STUDY PREPARED
FOR TELEFILM CANADA

OVERVIEW OF THE CANADIAN FEATURE FILM INDUSTRY: 2012-2015

By: Monique Lafontaine, Barrister & Solicitor
Communications & Entertainment Lawyer

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This study was commissioned by Telefilm Canada. Its objective is to provide an overview of the Canadian feature film sector, including key players (buyers, distributors, aggregators and new platforms) as well as new business models over the last three years (2012-2015). Any opinions, findings, conclusions or recommendations expressed in this material are those of the author and do not necessarily reflect the views of Telefilm Canada. Telefilm Canada is in no way bound by the recommendations contained in this document.[1]

1. Please see **Appendix A** for methodology and list of stakeholders interviewed for this study.

EXECUTIVE SUMMARY

This study provides an overview of the Canadian feature film industry between 2012 and 2015. It focuses on production, distribution, exhibition, broadcasting and key players within the sector. The following provides a summary of this study:

CONSUMPTION OF AUDIOVISUAL CONTENT

- Canadians watch most audiovisual content on traditional television, although there has been a proliferation of new technologies and platforms. Canadians watch most feature films in the home, and most on linear television.
- The average weekly number of hours of television viewing has remained relatively stable over the last three years with a slight drop among younger viewers.
- Audiences are moving towards a more on-demand model of viewing audiovisual content. They can now access video-on-demand (VOD), subscription video-on-demand (SVOD), transactional video-on-demand (tVOD), over-the-top (OTT) services such as Netflix and Youtube on their television sets, in the home – and anywhere on the move.

EXHIBITION WINDOWS

- Theatrical exhibition is viewed by many industry stakeholders as an important first window for Canadian feature films. It provides the most visibility and is highly important for the marketing and promotion of Canadian feature films.
- That said, a number of industry stakeholders interviewed for this study saw value in a non-linear approach to exhibition. They noted that not all feature films receive theatrical distribution, and a distribution strategy for each feature film on a case-by-case basis is appropriate. Some stakeholders were also of the view that shortening the time-period for various windows could help draw audiences and platforms to Canadian feature films, particularly for free over-the-air television.
- Very few Aboriginal feature films are exhibited in theaters. These productions rely on festivals, broadcast windows and now, on new online platforms to reach audiences.

OVER-THE-TOP

- Netflix is the largest OTT operator in the world with approximately 50 million subscribers worldwide, and over 4 million subscribers in Canada. In 2014, Rogers and Shaw launched shomi, and Bell Media launched CraveTV to enhance their program offerings, remain relevant and compete with Netflix.
- The Canadian and non-Canadian OTT operators have no obligation to feature, support or exhibit Canadian feature films. While a number of Canadian feature films are finding their way onto these new digital platforms (mostly English-language films), they are not always readily accessible or easy to find.

CANADIAN FEATURE FILM DISTRIBUTORS

- The most active distributors of Canadian feature films in Canada are eOne, Mongrel Media and Métropole Films Distribution.
- Canadian distributors are licensing content to new digital platforms such as Netflix, shomi and iTunes. The new digital platforms, however, have no obligations to exhibit, promote or help audiences discover Canadian feature films.

NEW DIGITAL DISTRIBUTORS

– There are a number of new digital distributors that have emerged over the last three years (and before). These distributors focus on licensing content to new digital platforms and include: Juice Worldwide, Syndicado Digital Distribution and Distribber.

NEW BUSINESS MODELS

– There are a number of new business models that are beginning to emerge (or being tested) for the distribution of Canadian feature films in the digital environment: these include event scheduling of Canadian feature films such as "Corner Gas: the Movie", shortening of exhibition windows, and a non-linear approach to distribution windows such as the multi-platform production "Émilie."

MOST IMPORTANT PLATFORMS FOR CANADIAN FEATURE FILMS

– Many stakeholders interviewed for this study identified theatrical distribution, pay television and free over-the-air TV as the most important platforms for Canadian feature films. Film festivals were also viewed as important for English and French-language feature films.

– For Aboriginal feature films, international film festivals and the Aboriginal Peoples Television Network (APTN) are also very important platforms.

– Pay television services are leaders in providing financial support to Canadian feature films within the Canadian broadcasting system. They also offer an important broadcast window for Canadian feature films. Radio-Canada's main French-language network also provides significant support to Canadian feature films through pre-licensing, acquisitions, some investment and exhibition.

– There are a number of Canadian specialty services dedicated to broadcasting feature films such as the Independent Film Channel and The Sundance Channel. There are also a number of specialty services that include feature films in their weekly schedules, such as Ztélé, TV5, Bravo!, Space, Showcase and APTN.

INTERNATIONAL MARKETS

– Foreign markets have gained in importance during the period 2012-2015. Indeed, support for Canadian feature films in foreign markets increased by about 30% in 2013/2014 from the previous year.

– Some stakeholders recommended that Telefilm Canada increase its support for the presentation of Canadian feature films at international film festivals to help garner greater interest, traction and support for Canadian feature films in Canada and globally.

A. INTRODUCTION

Feature films are a great source of entertainment and cultural expression in Canada. Indeed, Canadians have been making and watching movies for over a hundred years. Today, they can access films on a multitude of platforms in the home and on the move – whenever they choose. In light of the new technologies and the changing ways that Canadians are experiencing audiovisual content, this study provides an overview of the Canadian feature film industry between 2012-2015.

It discusses the English-language, French-language and Aboriginal feature film markets, and focuses on production, distribution, exhibition, broadcasting and key players. This study also discusses the leading digital platforms, new business models, as well as emerging trends in the area of Canadian feature film. The last portion of this study discusses federal public policies and anticipated public hearings that may have an impact on the Canadian feature film sector, such as the Canadian Radio-television and Telecommunications Commission's (CRTC) Let's Talk TV public hearing.[2] The study begins with a review of new platforms.

2. Broadcasting Notice of Consultation CRTC 2014-190.

B. NEW PLATFORMS

There has been a proliferation of new digital platforms over the last three to five years.[3] And with this rollout, Canadians are moving towards an on-demand model for consuming screen-based content.[4] Indeed, they are among the world leaders in usage of online video services.[5]

There are thousands of over-the-top and digital platforms available globally for consumers to watch screen-based content.[6] And new audiovisual platforms and online content can now be accessed directly on television screens and smart TVs in the home, laptops, desktops, tablets, gaming devices and smart phones, wherever and whenever audiences choose to watch. The following is a non-exhaustive list of some leading (and recent) over-the-top and digital services, most of which offer feature films in Canada:

1) **Netflix**: with over 4 million subscribers in Canada, it is the over-the-top (OTT) service with the highest penetration in Canada. Netflix launched in Canada in 2010, and in 2011 it had about 1 million Canadian subscribers.[7] Netflix also has approximately 50 million subscribers worldwide.[8] While Netflix offers some Canadian feature films, most are English-language. Netflix has not yet commissioned an original Canadian feature film, yet last year it commissioned the Canadian dramatic series “Between” with Rogers Communications Inc. (Rogers).[9]

2) **Apples’ iTunes**: Canadian feature films are increasingly licensed and available on iTunes. A number of Canadian distributors, including digital distributors, license Canadian feature films to iTunes. iTunes has also highlighted movies from a range of Canadian film festivals including TIFF, imagineNATIVE, the Nova Scotia Atlantic Film Festival, and Reel Canada. And in 2013, the Société de développement des entreprises culturelles (SODEC) announced a new iTunes France channel in collaboration with Telefilm Canada (Telefilm) and Milky Way, entitled “Cinéma du Québec à Paris.”

3) **Club illico**: this is one of the first Canadian OTT services. It offers a catalogue of French-language movies, television series, kids’ programming and documentaries to watch on TV, online, on tablets or mobile devices. Vidéotron subscribers can access the service, as can non-Vidéotron subscribers for $9.99 per month.

4) **Elephant Classique**: this innovative platform launched in 2008 by Quebecor and is dedicated to Quebec’s cinematic heritage. It has digitally remastered and restored approximately 200 films from Quebec, and has received about 500,000 viewers to its library.[10]

5) **Tou.tv**: launched by Radio-Canada, this is a French-language, on-demand, web-streaming site that offers a wide range of content including, television programs, documentaries and feature films.[11] It offers a free basic package, an enhanced package for Rogers and Telus subscribers, and an enhanced subscription based package for $6.99 per month.

6) **CBC.ca**: this is CBC’s online platform and hosts a wide range of up-to-the-minute news, information, sports highlights, audio and audiovisual content. All screen-based content for which CBC obtains the rights is placed on CBC.ca. In 2013-2014, the number of unique visitors to the site increased by 13 percentage points from the previous year and reached 7.1 million that year.[12]

7) **Hoopladigital.com**: this is an on-demand digital media library that offers thousands of movies, digital books, music and television programs to subscribers for free. Subscribers can borrow digital movies, music and all other content on the website if they have a library card with a participating public library, such as the Aurora Public Library, North Vancouver District Library and the Calgary Public Library.

3. Lemay-Yates Associates Inc., “The Evolution of TV and New Media in Canada”, June 27, 2014.
4. Broadcasting Notice of Consultation 2014-190.
5. See, Lemay-Yates Associates Inc., “The Evolution of TV and New Media in Canada”, June 27, 2014, p. 23.
6. Sites include Hulu (US), Amazon TV (US), HBO/Apple (US), Zee Family (India), Dish Network’s Sling TV (US), Accorn (UK), Sony PlayStation Vue (US), FlowNetwork (Sweden), CBS (US), Apple OTT (to launch in the fall 2015), Crackle and many more.
7. Michael Oliveira, The Globe and Mail, September 20, 2013.
8. Australian Associated Press, “Netflix says its model works”, Mail Online, March 4, 2015.
9. James Bradshaw, “Netflix, Rogers’ Shomi to Partner on Dramatic Series”, The Globe and Mail, October 20, 2014.
10. Regulatory Policy CRTC 2015-86.
11. *Ibid*.
12. CBC - Radio-Canada Annual Report 2013-2014.

8) **Isuma.tv**: this website is dedicated to Aboriginal filmmakers and hosts more than 5,000 indigenous videos in over 70 languages. The content is available "to anyone anywhere with a good internet connection and a computer or mobile device." IsumaTV also offers IsumaTV Mediaplayer, which is designed to allow people in remote communities to access, view and upload audiovisual content at full quality and speed.

9) **NFB.ca**: has been a leader in offering digital content online in Canada in English and French. Launched in 2009, NFB.ca offers free streaming of documentary and animated films as well as interactive stories. It has received over 57 million views since its launch.[13] NFB.ca has also partnered with Excentris in Montreal to offer Canadian and foreign auteur films on a dedicated digital platform.

10) **Youtube**: this site launched about 10 years ago and according to Google, "each month Canadians upload more content to Youtube than all of Canada's major television networks broadcast in 10 years."[14] Youtube also launched a site in 2011 on youtube.com/movies that provides thousands of hours of feature films from major Hollywood and independent studios for viewers to rent or buy.

11) **Cineplex.com**: this site offers a VOD platform that launched in 2010. It offers movie downloads on its Cineplex Store website. Downloads are available the same day as their DVD and Blue-ray releases. This site includes a wide range of non-Canadian blockbuster films, as well as a number of Canadian feature films.[15]

12) **Eyeoncanada.ca**: this site recently launched by Telefilm, the Canada Media Fund (CMF) and the CMPA, and showcases Canadian feature film, television and digital media. Visitors to the site can access a range of information about a production, including trailers, games, and social media conversations.[16]

Most recently in Canada, Rogers and Shaw Communications Inc. (Shaw) launched Shomi, and Bell Media launched CraveTV to expand their digital offerings, to remain relevant and to compete with Netflix:

13) **shomi.com** offers both television content and feature films. Some Canadian feature films are available on the service, although most are English-language.

14) **CraveTV.ca** was launched by Bell Media in 2014. This service focuses more specifically on television content. To bolster its offerings, Bell Media (together with Corus) recently purchased the rights to HBO's back library.

Many stakeholders interviewed for this study indicated that although some Canadian feature films (mostly English-language) are making their way onto new platforms such as Netflix, iTunes and shomi, there is no concerted effort to showcase, promote or curate Canadian films on these new platforms. They noted that there is no mandate to exhibit Canadian productions, and it is often difficult to discover Canadian feature films on these new platforms. That said, it was noted that feature films are prominently hosted on Vidéotron's Club illico, and that films made in Canada and Quebec are easy to find on this site. A number of stakeholders were also of the view that OTT operators should be regulated and should have mandated obligations to support Canadian feature films.

13. Regulatory Policy CRTC 2015-86.
14. Google submission to the CRTC, Broadcasting Notice of Consultation CRTC 2014-190 – Let's Talk TV, June 25, 2014.
15. Canadian titles on the Cineplex VOD site include: "Mommy" (2015), "Antiviral" (2013), "Inch'Allah" (2013), "Starbuck" (2013), "Monsieur Lazhar" (2011), "Incendies" (2011), "Before Tomorrow" (2009), "Passhendale" (2008) and "It's All Gone Pete Tong" (2005).
16. Press Release, "Eye on Canada", March 1, 2015.

C. CANADA'S AUDIOVISUAL PRODUCTION SECTOR

Canada has a vibrant and well-developed independent production sector, principally located in Ontario, Quebec and B.C. During the last five years, the volume of theatrical feature films increased, however, the number of productions dropped.[17] As for budgets, the average budget for English-language productions in 2013/2014 increased to $7 million (up from an average of $4 million the previous year), while the average budget of French-language productions remained unchanged at about $2.8 million.[18] While this may not be a trend in feature film production, the focus on increasing production expenditures was also recently supported by the CRTC in its Let's Talk TV Decision of 12 March 2015. In that decision, the Commission emphasized increased expenditures on production by broadcasters rather than quantity.[19]

FINANCING OF FEATURE FILMS

Canadian feature films draw funding from a multiplicity of sources. Indeed, feature films are typically high-cost and high-risk productions, which is also the case worldwide. Table 1 below provides a breakdown of funding sources for Canadian theatrical productions. Of note is the decrease in private broadcast licence fees for Canadian theatrical productions since 2009/2010. Also, financing from foreign sources in 2013/2014 increased significantly since 2010, rising by 30% from the previous year. Many stakeholders interviewed for this study indentified foreign markets – and foreign film festivals – as critical for the success of Canadian feature films.[20] Some stakeholders were also of the view that Telefilm should increase its support for the presentation of Canadian feature films at international film festivals to help garner greater financial support for productions and box office success.

Table 1: Financing of Canadian Theatrical Production

	2009/2010		2010/2011		2011/2012		2012/2013		2013/2014	
	%	$M	%	$M	%	$M	%	$M	%	$M
Private broadcaster licence fees	1	4	3	8	1	3	<1	2	<1	2
Public broadcaster licence fees	<1	1	<1	1	<1	1	1	4	<1	<1
Federal tax credits	7	24	6	21	7	24	6	23	8	29
Provincial tax credits	21	78	19	63	22	73	21	74	19	72
Canadian distributor	7	26	10	33	7	23	9	34	9	33
Foreign	16	57	12	40	23	78	20	73	30	113
Telefilm – CFFF	19	69	21	67	18	60	18	66	16	60
Other public	9	34	11	36	9	29	12	45	5	20
Other private	20	72	17	57	13	44	11	40	12	47
Total	100%	$363	100%	$322	100%	$334	100%	$361	100%	$376

Source: CMPA, Profile 2014.

17. In 2013/2014, $376 million financed Canadian feature films (up 4% from the previous year), for a total number of productions of 84 (down 28% from 108 the previous year). See CMPA, Profile 2014.
18. CMPA, Profile 2014. Note that there are also many Canadian feature films that are produced for less than these average amounts each year.
19. "Let's Talk TV: The Way Forward – Creating Compelling and Diverse Canadian Programming", Broadcasting Regulatory Policy 2015-86.
20. The Canadian market is small, hence, the global market provides opportunities for increased financing for Canadian productions. For French-language productions, foreign markets provide important opportunities for "adaptations" such as "Starbuck" and "Grand Seduction." And, for Aboriginal filmmakers, their productions are very well received in international markets. They are also beginning to work on international co-productions.

Many stakeholders interviewed for this study indentified Telefilm as an important leader, influencer and financier in Canada's feature film sector. In 2013/2014, Telefilm's Canada Feature Film Fund (CFFF) contributed 16% to financing theatrical productions. In Quebec, SODEC was also identified as critical for the creation of feature-length productions.

For Aboriginal feature films, Telefilm's micro-budget program for Aboriginal filmmakers was identified as an important source of support for feature-length productions. The Canada Council for the Arts was also identified as a key player in the funding and creation of Aboriginal feature-length productions in Canada. That said, a number of stakeholders from the Aboriginal film community recommended the creation of a dedicated fund for Aboriginal film producers similar to the CMF's Aboriginal Fund for television. They indicated that the Aboriginal film community has a proven track record (APTN works with over 100 Aboriginal television producers), and is very interested in producing feature-length productions for Canadian audiences.

Public funding for feature films also includes tax credits. Some stakeholders interviewed for this study expressed concerns about the review by a number of provincial governments of their respective tax credit systems, and the potential negative impact this may have on audiovisual content.[21]

CROWDFUNDING – A NEW TREND IN FINANCING AUDIOVISUAL PRODUCTION

A new source of funding that has emerged over the last few years is "crowdfunding" or "crowdsourcing."[22] This is a crowd-driven campaign used to generate funds for a wide range of causes from the arts and new technologies to health and wellness. The film production sector in English-language, French-language and Aboriginal production markets have also begun to use crowdfunding to generate funds to finance or enhance their projects.

For instance, "Corner Gas: The Movie" used one of the leading crowdfunding sites, Kickstarter, to raise funds to provide "unique experiences for fans."[23] Other Canadian films that used crowdfunding models over the last three years include: "Mars et Avril"[24], "Laurence Anyways"[25], "The Space Between"[26], "Just Another Dead Indian: Phase 1 (and Phase 2)", "Snowman" (documentary), "Defective", "Window Horses", "Fire Song" and "Milton's Secret."[27]

21. See also Shane Dingman, "Finance Ministry review spurs debate about Ontario video game tax credit", Globe and Mail, March 3, 2015;
Etan Vlessing, "Quebec Weighs changes to the province's film tax credit", Playback, March 23, 2015.
22. In 2013, the CMF launched a website on crowdfunding for Canadian producers with the names of 50 crowdfunding platforms accessible to Canadians, the regulatory and legal framework for these initiatives and best practices.
See http://crowdfunding.cmf-fmc.ca/directory.
See also Matt Sylvain, "CMF Launches Crowdfunding directory", Playback, June 11, 2013.
23. Tristin Hopper, "Corner Gas Movie's $8.5M budget is 75% from government funding despite success of the original TV series", National Post, May 21, 2014.
24. "Mars et Avril se tourne vers le financement participatif", Radio-Canada, September 12, 2012: www.radio-canada.ca/nouvelles/arts_et_spectacles/2012/09/12/004-marsavril-financement-participatif.shtml.
25. Ibid. (Mars et Avril/SRC).
26. See Julianna Cummins, "Amy Jo Johnson and the art of crowdfunding", Playback, November 20, 2013.
27. See Katherine Scarrow, "Ten of Canada's most successful crowdfunding Campaigns", The Globe and Mail, April 2, 2014.

D. CANADIAN INDEPENDENT DISTRIBUTORS

Canadian distributors play an important role in the Canadian feature film value-chain. Indeed, they typically provide financing for feature films in their pre-production phase (commonly referred to as pre-sale), which can also trigger eligibility for investment from Telefilm's Feature Film Fund.[28] Canadian distributors also develop release strategies for feature films across a range of platforms, including theatrical, VOD/SVOD, Pay, Specialty, OTA and new platforms (e.g., shomi, Netflix and iTunes).

Many stakeholders interviewed for this study indicated that it is very important for Canadian feature films to have a theatrical release. They indicated that the theatrical window:

– provides the opportunity to reach a broader audience and to build awareness for a feature film;
– provides the most visible window, and provides important promotional opportunities for a feature film;
– will likely result in a film review in newspapers or online thereby increasing awareness about a feature film with audiences;
– is typically indicative of a quality production; and,
– provides insights as to whether a film resonates with audiences, and how it will do on other platforms.

A number of stakeholders interviewed also indicated that feature films that have not had a theatrical release have typically fallen flat with audiences, are often viewed as not good enough for a theatrical window, and have not done well on future platforms. A feature film's performance at the box office can also have a direct impact on the license fees paid by broadcasters when acquiring feature film broadcast rights.

CANADIAN FEATURE FILM DISTRIBUTION MARKET

There are a number of established, recently launched and emerging Canadian distribution companies.[29] The following provides an outline of the most active Canadian feature film distributors. Please see Appendix B for a more detailed list.[30]

Entertainment One Ltd. (eOne) is the largest independent film distributor in Canada (and the largest independent multi-territory distributor in the world[31]), and is viewed as a leading influencer in the Canadian feature film industry. It operates worldwide and employs more than 1,700 people. eOne is publicly traded, and its library was recently independently valued at $801 million; it includes over 40,000 film and television titles. In 2013, eOne acquired Alliance Films Holdings Inc., in June 2014, eONE acquired Phase 4 Films, and in January 2015, eOne acquired a 51% stake in The Mark Gordon Company.[32] eOne expects to release 275 movie titles in 2015. Of that, about 10 titles will be from Quebec and 10 titles will be from the rest of Canada. In addition to licensing content for theatrical release and linear television, eOne licenses feature films to new digital platforms such as iTunes, shomi and Netflix.

Mongrel Media was founded in 1994, and is a leading independent film distributor in Canada. Mongrel Media is Canada's biggest art-house film distributor, and focuses on bringing the best of Canadian and world cinema to Canada. This distribution company is also viewed as highly influential in the Canadian feature film industry, and releases about 50 films per year.[33] Since 2001, Mongrel Media has been the exclusive distributor in Canada of Sony Pictures Classics Films. In 2014, Mongrel launched a new international division to represent feature films to the world market.[34] It also began licensing its titles to new and emerging digital platforms, such as Netflix and iTunes, as they began to rollout.

Métropole Films Distribution was founded in 2006 and serves the Quebec market. It distributes international and québécois films in the province of Quebec, including both English- and French-language films. Each year, Métropole Films has an exclusive distribution arrangement with Mongrel Media for the distribution of Mongrel's titles in Quebec. Métropole Films distributes between 50 and 60 feature films in theatres annually. This distributor also licenses content to new platforms such as illico.tv and Club illico.

28. Distributors may also acquire the rights to distribute a production after completion and provide minimum guarantees against the producer's share of future revenue.
29. The Canadian distribution market includes both Canadian and non-Canadian distribution companies, although Canadian feature films are distributed by Canadian companies. The non-Canadian distributors in Canada include the six large American studios: Walt Disney Studios, Paramount Pictures, Sony Pictures Entertainment, Twentieth Century Fox Film Corp, Universal and Warner Brothers.
30. Etan Vlessing, Diving into Canada's indie distributor game", Playback, October 6, 2014.
31. "Entertainment One and the Mark Gordon Company Partner in Television and Film Studio", January 6, 2015, www.entertainmentone.com.
32. Entertainment One Ltd. Trading Update for the nine months ended December 31, 2014.
33. Dianne Bukner, "Mongrel Media CEO turns passion for film into box office successes", CBC News, October 4, 2012.
34. See www.mongrelmedia.com.

E. NEW AGGREGATORS

With the proliferation of new technologies, digital content aggregators have emerged, and are distributing digital content in Canada and around the world. Here are six digital content aggregators of note:

1) **Juice Worldwide**: this Canadian company was created 10 years ago, and has its roots in DVD distribution. In 2007, with the launch of the iPhone, it began to change direction. Today, Juice Worldwide distributes film and television content across digital downloading and streaming platforms, in Canada and around the world – to 190 countries. In particular, Juice Worldwide works with Canadian producers and smaller distributors and assists them with the distribution of their content on new platforms such as iTunes, Google Play, Amazon, cable VOD, etc. This company also packages and delivers content for broadcast, VOD, mobile and Internet.[35]

2) **Syndicado Digital Distribution**: established in 2009, this Toronto-based company has been helping filmmakers, distributors and sales agents to distribute their productions on digital platforms, such as iTunes, Hulu, Google Play, Amazon and Netflix.[36]

3) **CreateSpace**: this is an Amazon company and provides a do-it-yourself digital distribution platform for filmmakers to distribute their productions themselves (a number of such sites exist).

4) **Distribber**: this digital distribution company distributes content to a wide range of digital platforms such as iTunes and Netflix (U.S. and Canada), and a number of other platforms outside of Canada/North American including Hulu, Redbox, Comcast, DirecTV, Verizon FiOS, XOX, Dish Network, and Time Warner Cable.[37]

5) **Vimeo On Demand Distribution**: this platform allows producers to upload their content and charge a fee for viewers to watch to watch online.[38]

6) **GoDigital**: based in LA, this digital distribution company "specializes in tailored digital day-and-date releases for quality independent festival-driven content." GoDigital works with a wide range of digital platforms including: Cable/satellite/IPTV VOD, Internet VOD and SVOD.[39]

35. Juice Worldwide's technical services include encoding and delivering digital content to online platforms. See www.juiceworldwide.com.
36. See www.syndicado.com.
37. See www.distribber.com.
38. See http://vimeo.com/ondemand.
39. See www.godigital.com

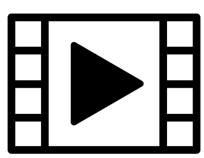
F. NEW BUSINESS MODELS

In both the English- and French-language markets, feature films are typically exhibited in the following order: 1) theatrical release; 2) DVD/tVOD; 3) pay television; 4) conventional/free over-the-air television; 5) specialty television services. As noted earlier, a number of industry stakeholders interviewed stressed the importance of the theatrical release maintaining its exclusive first window. That said, a number of stakeholders also indicated that not all feature films lend themselves to the traditional windowing sequences, and that not all feature films are provided with the opportunity of having a theatrical release.

Other stakeholders interviewed indicated that there might be benefits to collapsing the exhibition windows to help garner attention momentum and interest in Canadian feature films. Some stakeholders indicated that Canadian feature films generally are not shown for a long enough period of time in theatres (typically one to two weeks), and that windows should be shortened so that subsequent platforms may benefit from any momentum generated by the first theatrical window.

A number of stakeholders indicated their reluctance to invest or pre-licence original feature films due to the extensive amount of time that lapses before a feature film reaches their platforms after the theatrical release (2 to 5 years).

Finally, some stakeholders interviewed indicated that given the new platforms available and changing viewing behaviour among younger audiences in particular, the distribution strategy for each feature film should be considered on a case-by-case basis, and a non-linear approach should be considered to reach the largest possible audience.



Some experimenting has taken place and new business models are emerging in terms of feature film distribution. The following are some examples of new business models:

1) **"Corner Gas: The Movie"**: this production had a theatrical release on December 14, 2014. The distribution company, Prairie Pant Distribution, planned a theatrical run that would be quickly followed by a release on multiple platforms, including television, digital (CraveTV, CTV Go and online on CTV.ca) and DVD.[40] And, as mentioned earlier, in May 2014, the producers of this film used Kickstarter to raise $275,000 for marketing the production.

2) **"Émilie"**: this is a Radio-Canada supported multi-media production, developed with four episodes for the web and a feature film for theatrical release and linear broadcast. "Émilie" had its theatrical release in 2013 and the webisodes were initially broadcast that same year.[41] Emily was released on iTunes in the fall of 2014, and the feature film will be broadcast on Radio-Canada's main network in 2015.

3) **Juice Worldwide**: rights holders that work with Juice Worldwide can enter new platform distribution deals for a relatively nominal sum. For instance, the entry level cost for the distribution of a Canadian feature film on iTunes (North America) through Juice Worldwide is about $1,000 for a year.[42] Juice Worldwide also distributes screen-based content to Google Play, Hoopla, cable VOD in Canada, XBox, Sony Entertainment Network, Amazon Instant Video, Hoopla and Ad-supported VOD services in the U.S.

4) **"Projet M"**: in Quebec was first released in shorter format online and on Ztélé. This project was then developed as a feature film, in part with crowdfunding.

5) Some pay television channels are making their feature films available during their exclusive window on their linear channel, on their sVOD channel, on the Go Apps and over the Internet to authenticated subscribers. This is finding favour with audiences.

6) A number of Canadian production companies are establishing a distribution arm to distribute feature films (theirs and those of others) such as Agency 71 and Indiecan Entertainment. Other production companies are distributing their own feature films such as Markham Street Films.

7) **Indiecan Entertainment**: this company has developed a VOD platform on its website that offers viewers the feature films that it has produced and distributes.[43]

8) Experimenting with windows is also taking place outside of Canada. For instance, the Weinstein Company announced in 2014 that the feature film "Crouching Tiger, Hidden Dragon II" would be available on Netflix on 28 August 2015 on the same day as the movie is released in theatres.[44]

9) Some Canadian feature films have had a small release at the Bell Lightbox in Toronto then straight to DVD. However, they generally did not do well in the marketplace.

40. Juliana Cummins, "How Corner Gas: The Movie's Releasing Strategy Played Out", Playback, January 19, 2015.
41. See www.emilie.radio-canada.ca.
42. Please note that Juice Worldwide's fee can vary according to the arrangement with the rights holders, and the requirements of the online platform; there may also be additional costs incurred such as costs for closed captioning.
43. www.indiecanent.com.
44. Simon Houpt, "From Corner Gas to Crouching Tiger and the Hollywood buzz in between", The Globe and Mail", December 5, 2014.

G. THEATRICAL EXHIBITION INDUSTRY

As mentioned, the theatrical window has traditionally held the first exclusive window in the distribution of feature films. Although the North-American box-office sales have remained relatively stable over the last three years[45], Canadian box office levels have begun to drop as shown in Table 2 below.

Table 2 – Total Canadian Box Office Sales

Calendar Year		Total Box Office	Change over previous year
2012	$784	$1,094,050	
2013	$816	$1,030,106	-5.8%
2014	$725	$945,838	-8.2%

Source: Telefilm Canada

Cineplex is Canada's largest exhibition company, it is publically traded, and has its headquarters in Toronto.[46] Cineplex operates 160 theatres with 1,638 screens across Canada and serves about 77 million guests annually. Although there has been a drop in Canadian box office, Cineplex has managed to increase its revenues since 2012, in particular through the sale of concession food and new in-theatre media services.[47]

NEW OFFERINGS AND TRENDS IN MOVIE THEATRES

Over the last few years, theatres have put significant effort into enhancing the theatre experience for audiences to attract them to the movie houses. To that end, they have invested heavily in digital technology, many are serving gourmet foods and alcoholic beverages, as provincial legislation changes. Movie theatres are also offering themed evenings to attract the 25 to 34 demographic, as well as offering special-event broadcasts such as the Front Row Centre Events featuring Metropolitan Opera, leading ballet companies from around the world, International Travel series and most recently the broadcast of the Academy Awards.

45. Motion Picture Association of America Inc., "Theatrical Market Statistics 2013 – Global", March 25, 2014.
46. See Cineplex Inc. Audited Financial Statements, 12 February 2015, www.sedar.com, and Cineplex Inc. Audited Financial Statements, February 11, 2014, www.sedar.com.
47. See www.cineplex.com/Corporate/Information.

BOX-OFFICE FOR CANADIAN FEATURE FILMS

Despite many initiatives and marketing campaigns, Canadian feature films continue to garner limited box office revenues. As shown in Table 3, in 2012 Canadian feature films made up approximately 2.5% of the total box office, and in 2013 they made up about 2.3%.[48] French-language Canadian films have historically fared better in movie theatres. In 2005, French-language films reached as high as 27%, and in 2009 they reached 18.5%. In 2013, French-language feature films achieved 9.0% of the box office.

Table 3: Market Share of Canadian Films, 2009 to 2013

	2009	2010	2011	2012	2013
English	0.8%	1.4%	0.9%	1.5%	1.2%
French	18.5%	13.4%	13.5%	9.0%	9.0%
Total	3.3%	3.1%	2.8%	2.5%	2.3%

Source: Canadian Film's Share of the Box Office Revenues – Department of Canadian Heritage updated March 21, 2014 (www.pch.gc.ca)

THEATRICAL RELEASE OF ABORIGINAL FEATURE FILMS

While the Aboriginal film community in Canada is developing and continues to reach a number of important milestones, there are few feature-length Aboriginal productions that are exhibited in theatres annually. Three Aboriginal feature-length productions that attained theatrical releases in the last decade are: "Atanarjuat: the Fast Runner" (2001), "Empire of Dirt" (2013) and "Rhymes for Young Ghouls" (2014). Canada's Aboriginal communities are creating important works, reflecting their experiences, realities and aspirations. This is an area of growth for Canada's independent production sector and imagineNATIVE remains hopeful.

48. CAFDE, Intervention before the CRTC, Let's Talk TV, June 25, 2014. A number of films have, however, done well at the box office by Canadian standards (e.g., more than $1 million at the box office) namely: "Louis Cyr", "Gabrielle", "Il était une fois les Boys", "Barney's Version", "Splice", "Trailer Park Boys: Countdown to Liquor". See: Telefilm Canada Golden Box Office Award, and James Adams, "Foreign Fantasy and animation films dominate Canadian box office in 2013", Globe and Mail, January 8, 2014.

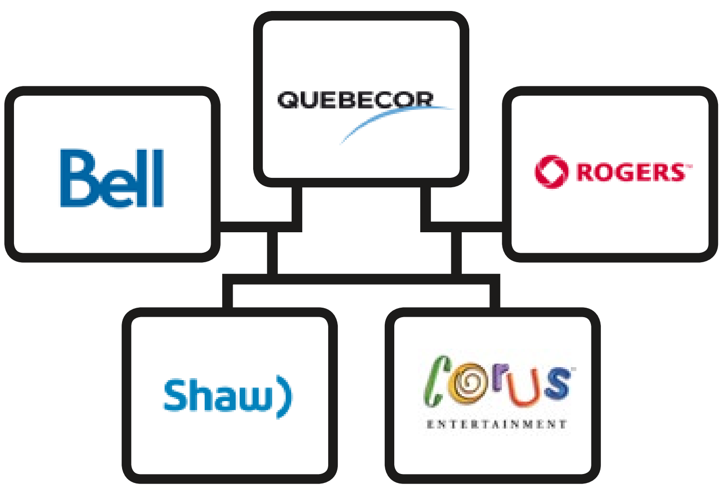
H. BROADCASTING

Television broadcasting continues to be the most important platform for watching and enjoying audiovisual content in Canada. While Canadians are beginning to move away from traditional television, the average weekly viewing hours tuned to traditional television has remained relatively stable since 2010, although there is a slight downward trend in the weekly hours watched by younger audiences between 12 to 17 years of age.[49] Telefilm's own studies also show that Canadians watch most feature films in the home, and they do so on live television broadcasts.[50] Indeed, 90% of the views to Canadian films in 2013 were on television.[51]

CANADIAN BROADCASTING INDUSTRY

The Canadian broadcasting system includes private and public broadcasters – English, French and third-language services, and the national Aboriginal television service APTN.[52] It also includes large multi-station groups as well as smaller independent broadcasters.[53] Through consolidation and vertical integration over the last decade and a half, the Canadian broadcasting system is now dominated by five major private station broadcast groups namely: 1) Vidéotron/Quebecor Media, 2) Bell Media/Bell Fibe/Bell Satellite TV, 3) Rogers/City and 4) Shaw/Global TV and 5) Corus Entertainment Inc. (Corus).

All of these five major station groups are publicly traded companies, and have holdings (or related companies) in broadcast distribution (cable, IPTV and/or satellite), VOD/tVOD, pay (in the case of Corus and Bell Media), specialty services and free over-the-air television channels. These companies are also part of a larger corporate group that include major Internet service providers (ISPs), and in the case of Rogers and Bell Media, major players in Canada's wireless telecommunications market.



49. CRTC Communications Monitoring Report, 2014.
50. Telefilm Canada, "Film Consumers in Canada; three-year trends and focus groups findings", 2014.
51. Department of Canadian Heritage, Presentation to the Standing Committee for Canadian Heritage, February 23, 2015.
52. There are over 700 Canadian and non-Canadian television services within the Canadian broadcasting system. See Broadcasting Notice of Consultation CRTC 2014-190, par. 12.
53. Independent broadcasters include: Blue Ant, Chanel Zero, DHX, Ethnic Channels Group Limited, Fight Network, Pelmorex, Stingray, Stornoway, Super Channel, TV5 and ZoomerMedia Limited.

VOD/TVOD

Typically, once a feature film has had its theatrical release, it will then be released on VOD/tVOD. There are a number of VOD services operating in Canada. The most important services are operated by Bell ExpressVu, Cogeco, Vidéotron, MTS Inc., Rogers, Saskatchewan Telecommunications, Shaw and TELUS. CRTC data shows that over the last five years, VOD services have increased their revenue exponentially, reflecting the move towards on-demand viewing.

Table 4: Video-on-demand Services 2012-2013

(in thousands of dollars)	2009	2010	2011	2012	2013
Subscriber Revenue	151.8	203.5	255.7	262.6	254.4
Total Revenue	153.7	205.4	257.4	263.9	254.5

Source: CRTC Financial Summaries Pay, Pay-per-view, VOD and Specialty Services 2009-2013

English-language VOD services are required to ensure that at least 5% of its feature film inventory is Canadian. French-language services are required to ensure that at least 8% of its feature film inventory consists of Canadian titles.[54]

PAY TELEVISION

Within the Canadian broadcasting system, the pay television platform is the most important for financing original Canadian feature films. There are currently seven CRTC licensed pay television services: 1) The Movie Network (Bell Media), 2) The Movie Network Encore/Ciné Pop (Bell Media), 3) Super Écran (Bell Media), 4) Movie Central (Corus), 5) Encore Avenue (Corus), 6) Family Channel (DHX), and, 7) Super Channel (independent – Allarco Entertainment Limited). These services are required to contribute 30% to 32% of the previous year's revenue on Canadian programming (the rate varies according to the CRTC licence). Most also have Canadian content exhibition requirements in the neighbourhood of 25% to 32% of the schedule. Super Écran, TMN Encore/Ciné Pop and Encore Avenue have Canadian content requirements of 20% of the schedule.

In the French-language market, Super Écran (Bell Media) is a highly important player as it pre-licenses and acquires Canadian feature-length productions. Super Écran has also recently ventured, for the first time, into commissioning original television productions, while maintaining its level of support for feature films. Another Bell Media pay television property "Ciné Pop" acquires a wide range of Canadian French- and English-language (those that are dubbed into French) feature films for broadcast.

In the English-language market, Movie Central (Corus), The Movie Network (Bell Media) and Super Channel (Allarco)[55] are the most important broadcast platforms for supporting and exhibiting Canadian feature films. Indeed, these licensees pre-license Canadian feature films and acquire Canadian feature-length productions for their platforms. Moreover, the majority of feature-length productions that The Movie Network pre-licences have theatrical releases, and those that do well at the box office will likely find their way onto a number of Bell Media's specialty services. Corus's Movie Central also pre-licenses a large number of feature films that have theatrical releases. Super Channel, the national independent pay channel, has a development program in place and expects to spend $1.5 million on development during the 2014-2015 broadcast year.

54. VOD services are also required to ensure that the feature film inventory includes, "all new Canadian feature films that are suitable for video-on-demand exhibition" and that meet certain industry codes. They must also contribute at least 5% of annual gross revenues to an existing Canadian program production fund or the Canada Media Fund. VOD operators are also required to remit to rights holders of Canadian feature films, 100% of the revenues earned from the exhibition of these films. See Standard Requirements for video-on-demand undertakings, Broadcasting Regulatory Policy CRTC 2011-59.

55. Super Channel pre-licenses about 70 Canadian feature films each year, most of which have budgets in the $1 to $2.5 million range.

FREE OVER-THE-AIR TELEVISION

Free over-the-air (OTA) television services are also an important platform for feature films due to their extensive reach and the mass nature of this platform. With the exception of Radio-Canada discussed below, very few OTA broadcasters pre-license Canadian feature films. Given the high cost of original feature films, and the fairly lengthy period of time that lapses between when a feature film has its theatrical release and the date that a conventional broadcaster can schedule a pre-licensed film (2 to 5 years), these productions have less appeal to OTA broadcasters. A number of OTA broadcasters, however, acquire feature films for broadcast such as CBC, CTV, Télé-Quebec, TVA and CHCH-TV (Channel Zero).

It is important to note that Radio-Canada puts significant resources and energies into the support and financing of Canadian feature films. Each year, Radio-Canada pre-licenses about 20 original Canadian feature films. It also acquires at least five Canadian feature films each year, as does the CBC's English-language Network.[56] Radio-Canada also schedules about 16 of its pre-licensed feature films in prime time annually.

SPECIALTY PROGRAMMING SERVICES

Although specialty services do not typically finance Canadian feature films in their pre-production or production phases, there are a number of Canadian specialty services dedicated specifically to the broadcast of feature films. These services offer third, fourth and fifth windows for Canadian feature films. These specialty channels include: The Sundance Channel (Corus), The Independent Film Channel etc. (Shaw), Movietime (Shaw), W Movies (Corus), Hollywood Suite (independent), Movieola (independent), Silverscreen Classics (independent) and Starlight (independent devoted to the broadcast of Canadian feature films/not yet launched).

There are also a number of specialty services that broadcast feature films, without having a specific mandate to do so. These services include: Ztélé, Bravo!, Space, YTV, W Network, Action, Lifetime TV, TV5 and Showcase. It should also be noted that Corus' W Network and YTV commission original Canadian feature films, as does ArtTV.

APTN was also identified as an important platform for supporting Aboriginal content creators. APTN is also a member of the World Indigenous Television Broadcasters Network (WITBN), which assists with the acquisition of Aboriginal feature films in international markets. WITBN also strives to help with the creation of Aboriginal international co-productions.

BROADCASTING DISTRIBUTION UNDERTAKINGS – CABLE, SATELLITE AND IPTV

The Canadian broadcasting system also includes BDUs (e.g., cable, satellite, IPTV, MDS, etc.).[57] These undertakings make significant contributions to Canadian programming annually based on their annual revenues through CRTC regulations (much of these monies are directed to the CMF). As a result in the digital shifts taking place in the marketplace, BDU subscriptions are beginning to drop.[58] This decrease could in turn limit the availability of funding to the CMF for original Canadian programming.

56. Note that the CBC English network is required by condition of licence to broadcast one Canadian feature film each broadcast month. See Broadcasting Decision CRTC 2013-263.
57. There are nearly 10 million cable homes in our country, and most are served by the largest BDUs, namely Rogers (Cable), Shaw (satellite and cable), Bell (satellite and IPTV), TELUS (IPTV), Cogeco (cable) and Vidéotron (cable). See CRTC Communications Monitoring Report 2014.
58. See CRTC Communications Monitoring Report 2014.

I. CRTC

The CRTC's Let's Talk TV public hearing was the most important public proceeding to take place between 2012-2015 for audiovisual content.[59] Five Let's Talk TV decisions have been released since November 2014. These various decisions, among other things, require BDUs to implement a pick-a-pack program selection model for consumers, eliminate the simulcast rights for the Superbowl, eliminate the nature of service rules for specialty television services, and place greater emphasis on expenditures for Canadian programming, rather than exhibition.

The Commission has also stated in its Let's Talk TV decision of 12 March 2015 that it will host a summit to engage directly with industry stakeholders on ways to improve the discoverability and promotion of Canadian programming.[60] This is highly relevant to Canadian feature film community to contribute to the dialogue on the discoverability of Canadian feature films in the digital environment. The Commission also established in this decision two pilot projects that provide flexibility on the types of productions that will be considered Canadian. It has also invited the industry to make recommendations on other Canadian programming pilot projects.

CRTC BROADCAST LICENCE RENEWAL HEARINGS

Later this year and in 2016, the broadcast licences of Shaw, Corus, Quebecor and Bell Media will be reviewed. Note that Rogers broadcast licences were renewed in 2015.[61] This will be an opportunity for the feature film community to have a dialogue with broadcasters and the Regulator on the place for Canadian feature film within the Canadian broadcasting system.[62]

59. That public proceeding began in the fall of 2013, and reviewed all elements of the broadcasting system, including the packaging of programming services by distribution undertakings (cable, satellite & IPTV services), and nature of service rules for Canadian specialty services and support for Canadian programs by digital media undertakings (formerly referred to as "new media" undertakings). A full public hearing was held in the fall of 2014, Broadcasting Notice of Consultation CRTC 2014-190.
60. Broadcasting Regulatory Policy CRTC 2015-86.
61. Rogers Media Inc. – Group-based licence renewals - Broadcasting Decision CRTC 2014-399.
62. CRTC, "CRTC Three-year Plan 2014-2017", April 23, 2014, available at http://www.crtc.gc.ca.

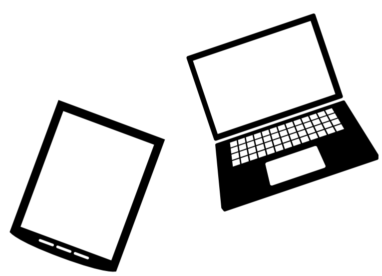
J. CONCLUSION

The Canadian feature film industry is a complex and vibrant sector. The roll out of new technologies is providing many new opportunities for producers and distributors to reach Canadian audiences. They are also providing audiences with a multitude of options for viewing screen-based content on the device and time of their choice. The availability of new platforms is also providing new opportunities for creating and bringing feature films to market.

The new platforms, however, are creating some challenges for Canadian feature films such as discoverability and monetization on the digital platforms. The CRTC's discoverability summit scheduled for the fall of 2015 will be an opportune time for the industry to discuss online discoverability of Canadian feature films going forward.

While much innovation is taking place in the new digital environment, the most important platforms for exposure and financing for Canadian feature films continue to be the theatrical window, the pay television window (English- and French-language services), and OTA broadcasting, in particular Radio-Canada's main network which plays a critical role in the financing and exhibition of Canadian theatrical productions in Quebec. With respect to theatrical releases, while many in the industry affirmed the importance of this window, given the challenges that Canadian feature films have had (in particular English-language feature films), the industry may wish to continue to canvass new approaches to the theatrical release of Canadian feature films, such as event scheduling and shortened windows.

Finally, with respect to Aboriginal feature films, the Aboriginal production community has developed extensively over the last 10 to 15 years. APTN and imagineNATIVE are looked upon as leading examples in the world for showcasing and supporting Aboriginal audiovisual content. Telefilm's micro-budget for Aboriginal productions is also viewed as an excellent initiative for supporting Aboriginal screen-based content. As the CMF has a dedicated fund for Aboriginal television content, it may now be appropriate for the industry to consider a dedicated fund for Aboriginal feature films.



APPENDIX A – METHODOLOGY

Monique Lafontaine is a Communications & Entertainment lawyer and has worked in the area of broadcast regulation and cultural policy for over fifteen years. During her career, Monique has worked in the Communications Law department of McCarthy Tétrault where she worked on television, radio, digital media as well as feature film policy and regulation. Monique has also worked in-house at the Directors Guild of Canada and for independent broadcasters. She is a member in good standing of the Law Society of Upper Canada, and holds a Masters degree in Communications Law.

In preparing this study for Telefilm, secondary research and the compilation and analysis of data played a key role. Sources consulted include reports published by the Canadian Radio-television and Telecommunications Commission, the Canada Media Production Association (CMPA), and The Department of Canadian Heritage. A number of industry reports, trade journals and relevant websites were consulted, as were the reports of a number of the publically traded companies discussed in the study. To supplement the primary research, interviews were conducted with industry stakeholders. The following is the list of interviewees:

1. Aboriginal Peoples Television Network (APTN)
2. Allarco Entertainment Limited – Super Channel
3. Association québécoise de la production médiatique (AQPM)
4. Bell Media (Super Écran and The Movie Network)
5. CBC
6. Canadian Media Production Association (CMPA)
7. Corus Entertainment Inc.
8. Deloitte, Louis Selmeci, Senior Technology Consultant @ Deloitte
9. Entertainment One Corp.
10. Harold Greenberg Fund
11. Indiecan Entertainment
12. imagineNATIVE Film & Media Arts Festival
13. Juice Worldwide
14. Métropole Films Distribution
15. Mongrel Media & Canadian Association of Film Distributors and Exporters (CAFDE)
16. Motion Picture Theatre Association of Central Canada (MPTAC)
17. Radio-Canada

APPENDIX B – CANADIAN FEATURE FILM DISTRIBUTORS

Entertainment One Ltd. (eOne) is the largest independent film distributor in Canada (and the largest independent multi-territory distributor in the world), and is viewed as a leading influencer in the Canadian feature film industry. It operates worldwide, and employs more than 1,700 people. eOne is publicly traded, and its library was recently independently valued at $801 million; it includes over 40,000 film and television titles. In 2013, eOne acquired Alliance Films Holdings Inc., in June 2014, eONE acquired Phase 4 Films, and in January 2015, eOne acquired a 51% stake in The Mark Gordon Company.[63] eOne expects to release 275 movie titles in 2015. Of that, about 10 titles will be from Quebec and 10 titles will be from the rest of Canada. In addition to licensing content for theatrical release and linear television, eOne licenses feature films to new digital platforms such as iTunes, shomi and Netflix.

Mongrel Media was founded in 1994, and is a leading independent film distributor in Canada. Mongrel Media is Canada's biggest art-house film distributor, and focuses on bringing the best of Canadian and world cinema to Canada. This distribution company is also viewed as highly influential in the Canadian feature film industry, and releases about 50 films per year.[64] Since 2001, Mongrel Media has been the exclusive distributor in Canada of Sony Pictures Classics Films. In 2014, Mongrel launched a new international division to represent feature films to the world market.[65] It also began licensing its titles to new and emerging digital platforms, such as Netflix and iTunes, as they began to rollout.

Elevation Pictures launched in 2013 by former Maple Pictures executive Laurie May and is based in Toronto. This new distribution company had its debut with the highly acclaimed film "The Imitation Game."[66]

Search Engine Films launched in 2013 and based in Toronto, this relatively new distribution company was founded by former Maple Pictures and Lionsgate executive John Bain.[67]

D Films is based in Toronto and was founded in 2009 by two industry veterans, Jim Sherry and Darryl Iwai. The company's primary business is the acquisition of exclusive long-term rights for film and television content. D Films distributes its content across all platforms in Canada. It has strategic partnership with NBC Universal, and recently entered into a financing arrangement with L.A. based EastWest Bank.[68]

KinoSmith was founded in 2007 by distribution industry veteran Robin Smith. In its first seven years of operation, this independent distribution company released more than 300 feature films. KinoSmith works closely with domestic and international producers, distributors and sales agents to bring a wide range of works to the Canadian market.

IndieCan Entertainment was founded by Avi Federgreen in 2011. This distribution company is based in Toronto. Its focus is lower budget and first time Canadian feature films.

63. Entertainment One Ltd., "Trading Update for the nine months ended December 31, 2014."
64. Dianne Bukner, "Mongrel Media CEO turns passion for film into box office successes", CBC News, October 4, 2012.
65. See www.mongrelmedia.com.
66. See www.elevationpictures.com.
67. See www.searchenginefilms.com.
68. See www.dfilmscorp.ca.

QUEBEC

Métropole Films Distribution was founded in 2006 and serves the Quebec market. It distributes international and québécois films in the province of Quebec, including both English and French-language films. Each year, Métropole Films has an exclusive distribution arrangement with Mongrel Media for the distribution of Mongrel's titles in Quebec. Métropole Films distributes between 50 and 60 feature films in theatres annually. This distributor also licenses content to new platforms such as illico.tv and Club illico.

Axia Films is based in Montreal, Quebec and was founded more than 30 years ago by Armand Lafond.[69] This distribution company specializes in "cinéma d'auteur", and distributes domestic and international films.

EyeSteelFilm Distribution launched in 2013 and is based in Montreal, Quebec. The company was founded through making films with the homeless community (Danny Boy, 1993; The Street: a film with the homeless, 1996; SPIT: Squeegee Punks in Traffic, 2002). It also made the documentary Up the Yangtze in 2007, which grossed closed to $1.5 million in the North American box office.[70]

A-Z Films was founded in 1998 is based in Quebec. This company produces and distributes feature-length productions, and purchases the rights to distribute Quebec, Canadian and International films. It also distributes DVD's and licences its productions for broadcast on Canadian television.[71]

K-Films Amérique is an independent film distributor based in Montreal and focuses on distribution of the best domestic and foreign titles.

HG Distribution was founded in 2005 by Henry J. Gagnon.[72] HG Distribution specializes in TV right, video, and mobile content and licensing to television broadcasters worldwide.

BRITISH COLUMBIA

Pacific Northwest Pictures (PNP) is a Canadian distribution and production company based in Vancouver, B.C. PNP launched in 2010, and distributes Canadian and international feature films in Canada. Its objective is to find innovative projects in Canada and from around the world.[73]

SASKATCHEWAN

Prairie Pant Distribution was created by Brent Butt, Virginia Thompson and 335 Productions, and produced the recently released Corner Gas: The Movie, which earned approximately $694,000 at the box office.[74]

MANITOBA

Century Street Distribution was founded in 2005 and is dedicated to distributing compelling and entertaining film and television productions.

Winnipeg Film Group is based in Winnipeg, this distribution company was established in 1974 and its focus is to distribute the films of the Group's members at festivals and on broadcast platforms.

69. See www.axiafilms.com.
70. See www.eyesteelfilm.com.
71. See www.azfilms.ca.
72. See www.hgagnondistribution.com.
73. See www.pnwpictures.com.
74. Juliana Cummins, "How Corner Gas: The Movie's releasing strategy played out", Playback, January 19, 2015.