

**CANADIAN CONTENT AND
INDEPENDENT CINEMA**

Roundtable Discussions
May 2021





Table of Contents

4

INDEPENDENT THEATRE OVERVIEW

8

CHALLENGES FACING INDEPENDENT THEATRES

19

FOCUS ON CANADIAN CONTENT

19

THE DISTRIBUTORS' POINT OF VIEW

27

KEY CONSIDERATIONS

29

PHOTO CREDITS

OBJECTIVES

Understand the independent theatre landscape, both pre- and post-pandemic and what Telefilm can do to help assist exhibitors as they move towards reopening.

Explore the challenges associated with playing Canadian content (from both the theatre owners’ and distributors’ point of view) and what can be done to encourage theatres to play more.

METHODOLOGY

A series of eight discussion groups were held over three nights on Zoom with 32 independent theatre owners or upper management with theatres in seven provinces (including Alberta, British Columbia, Manitoba, New Brunswick, Ontario, Québec and Saskatchewan). Three in-depth distributor interviews were also held via Zoom in the following weeks.

GROUP COMPOSITION

The eight groups included exhibitors from a variety of predominately for-profit theatres across a spread of locations and theatre sizes, from single-screen locations to multi-screen chains:

1. Ontario, small theatres	5. Other regions, medium theatres
2. Other regions, small to medium theatres	6. British Columbia, medium to large theatres
3. British Columbia, small theatres	7. Québec, small to medium theatres
4. Ontario, medium to large theatres	8. Québec, medium to large theatres

DISCUSSION FLOW

Groups started with a general discussion about where independent cinemas fit in the marketplace and the challenges they faced pre-pandemic. The discussion then moved into the pandemic, specifically focusing on their current survival strategies and concerns as they prepare to re-open. Exhibitors also spoke extensively about the current landscape of Canadian content, their need for assistance, and some potential relief ideas that Telefilm could implement.

Independent Theatre Overview

EXECUTIVE DIRECTOR

BRITISH COLUMBIA



“We aim to be a place that brings big ideas into our community and puts big ideas out into the world.”



Where Independent Theatres Fit

Independent exhibitors see their theatres as important cultural hubs that energize the local business scene and are often central to the whole neighbourhood dynamic. Whether they are running a family-owned business, a theatre chain, or are simply lifetime film buffs, they share a collective passion for serving their patrons, a dedication to their cinemas and the communities they serve, and an unwavering sense of determination to overcome the challenges they continue to face.



A VITAL PART OF THE COMMUNITY

“We are the kind of place where people come and congregate with their neighbours.”

– Owner/Film Buyer,
Ontario



A PERSONALIZED EXPERIENCE

“We try to cater to our audience; we play a lot of requests in between the first runs.”

– General Manager,
Manitoba



CURATORS OF THE ARTS

“We have built up a reputation with the community; they appreciate our programming.”

– Programmer,
British Columbia

Where Independent Theatres Fit



A VITAL PART OF THE COMMUNITY

Most independent theatre owners and operators say their customers see them as a community hub—a place to talk and bond, and a home away from home that is central to their neighbourhood. This is not only the case in small remote towns, but also true of neighbourhoods in large cities. For small towns in particular, these theatres make a valuable contribution to the social and cultural life of the town, while also helping to energize the local business scene. In addition to screening commercial films, many local theatres house special offerings, including seasonal events, screenings with talent or local filmmakers, and non-film events for schools or community groups.

“We are an integral part of our community, we are history, we are everything...the largest meeting place, a massive draw for indoor pursuits.”

—Owner/President, British Columbia



A PERSONALIZED EXPERIENCE

Independent theatres pride themselves on offering the hospitality that they feel sets them apart from multiplex moviegoing. Many say their point of differentiation begins with management; as owner-operators with a strong vested interest in their communities, they feel connected to their customers, many of whom they know by name. Furthermore, they think the theatres themselves often feel more welcoming, with charming fixtures and friendly local staff. Some offer libations or a café, which furthers the sense that the theatre is a community hub. Some are also housed in historical buildings, which adds to the “special” feeling and sense of nostalgia.

“We are a family-run business and we run it like a family. We know people’s names, we know about their families, and that’s what makes us different.”

—Owner, British Columbia



CURATORS OF THE ARTS

Many independent exhibitors say they have built up reputations as places that provide customers with a mix of great content that they may not be able to find elsewhere, helping keep the love and ritual of moviegoing alive.

In terms of Hollywood fare, smaller cities are more likely to get first-run opportunities (depending on their proximity to larger multiplexes) whereas many independent theatres in larger cities like Vancouver, Toronto and Montréal can only play second-run Hollywood content. In addition to Hollywood fare, most add a mix of indie films and documentaries, both domestic and foreign.

“As an independent theatre, we play a vital role in the community. We disseminate culture and we have some level of artistic integrity as well.”

—President, Québec

Challenges Facing Independent Theatres

VICE PRESIDENT

ALBERTA, BRITISH COLUMBIA, SASKATCHEWAN



“We can bootstrap it all the way to the finish line,
but what if there’s nothing at the end of it?”



Challenges Facing Independent Theatres

Conversations with independent theatre owners uncovered the challenges they faced prior to and during the pandemic, as well as how they foresee things unfolding in the future, all of which are explored in detail in the upcoming pages.



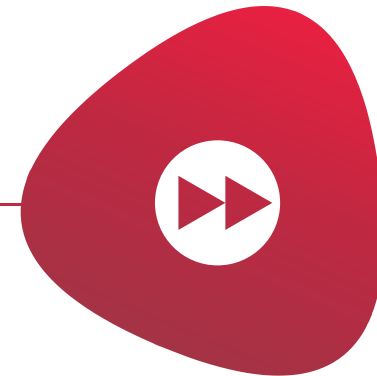
PRE-PANDEMIC

Issues with competition, content and audience retention were top of mind pre-pandemic concerns.



PANDEMIC

The main concern is whether they can survive long enough to see their theatres' doors open again.



POST-PANDEMIC

While they remain hopeful, theatre owners expect the road to recovery to be full of obstacles.



Pre-Pandemic Challenges

The biggest challenge for many independent theatres pre-pandemic was the ability to secure a constant flow of content that appeals to their customers, especially given the steep competition from the major circuits and the threat from streaming services:



UNFAIR EXHIBITION RESTRICTION HURTS BUSINESS

Exhibitors cited examples where a major circuit “unfairly” blocked their ability to play first run product or from their point of view were holding on to a low earning film to ensure that it would not instead make money for a competitor. Additional restrictions from distributors on how frequently exhibitors must show a movie are particularly problematic for theatres with few screens or who want the flexibility to use some showtimes for other films or community events.



UNPREDICTABLE LEAD TIME HURTS MARKETING

Related to the above, many independent theatre owners say that they are finding out about some movies and booking them too close to the release date. With little lead time, they are unable to do what they feel they are good at: promoting their movies locally. Well-versed and highly capable at promoting unique screenings or special events, they worry that their inability to plan and market their upcoming slate—with the ever-present possibility that the movies may end up ultimately being booked elsewhere—hurts the movies and their bottom line.



COMPETITION FROM VOD MAKES FRESH CONTENT MORE VITAL

Many noted that they need fresh content to sustain their base of regular customers. They worry that their audiences are sliding and in order to survive they need to grow their more infrequent moviegoers into more regular attendees. Without dynamic content, they lose traction, especially considering the plethora of at-home options at consumers’ fingertips.

“The major circuits are probably single handedly the biggest issue. They've been allowed to become a monopoly and essentially control our industry.”
– CEO, Ontario

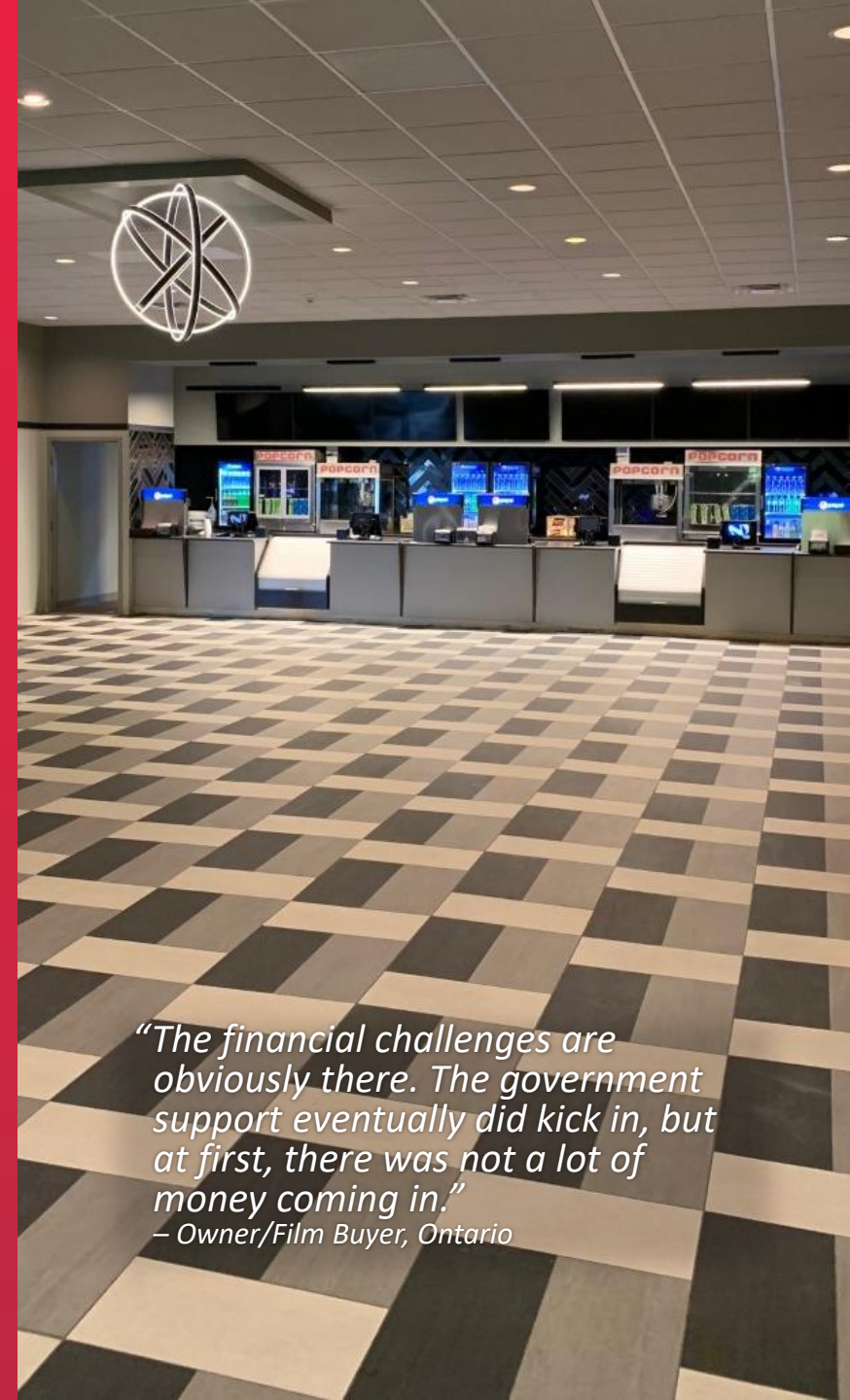
Ongoing & Foreseeable Pandemic-Imposed Challenges

The pandemic has put independent theatre owners in a very precarious situation. Forced to close for between 200 to 300 days over the past year, they are facing myriad problems and are struggling to survive.



INADEQUATE CASHFLOW HAS CREATED A FINANCIAL CRISIS

The biggest challenge for independent theatres right now is their lack of cashflow. With little to no revenue and bills that don't stop coming, theatre owners say their full-time job is sourcing funds to stay afloat. Government subsidies, while helpful, have only covered an estimated 30% to 50% of expenses. While rent subsidies cover 90% of their rent, they are still left with 10% unpaid, and no revenue stream to cover it. Furthermore, these subsidies excluded overhead costs like insurance, taxes and utilities, all of which continue to add up. Many have had to draw on savings from their business or their own personal savings, while some say they have nothing left to draw from. Drive-ins, concession sales and other creative solutions have been key to keeping them "open," but they only go so far. Larger theatres in Québec (with more screens and access to Québec films) and theatres with adjacent cafés or restaurants seem to be suffering slightly less. Not-for-profit entities (with continuing memberships and other funding sources) were the least affected financially.



"The financial challenges are obviously there. The government support eventually did kick in, but at first, there was not a lot of money coming in."

– Owner/Film Buyer, Ontario



UNPREDICTABLE CLOSURES INHIBIT PLANNING

For many, the unpredictable landscape of moviegoing presents a huge challenge, as openings and closures can seemingly happen at any time and with little warning. Those who were able to open for a few months last year said they had a very difficult time due to lack of content, lack of consumer confidence, streaming competition and staffing struggles. Many felt that other than generating good will among the community, it was a fiscal failure. Planning for the unplannable is a lot of work, and if audiences don't come back in full force, owners believe that the projected payout will still be very small.



STOPS AND STARTS HAVE ERODED A STABLE WORKFORCE

With funds dipping dangerously close to zero, many theatres have been forced to let go of most, if not all, of their full and part-time staff. Though this has helped save funds in the short term, it presents a major roadblock for reopening, as many former staff members have either taken advantage of unemployment services or moved on to other jobs. Recruiting, hiring and training staff will be a monumental task as they try and relaunch their business.



"The first round we closed, I laid off everybody instantly just to save some of the costs, and when we reopened in July, I lost more than half of our staff that got other jobs. When we reopen again, we're going to have to start fresh. Everybody's just moved on."
— General Manager, Manitoba



LACK OF CONTENT TO LURE AUDIENCES BACK TO THEATRES

With little content available to show, theatre owners worry that simply getting the go-ahead to reopen will not be enough to kickstart their return. Many big releases are still delayed, and others are likely to release simultaneously on S/PVOD, creating a huge concern for owners about pulling the audiences they need to pay the bills.



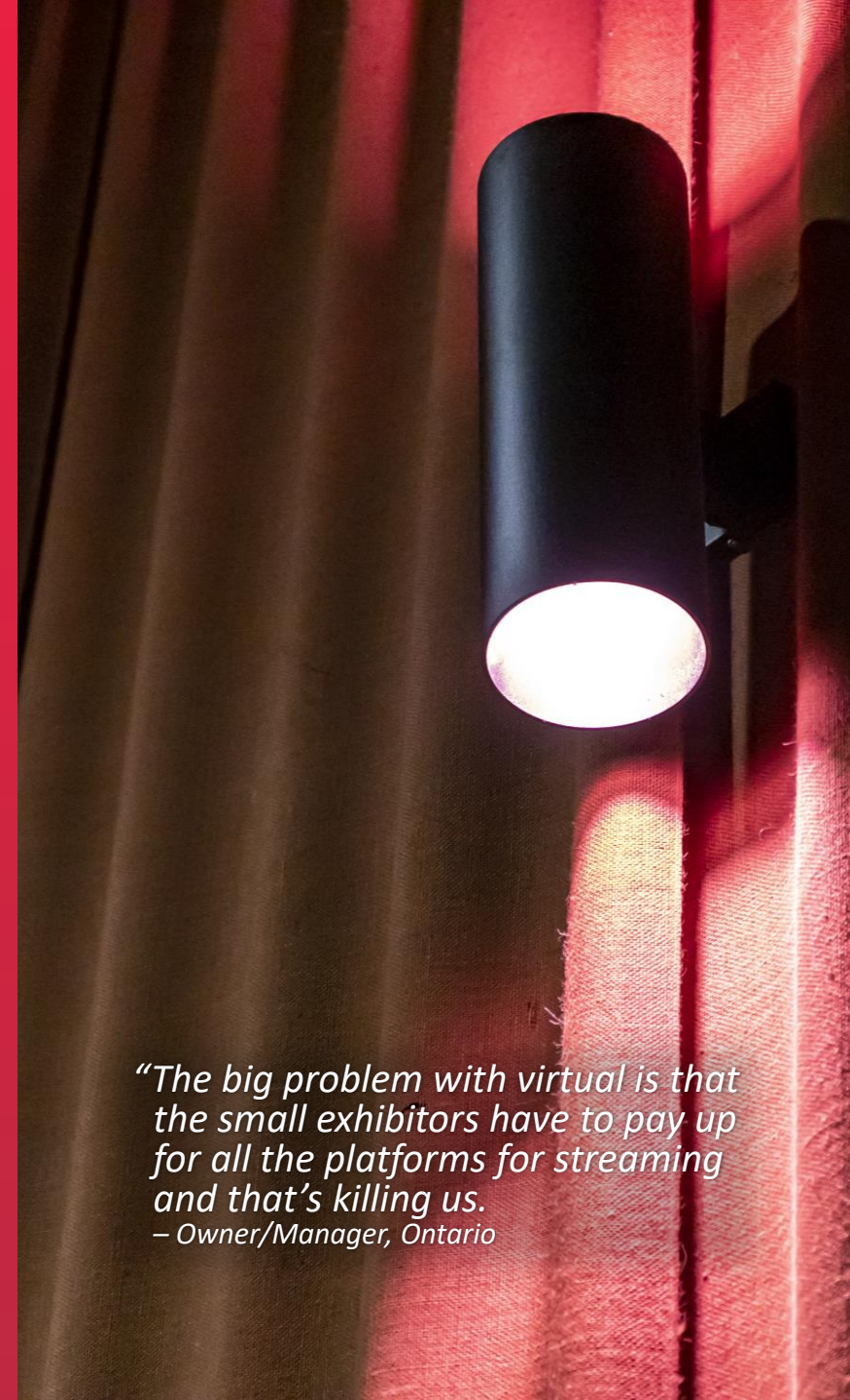
CONSUMER COMFORT WITH STREAMING

Related to the above, viewing habits have been slowly changing over the past decade as streaming has become a more prominent part of the entertainment landscape, and independent theatre owners feel the pandemic has only accelerated these consumer habits.



VIRTUAL CINEMA FAILINGS

Many exhibitors attempted to operate their own “virtual cinema” to stay connected with their consumer base, but most said the costs have nearly outweighed the benefits, due to limited content availability, pricey video hosting platforms and hefty payments demanded by various distributors. While most agreed that offering some type of virtual cinema felt necessary during the pandemic, they do not want to encourage at-home viewing post-pandemic as it is counterproductive to their long-term business prospects, with one exhibitor likening it to “buying nails for the coffin maker.”



“The big problem with virtual is that the small exhibitors have to pay up for all the platforms for streaming and that’s killing us.”
– Owner/Manager, Ontario



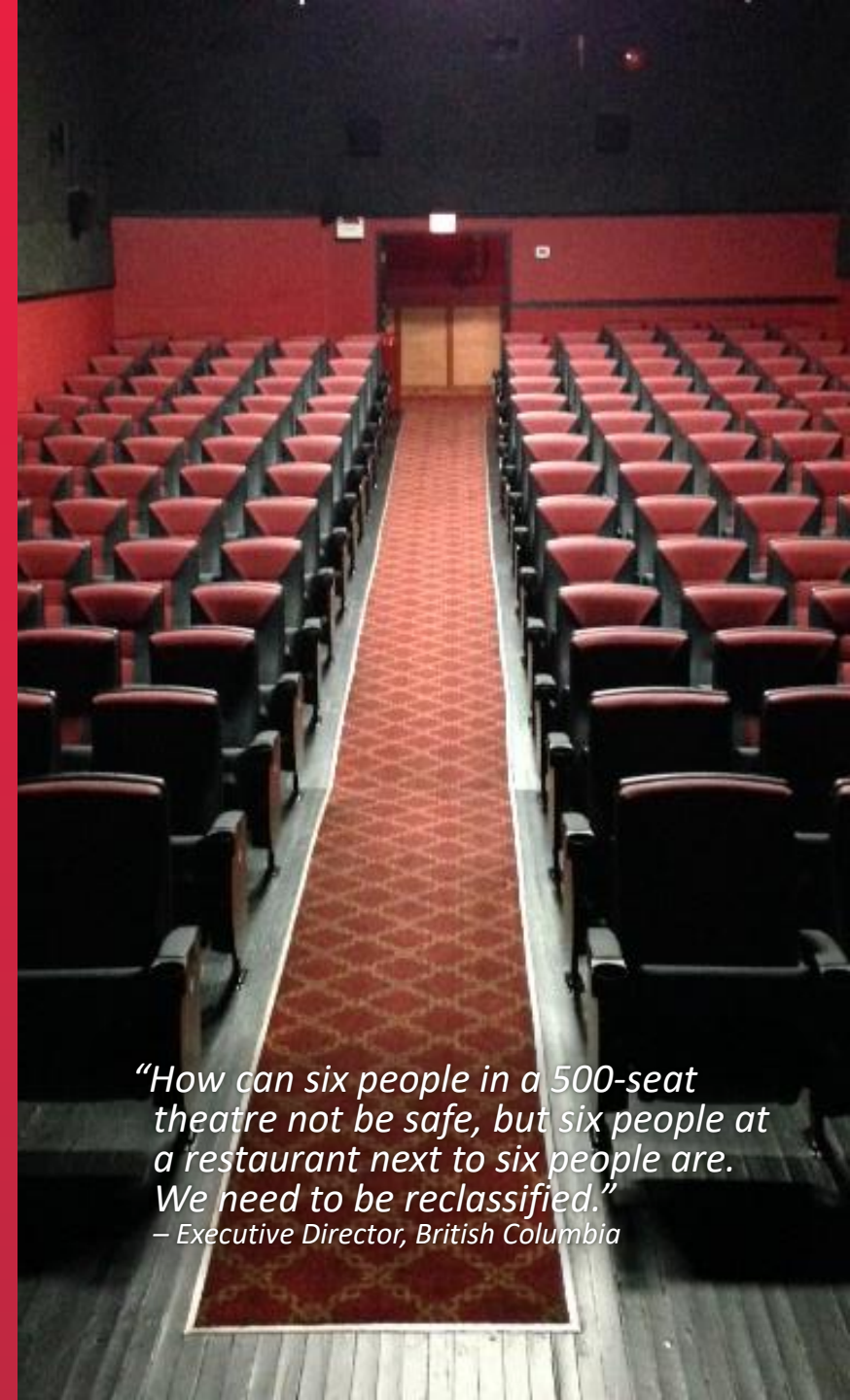
CLASSIFICATION AS 'EVENT SPACES' STYMIES RECOVERY

While in many areas restaurants and bars have been given the government approval to resume indoor attendance, movie theatres outside of Québec have not, creating impressions among consumers that theatres aren't as safe as restaurants. Owners are quick to cite various sources that "prove" indoor theatres are just as safe, if not much safer, than eating out. Exhibitors in non-urban settings that have had consistently low rates of COVID were even more incredulous about their continuing closures, considering their areas were never hit hard by COVID and have been "recovered" for a long time now, yet they remain closed.



LOSS OF CONSUMER CONFIDENCE

Nobody truly knows whether audiences will return in force once theatres are given the green light, but exhibitors say that the government's stance has damaged consumer confidence. The biggest hope among these theatres is that the government will encourage citizens to safely return to the movies, and furthermore that movie theatres outside of Québec will be reclassified so that they aren't shut down longer than restaurants and bars. Some exhibitors worry this may not be the last pandemic of their lifetime, emphasizing that if theatre reclassification changes do not happen now, theatres will suffer all over again.



*"How can six people in a 500-seat theatre not be safe, but six people at a restaurant next to six people are. We need to be reclassified."
– Executive Director, British Columbia*



Overall Response to Subsidies

The various forms of government subsidies and financial assistance have been helpful to a broad range of independent theatre owners, with almost all exhibitors we spoke to having received some form of aid. Although the level of assistance has left many wanting for more, most say they would have been unable to stay in business without it. The notable exceptions to this are not-for-profit independent theatres, many of which have maintained their fiscal health with member contributions, endowments and wage subsidies.



SUBSIDIES PROVIDE PARTIAL COVERAGE

While they appreciate any assistance, most say it came too late and is insufficient. They estimate that subsidies have covered 30% to 50% of their costs.

Rent subsidies were helpful, but the remaining 10% was hard to pay and building owners were ineligible.

Wage subsidies worked for some but lost their utility when staff was laid off and only family remained employed.

Essential business expenditures like taxes, utilities, insurance and loans may have been eligible for payment holidays or partial subsidies, but those costs came due and continue to mount. Some reluctantly took on **bank loans** despite existing debt load.

“When you’re forced to close by the government, where are you going to make up the 10% that the subsidy doesn’t cover?”

—Owner, Ontario



COMPARATIVELY UNDER-COMPENSATED

Relative to restaurants, gyms and hotels, many independent exhibitors say they have been overlooked by provincial and federal governments, and they resent being forced to close without receiving sufficient financial support. The 10% rent delta is one example of a shortfall that favours landlords, and the lack of access to other small business loans or grants (available to some businesses, but not movie theatres) has only increased the perception that theatres are undervalued. Ongoing closures without data to justify the government’s rationale have hurt business and consumer confidence.

“Cinemas are not named in the ‘circuit breaker grant’ for small business. Hotels, gyms, and restaurants are, but why don’t we fit?”

—Executive Director, British Columbia






FEELING UNDERVALUED AND ANXIOUS

Grants from provincial and federal governments have been essential to staying afloat, but many independent theatres agree that the slow response rate, subsidy limitations and lack of advocacy contribute to feelings that the government is not acknowledging their integral role as essential cultural centres. They are disheartened by the lack of advocacy on their behalf and dismayed that very little consideration went into finding a middle ground, whereby they could partially reopen as restaurants did. Moving forward, they are concerned that subsidies may lapse before audiences have fully returned, leaving them unable to survive.

“Losing small town theatres would be detrimental to our society. They need us more than Cineplex but won’t admit it. The government is not supporting us.”









—Owner, British Columbia

Challenges Facing Independent Theatres: Summing Up

	 PRE-PANDEMIC	 PANDEMIC	 POST-PANDEMIC
Content	Many are frustrated by major circuit strongholds, big studio block booking practices and last-minute bookings.	Although less so for Québec, new content was scarce and/or was already streaming on VOD.	Exhibitors worry about a possible glut of stockpiled content now, and a drought later due to production delays.
Government Support	Many appreciated Telefilm incentives, but most felt they didn't cover the effort it takes to show Canadian content.	Continuing closures and the fact that many theatres are classified as 'event spaces' has worsened the financial crisis.	Many fear they will not survive in the future without reclassification and further government support.
Customers	Despite a loyal core, some worry about aging audiences and increasing the volume of their regular moviegoers.	With popcorn pick-ups, special events, drive-ins and more, they try to keep connected to their base.	They worry that the government's stance has damaged consumer confidence, delaying their return.
Streaming	Increased competition from streaming was eroding some of their less avid customer base.	At-home entertainment is thriving, but theatres' own virtual cinema offerings are more trouble than they are worth.	Exhibitors worry that customers have become even more accustomed to at-home offerings and may not return.
Finances	Focus is on up-keep, staying competitive or improving the customer experience (adding seats/screens).	Struggling with cashflow and debt, they remain hopeful, but feel frustrated with the limited government support.	Many worry that any government subsidies will lapse before moviegoers are ready and willing to fully return.
Staffing	Theatres have a reliable team of well-trained staff, including high school students who worked their way up.	Other than not-for-profit theatres, most owners are unable to pay wages and have been forced to let staff go.	With staff having moved on or earning more on benefits, how and when to replace them are major concerns.

Survival Strategies and Pivot Plans

As theatres sat empty for the better part of last year, independent owners exhausted all opportunities to generate revenue and stay connected with their patrons to survive until audiences return. Despite their creativity and perseverance to stay afloat, they feel the solutions they have identified for short-term survival are insufficient if not supplemented with additional assistance.

	Loans and Life Savings	In addition to government subsidies, which helped cover only a portion of their overhead costs, many exhibitors were forced to take out loans or dip into their life savings.
	Fundraising and Donations	Some theatres turned to community fundraising to make some extra cash, with some selling plaques on seats or a place in the pre-show for “friends of the theatre.”
	Concession Sales	Popcorn deliveries or curbside pick-ups were a popular revenue stream for independent theatres, some of whom were also able to sell other concessions or even alcohol.
	Private Events	In areas where it is legally permitted, some exhibitors have been experimenting with renting out their theatres for private screenings or non-film related events.
	Virtual Cinema	Many exhibitors said they experimented to some degree with virtual cinema offerings, though most agreed that the interfaces were cumbersome, inconsistent, and the payout was low for the effort it required.
	Community Events	Though not considered big money-makers, exhibitors said community events helped them stay relevant and ingrained in their communities throughout the pandemic.
	Outdoor Drive-ins	For theatres with the available outdoor space, drive-ins were a popular revenue stream that helped them interact in-person with their patrons, especially in the warmer months.
	Merchandise and Gifts	Though to a lesser extent, some theatres made money by selling gift cards and merchandise, such as tote bags, t-shirts, hats, masks and more.

Focus on Canadian Content

Focus on Canadian Content

When considering Canadian programming, Québec's domestic product does well and has a built-in audience, but for the rest of the country, Canadian content is overshadowed by Hollywood offerings.

While exhibitors agree that there are certainly benefits to screening Canadian content, and try to remain open-minded, they also note that the financial risks (low returns, a history of low playability and issues with awareness) threaten their viability. The pandemic has amplified these concerns.

THE IDEAL ENVIRONMENTS

With the right mix of local talent and timing, some English Canadian movies can approach the success that Québec has established



FINANCIAL RISKS

While Québec has a healthy local film economy, independent theatres say English-Canadian fare is very high risk



QUALITY & AWARENESS

Canadian content is perceived as having less reliable quality and talent and lacking the media push that comes with films from the US

Ideal Environments For Canadian Content



QUÉBEC CINEMA IS A THRIVING SUBCULTURE

Because of an established legacy of producing quality films with homegrown talent, French-Canadian films have built a loyal following. Not only do these films encompass the local culture in a way that resonates with audiences, but they benefit from local talent that takes pride in producing strong Canadian films. Theatre owners say they can always count on a strong crop of Québec films every year, and that the notable reputation of local filmmakers and stars helps draw reliable audiences who are eager to support their fellow Québécoise. Though American films make up the bulk of the total box office, exhibitors say a quarter of their ticket sales are from Québec/French films.

“We’ve been completely flattened by the pandemic—the Québec films saved us last year.”

—President, Québec



LOCAL TIES FUEL COMMUNITY INTEREST

Albeit to a considerably lesser extent than within Québec, the concept of generating interest in a film through local ties—whether it be the talent or the subject matter—can still succeed elsewhere. Theatre exhibitors across the country note that audiences are drawn to films that reflect their communities and feature homegrown talent. Similarly, exhibitors note that hosting a one-off screening of special interest titles can be very effective. Although niche films struggle to generate sustained interest over time, which can discourage exhibitors—particularly at single-screen theatres—from screening them repeatedly, fostering grassroots interest can be an effective starting point.

“You don’t have to go to the States to see how the ‘special stuff’ works; you just go to Québec.”

—Proprietor, Ontario



SPECIAL EVENTS CAN HELP FOSTER COMMUNITY BONDS

Leveraging audience interest in locally relevant films, independent theatres have the unique ability to make an event out of some Canadian content. These special events can include networking with local filmmakers or other creative talent, to turn a simple screening into a popular community outing.

Whether it be an advance screening, an accompanying Q&A with talent, or even a DIY film premiere, theatres agree that creating an event for the community allows them to bring in a greater, more engaged audience than if they simply showed the film with no added perks.

“We have partnered with a podcast group to do horror screenings; we’ve also had a Christmas dress up contest with eggnog. Events have done well for us.”

—Executive Director, British Columbia

The Distributors' Point of View

DISTRIBUTOR

ONTARIO



“Indie movies [have to] dance between the raindrops of those massive studios who drop tentpole releases [at a high frequency].”



Reflecting on the Challenges Facing Canadian Content

Most distributors imagine that moviegoing will rebound from the pandemic, but that they will continue to face an ongoing problem with a decline in audiences. Furthermore, with an urgent need to make up for lost revenue, they expect Canadian content—which was hard to bring to market pre-pandemic—to be low priority for theatres. These challenges include:



INDIE THEATRES CAN'T AFFORD TO PRIORITIZE INDIE MOVIES

Distributors see some independent theatres as an integral part of showcasing arthouse fare, including homegrown Canadian films, especially when their films are locked out of major circuits. Although independent theatres do provide valuable and flexible access to niche audiences, these theatres still face economic realities that require them to balance their commitment to indie fare with movies that are better equipped to draw large crowds. Some distributors lament that independent theatres can't always match the showtimes of a larger circuit and therefore must prioritize more commercially viable films over the often less bankable Canadian or arthouse fare.



"Independent theatres are integral to be able to play as much product as possible...we need a thriving landscape."
– Distributor, Québec



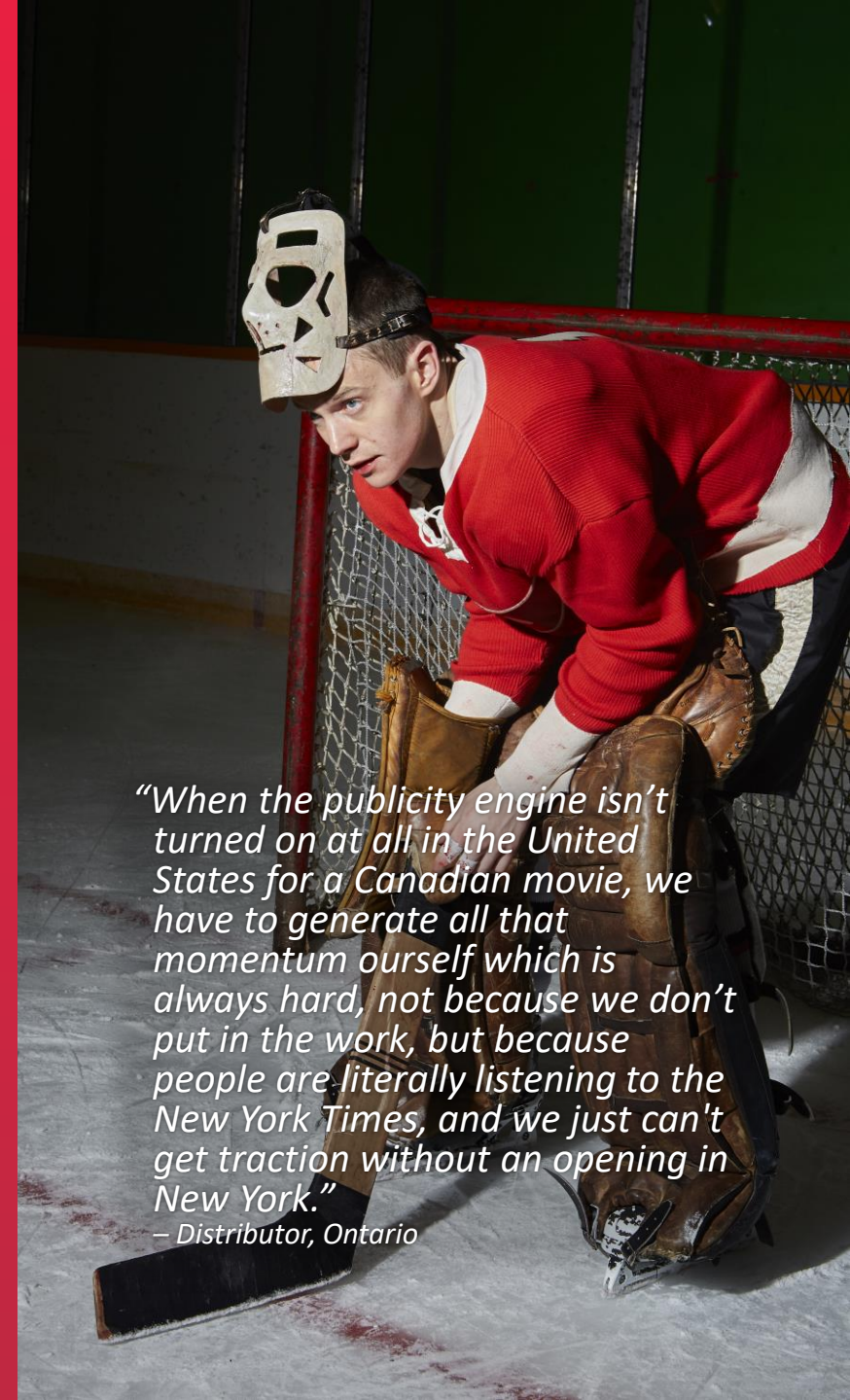
CANADIAN CONTENT IS LESS TURN-KEY TO BRING TO MARKET

Unlike Hollywood fare that may be IP-based and backed by huge marketing campaigns, distributors note that local Canadian content is much harder to sell, requiring much more work and producing a much lower return compared to movies from the US. Unlike US movies that come with ready-made marketing materials, campaigns for Canadian films must be built from the ground up (costing more to create than it would cost to access an already made campaign).



HARD TO SCHEDULE & BOOK SCREENS

Finding a release date for Canadian content is a struggle. Distributors must wait for US majors, mini-majors and then independent distributors to program their content before they are able to lock in any dates for Canadian fare, often leaving them with little time to bring the movie to market.



“When the publicity engine isn’t turned on at all in the United States for a Canadian movie, we have to generate all that momentum ourselves which is always hard, not because we don’t put in the work, but because people are literally listening to the New York Times, and we just can’t get traction without an opening in New York.”

– Distributor, Ontario



THEATRICAL REVENUE IS HURT BY VOD ACCESS IN US

Another concern that surfaced among distributors is the dissonance between Canadian titles going VOD in the United States and theatrical in Canada. When Canadian moviegoers see that a particular title is on VOD in the US, there is a perception that it is not a “theatrical movie,” and that they should wait and see it for ‘free’ via their streaming provider.



CONCERNS ABOUT PIRACY ARE EXACERBATED BY VOD

A bigger recipe for disaster is when the US VOD release happens before the film has yet to hit screens in Canada, inciting some consumers to find an illegal path to access the content. Either way, the VOD timing in the US undermines and devalues Canadian content for consumers, exhibitors and distributors who feel strongly that more effort should be made to give Canadian cinemas exclusive access to the films theatrically before they hit VOD elsewhere.



“When HBO Max puts a film up in the US, Canadians think they're getting ripped off by having to pay to see these in theatres—there's a feeling of entitlement [to have it on streaming here at the same time].”

— Distributor, Ontario

Next Steps



How Telefilm Can Help: Advocacy



RECLAIM PUBLIC PERCEPTION ABOUT THEATRE SAFETY

Changing the messaging around returning to theatres is very important to owners. Going forward, they expect Telefilm to act as a defender of independent cinemas by pushing a campaign that highlights theatre safety and cultural relevancy.



RECLASSIFY THEATRES AND LIFT UNFAIR RESTRICTIONS

More than just a messaging push, theatres outside of Québec feel that Telefilm needs to act as their liaison to the government to reclassify their businesses. Owners are frustrated that restaurants and other businesses have been permitted to open while theatres have not, highlighting a technical disparity that is unfairly hindering the movie industry.



ADVOCATE FOR THEATRES TO HAVE MORE CONTROL OVER BOOKINGS

They expect Telefilm to take on a larger role as their advocate, communicating with studios, distributors and other exhibitors regarding restrictive booking practices. Massive exhibitors and distributors alike currently take flexibility away from small theatres to decide how frequently they need to show a movie and how soon they can access it.



RECOGNIZE AND RECONCILE THE SYSTEMIC ISSUES AT HAND

Helping broker change with more powerful institutions (whether that's negotiating with major studios, exhibitors or another party) is a top priority. Many theatre owners have been longing for an industry overhaul that will remedy what they believe is a systemic marginalization of independent theatres at the hands of the corporate giants.



SODEC HAS BEEN PROACTIVE IN QUÉBEC

While independent theatres in English Canada feel a real need for advocacy, theatre owners in Québec feel that they have had a collaborative partner in SODEC, who they say has taken on a more supportive role than Telefilm during the pandemic.

Appendix B

Photo Credits



Photo Credits

PAGE	COURTSEY OF
1	ByTowne Cinema
6	Kamloops Film Society / MLAZZ Creative
6	May Theatres
6	Imagine Cinemas, London
11	Kamloops Film Society / MLAZZ Creative
12	May Theatres
13	Tourism South Kootenay for Royal Theatre
14	Kamloops Film Society / MLAZZ Creative
15	The Vogue Theatre
24	<i>The Hummingbird Project</i> / Elevation Pictures
25	<i>Goalie</i> / Mongrel Media
26	<i>Blood Quantum</i> / Elevation Pictures
28	Royal Theatre
30	Countryfest Community Cinema