



COGECO
Cogeco Fund

Cogeco Program
Development Fund

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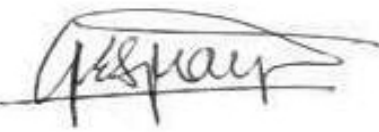
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A Message from the President



Yves Mayrand
President

Due to the restructuring of the Cogeco Program Development Fund effective on January 1, 2018, this report covers a 16-month period from September 1, 2016 to December 31, 2017.

The Fund started from an idea originally put forward by Cogeco Inc. in 1990 and began its activities in 1991. It used the proceeds from a capital endowment contributed by Cogeco with a view to supporting Canadian television programs in the French-language and in the English-language at the early stage of script and concept development.

Beginning in 1998, Cogeco decided to provide further financial support to the Fund by way of annual contributions from its licensed cable television systems. These annual contributions allowed the Fund to expand its activities towards the funding of the production of television programs, series, movies-of-the-week and even theatrical feature films. The Fund also became a fully independent fund certified by the Canadian Radio-television and Telecommunications Commission (CRTC). While the Fund's programs have evolved over the years in order to adapt to the changes in the Canadian program production sector and in its available resources, it has always remained true to its mission of supporting the sector as a not-for profit Canadian corporation.

For the 16 month period covered by this report, the Fund supported the development of 8 webseries in French and 11 webseries in English, as well as the production of 8 television programs in French and 14 television programs in English, for a total financial commitment of \$3,014,340. It is important to report as well on the aggregate results of the Fund's activities over the years. Since its inception in 1991, the Fund has supported 627 projects at the development stage and 304 projects at the production stage, for a total financial commitment of \$54,594,903. In addition to the initial \$5 million capital endowment fund, Cogeco has contributed over \$44,652,000 million to the Fund through its licensed cable television systems.

From the outset in 1991, the Fund reached an agreement with the Independent Production Fund (IPF) whereby the IPF would provide administrative services, handle funding applications and oversee the allocation of funds through an independent selection committee. This early partnership between the two independent funds has allowed them to share administrative and operational resources efficiently over the years and thus minimize overhead costs.

During the past year, the members and directors of the Fund considered various strategic alternatives to deal with the gradual decline in available funding from the restricted capital fund and from the operating fund. After due consideration, they determined that the better alternative was a restructuring of the Fund involving a complete transfer of the program funding activities of the Fund to its long standing partner the IPF. We wish to thank Cogeco for committing to direct its annual contributions to the IPF, and the IPF for undertaking to continue the management of a fund dedicated to Canadian television program production from the proceeds of these annual contributions.

The Cogeco Fund, as it is now renamed, will remain as a Canadian non-profit corporation with the mission of supporting the Canadian program production sector solely through grants for the sponsorship of events or prizes, using proceeds from its restricted capital endowment funds.

It has been a great privilege for me to serve as a member and director of the Fund. In my final message as president, I wish to thank from the bottom of my heart all the current directors, their predecessors and the officers of the Fund, the IPF, its directors, analysts and staff, as well as Cogeco, for making the Fund's objectives come true for nearly three decades. I also thank all the people who have had dealings with the Fund over the years, and I wish all the best to the Canadian program production sector in what are admittedly very challenging times ahead for all involved.

Board of Directors



Yves Mayrand
President and
Administrator

Yves Mayrand holds a law degree from the Université de Montréal and an MBA degree from Concordia University. As a lawyer, he joined the CRTC legal branch in 1975, and subsequently left the CRTC in 1977 to practice law in the field of communications, first in Montréal, and later in the National Capital Region. In 1981, he left private practice to occupy various management positions in the broadcasting industry in Alberta, first in radio, followed by television and pay television in 1983. He joined COGECO Inc. in 1988, where he held the position of Vice-President, Corporate Affairs. He also held the position of Vice-President, Corporate Affairs at subsidiary Cogeco Communications Inc. (formerly known as Cogeco Cable Inc.), a subsidiary of COGECO Inc. where he was responsible for regulatory matters, programming service affiliation agreements, and public affairs and communications until his retirement in 2013. He is currently a consultant for Cogeco Communications Inc. He serves as a director of the Cogeco Program Development Fund (CPDF) of which he is also President.



René Guimond
Vice president and
Administrator

René Guimond was named Vice President, Public Affairs and Communications of Cogeco Inc. and Cogeco Communications inc. in October, 2010. In this role, Mr. Guimond is responsible for all of Cogeco's external and internal communications, as well as the organization's public affairs activities.

Previously, following a career debut in advertising at BCP and Cockfield Brown, Mr. Guimond occupied the role of Vice President, Marketing and Public Affairs for the Montreal Expos from 1981 to 1986. He co-founded Promo Marketing Canada, a communications agency, in 1986 and took over the direction of the BCP advertising agency from 1995 to 1998. In 1998, he was appointed President and Chief Executive Officer of TQS, the black sheep of television. In 2005, he took charge of the 2005 Montreal World Aquatic Championship (FINA) just shy of its opening, thereby ensuring its survival.

In Fall 2005, he came back to the Cogeco family, to lead CRTI's Presidency, directing TQS television network and Cogeco's radio operations. In 2008, he was named, Vice President, New Media Development at Cogeco inc.

Mr. Guimond holds a Bachelor's degree in Administration from the University of Sherbrooke (1974).

Board of Directors



Ann Dadson
Administrator

Ann Dadson is a director of Historica Canada and co-chair of the board of trustees of the McGill Institute for the Study of Canada. She has degrees from the University of Toronto and Harvard University's Institute in Arts Administration.



Suzanne D'Amours
Administrator

Since 1984, **Suzanne D'Amours** has occupied many functions in the cinema and television industry. At the Société générale du cinéma (SGC), she was responsible for the certification of Québec productions' eligibility for tax credits. She also worked at Malofilm Inc. and at the National Film Board's Co-production program before becoming Deputy Director General of the Association des producteurs de films et de télévision du Québec (APFTQ) where she worked particularly in the area of financing. Since 1997, she has worked as a consultant for independent producers and professional organizations in the areas of audiovisual, publishing, music and live entertainment. Her training in administration and experience in the creation and application of fiscal programs in the cultural area has made her contribution in this field unique in Québec.



Charles Ohayon
Administrator

Charles Ohayon has worked in television, public relations and film since 1979. He produced commercials at Films 24 and Cléo 24 where he was President. From 1994 to 1998 he was the Director General of Programming (Television) for the Société Radio-Canada. In 2005-2006, he was the Executive Director of the Institut national de l'image et du son. Mr. Ohayon was a member of the Board of Directors of the Association des producteurs de films et de télévision du Québec and the Canadian Television Fund as well as the Academy of Canadian Cinema and Television. He joined in 2005 the IPF Board, as well as the Board of Cogeco Program Development Fund in 2007.

Officer



Patrice Ouimet
Treasurer

Patrice Ouimet is Senior Vice President and Chief Financial Officer of Cogeco, a North American cable operator and international information technology services provider. Prior to joining Cogeco, he was Senior Vice President and Chief Financial Officer at Enerkem Inc. He also served as Vice President, Corporate Development and Enterprise Risk Management at Gildan Activewear Inc. Mr. Ouimet worked for the previous ten years in various roles in the investment banking sector at Lazard Limited and at CIBC World Markets Inc. In addition, he currently serves as a board member of the Montreal General Hospital Foundation.

Mr. Ouimet holds a Bachelor of Commerce degree from McGill University and a Diploma in Accountancy from Concordia University. He is a chartered professional accountant.

Thank you to all the directors, officers and administrators of the Board who have contributed to the success of the Cogeco Program Development Fund over the last 25 years.

Henri Audet, dec. (President from 1996-1997)

Maurice Myrand, dec. (President from 1998-2004)

Peter Mortimer, dec.

Louis Audet

Michel J. Carter

Diane Dubé

Pierre Gagné

Heather McGillivray

Bernard Montigny

Robert Roy

Team



Andra Sheffer
Executive Director

Andra Sheffer is the CEO of two private funds supporting the Canadian digital media, television and film industries: the Independent Production Fund which invests in drama series created for digital platforms; and the COGECO Program Development Fund for the development and production of television drama.

She was the founding Executive Director of the Bell Fund (1997-2014) which supports interactive digital media projects associated with Canadian television programs. Previously, she was the founding Executive Director of the Academy of Canadian Cinema and Television producing the annual Genie and Gemini Awards (now the Canadian Screen Awards). She lectures on the business of television and digital media and is the editor of publications about the business of TV and digital media production: *New Media, New Business: The Producer's Guide* (2001), *Create a Winning Proposal – the Handbook for New Media Producers* (1999) and the co-editor of *MAKING IT: The business of film and television production in Canada* (1986 & 1995).

She also served as Managing Director of the Toronto International Film Festival, with the federal government as a Certification Officer setting up the original CAVCO office (and Canadian content "point" system), and at the Film Festivals Bureau promoting Canadian films internationally. She has been awarded the Digital Media Trail Blazer award by the Academy of Canadian Cinema and Television, the Champion of Digital Innovation Tribute at Merging Media, an Award of Excellence by the Digi Awards, an Outstanding Achievement Award from the Youth Media Alliance, and has been inducted as an Industry Builder into the Playback Hall of Fame.

Team



Claire Dion

Associate Executive
Director and Secretary

From 1980 to 1987 **Claire Dion** held positions at SODEC (IQC, SGCO, SOGIC) as script advisor and Director of Development and Production. Since 1987 she has served as editor of a healthcare business periodical; she was responsible for teaching a scriptwriting course for television at the Université du Québec; she acted as associate producer for the development of director Robert Favreau's feature film *L'Ange Noir* and script editor of the first series *Super Sans Plomb*. In 1991, she set up the Quebec office of Independent Production Fund, which administers the COGECO Program Development Fund and the Bell Fund. She acted as consultant for Shaw Cablesystems in Quebec for the Shaw Rocket Fund from 1997 to 1999 and for the CanWest Promotion of Programming Fund in 2003. Claire Dion received her B.A. in television studies from Concordia University and a Master Degree in Cinéma from USC (University of Southern California). She sat on Boards of healthcare organisations. She is a member of the Canadian Academy of Cinema and Television, Femmes du cinéma, de la télévision et des médias numériques and vice-president of the Fondation Marjo.

Team



Charles Zamaria
Financial Director

Charles Zamaria is Financial Director for the Bell Fund, Independent Production Fund and COGECO Program Development Fund. Concurrently, Professor Zamaria is a full-time tenured faculty member in the School of Radio and Television Arts at Ryerson University, where he specializes in teaching business aspects of producing in various media industry. He has worked for CTV, YTV, CBC, Telefilm Canada and Cambium Productions in various production and management capacities. He has credits on dozens of award-winning independent film and television productions. He is the author of numerous publications, served as Director for trade missions (Department of Foreign Affairs and International Trade, Canada) and conducted research analysis and studies internationally. In addition, he serves as Project Director and Principal Co-Investigator on the Canadian Internet Project – an extensive research undertaking which analyzes Internet usage and non-usage patterns in Canada in international perspective. He is a member of: AoIR (Association of Internet Researchers), NMBIA, IMAT, DGC, CFTPA, ACCT, CIPA, UFVA, BEA, BEAC and DOC.

Team

Carly McGowan
Program Manager



Hannah Karunakar (until october 2017)
Office and Communications Coordinator



Eloise Veber (since october 2017)
Office and Communications Coordinator



Joanne Duguay
Program Manager



Catherine Beaulieu (until september 2017)
Office and Communications Coordinator



Isabelle Doré (since october 2017)
Office and Communications Coordinator



Our Legacy

The Legacy of the Cogeco Program Development Fund 1992 - 2017

How does one measure the success of an independent private Fund established to support the Canadian television industry? Certainly with statistics: amount of money invested; number of projects funded; returns on investments; number of projects developed that are green-lit for production; audience size for funded projects; international distribution; awards; critical acclaim...

Also, more indirectly, one should measure the impact that a fund has on an industry: by stimulating creativity and innovation; by identifying funding gaps and filling them; by taking risks; by encouraging new talents; by being flexible and adapting to an evolving industry; by listening to the industry and responding; by making new companies viable; by providing the early opportunities; by training, encouraging, supporting, promoting...

The Cogeco Program Development Fund 1992-2017, a relatively small fund on the Canadian funding scene, made an impact, made a difference, and contributed to the success of our Canadian television industry. Over its quarter century of operations, it was its flexibility and ability to adapt that resulted in the creation of eight different funding programs, each one designed to further enhance the evolving needs of the industry. In partnership with the shared administrative team at another small fund, the Independent Production Fund, it was able to coordinate funding activities to support each other's mandates and respond to identified needs and issues as partners in the industry. There is a new role ahead for the Fund as it becomes a TV Production Program of the Independent Production Fund and relinquishes

its independent role. Again, the Cogeco Program Development Fund is adapting, to best serve the television production industry in Canada.

In 2004, then CPDF Chair, Maurice Mayrand summed up the impact that our industry has:

All of the craftspeople, writers, directors and performers who make our past, present and future come to life with their stories, contribute immeasurably to the enrichment of our lives. All of the programs, wide ranging in subjects and themes, represent the diversity of choices and interests reflected in our audiences, our values, our rich culture and heritage. Decision-makers, investors, broadcasters and producers face the exciting challenges of providing audiences with the programming they want to watch, while also ensuring that they make it the best it can possibly be."

The Cogeco Fund salutes the industry for all for its marvelous story-telling and is very proud to have played a role in the past 25 years.



Andra Sheffer
Executive Director



Claire Dion
Associate Executive Director

FUNDING PROGRAMS 1992-2017

Development loans for new scripts for TV drama

Production investments for MOWs, mini-series and drama series

Development loans for Theatrical Feature Film corporate slates

Director/Advisor Program (with DGC Ontario)

Pre-development loans for projects with no broadcasters

Development loans for early stage interactive content based on TV programs

Development loans for web drama series

Special event sponsorships

Legacy

Timeline

1991

Cogeco Program Development Fund (CPDF) is announced and Letters Patent issued

First of five annual \$1M contributions made to an endowment – a public benefit as per CRTC 90-744

1992

Development Program Guidelines announced

1993

First 15 applications received; first 10 projects receive development loans

1995

Endowment capital is \$5M

1997

Fifth anniversary of the CPDF

Genie Awards, Prix Gémeaux, Banff Festival receive sponsorship support for the first time

CRTC Decision 1997-98 requires all Broadcast Distribution Undertakings (BDU's) to contribute 5% of revenues to support the television industry

1998

Total development loans since inception reaches \$1M

CPDF launches Production financing program for MOWs, mini-series and pilots

1999

CPDF is certified by the CRTC as a Canadian Independent Production Fund (CIPF)

Development program for Theatrical Feature Film corporate slates is launched

Legacy

Timeline

2002

10th anniversary of the CPDF; \$7.3M has been invested in the industry

130 funding applications are received

2004

Murdoch Mysteries MOWs begin a long and successful franchise

Directors Guild of Ontario partners with CPDF for 4 years for the Director/Advisor program

2007

15th anniversary of the CPDF

Development loans for early stage interactive cross-platform content are offered

First episodes launched of **Toute la vérité**, going on to total 92 over 4 years of production.

Development program is launched for digital content relating to TV series.

2009

Pre-development financing loan program is launched for concepts with no broadcasters attached

CPDF expands to include production financing for drama series (a role transferred from the Independent Production Fund)

2010

\$2.75M is invested in 14 drama series and MOW's

Cult series **La Galère** has its debut

SARTEC celebrates its 60th anniversary to which CPDF contributes

2011

\$3,750,000 is invested in 23 projects

2012

20th anniversary of the CPDF – a total of \$33M has been invested in the development and production of 700 programs and key industry events

The first season of **Orphan Black** is funded by the CPDF

Legacy

Timeline

2013

CPDF has made 500 development loans using interest generated by the original \$5M endowment – and the endowment has grown to \$7M

2014

Murdoch Mysteries reaches 100 episodes

19-2 is a hit in both French and English

Nearly \$45M has been invested by the CPDF - \$32M for English language projects and \$13M for French-language projects

2015

Over \$2.2 M has been invested in 68 production companies to support the development of theatrical feature films as this funding program

CPDF invests the highest annual amount of \$3.8 M thanks to BDU contributions and recoupment from successful projects

2016

CPDF launches its web series development program

CRTC undertakes a review of the CIPF's and issues new criteria

2017

25th anniversary

\$55M has been invested in 1000 projects

Nearly \$6M or 12% of investments and loans have been recouped

2018

CPDF transfers its Production Program for drama series and mini-series to the Independent Production Fund

A new Cogeco Fund is established to support industry marketing and promotion events

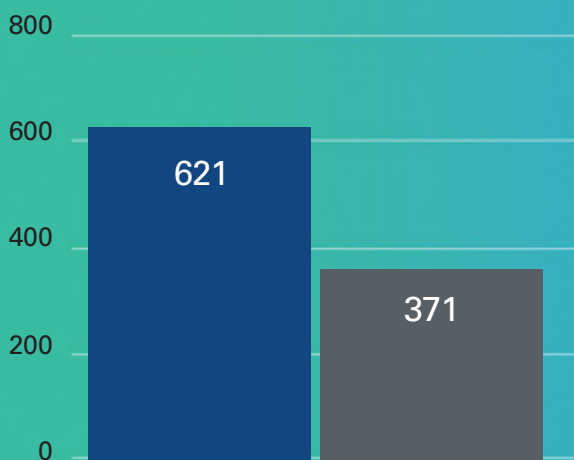
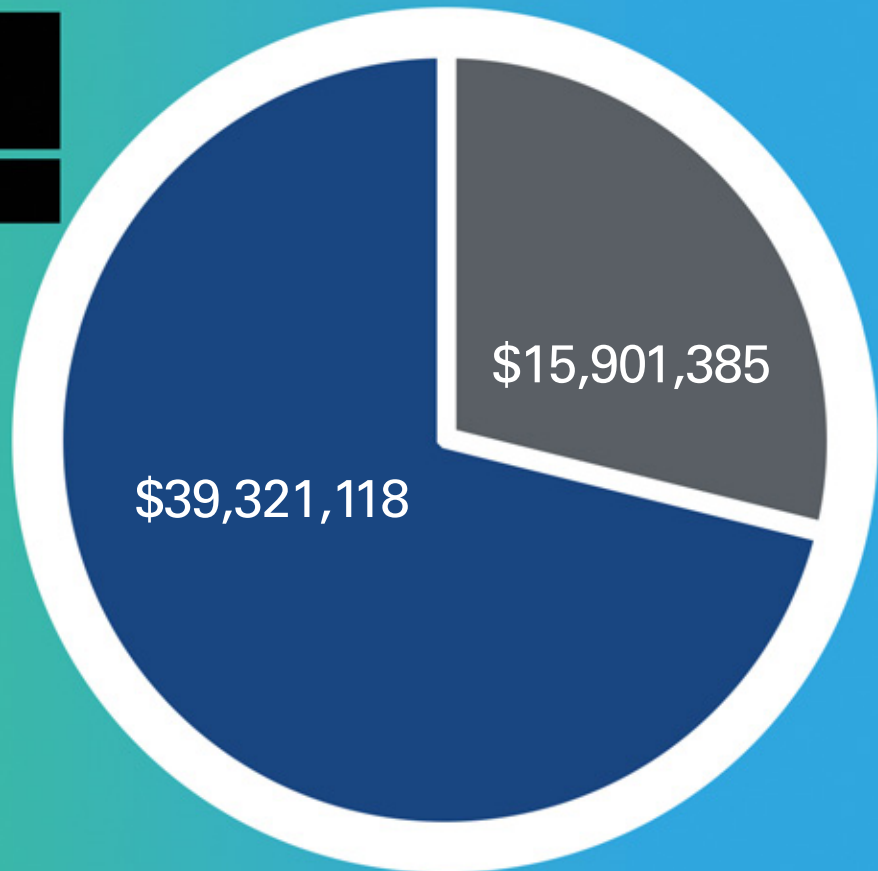
Legacy

Statistics 1992-2017

Total Financing - all the programs (1992-2017)

Financial Participation

Total: \$55,222,503



Accepted Projects

Total: 992

During its 25 years of operation, the CPDF supported 992 projects, 63% were in English and 37% were in French.

Legacy

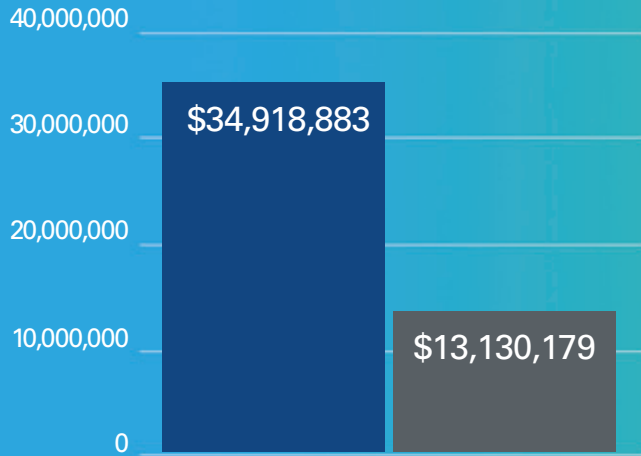
Statistics 1992-2017

Production of Series, Mini-Series, TV Movies and Pilots (1998-2017)



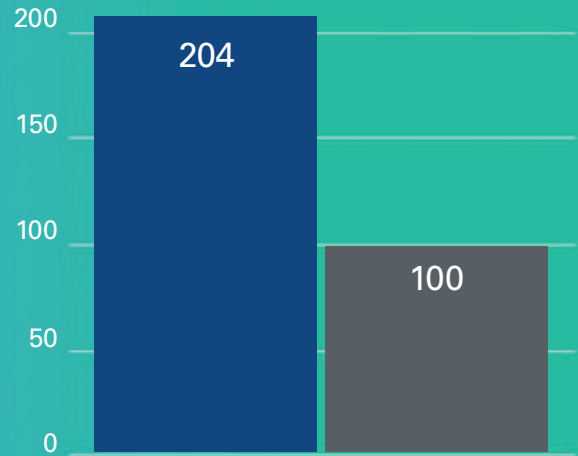
Financial Participation

Total: \$48,049,062



Accepted Projets

Total: 304

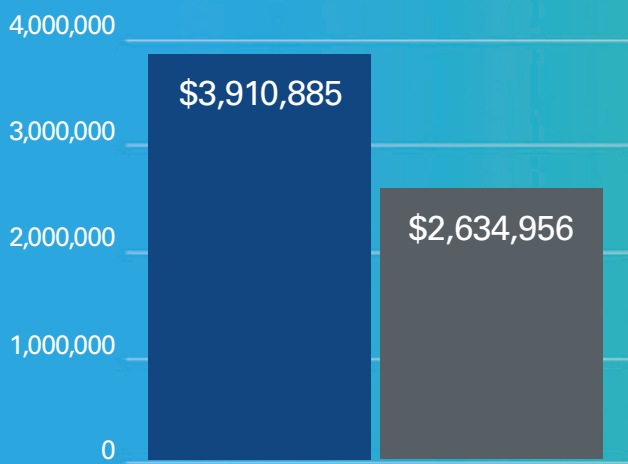


Total Development (1992-2017)



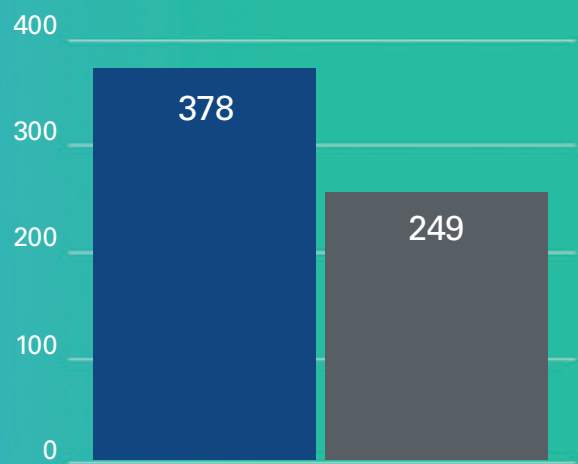
Financial Participation

Total: \$6,545,841



Accepted Projets

Total: 627



Legacy

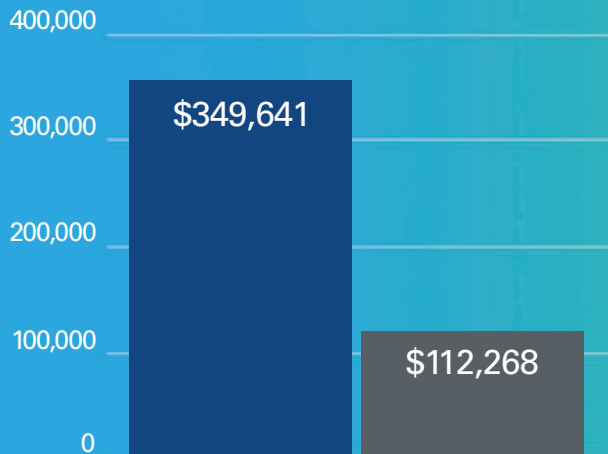
Statistics 1992-2017

Pre-Development of Series, Mini-Series and TV movies (2009-2015)



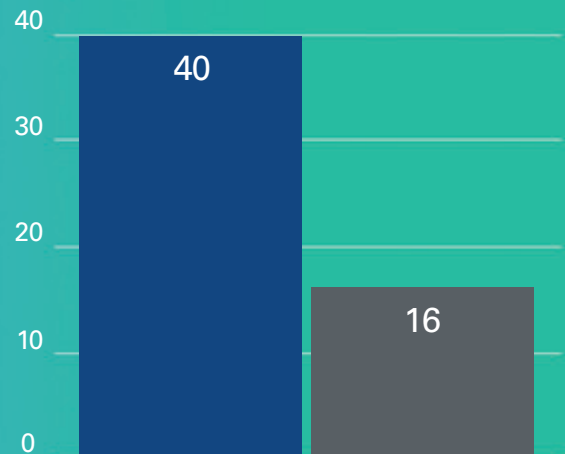
Financial Participation

Total: \$461,909



Accepted Projets

Total: 56

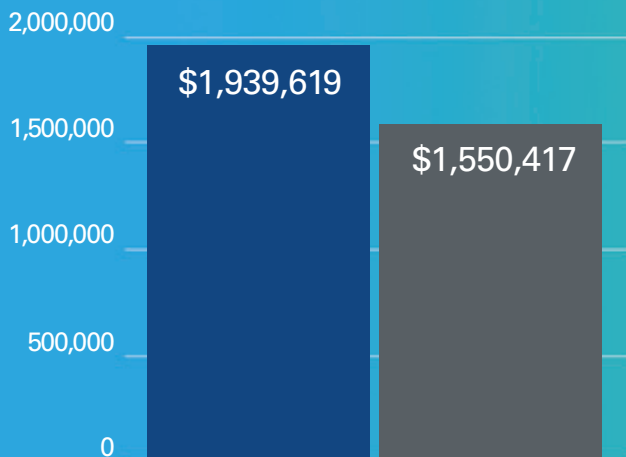


Development of TV Series, Mini-Series, Telefilms and Multiplatform Content (1992-2016)



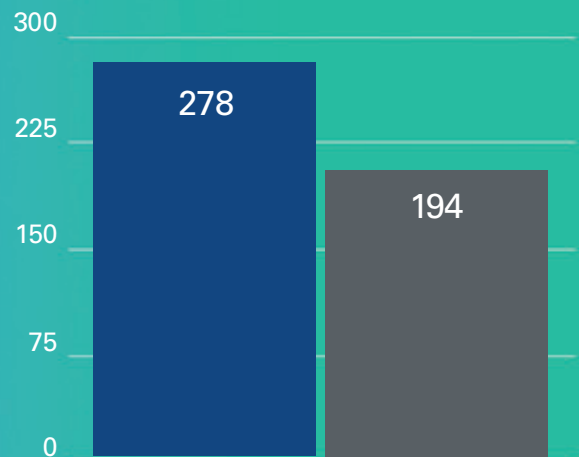
Financial Participation

Total: 3,490,036 \$



Accepted Projets

Total: 472



Legacy

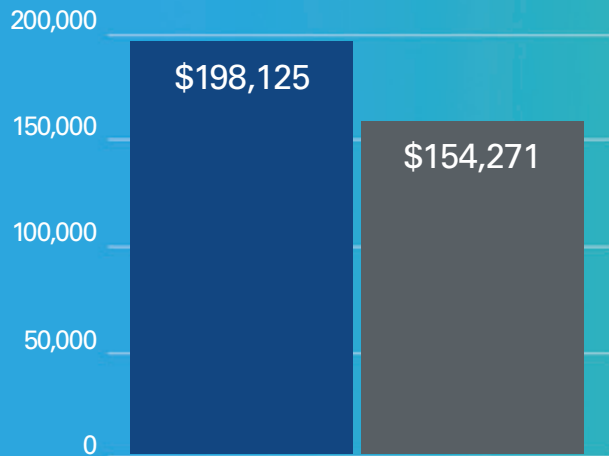
Statistics 1992-2017

Digital Drama Series Development (2016-2017)



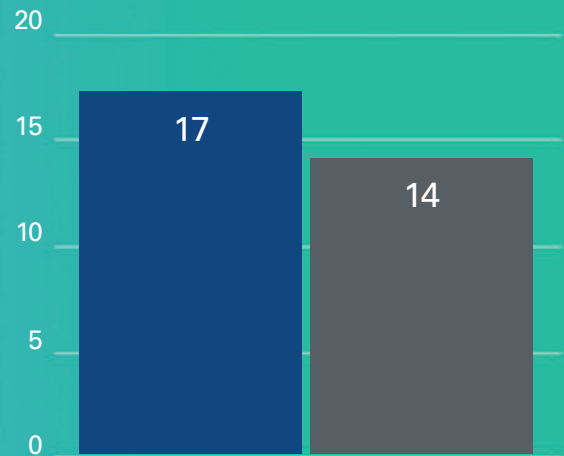
Financial Participation

Total: \$352,396



Accepted Projets

Total: 31

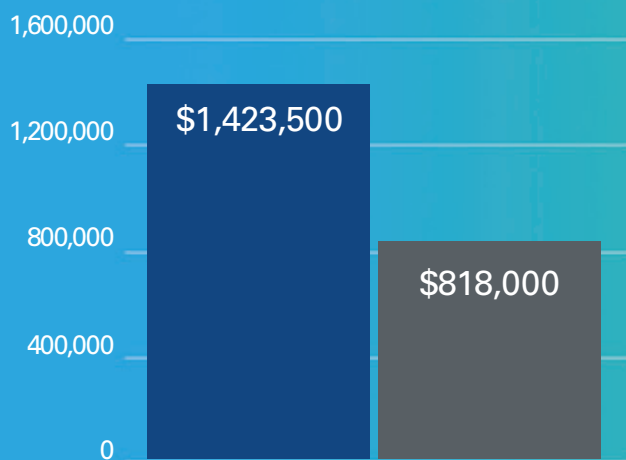


Corporate Feature Film Development Program (1999-2015)



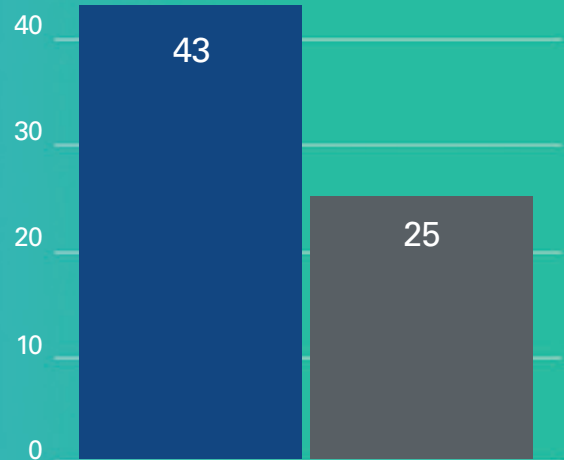
Financial Participation

Total: \$2,241,500



Accepted Projets

Total: 68



Professional Development (1997-2017) Total: \$627,600

The CPDF supported the Banff Media Festival, the Academy's Prix Gmeaux Awards and the Gemini/Canadian Screen Awards for 20 years.



Activities

September
2016 to
December 2017

Statistics

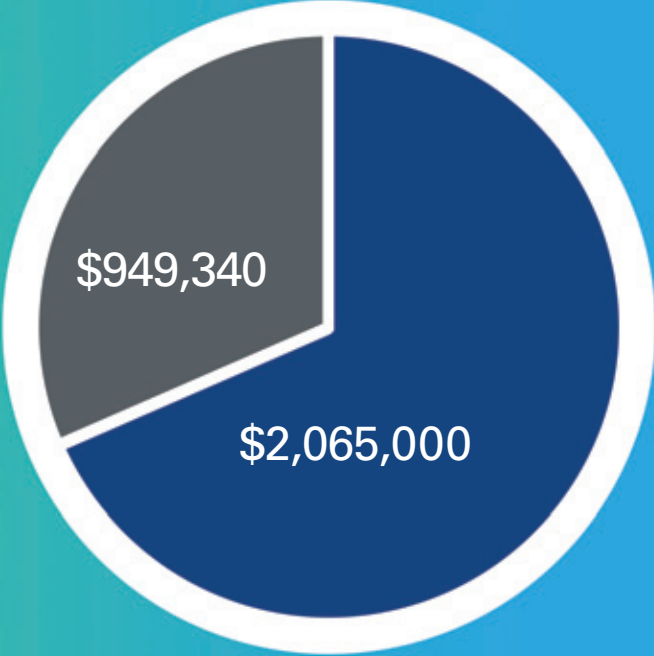
Overview

Financial Participation

Total: \$3,014,340

En

Fr



Statistics

Production

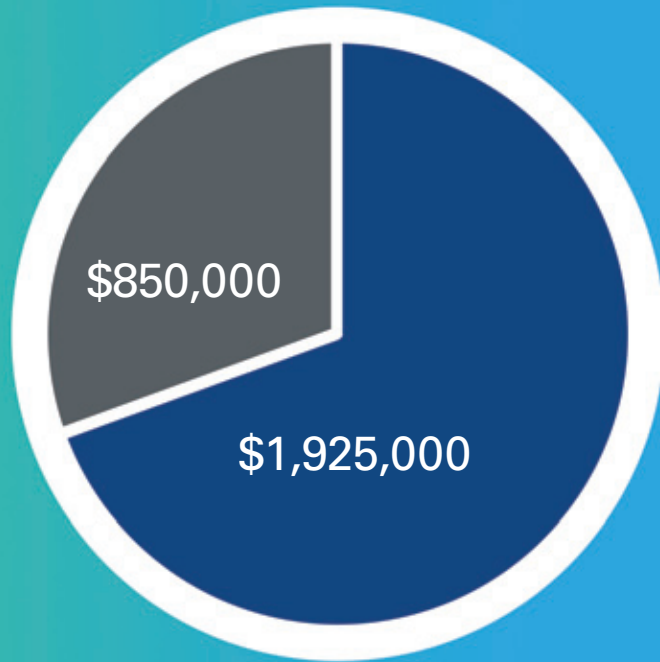
Financial Participation

Total: \$2,775,000

En

Fr

\$350,000 was awarded to three regional companies



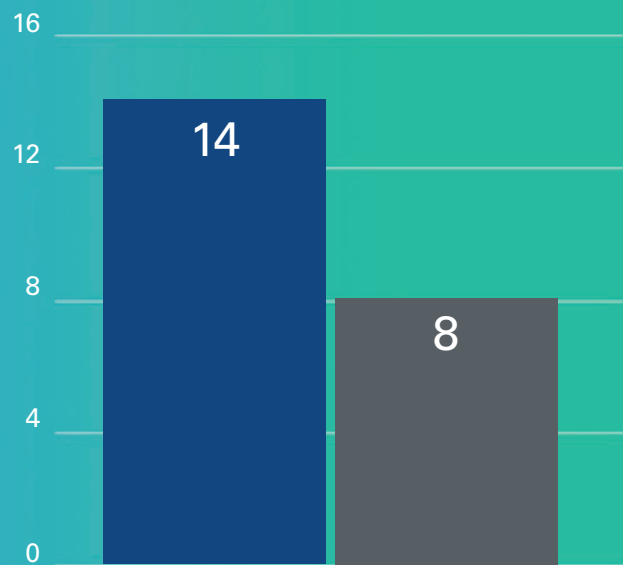
Accepted Projects

Total projects: 22

Requests received: 31

En

Fr

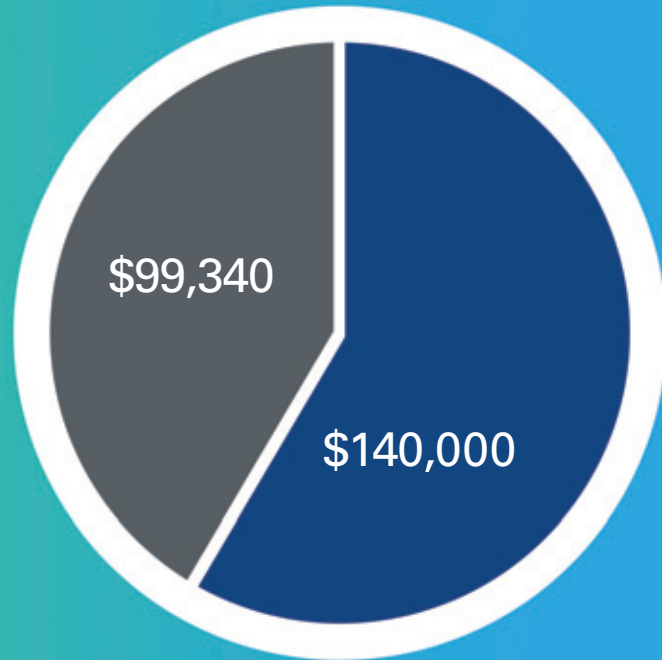


Statistics

Digital Drama Series Development

Financial Participation

Total: \$239,340



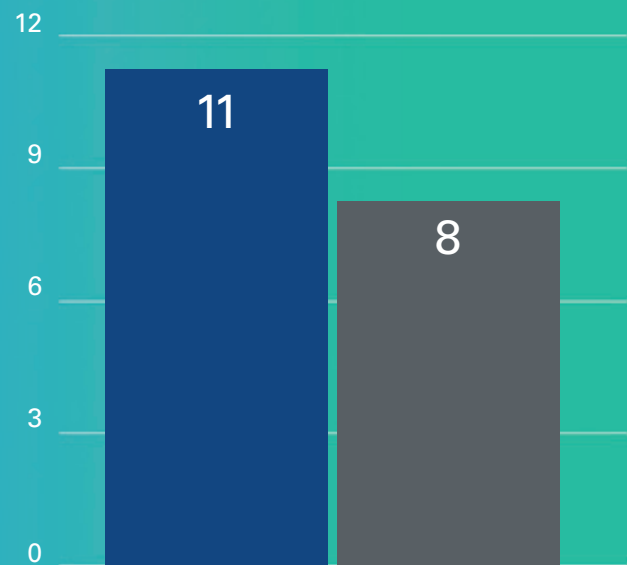
En

Fr

Accepted Projects

Total projects: 19

Requests received: 54



En

Fr

Production and Development _ Programs

As required under the policies of the CRTC regarding contributions to Canadian programming by Broadcasting Distribution Undertakings (BDUs), the BDUs controlled by Cogeco Communications Inc. are directing a portion of their requisite funding contributions to a Certified Independent Production Fund (CIPF) – the COGECO Fund, to support the Canadian television industry. In addition, Cogeco Inc. established a \$5M endowment now valued at over \$8M and the interest from this endowment is also used to support the activities of the Fund.

Drama series, movies-of-the-week, and mini-series, written by Canadian writers and produced by independent Canadian producers are eligible for production financing or for development as digital web series.

Financial support is provided in the form of an equity investment for production, and as a recoupable advance for development. The Fund participates in recoupment and profits according to certain conditions set by contract.

Evaluation process

A Selection Committee makes recommendations for funding to the Board of Directors. The 2016/17 Selection Committee members were independent members of the CPDF Board: Ann Dadson, Charles Ohayon, Steve Ord. Ann Dadson was appointed by the Board as the OLMC representative and noted all projects that applied in this category, for discussion. All projects are evaluated based on the following criteria: quality of the creative material, strength of the marketing and audience engagement plans, potential appeal to audiences, distribution and sales potential, viability of the recoupment strategy, track record of the creative and business team, viability of the budget and financial structure. In addition, for the Web Series Development Program, evaluators review the qualifications and role of the Mentor, the deliverables proposed and the development activities to be undertaken. It is a requirement in all Cogeco Fund Production Financing Agreements that the Producer will ensure that the project is closed captioned and contains described video.

Television Production Projects

English



Production Company
Six Eleven Media, Nouvelle-Écosse

Producers
Charles Bishop, Katrina Walsh

Screenwriter
Edward Kay

Broadcasters
CBC, ICI Radio-Canada

Category
Animation

Addison is an animated series for children aged 4 to 6 years of age chronicling the comical yet brain-teasing adventures of Addison, a girl inventor who loves to solve mysteries! It combines a playful, comedy-oriented narrative style with the perennial appeal of mysteries to subtly impart not only STEM (and STEAM) curriculum and creative problem-solving skills, but also emotional intelligence. The value of behaviours such as co-operation and stick-to-itiveness is always evident as Addison and her friends persevere through setbacks until they find the solutions they seek.



Production Company
Breakthrough Entertainment

Producers
Sharon Summerling, Brenda Nietupskin

Screenwriters
Katherine Sandford, Jason Hopley, Norm Lauzon
Andrew Sabiston, Amanda McNeiceu

Broadcaster
CBC

Location
Toronto, Ontario

Category
Animation and live action

A preschool teacher, Mister Anthony, draws a superhero for his students named "Napkin Man", who springs to life to have exciting adventures in the classroom where the sand tables become the deserts of ancient Egypt, a paint sink transforms into a Scottish lake, and the classroom aquarium sets the scene for an amazing undersea odyssey. Napkin Man uses his superpowers through talking, feeling and understanding, helping the children in the classroom to cope with emotional problems. Learning to share a favorite toy, making a new friend or missing someone who has moved away, Napkin Man helps children better understand and manage their feelings in a funny, whimsical, and musical way making his students feel a whole lot better.

Unless otherwise stated, all the production companies are based in Montreal, Toronto or Vancouver.

Television Production Projects

English



Production Company
Sienna Films

Producers
Jessica Daniel, Jennifer Kawaja, Julia Sereny, Sarah Dodd, Armand Leo, Jocelyn Hamilton

Screenwriters
Sarah Dodd, Alison Bingeman, Jennica Harper

Broadcaster
Bell Media/CTV

Locations
North Bay, Astorville, Mattawa, Lively and Toronto, Ontario

When a young woman wanders into an Algonquin Bay bar without ID or memory, doctors examining her find a bullet in her brain. Figuring whoever tried to kill her may want to finish the job, our detectives put 'Red' under 24 hour guard as they begin to assemble what pieces of information they can gather. The investigation quickly takes a turn from the familiar – local bikers involved in the rampant local drug trade – to the grisly, as Cardinal and Delorme uncover a string of dismemberment killings seemingly attached to an unfamiliar and sinister form of religious sacrifice. Cardinal and Delorme struggle to protect Red – and another victim in even more immediate danger – against an evil unlike any they've ever faced: a serial killer who believes butchering his victims alive bolsters his spiritual power.



Production Company
Sienna Films

Producers
Jessica Daniel, Jennifer Kawaja, Julia Sereny, Patrick Tarr, Armand Leo, Jocelyn Hamilton, Daniel Grou

Screenwriters
Patrick Tarr, Noelle Carbone, Shannon Masters, Aaron Bala

Broadcaster
Bell Media/CTV

Locations
North Bay, Lively, Astorville, Bonfield, Callander, Corbeil and Toronto, Ontario

The glorious fall colours of Algonquin Bay can't hide the town's most gruesome double murder for long. As Cardinal and Delorme's detective work brings them precariously close to a doomsday cult with nothing to lose, Cardinal launches his own investigation into a case far more personal and dangerous.

Unless otherwise stated, all the production companies are based in Montreal, Toronto or Vancouver.

Television Production Projects

English



Production company

Take the Shot Productions, St. John's, Newfoundland and Labrador and Toronto, Ontario

Producers

Allan Hawco, Perry Chafe, John Vatcher, Alex Patrick, Rob Blackie, Peter Blackie, T.J. Scott

Screenwriters

Adriana Maggs, Julia Cohen, John Krizanc
Allan Hawco

Broadcaster

CBC

Locations

St. John's, Newfoundland and Labrador, Hamilton, Ontario, Punta Cana, Dominican Republic

David Slaney is running for his life. Hot on his heels, police with rifles and trained dogs chase him through the woods behind the New Brunswick penitentiary that he's been locked inside for the past five years. Slaney has escaped, thanks to a combination of sheer will, an unlikely alliance and a bit of luck that will continue to drive him onward. Onward to Jennifer Baker the love of his life, who never wants to see him again. Onward to Brian Hearn his one-time partner and current drug kingpin who evaded capture and left him holding the bag five years ago. Onward to Ada the beautiful free-spirited con artist who might hold the key to Slaney's redemption. Onward to freedom.



Production Company

Little Engine Moving Pictures

Producer

Maria Kennedy

Screenwriters

Anne-Marie Perrotta, Ben Mazzotta,
Kristen McGregor

Broadcasters

TVO, TFO, Knowledge, ICI Radio-Canada

Location

Woodstock, Ontario

The **Cutie Pugs**: Penny, Petey, Poppy and Pablo! They talk, play and have fun together with their 5 year-old owner Dee Dee at Furrytail Farm!

Television Production Projects

English



Production Company
Shaftesbury Films

Producer
Jonathan Hackett

Screenwriters
Carol Hay, Michelle Ricci, Cal Coons,
Adriana Maggs, Ian Carpenter

Broadcaster
CBC

Location
Toronto, Ontario

It's the 1920s – thoroughly modern times. The New Woman is emerging, technology is advancing, jazz is bringing a new attitude to the streets of Toronto, and society's morals are – well, shattered. Women are finally experiencing new freedoms – and **Frankie Drake** (30) is pushing the envelope to the max as Toronto's only female Private Eye.



Production Company
Shaftesbury Films

Producer
Stephen Montgomery

Screenwriters
Peter Mitchell, Paul Aitken, Dan Trotta,
Mary Pederson, Simon McNabb

Broadcaster
CBC

Locations
Ontario and British Columbia

New mysteries and challenges for our police-detective heroes of the turn-of-the-century. Along with the crimes they must solve, this season will also delve deeper into the lives of Detective William Murdoch and his wife Coroner Julia Ogden as they search to create a family. This season will also see Inspector Thomas Brackenreid deal with the newest addition to the constabulary at Station House Four when his eldest son John joins the force and we will also see affairs of the heart play out for both Constable George Crabtree and Constable Henry Higgins.

Television Production Projects

English



Production Company
Temple Street Productions

Producer
Jain Dickson

Screenwriter
Diana Moore

Broadcaster
CBC

Category
Animation

Ollie! The Boy Who Became What He Ate is an animated super hero series that promotes trying new and healthy foods. The series stars six-year-old Ollie, a hesitant eater who turns every meal into an adventure. Ollie becomes what he eats, gaining superpowers to save the day.



Production Company
Entertainment One

Producer
Alex Jordan

Screenwriters
Alan McCullough, Markus Robinson, Derek Schreyer, Jackie May, James Thorpe, Katrina Seville

Broadcaster
Corus Entertainment

Location
Toronto, Ontario

Shade is now Angie's full partner in Everett Investigations. But are the two of them really ready for what that means? Shade has grand plans to "grow the agency" - but Angie is used to things the way they are. At his core, he's a team player, while she's a lone wolf. Can these two ever reconcile their differences to succeed as an investigative duo? Will they be able to overcome the growing pains to realize that they truly belong together?

Television Production Projects

English



Production Company
Imagine Create Media

Producers
Tracey Mack, David Roncin

Screenwriters
Cathy Moss, Eric Hogan, Tara Hungerford

Broadcaster
CBC

Scout & The Gumboot Kids is a television series that inspires families to mindfully discover the wonders of nature. The show features Scout, a stop motion animation mouse who leads the Gumboot Kids through a series of clues that take them outdoors to discover nature's mysteries. Music-driven and science and nature inspired, it's an invitation to children and their caregivers to go outside, engage their senses and explore the natural world.



Production Company
Shaftesbury Films

Producer
Jay Bennett

Screenwriter
Aaron Martin

Broadcaster
Groupe TVA

Location
Toronto, Ontario

A group of young and beautiful friends reunite only to find themselves targeted by someone – or something – out for revenge for a terrible crime they tried to bury and leave behind.

Television Production Projects

French



Production Company

Carte Blanche Films, Ottawa

Producer

Tracy Legault

Screenwriters

Sébastien Bertrand, Patrick Lowe,
Nathalie Champagne

Broadcaster

TFO

Location

Ottawa, Ontario

Category

CLOSM

Amélie, une petite fille de 9 ans pétillante, espiègle et engagée. Newton, un chat gourmand, mais attachant, qui a la répartie facile et un sens de l'humour décapant. Une famille unie, mais un grand frère parfois fatigant. Des amis fidèles et incroyables. Un voisin qu'on voudrait vendre. Un refuge pour animaux domestiques abandonnés. Des idées plein la tête. Des aventures stimulantes, parfois abracadabrantes. Bienvenue dans le monde d'**Amélie et compagnie!**



Production Company

Sphère Média

Producers

Jocelyn Deschênes, Josée Vallée, Sophie Pellerin

Screenwriters

Annie Piérard, Bernard Dansereau,
Étienne Piérard Dansereau

Broadcaster

Groupe TVA

Location

Montreal, Quebec

L'imposture de Philippe se poursuit alors qu'il mène toujours en parallèle ses deux vies : la sienne, avec son emploi de commis d'épicerie, et celle de son jumeau Yuri, enquêteur aux stupéfiants. Il n'attend que l'argent de Rachid pour quitter la vie de Yuri tout en s'assurant de protéger l'avenir de Gaïa, une nouvelle complice à laquelle il s'attache dangereusement. Une prolongation forcée de son séjour dans la peau de son double amènera plusieurs fois Philippe au bord de la catastrophe et il frisera le désastre le jour où ses deux vies se croiseront... Philippe réussira-t-il à s'en sortir avant que l'imposture n'éclate? Aura-t-il seulement envie de redevenir Philippe, après ce qu'il a vécu dans la peau de Yuri?

Unless otherwise stated, all the production companies are based in Montreal, Toronto or Vancouver.

Television Production Projects

French



Production Company
Aetios Productions

Producers
Fabienne Larouche, Michel Trudeau

Screenwriter
Luc Dionne

Broadcaster
Groupe TVA

Location
Montreal, Quebec

Après avoir fermé Blue Moon, Justine Laurier (Karine Vanasse) est abattue en pleine rue par un tireur embusqué. Mais tout ça est une mise en scène orchestrée par Vincent Morel (David La Haye), qui relève directement du bureau du premier ministre du Canada. Il l'a recrutée avec son équipe pour une mission de la plus haute importance. Il s'agit de faire échec aux plans d'un ingénieur millionnaire qui veut détourner l'eau du Grand Nord canadien pour alimenter le sud-ouest des États-Unis. Les services secrets américains sont de la partie. S'engage une guerre souterraine où tous les coups sont permis.



Production Company
Productions Sovimage

Producer
Sophie Deschênes

Screenwriter
Joanne Arseneau

Broadcaster
ICI Radio-Canada

Location
Montreal, Quebec

Cette série policière nous transportera dans le terroir embrumé de la Couronne Nord où un coup fourré en attire un autre. Elle met en scène de petits criminels crapuleux qui se sont mis le doigt dans l'engrenage. C'est entre autres le cas de Mike Pratt, propriétaire d'un commerce de portes et fenêtres, de sa comptable Marlène Charbonneau et de son frère Éric « la bottine » Charbonneau, de l'avocate galeriste Anne Dupuis et son amant Sylvain Lauzon, ainsi que du psychopathe Joël Savard. De façon progressive, nous entrons dans un jeu de chat et de souris entre les policiers et les criminels. Un jeu duquel personne ne sortira indemne.

Unless otherwise stated, all the production companies are based in Montreal, Toronto or Vancouver.

Television Production Projects

French



Production Company

Amalga Créations Médias

Producers

André Dupuy, Josélito Michaud

Screenwriter

Serge Boucher

Broadcasters

ICI Radio-Canada, ARTV

Location

Montreal, Quebec

Olivier, c'est l'histoire d'un enfant (Anthony Bouchard à 6 ans, Thomas Derasp à 17 ans) abandonné dès sa naissance et ballotté d'une famille à une autre. C'est aussi l'histoire de ces familles qui vont l'accueillir, des maisons qu'il va habiter, des gens qu'il va rencontrer, des écoles qu'il va fréquenter. En arrière-plan, c'est aussi une page de l'histoire du Québec des années 1960-1970 et du début des années 80 : les enfants à la crèche, les familles d'accueil, l'adoption, l'influence de la religion... et les secrets de famille bien gardés.



Production Company

Encore Télévision

Producers

François Rozon, Sophie Deschênes

Screenwriter

Gilles Desjardins

Broadcasters

ICI Radio-Canada, ARTV

Location

Sainte-Adèle, Quebec

Tout débute au printemps 1887 lorsque nous retrouvons une Donalda affaiblie par une dure épreuve, alors que Séraphin, qui a retrouvé ses forces et sa soif de pouvoir, est toujours hanté par la révélation-choc de Bidou. Il se lance aussitôt dans une guerre impitoyable pleine de ruses et de violence pour anéantir son rival de toujours : Alexis. Alexis survivra-t-il à ces attaques? Conservera-t-il la mairie de Sainte-Adèle? Réussira-t-il à reconquérir le cœur de Donalda? Une chose est sûre, Séraphin est maintenant prêt à mettre les Laurentides à feu et à sang plutôt que de lui concéder la moindre victoire.

Unless otherwise stated, all the production companies are based in Montreal, Toronto or Vancouver.

Television Production Projects

French



Production Companies

Écho Média Charlie, Kids Cave Entertainment

Producers

Dominique Mendel, Luc Châtelain,
Andrew Baker, Roddy McManus

Screenwriters

Marie-Sissi Labrèche, Katherine Sandford,
Anne-Marie Perrotta, Louis-Martin Pepperal,
Allison Whalen

Broadcasters

TFO, ICI Radio-Canada, TVO, Knowledge

Category

Animation

Allô Charlie! raconte les aventures d'une petite baleine de quatre ans et demi, qui a un super caractère. Disons que dans la vie de tous les jours, elle déplace de l'air... ou plutôt de l'eau! Aimante, enthousiaste, créative et débordante d'énergie, elle est pleine de désirs et n'en fait qu'à sa tête. Charlie sait ce qu'elle veut et ce qu'elle ne veut pas, mais y arrivera-t-elle?

Meet Charlie, as if you could miss her! **Hello Charlie!** follows the adventures of a four-and-a-half-year-old whale with a personality as big as the great wide ocean in which she swims. Loving, enthusiastic, creative, wildly energetic and determined to get her way, Charlie knows exactly what she wants, but is she going to get it?

Television Production Projects

French



Production Company
Productions Sovimage

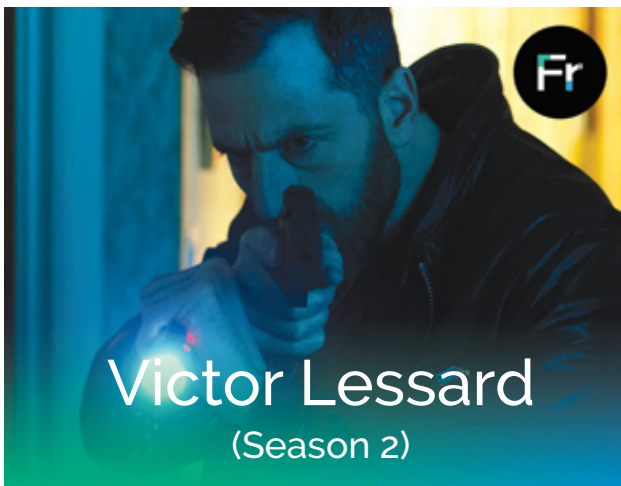
Producer
Sophie Deschênes

Screenwriter
Gilles Desjardins

Broadcaster
Groupe TVA

Location
Montreal, Quebec

Quatre ans après la fin de la saison 3, Julie est maintenant chef de l'escouade Catharsis, qui enquête sur des meurtres non résolus en élaborant des pièges psychologiques pour obtenir les aveux des meurtriers. Travaillant sur plusieurs dossiers, Julie commence à penser qu'elle a affaire à un meurtrier en série qui imite les meurtres d'autres assassins pour dissimuler son identité. Pour résoudre cette enquête complexe, Julie reprend contact avec Maxime afin qu'il fasse équipe avec elle. Bob, qui est chef de l'escouade des homicides découvre qu'il travaille sur le même cas que Julie. Ils devront donc tous travailler ensemble afin d'attraper ce meurtrier insaisissable.



Production Company
Productions Pixcom

Producers
Mario Clément, Gilles Légaré, Nicola Merola, Charles Lafortune, Sylvie Desrochers, Jacquelin Bouchard

Screenwriters
Martin Michaud, Frédéric Ouellet

Broadcaster
Groupe TVA

Location
Montreal, Quebec

Victor Lessard et Jacinthe Taillon doivent élucider le meurtre d'un haut gradé de la police de Montréal dont la tête a été retrouvée dans un conteneur à déchets. Le duo est confronté à un tueur impitoyable dont le graffiti, peint près du lieu du crime, évoque un mystérieux personnage de « père Noël », tout en laissant présager de nouvelles victimes. Ce voyage dans le dédale des pulsions de vie et de mort ébranlera Victor jusqu'au fond de son âme...

Digital Drama Series Development Projects

English



Production Company

LaRue Productions

Producers

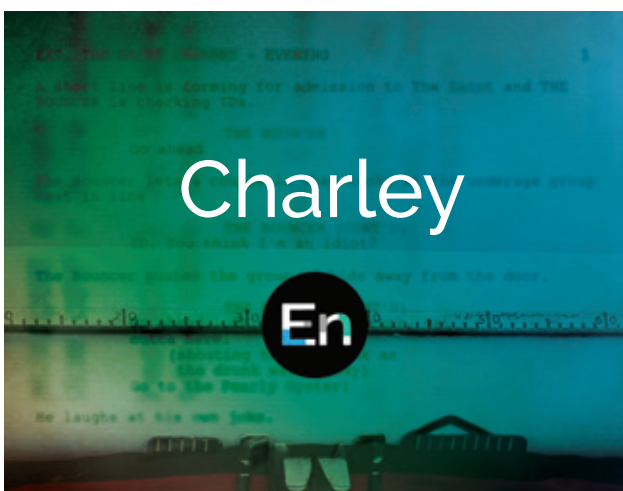
Matt King, Andrew Ferguson, Sebastian Burkhardt, Heather Brewster, Christine Avery

Screenwriter

Brooks Gray

Mentor

Abby Ho



Production Company

Sir Perphoulous Films

Producers

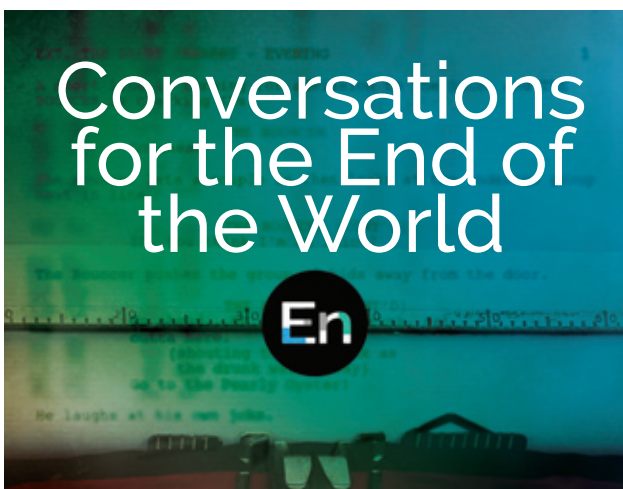
Robert Genaille, Lisa Genaille, Andrew Genaille, Alex Zahara

Screenwriter

Andrew Genaille

Mentor

Darlene Choo



Production Company

The Mind Refinery

Producers

Shannon Fewster, Danielle Berger, Gordon Graham

Screenwriter

Gordon Graham

Mentor

Julian De Zotti

Digital Drama Series Development Projects

English



Production Company

We'll Be Over Here Productions

Producers

Ashleigh Rains, Geordie Sabbagh

Screenwriter

Geordie Sabbagh

Mentor

Elize Morgan



Production Company

Kristal Clear Productions Inc.

Producers

Joshua Demers, Shannon Fewster

Screenwriter

Shannon Fewster

Mentor

Morwyn Brebner



Production Company

Marble Media

Producers

Matthew Hornburg, Mark Bishop,
Carrie Paupst Shaughnessy, Alison Bingeman

Screenwriter

Alison Bingeman

Mentor

Richard Kanee

Digital Drama Series Development Projects

English



Production Company

Touchpoint Films

Producers

Kevin Saffer, Stephanie Hooker

Screenwriters

Calwyn Shurgold, Antony Hall

Mentor

Julian De Zotti



Production Company

Hawkeye Pictures

Producer

Aeschylus Poulos

Screenwriter

Sonya Di Rienzo

Mentors

Laura Perlmutter, Rob Stefaniuk, Danielle Holke



Production Company

Spiderclown

Producers

Michael Davison, Nikolas Benn, James Young

Screenwriters

Michael Davison, Nikolas Benn, James Young

Mentor

Davin Lengyel

Digital Drama Series Development Projects

English



What Got Did

Production Company
Loco Motion Pictures

Producer
Lauren Corber

Screenwriter
Rob Shapiro

Mentors
Amanda Joy, Rob Stefaniuk



The Zombie Inconvenience

Production Company
Anaid Entertainment

Producers
Margaret Mardirossian, Armen Evrensel

Screenwriters
Matt Hamilton, Megan Russell

Mentor
Lisa Hughes

Digital Drama Series Development Projects

French



Production Company

Grizzly Productions

Producer

Lou Bélanger

Screenwriter

Louis-David Jutras

Mentor

Jean-François Rivard



Production Company

Productions Version 10

Producers

Caroline Gaudette, Laurence Beaudoin-Masse

Screenwriter

Olivier Simard

Mentor

Pierre Szalowski



Production Company

SPORT

Producer

Johannie Deschambault

Screenwriters

Vincent Fafard, Nicolas Krief

Mentor

Julien Corriveau

Digital Drama Series Development Projects

French



Production Company

Romeo et fils

Producer

Martin Henri

Screenwriter

Samuel Cantin

Mentor

Henri Bernadet



Production Company

SPORT

Producer

Johannie Deschambault

Screenwriters

Luis Molinié, Kevin T. Landry

Mentor

Julien Corriveau



Production Company

Les productions St Laurent TV

Producer

Sophie Samson

Screenwriter

Mara Joly

Mentor

Pierre-Marc Drouin

Digital Drama Series Development Projects

French



Production Company

UGO Multimédia

Producer

Patrick Bilodeau

Screenwriters

Nicolas Krief, Maxime Pouliot

Mentor

Patrice Laliberté



Production Company

Maestro Films

Producer

Caroline Galipeau

Screenwriters

Mathieu Belley, Rosalie Bonenfant

Mentor

Jean-François Chagnon

Professional Development



2017 Canadian Screen Awards / Prix Écrans canadiens 2017

6 to 12 March 2017

Toronto, Ontario

Organization:

Academy of Canadian Cinema & Television

Académie canadienne du cinéma et de la télévision



32^{es} prix Gémeaux

12, 14, 17 September 2017

Montreal, Quebec

Organization:

Académie canadienne du cinéma et de la télévision



Banff World Media Festival 2017

11 to 14 June 2017

Banff, Alberta

Organization:

Banff Television Festival Foundation

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