | Producers Sarah James, Mike Tersigni, Robyn Bigue, Ann Camilleri, Monika Gerez, Catherine Petersen, Marc Poirier, Jesse Storey, Jon Montgomery, Vanessa Rennard |
| Where to watch CTV, CTV.ca, Crave | Creators Bertram Van Munster, Elise Doganieri | |
| Location of principal photography Across Canada | Executive producers John Brunton, Mark Lysakowski, Danielle Pearson | Key cast Jon Montgomery |

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.



Big Brother Canada

| | | |
|---|--|---|
| Production company Insight Productions Ltd. (A Boat Rocker Company) | Executive producers John Brunton, Erin Brock, Eric Abboud, Arisa Cox | Lauren McCuaig, Cory Bell, Mark Holland, Akhila Adige, Nick Vasil |
| Where to watch Global, STACKTV | Producers Liam Colle, Chris Carter, Jennifer Leek, Anthony Matkovic, Victoria De Filippis, | Key cast Arisa Cox |
| Season 12 | | |

Big Brother Canada handpicks a group of strangers from all walks of life, sequesters them from the outside world, and places them inside a house outfitted wall-to-wall with cameras and microphones that capture their every move 24/7. Competing for a grand cash prize, each week the houseguests battle in a series of challenges that gives them power or punishment, voting each other out until the fate of the final two is decided by a jury of fellow houseguests.



Best in Miniature

| | | |
|--|--|---|
| Production company marblemedia, a Blue Ant Media company | Season 3 | Producer Erica Lenczner |
| Where to watch CBC | Creator Kelsey Espensen | Key cast Aba Amuquandoh, Micheal Lambie, Emma Waddell |
| Location of principal photography Hamilton, ON | Executive producers Matthew Hornburg, Mark J.W. Bishop, Diane Rankin, Donna Luke | |

In the most epic miniature showdown, 10 elite artists from across Canada and beyond pour their heart and souls into creating miniature fantasy houses one tiny room at a time. Each week one miniaturist will be sent home, while the others continue to compete for the \$15,000 grand prize.



Blown Away

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| Production company marblemedia, a Blue Ant Media company, in association with Netflix | Location of principal photography Hamilton, ON | Producer Carly Spencer |
| Where to watch Netflix | Season 4 | Key cast Hunter March, Katherine Gray |
| | Executive producers Matthew Hornburg, Mark J.W. Bishop, Carly Spencer, Donna Luke | |

Blown Away is back and things are about to get even hotter. We’re going bigger, badder, and bolder than ever in North America’s largest hot shop. Ten incredible glassblowers will try and brave the heat in a grueling competition to see if they can push their creative limits enough to win the largest grand prize in the history of the series.



Canada’s Drag Race: Canada vs. the World

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| Production company Blue Ant Studios, in association with World of Wonder (WOW) | Season 2 | Producer Trevor Boris |
| Where to watch Crave | Executive producers Matthew Hornburg, Mark J.W. Bishop, Donna Luke, Laura Michalchyshyn, Fenton Bailey, Randy Barbato, Tom Campbell, RuPaul Charles, Trevor Boris | Key cast Brad Goreski, Brooke Lynn Hynes, Traci Melchor |
| Location of principal photography Hamilton, ON | | |

On *Canada's Drag Race: Canada vs. the World*, Queens from the international *Drag Race* family will compete to become the ultimate drag superstar! With Canada acting as host nation, this six-episode battle will bring back fan favourites and top talent for an elite competition to crown the Queen of the MotherPucking World. At this level of competition, there are no weak links—just nine seasoned Queens with a thirst for victory. Let the international games begin!



Canada’s Got Talent

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|---|---|--|
| Production company MEM Inc., Fremantle | Season 4 | Producer Jenny Heap |
| Where to watch Citytv, Citytv+ | Executive producers Claire Adams, Michela Di Mondo, Angela Jennings, Nanci Maclean, Scott McGillivray | Key cast Howie Mandel, Kardinal Offishall, Katherine Ryan, Shania Twain, Lindsay Ell |
| Location of principal photography Niagara Falls, ON | | |

With more than 120 acts coming onto Canada’s biggest stage each season, *CGT* is a show—and an experience—unlike any other.



Canada’s Ultimate Challenge

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|--|--|--|
| Production companies Insight Productions Ltd. (a Boat Rocker Company), The Gurin Company | Location of principal photography Madeleine, QC; Ottawa and Hamilton, ON; Canmore, AB; Revelstoke and Vancouver Island, BC | 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 2 | Key cast Brandon Gonez |
| Executive producers John Brunton, Phil Gurin, Mark Lysakowski, Erin Brock, Jeff Thrasher | | |

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.



Dating Unlocked

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|--|---|--|
| Production company Border2Border Entertainment | Location of principal photography Toronto, ON | Executive producers Philip Webb, Katherine Frost, Brad Danks |
| Where to watch OUTtv | Season 2 | Producer Charlie David |
| Creators Charlie David, Patrick Ware | | Key cast Yaz Harris |

In *Dating Unlocked*, hopeful romantics from the LGBTQ2S+ community move beyond curated social media and dating profiles to find love in real life, and potentially share the key to their hearts. From the traditional to more radical, there are daters from all walks of life who share the same goal—to find a hookup, a date or their one and only.



Farming for Love

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|--|--|---|
| Production companies Lark Productions, Fremantle | Location of principal photography British Columbia | Executive producers Ruth Nanda, Grant Greschuk, Erin Haskett, Tex Antonucci, Michela Di Mondo |
| Where to watch CTV | Season 2 | Key cast Sabrina Jalees |

Hosted by Sabrina Jalees, season 2 of *Farming for Love* sees four of Canada’s most eligible farmers embark on an adventure of a lifetime in hopes of finding true love. The farmers invite a group of singles to live on their farms, take part in farm chores, and go on group and one-on-one dates, all with the goal of finding their life partner.



Ghosting with Luke Hutchie and Matthew Finlan

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| Production companies Blue Ant Studios, Luke Hutchie Productions | Season 1 | Producer Maureen Riley |
| Where to watch CBC Gem, CBC | Creators Luke Hutchie, Matthew Finlan | Key cast Luke Hutchie, Matthew Finlan, Bukola Ayoka, Zoe De Grand Maison, Devyn Nekoda, Frankie Grande, Hale Grande, Kevin Alves, Jade Hassoune, Synthia Kiss |
| Location of principal photography Picton, Toronto, Niagara-on-the-Lake, Cornwall, Alliston, Hamilton, Orillia, Fergus and Baden, ON | Executive producers Laura Michalchyshyn, Jennifer Harkness, Sam Sniderman, Luke Hutchie, Matthew Finlan, Zachary Frank | |

Horror actors turned amateur ghostbusters Luke Hutchie and Matthew Finlan venture into some of the most iconic and scary locations Canada has to offer on their quest to discover if they are truly haunted. Joined by a celebrity special guest each episode, Hutchie and Finlan put their fictional survival skills to the test in the very real world of ghostbusting, hoping to reach a final verdict of haunted or not.



The Great Canadian Baking Show

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| Production company Proper Television (a Boat Rocker Company) in association with CBC and Love Productions (UK) | Where to watch CBC, CBC Gem | Executive producers Cathie James, Lesia Capone |
| Location of principal photography Toronto, ON | | Producer Mark Van de Ven |
| Season 7 | | Key cast Ann Pernel, Alan Shane Lewis |

The Great Canadian Baking Show brings together 10 amateur bakers from across the country to compete in a series of themed culinary challenges that celebrate their diverse backgrounds, families and communities.



The Great Canadian Pottery Throw Down

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| Production company Frantic Films, Point Grey | Season 1 | Producer Louise Wood |
| Where to watch CBC | Executive producers Jamie Brown, Stephanie Fast, Seth Rogen, Evan Goldberg | Key cast Jennifer Robertson, Seth Rogen |
| Location of principal photography Granville Island and Vancouver, BC | James Weaver, Alex McAtee | |

The Great Canadian Pottery Throw Down is a competition series that revels in the remarkable creativity of Canada’s best amateur potters and their beautiful creations.



I Have Nothing

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| Production company Blue Ant Studios, Catalyst, in association with Crave | Creator Carolyn Taylor | Key cast Mae Martin, Carolyn Taylor, Sandra Bezic, David Pelletier, Ekaterina Gordeeva, Brian Orser, Kurt Browning, Paul Martini, Barbara Underhill, Katarina Witt, Tara Lipinski, Kristi Yamaguchi, Adam Rippon, Elladj Baldé, Elizabeth Manley, Jully Black, Sabrina Jalees, Elvira Kurt |
| Where to watch Crave | Executive producers Carolyn Taylor, Zach Russell, Vibika Bianchi, Julie Bristow, Laura Michalchyshyn, Sam Sniderman, Michael MacMillan | |
| Location of principal photography Greater Toronto Area, ON | Producer Maureen Riley | |
| Season 1 | | |

I Have Nothing follows **Carolyn Taylor** on a comical quest to choreograph the perfect, full-length pairs figure skating routine to Whitney Houston’s 1992 iconic hit song “I Have Nothing.” Motivated by a teenaged obsession for the 1988 Calgary Olympics that also sparked Carolyn’s queer awakening, *I Have Nothing* begins as a lighthearted nostalgic comedy and quickly morphs into a high-stakes, real-life mission for Carolyn, with a few wild detours along the way.



Immigrant Kitchen

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|---|--|---|
| Production company Prairie Boy Productions Inc. | Location of principal photography Winnipeg, MB | Creators Jorge Requena Ramos, Orlando Braun |
| Where to watch YesTV | Season 1 | Producer Orlando Braun |
| | | Key cast Ali Hassan |

International chef and comedian Ali Hassan explores immigrant dishes that have become icons and staples in their adopted community in Canada and abroad. The pilot episode features the lumpia (a Filipino spring roll), which has become the unofficial dish of Winnipeg, Canada.



Luxe Listings Toronto

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|--|--|---|
| Production company MEM | Season 1 | Producers Alex Kane, Adili Tayaba |
| Where to watch Prime Video | Executive producers Angela Jennings, Nanci MacLean, Scott McGillivray, Cori Diamond, Gary Hawker | Key cast Brett Starke, Paige Torkan, Peter Torkan |
| Location of principal photography Greater Toronto Area, ON | | |

In **Toronto’s hyper-competitive**, multi-million-dollar real estate industry, three agents—power couple Peter and Paige Torkan and rising star Brett Starke—provide a revealing glimpse into their careers and personal lives.



Pain & Offering

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|--|--|---|
| Production company Catapult Pictures | Location of principal photography Alberta and British Columbia | Executive producer Frederick Kroetsch |
| Where to watch TELUS Originals | Season 1 | Producer Rebecca Campbell |
| | Creator Daniel Ennett | Key cast Cynthia Decore |

Chronically ill and neurodivergent essayist Cynthia Decore is writing a horror anthology. In each episode she meets with disabled cultural workers making differences in their communities, hoping to find some inspiration for the next story.



Push

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| Production companies Fenix Film & Television, Small Army Entertainment | Location of principal photography Edmonton, AB; Italy; Salt Lake City, UT | Key cast Bean Gill, Brian McPherson, Riccardo Baldini, Nastasha Urkow, Aleem Jaffer, Victoria Berezovich, Brittney Neunzig, Roneel Gounder, Brian Hnatiw, Wade Burke, Vahen King |
| Where to watch CBC | Season 2 | Executive producers Kaitlan Stewart, Sean De Vries |

Season 2 of the groundbreaking CBC original docuseries, *Push*, dives even deeper into the world of “the Wheelie Peeps,” an unlikely group of friends and wheelchair users bonded by their shared experience of a life on wheels.



Race Against the Tide

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| Production company marblemedia, a Blue Ant Media company | Season 4 | Key cast Maestro Fresh Wes, Rusty Croft, Karen Fralich |
| Where to watch CBC | Executive producers Matthew Hornburg, Mark J.W. Bishop, Donna Luke, Michael MacMillan | |
| Location of principal photography Saint John, NB | Producer Carly Spencer | |

Sand. Sculpt. Survive. *Race Against the Tide* brings 10 world-class sand-sculpting teams to the shores of the Bay of Fundy in New Brunswick to test their skills in the toughest outdoor art competition on the planet. Ultimately, only one team will reign supreme and walk away with the grand prize of \$10,000.



Still Standing

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|---|--|--|
| Production company Frantic Films | Gracefield, QC; Dawson City, YT; Temagami, ON; Gander, NL; High River, AB; Membertou First Nation, NS; M’Chigeeng First Nation, ON | Executive producers Jamie Brown, Stephanie Fast, Jeff Peeler |
| Where to watch CBC | | Producer Jonny Harris |
| Location of principal photography Amherstburg, ON; Southport, MB; Slave Lake, AB; | Season 9 | Key cast Jonny Harris |

Still Standing follows **Canadian comedian Jonny Harris** as he sets off across the country to discover the hidden comedy in Canada’s small towns.



Accused

| | | |
|--|---|--|
| Production companies All3Media America, Fox Entertainment, Paramount Television, Shore Z Productions, Sony Pictures Television | Season 2 | Roxy Spencer, Sita Williams, Jacob Cohen-Holmes, Michael Cuesta |
| Where to watch Global, Paramount+ | Creator Howard Gordon, Jimmy McGovern | Producers Matt Code, Nick Iannelli, Jeremy Benning, Daniel Pearle, Don Phillip Smith |
| Location of principal photography Toronto, ON | Executive producers Alex Gansa, Howard Gordon, David Shore, Glenn Geller, Erin Gunn, Frank Siracusa, John Weber, Jimmy McGovern, Louise Pedersen, | Key cast Michael Chiklis, Felicity Huffman, William H. Macy, Nick Cannon |

Chronicles ordinary people getting caught up in extraordinary situations, where one wrong turn leads to another, until it’s too late to turn back.



Animal Control

| | | |
|---|--|---|
| Production companies FOX Entertainment Studios | Season 2 | Key Cast Joel McHale, Michael Rowland, Vella Lovell, Ravi Patel, Grace Palmer, Gerry Dee, Krystal Smith |
| Where to watch CBC Gem | Creators Bob Fisher, Rob Greenberg, Dan Sterling | |
| Location of principal photography Vancouver, BC | Executive producers Bob Fisher, Rob Greenberg, Dan Sterling, Tad Quill, Jake Fuller, Joel McHale | |

Animal Control ushers in mating season for its second installment—for both the animals and the officers who protect them.



Billy the Kid

| | | |
|---|---|--|
| Production companies Amblin Television, Epix (I), MGM International TV Productions, Nordic Entertainment Group, One Big Picture | Season 2 | Randall, Alec Meachham |
| Where to watch Paramount+ | Creator Michael Hirst | Producer Brian Dennis |
| Location of principal photography Calgary, AB | Executive producers Michael Hirst, Donald De Line, Darryl Frank, Justin Falvey, Nancy Cotton, Michael Wright, Rola Bauer, Isabelle Hultén, Tomas Axelsson, Tom Cox, Jordy | Key cast Tom Blyth, Daniel Webber, Eileen O'Higgins, Sean Owen Roberts, Dakota Daulby, Jonah Collier, Ryan Kennedy, Leif Nystrom, Siobhan Williams |

The epic romantic adventure inspired by the life of America’s most infamous outlaw continues in season 2, as Billy and his allies square off against his oldest friend Jesse Evans and the corrupt powers of the Santa Fe Ring.



Börje – The Journey of a Legend

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|---|---|---|
| Production companies Warner Bros. International Television Production Sverige, Cream Productions Inc. | Location of principal photography Toronto, Hamilton and Kitchener, ON; Sweden | Amir Chamdin, Kate Harrison Karman, Johan Hedman |
| Where to watch Crave | Season 1 | Producers Johanna Wennerberg |
| | Executive producers Sara Askelöf, David W. Brady, Patrick Cameron, | Key cast Valter Skarsgård, Jason Priestley, Hedda Stiernstedt |

This is the true story of Börje Salming’s incredible journey from an outcast struggling to find his place in a society that doesn’t believe in him, to becoming a beloved and world-famous hockey player, one of the first European players in the NHL.



Chucky

| | | |
|---|-------------------------------|---|
| Production companies UCP (a division of Universal Studio Group) | Season 3 | Key cast Brad Dourif, Jennifer Tilly, Zackary Arthur, Björgvin Arnarson, Alyvia Alyn Lind, Devon Sawa, Lara Jean Chorostecki, Jackson Kelly |
| Where to watch Showcase, USA Network, SYFY, Peacock (US) | Creator Don Mancini | Executive producers Don Mancini, David Kirschner, Nick Antosca, Alex Hedlund, Jeff Renfroe |
| Location of principal photography Toronto, ON | | |

In Chucky’s unending thirst for power, season 3 now sees Chucky ensconced with the most powerful family in the world—America’s First Family, inside the infamous walls of the White House.



Cross

| | | |
|--|---|--|
| Production companies Amazon MGM Studios, Paramount Television Studios, Skydance Television, Blue Monday Productions, James Patterson Entertainment | Location of principal photography Mississauga and Toronto, ON | David Ellison, Dana Goldberg, Matt Thunell |
| Where to watch Prime Video | Season 1 | Producer Chris Agoston, Aldis Hodge |
| | Creator Ben Watkins | Key cast Aldis Hodge, Isaiah Mustafa, Juanita Jennings, Alona Tal, Samantha Walkes, Caleb Elijah, Melody Hurd, Jennifer Wigmore, Eloise Mumford, Ryan Eggold |
| | Executive producers Ben Watkins, Sam Ernst, Jim Dunn, Craig Siebels, James Patterson, Bill Robinson, Patrick Santa, | |

Cross follows Alex Cross, a detective and forensic psychologist, uniquely capable of digging into the psyches of killers and their victims, to identify—and ultimately capture—the murderers.



Fargo

| | | |
|---|---|--|
| Production companies FX Productions, MGM Television, The Littlefield Company, 26 Keys | Season 5 | Producers Dana Gonzales, Regis Kimble |
| Where to watch FX | Creator Noah Hawley | Key cast Juno Temple, Jon Hamm, Jennifer Jason Leigh |
| Location of principal photography Calgary, AB | Executive producers Noah Hawley, Ethan Coen, Joel Coen, Kim Todd, Vincent Landay, Warren Littlefield, Steve Stark | |

The fifth season of the anthology series is set in 2019, when is a kidnapping not a kidnapping, and what if your wife isn't yours?



Fraggle Rock: Back to the Rock

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|---|--|---|
| Production companies The Jim Henson Company, New Regency Productions, Fusfeld & Cuthbertson | Season 2 | Arnon Milchan, Yariv Milchan |
| Where to watch Apple TV+ | Creators Alex Cuthbertson, Matt Fusfeld | Key cast John Tartaglia, Karen Prell, Donna Kimball, Jordan Lockhart, Dave Goelz, Frank Meschkuleit |
| Location of principal photography Calgary, AB | Executive producers Alex Cuthbertson, Matt Fusfeld, Lisa Henson, Halle Stanford, John Tartaglia, | |

Follows the adventures of a group of cave-dwelling puppet creatures called Fraggles.



Fellow Travelers

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|--|--|--|
| Production companies Fremantle, Showtime Networks, Factory Underground | Season 1 | Producer Anya Leta |
| Where to watch Paramount+ | Creator Ron Nyswaner | Key cast Matt Bomer, Jonathan Bailey, Jelani Alladin, Allison Williams, Noah J. Ricketts |
| Location of principal photography Toronto, ON; Virginia, US | Executive producers Matt Bomer, Dee Johnson, Daniel Minahan, Ron Nyswaner, Robbie Rogers | |

Follows the lives and volatile romance of two different men, through purges, wars, protests, and plagues, overcoming obstacles in the world.



Fire Country

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| Production companies CBS Studios, Jerry Bruckheimer Television | Season 2 | Producer Barbara Friend, Val Steffoff, Ted Babcock |
| Where to watch Global, STACKTV, Paramount+ | Creator Tony Phelan, Joan Rater, Max Thieriot | Key cast Max Thieriot, Billy Burke, Kevin Alejandro, Diane Farr, Stephanie Arcila, Jordan Calloway, Jules Latimer |
| Location of principal photography Vancouver, BC | Executive producers Tony Phelan, Joan Rater, Tia Napolitano, Bill Harper, Max Thieriot, Jerry Bruckheimer, KristieAnne Reed | |

A young convict joins a firefighting program looking for redemption and a shortened prison sentence. He and other inmates work alongside elite firefighters to extinguish massive blazes across the region.



From

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| Production companies AGBO, Epix Studios, MGM Television, Midnight Radio | Season 2 | André Nemec, Scott Rosenberg, Anthony Russo, Joe Russo, Michael Wright |
| Where to watch Paramount+ | Creator John Griffin | Producer Michael Mahoney |
| Location of principal photography Halifax, NS | Executive producers John Griffin, Josh Appelbaum, Jeffrey Pinkner, Rola Bauer, Jack Bender, Nancy Cotton, Lindsay Dunn, Mike Larocca, | Key cast Harold Perrineau, Scott McCord, Catalina Sandino Moreno, Eion Bailey |

Unravel the mystery of a city in middle USA that imprisons everyone who enters. As the residents struggle to maintain a sense of normalcy and seek a way out, they must also survive the threats of the surrounding forest.



Geek Girl

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| Production companies RubyRock Pictures, Aircraft Pictures, in association with Nelvana | Season 1 | Producers Zoe Rocha, Anthony Leo, Andrew Rosen |
| Where to watch StackTV, YTV, Netflix | Creators Holly Smale, Jessica Ruston | Key Cast Emily Carey, Emmanuel Imani, Liam Woodrum, Tim Downie, Jemima Rooper, Sarah Parish |
| Location of principal photography London, UK; Ottawa, ON | Executive producers Jeff Norton, Declan O'Dwyer, Jessica Ruston, Holly Smale, Robbie von Werz | |

Based on the bestselling book series, *Geek Girl* tells the story of awkward, neurodivergent teenager Harriet Manners, whose life is turned upside down when she is spotted to be a model and embarks on a life-affirming journey of self-discovery as she balances high school and high fashion.



Ghosts

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| Production companies CBS Studios, in association with Lionsgate Television and BBC Studios Los Angeles Productions (based on the BBC Studios distributed format Ghosts) | Location of principal photography Quebec | Carpenter, Debra Hayward, Alison Owen, Angie Stephenson |
| Where to watch CBS, Paramount+, Global, STACKTV | Season 4 | Key cast Rose Mclver, Utkarsh Ambudkar, Brandon Scott Jones, Richie Moriarty, Danielle Pinnock, Asher Grodman, Román Zaragoza, Rebecca Wisocky, Rebecca Wisocky, Devan Chandler Long |
| | Executive producers Joe Port, Joe Wiseman, Mathew Baynton, Jim Howick, Simon Farnaby, Laurence Rickard, Ben Willbond, Martha Howe-Douglas, Alison | |

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.



The Good Doctor

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| Production companies 3AD, EnterMedia Contents, Shore Z Productions, Sony Pictures Television | Creator David Shore | Producers Konshik Yu, Min Soo Kee, Tracy Taylor, Rebecca Moline |
| Where to watch CTV | Executive producers Thomas L. Moran, Mike Listo, Sebastian Lee, David Kim, Daniel Dae Kim, David Shore, Shawn Williamson, Freddie Highmore, Erin Gunn, Garrett Lerner, Peter Blake, Liz Friedman, Jessica Grasl, David Hoselton | Key cast Freddie Highmore, Fiona Gubelmann, Will Yun Lee, Christina Chang, Paige Spara, Richard Schiff, Bria Samone Henderson, Noah Galvin, Chuku Modu |
| Location of principal photography Vancouver, BC | | |
| Season 7 | | |

Shaun Murphy, a young surgeon with autism and savant syndrome, is recruited into the pediatric surgical unit of a prestigious hospital.



My Life with the Walter Boys

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| Production companies Sony Pictures Television, Nomadic Pictures, iGeneration Studios | Creator Inspired by the novel <i>My Life with the Walter Boys</i> by Ali Novak | Chad Oakes, Jordan Ross Schindler |
| Where to watch Netflix | Executive producers Melanie Halsall, Edward Glauser, Ali Laventhol, Tawnya Bhattacharya, Debra Curtis | Key cast Nikki Rodriguez, Noah Lalonde, Ashby Gentry, Connor Stanhope, Johnny Link, Corey Fogelmanis, Myles Perez , Ashley Tavares, Isaac Arellanes, Zoe Soul, Jaylan Evans, Sarah Raffert, Marc Blucas |
| Location of principal photography Calgary, AB | Producers Keith Raskin, Michael Frislev, | |
| Season 1 | | |

The story follows 15-year-old Manhattanite Jackie Howard after losing her family in a tragic accident. Jackie leaves behind her privileged and proper life in New York and moves to rural Colorado to be with her guardian—her mother’s best friend, Katherine, who is raising 10 kids with her husband, George.



Orphan Black: Echoes

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| Production company Boat Rocker, AMC Studios | Season 1 | Marsh, Krysten Ritter, Ivan Schneeberg |
| Where to watch AMC+ | Creator Anna Fishko | Producer Suzanne Colvin |
| Location of principal photography Toronto, ON | Executive producers Anna Fishko, Kerry Appleyard, Leslie Belzberg, John Fawcett, David Fortier, Nick Nantell, Katie O’Connell | Key cast Krysten Ritter, Keeley Hawes, Amanda Fix, Avan Jogia, Rya Kihlstedt, James Hiroyuki Liao |

Set in the near future, *Orphan Black: Echoes* takes a deep dive into the exploration of the scientific manipulation of human existence. It follows a group of women as they weave their way into each other’s lives and embark on a thrilling journey, unravelling the mystery of their identity and uncovering a wrenching story of love and betrayal.



Princess Power

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| Production companies Atomic Cartoons (A Thunderbird Company), Flower Films | Season 3 | McCarron, Drew Barrymore, Ember Truesdell, Nancy Juvonen |
| Where to watch Netflix | Creator Elise Allen | Key cast Trinity Jo-Li Bliss, Dana Heath, Luna Bella Zamora, Rita Moreno, Andrew Rannells |
| Executive producers Savannah Guthrie, Matthew Berkowitz, Kristin Cummings, Jennifer Twiner | | |

Princess friends from four different Fruitdoms—Blueberry, Kiwi, Pineapple and Raspberry—spring into action to make their worlds a better place.



Snowpiercer

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| Production companies Tomorrow Studios (an ITV Studios partner), CJ Entertainment | Executive producers Paul Zbyszewski, Christoph Schrewe, Marty Adelstein, Becky Clements, Alissa Bachner, Matthew O'Connor, Ben Rosenblatt, Scott Derrickson, Bong Joon Ho, Miky Lee, Jinnie Choi, Park Chan-wook, Lee Tae-hun, Dooho Choi | Key cast Jennifer Connelly, Daveed Diggs, Sean Bean, Rowan Blanchard, Alison Wright, Mickey Sumner, Iddo Goldberg, Katie McGuinness, Lena Hall, Sam Otto, Chelsea Harris, Mike O'Malley, Roberto Urbina, Sheila Vand, Clark Gregg, Michael Aronov |
| Where to watch CTV Sci-fi Channel, AMC / AMC+ | | |
| Location of principal photography Vancouver, BC | | |
| Season 4 | | |

Set more than seven years after the world has become a frozen wasteland, *Snowpiercer* centres on the remnants of humanity who inhabit a perpetually moving train, with 1,001 cars, that circles the globe. Class warfare, social injustice and the politics of survival play out in the television adaptation.



Tracker

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| Production companies 20th Television | Season 1 | Producers Jeffery Deaver |
| Where to watch CTV, Disney+ | Creator Ben H. Winters | Key cast Justin Hartley, Fiona Rene, Abby McEnany, Eric Graise |
| Location of principal photography Vancouver and Mission, BC | Executive producers Justin Hartley, Ken Olin, Elwood Reid | |

Colter Shaw travels the country in his old-school RV, helping police and private citizens solve crimes and locate missing persons—until his latest case changes everything.



The Umbrella Academy

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| Production company UCP, a division of Universal Studio Group | Creator Steve Blackman | Key cast Elliot Page, Tom Hopper, David Castañeda, Emmy Raver-Lampman, Robert Sheehan, Aidan Gallagher, Justin H. Min, Ritu Arya, Colm Feore, Nick Offerman, Megan Mullally, David Cross |
| Where to watch Netflix | Executive producers Steve Blackman, Jennifer Cecil, Mike Richardson, Keith Goldberg, Scott Stuber, Beau Bauman, Pascal Verschooris, Jesse McKeown, Abbey Morris, Jeremy Webb | |
| Location of principal photography Toronto, ON | | |
| Season 4 | | |

The Hargreeves siblings have scattered after the climactic showdown at the Hotel Oblivion led to a complete reset of their timeline. Stripped of their powers, each is left to fend for themselves and find a new normal—with wildly varying degrees of success. Yet the trappings of their uncanny new world prove too hard to ignore for very long.



The Way Home

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| Production companies Neshama Entertainment, MarVista Entertainment, Hallmark Channel | Season 2 | Marly Reed, Fernando Szew, Arnie Zipursky, Alexandra Clarke, Heather Conkie |
| Where to watch W Network | Creators Marly Reed, Alexandra Clarke, Heather Conkie | Producer John Calvert |
| Location of principal photography Toronto and Uxbridge, ON | Executive producers Suzanne Berger, Larry Grimaldi, Ani Kevork, Chyler Leight, Andie MacDowell, Hannah Pillemer, | Key cast Andie MacDowell, Chyler Leigh, Sadie Laflamme-Snow, Evan Williams |

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.



When Calls the Heart

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| Production companies Motion Picture Corporation of America (MPCA), Believe Pictures | Season 11 | Producers Vicki Sotheran, Greg Malcolm |
| Where to watch Hallmark Channel and Super Channel | Creators Michael Landon Jr., Brian Bird | Key cast Erin Krakow, Pascale Hutton, Jack Wagner, Kavan Smith, Loretta Walsh, Andrea Brooks, Ben Rosenbaum, Viv Leacock |
| Location of principal photography Vancouver, BC | Executive producers Brad Krevoy, Brian Bird, Michael Landon Jr., Jimmy Townsend, Susie Belzberg, Michael Shepard, Vicki Sotheran, Greg Malcolm | |

Inspired by Janette Oke's bestselling book series about the Canadian West, When Calls the Heart follows the story of a young schoolteacher and single mother, Elizabeth Thornton (Erin Krakow), in the quaint town of Hope Valley. When her husband is suddenly killed on duty, she must find the courage and strength to move forward. With the help and guidance of the townspeople and her friends, she adjusts to the ever-changing times and the people that enter her life.



Wilderness

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| Production companies Amazon Prime Video, Firebird Pictures, Nomadic Pictures | Location of principal photography Alberta | Michael Frislev, Chad Oakes |
| Where to watch Prime Video | Season 1 | Producers Ron McLeod, Paul Ritchie |
| Executive producers Marnie Dickens, Craig Holleworth, Elizabeth Kilgarriff, So Yong Kim, | | Key cast Jenna Coleman, Oliver Jackson-Cohen, Ashley Benson |

Follows a twisted love story, where a “happily ever after” life quickly turns into a living nightmare.

Canadian pie

In June, the CRTC released its much-anticipated decision on the first phase of its work to implement the Online Streaming Act, passed by the federal government last year. As a result, streaming services with annual revenues of \$25 million or more are now required to invest 5 per cent of their Canadian revenues back into the domestic broadcasting system.

Where will that money go? *Indiescreen* has taken a hard look at the numbers to determine how the pie will be sliced. As with most desserts, people have strong opinions, and it's still unclear just how big the pie will be. But regardless of personal preferences, here's how the regulator has decided the servings will be distributed.



The next meal...
Of course, one can't survive on desserts alone, which is why the red meat (or vegetarian protein alternative) is still to come. Phase two of the CRTC's broadcasting system modernization—currently underway—will create a new regulatory framework, including an updated definition of Canadian content. And the third and final phase, scheduled to begin in late 2025, will see the regulator implement its new framework, which will result in additional investments into the Canadian system. Stay hungry!

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