TIME TO GET ROLLING: GROWING THE SCREEN INDUSTRY IN ALBERTA
EXECUTIVE SUMMARY

A properly supported screen industry can be an economic driver that diversifies and builds economies. A jurisdictional scan of screen industries across North America demonstrates several key factors that Alberta’s current system is lacking. To develop a robust screen industry in Alberta, the government must focus on attracting screen productions with a user-friendly, tax-incentive system that is competitive with other jurisdictions, driving both job creation and training opportunities for Alberta workers. Research has shown that for every $1 Alberta invested in the screen industry, $3.50 returned to the Alberta economy. A robust Alberta screen industry also has a positive impact on tourism and the transfer of skilled jobs for Alberta. The screen industry provides a prime opportunity to not only diversify but grow Alberta’s economy by providing quality jobs for Albertans. As with other jurisdictions, this will only happen with government action.

“The screen industry provides a prime opportunity to not only diversify but grow Alberta’s economy by providing quality jobs for Albertans.”
Introduction

The first film shot in Alberta was in 1917. Since then, hundreds of film and television productions have been shot and produced in Alberta. Alberta productions are now regularly nominated and win awards from the Emmys to the Oscars (the Academy Awards). Alberta is regularly singled out for its great crews, its great locations, and its friendly, welcoming attitude. Our locations, our crews, and our ability to deliver all the supports needed has made Alberta a sought-after area for film and TV production. Still, these unique and positive features cannot be relied upon to grow Alberta’s screen industry alone.

One of the key factors to incentivizing production companies to come to Alberta has been government investments. Yet, Alberta’s investments and programs have fallen starkly behind the programs offered in other North American jurisdictions. Recent legislative changes introduced a tax-credit system to replace the former grants-based system. However, the competitiveness of the new Alberta tax credit compared to other jurisdictions is disappointing and will result in a smaller funding commitment over the coming years.

Alberta has an incredible opportunity to further develop its screen industry and continue to build off of the fantastic reputation Alberta has for production quality. What is missing is the provincial government investment to fully realize the benefits this industry can bring to Alberta. The screen industry is a manufacturing industry that produces cultural products, and similar to other manufacturing sectors, government has a key role to engage industry investment. This is an industry that can help diversify the economy; creating high-quality jobs and training opportunities. Additionally, a booming screen industry is linked to spin-off revenue streams including provincial tourism.

Despite recent legislative changes, more must be done to ensure this industry thrives here in Alberta. Without quick action to address these issues, we risk losing Alberta’s great reputation and with that our talented and skilled workforce in this sector.

Economic Impact of the Industry

The screen industry can be an economic driver that diversifies and builds economies. A properly supported industry creates good jobs, stimulates the local economy and adds revenue to the government coffers.

Alberta’s screen industry directly employs 1,850 people and created over 5,300 spin off jobs for 2017/2018. That same year, film and television productions in Alberta amounted to $255 million. For 2017/2018, B.C.’s screen industry was able to directly employ 28,140 people with productions in that province amounting to $3.5 billion. Manitoba reported 2017/2018 as their “Best Year Ever” with production values increasing $29 million because of their competitive film-incentive programs. Alberta could benefit the same way as other provinces if they used the right tools to grow our screen industry.

One cautionary tale of how a reliable tax-credit program boosted the screen industry and its subsequent removal decimated it overnight is in Saskatchewan. In 2007, the operating revenue generated in Saskatchewan by this industry was at $42.2 million, and now without the credit the industry only contributed $21 million in 2017. Over the course of the tax credit, the province spent $108.8 million, which created $623.4 million in economic activity. Annually, the industry accounted for 851 full-time jobs on average when the tax-credit program existed. Saskatchewan currently operates on a grant system, similar to what Alberta previously had, which does not deliver the same return on investment compared to other jurisdictions with tax-credit systems.

Ontario’s screen industry created 37,000 quality jobs in 2018 alone and added $1.9 billion to Ontario’s economy, while providing an estimated $250 million in tax credits. A study commissioned by the Canadian Media Producers Association, found the production Pyewacket, filmed in Sault Ste. Marie in 2016, resulted in approximately $2.8 million in production-related spending and an additional estimated $2.6 million in indirect and induced spending.
Pyewacket generated $9 million in federal, provincial and municipal taxes and 47 full-time jobs in Ontario. Overall, this project received $11 million in incentives from the federal and provincial governments, which is approximately $37.41 for every $1 of federal government incentives and $11.63 for every $1 of provincial government incentive.

B.C.’s local economy has also benefitted from their ability to attract film and television productions including the television show Riverdale, which resulted in an estimated $60.4 million in spending and created over 1,000 jobs over the first two seasons of the show. Season three of the television show also added over $43 million to B.C.’s economy and created another 744 full-time jobs.

Texas’s moving image incentive program is credited with attracting an estimated $1.399 billion in production spending and over 153,000 production jobs since the program was created in 2007. This incentive program has resulted in $5.33 spent in Texas for every $1 in incentive.

Film and television have a key interaction with the tourism industry, colloquially called film-induced tourism, which includes tourists travelling to see where a project was made and also participating in film-related experiences.

For example, film-induced tourism has increased substantially in New Mexico since 2008 which is largely credited with the popularity of Breaking Bad and Better Call Saul. A review of the New Mexico tax-credit program estimates the industry has contributed between $301.6 and $776.8 million in tourism spending, creating between 4,412 and 11,363 jobs and collecting between $30.7 and $79.3 million in state and local taxes.

North American Jurisdictional Scan

Conducting a jurisdictional scan demonstrates how out-of-step Alberta’s current programs and funding levels are within North America. Examining the programs in Ontario, British Columbia, Manitoba, along with the Canadian government programs as well as New Mexico, Texas, and Georgia, provides for a wide cross-section of comparable jurisdictions.

ONTARIO

Ontario has one of the simplest incentive programs of straight labour tax credits. The Ontario Film and Television Tax Credit (OFTTC) is available to eligible Ontario-based corporations for 35% of Ontario labour expenses. There are certain bonus clauses for productions mainly shot outside the GTA, a 10% bonus credit for labour; as well as a first-time producer credit, where the first $240,000 is eligible for a 40% tax credit rather than 30%. The Ontario Production Services Tax Credit (OPSTC) is provided to Ontario-based Canadian and foreign-controlled corporations for 21.5% of Ontario production expenditures. Lastly, there is the Ontario Computer Animation and Special Effects Tax Credit (OCASE) for Ontario-based Canadian and foreign controlled corporations for 18% of Ontario labour expenditures.

The Ontario credits are available for up to two years ahead of principle photography. This allows pre-production and script-development labour expenses to be eligible for a tax credit at the outset. Labour expenses must be paid in the taxation year to be eligible. The tax rebate will first be applied to any outstanding taxes owed, then the remainder be reimbursed directly to the production company.

11. Ibid.
12. Ibid.
13. Ibid.
14. Warner Bros. Television’s Riverdale is a hit for British Columbia’s economy, spending over $60 million and creating over 1,000 jobs in two seasons of production, November 29, 2017.
17. Ibid.
18. New Mexico Film Production Tax Incentive Study, July 2016.
19. Ibid.
20. Ontario Film & Television Tax Credit.
21. Ibid.
22. Ontario Production Services Tax Credit.
23. Ontario Computer Animation & Special Effects Tax Credit.
24. Ontario Film & Television Tax Credit.
Ontario also has a grant program, including the Ontario Creates Film Fund that has three cycles each year and two streams, documentary and drama. The dramatic stream funding is capped on a tiered basis (labour and non-labour). The documentary stream is capped at $150,000. The Film Fund Production stream is a last-in participant financing – in order to be considered for this funding 70% of the production financing must be in place at the time of the application.

Ontario also has a number of boutique grants capped at $25,000 per applicant and a set percentage of costs for other activities such as film development, marketing and distribution, development activities to support company growth, and industry outreach events.

---

**TAX CREDIT STATISTICS FOR 2018-19**

<table>
<thead>
<tr>
<th>Tax Credit</th>
<th>Products/Productions Received</th>
<th>Products/Productions Reviewed</th>
<th>Eligible Products/Productions Certified</th>
<th>Total Value of Estimated Tax Credits</th>
<th>Project Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>OFTTC</td>
<td>339</td>
<td>407</td>
<td>394</td>
<td>$251,631,003</td>
<td>$1,417,459,483</td>
</tr>
<tr>
<td>OPSTC</td>
<td>221</td>
<td>336</td>
<td>330</td>
<td>$414,990,323</td>
<td>$15,954,879,106</td>
</tr>
<tr>
<td>OCASE</td>
<td>307</td>
<td>328</td>
<td>283</td>
<td>$32,848,783</td>
<td>$364,819,732</td>
</tr>
<tr>
<td>OIDMTC</td>
<td>799</td>
<td>1658</td>
<td>1182</td>
<td>$138,588,402</td>
<td>$457,540,637</td>
</tr>
<tr>
<td>OBPTC</td>
<td>593</td>
<td>448</td>
<td>443</td>
<td>$3,120,288</td>
<td>$10,741,939</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2268</strong></td>
<td><strong>3183</strong></td>
<td><strong>2637</strong></td>
<td><strong>$841,361,786</strong></td>
<td><strong>$18,206,768,746</strong></td>
</tr>
</tbody>
</table>

O CASE and Ontario Interactive Digital Media Tax Credit (OIDMTC) applications are based on the applicant’s fiscal year of activity and may include multiple productions. Total Value of Estimated Tax Credits reflects certifications issued in the fiscal year, NOT production activity in that period. The Ontario Book Publishing Tax Credit (OBPTC) is also included as part of the Ontario Creates Fund.

*Totals include a small number of Ontario Sound Recording Tax Credit (OSRTC) applications/certifications. OSRTC was discontinued as of the 2015 Ontario Budget, however a company may still claim the OSRTC for sound recordings that commenced before April 23, 2019, but can only calculate the tax credit on expenditures incurred before May 1, 2016. Total estimated value of OSRTC in 18/19 is $182,986 with project value of $1,327,850.

Film and television have a key interaction with the tourism industry, colloquially called film-induced tourism, which includes tourists travelling to see where a project was made and also participating in film-related experiences.

---

25. [Ontario Creates Tax Credit Statistics 2018-19](#).
26. [Ontario Film Fund - Production](#).
27. Ibid.
28. Ibid.
29. [Ontario Film & TV Funding](#).
MANITOBA

The Manitoba Film and Video Production Credit offers a choice, either a labour-based tax credit or a total cost of production tax credit. Depending on production budgets, locations, and Manitoba labour used, producers may choose the stream that works best for them.

The labour-based tax credit starts at a 45% base cost of labour credit. There are a variety of add-on credit programs, such as frequent filming incentives, rural and northern incentives, and local producer incentives that can be combined. If a producer takes advantage of all available incentives, they can reach a total labour-based tax credit of 65%.30

The Total Cost of Production credit is a 30% tax credit based on production costs incurred in Manitoba for labour and goods and services.31

Manitoba’s programs do not have a cap.32

BRITISH COLUMBIA

The British Columbia screen tax credit program is divided into two streams as well, both being labour based.33

Film Incentive B.C.: This program is a labour-based incentive program where productions must meet Canadian content requirements to be eligible. Once a company has met the requirements for eligibility, they can receive the following tax credits:

- **Basic credit** – 35% labour-based tax credit, to a maximum of 60% of total cost of production with other added incentive credits.34
- **Regional credit** – This labour-based credit of 12.5% is for principal photography that takes place outside the Vancouver area.35
- **Distant location** – Another 6% is available for productions where principal photography takes place outside of regional urban centres. Maps are available to show the remote and northern areas that are covered.36

32. *Filming in Manitoba.*
33. *Creative B.C. Financial Incentives.*
34. *Film Incentive B.C. Tax Credit.*
**Training** – This credit is for a B.C.-based person in an approved training program and is capped at 3% of the qualified B.C. labour expenditure.37

**Digital Animation, Visual Effects and Post-Production (DAVE)** – A 16% tax credit is available for labour directly related to digital animation, visual effects, and post-production work.38

**Scriptwriting** – A new category added in 2018 that provides a 35% labour tax credit for B.C. based scriptwriting.39

Each of these credits can be combined, giving the possibility of attaining close to 70% tax credit for production related labour.

Production Services Tax Credit: This program is a labour-based tax credit as well. The difference with this incentive is there are no Canadian content requirements and it is open to all productions, regardless of country of origin, produced in B.C. There is no limit on the amount that can be claimed under this program.40

**Basic credit** – 28% for qualifying B.C. labour.41

**Regional credit** – Up to an additional 6% for principal photography in B.C. outside of the Vancouver area.42

**Distant Location credit** – Another 6% is available for principal photography in remote and northern parts of British Columbia.43

**DAVE** – This credit is worth an additional 16% for digital animation, visual effects, and post-production labour.44

In addition to the various tax credits, B.C. also offers a number of small boutique funds.

**CANADA**

The Government of Canada also has two successful labour-based tax credit programs: the Canadian Film or Video Production Tax Credit and the Film or Video Production Services Tax Credit.45

**Canadian Film or Video Production Tax Credit (CPTC)** – This program is a 25% tax credit for qualified labour expenditures. The total of qualified labour costs must not exceed 60% of total production costs.46

**Film or Video Production Services Tax Credit (PSTC)** – This tax credit is applied to Canadian labour expenditures and provides a 16% refundable tax credit.47

The provincial tax credit programs are generally administered by the Canada Revenue Agency. The federal tax credits take advantage of this in order to streamline the process and ensure the federal credits are applied to expenses not already reimbursed by the provincial credits.

**NEW MEXICO**

New Mexico also offers a 25-30% tax credit for eligible expenditure projects.48 There are no minimum levels of spending, and no minimum resident hire requirement for this tax credit.49 This tax credit applies to feature and independent films, television, documentaries, student films, short films, animation, video games, webisodes, music videos, content-based mobile apps, VR, and standalone post production among others.50

New Mexico offers a 15% tax credit for wages for non-New Mexico Residents and up to 20% credit for wages for New Mexico residents who are crew members.51 There are also specific financial incentives for on-the-job training programs for New Mexico residents looking to add a new skill or further develop a skill, similar to the B.C. model, which provides a 50% reimbursement of wages up to a specific amount.52 In 2019, this program added over $525,000,000 directly into the New Mexico economy, created over 300,000 worker days for the projects53, and offered training opportunities for over 250 workers.54

---

36. Ibid.
37. Creative B.C. Film Incentive B.C.
38. Film Incentive B.C. Tax Credit.
39. Ibid.
40. Creative B.C. Production Services Tax Credit.
41. Ibid.
42. Ibid.
43. Ibid.
44. Ibid.
45. Film and Video Tax Credits – CAVCO.
46. Canadian Film or Video Production Tax Credit, Film or Video Production Services Tax Credit.
47. Ibid.
48. New Mexico Raises Annual Cap on Refundable Film and TV Tax Credit. April 26, 2019.
49. New Mexico Film Office – Eligibility.
50. Ibid.
51. New Mexico Film Office – Non-Resident Crew Exceptions.
52. Ibid.
53. New Mexico’s 25% to 30% Refundable Film Production Tax Credit.
54. New Mexico Film Crew Advancement Program.
TEXAS

The Texas Moving Image Industry Incentive Program provides cash rebates up to 22.5% based on a percentage of a project’s eligible Texas expenditures. The rebates vary by budget level and the types of productions; they are issued after a complete review of the project’s Texas expenditures. The base incentive rate is 5-20% depending on how much is spent within Texas with an additional 2.5% for working in underutilized or economically distressed areas in Texas. The first $1 million of qualified labour from a Texas resident is also covered as long as 70% of the paid crew and 70% of paid cast members, including extras, are Texas residents and 60% of total production days are completed in Texas.

Film and Television Project Incentives

<table>
<thead>
<tr>
<th>Incentive</th>
<th>Amount Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>5%</td>
<td>$250,000 - $1 million</td>
</tr>
<tr>
<td>10%</td>
<td>$1 million - $3.5 million</td>
</tr>
<tr>
<td>20%</td>
<td>$3.5 million +</td>
</tr>
</tbody>
</table>

Texas also has the Media Production Development Zone Act that allows tax exception for construction and renovation costs associated with a moving image production site. Lastly, Texas offers an up-front, sales-tax exception for most rented or purchased items for production, refunds of the state occupancy tax on hotel rooms, and refunds on their fuel tax for off-road use.

GEORGIA

Georgia is another jurisdiction which offers tax credits for eligible screen projects. Georgia offers a 20% base tax credit that includes materials, services, and labour paid for in Georgia with a $500,000 annual minimum expenditure. Georgia’s incentives include rebates for wages of both residents and nonresident workers. An additional 10% is available if a project includes an embedded Georgia logo and link to ExploreGeorgia.org/Film on the project’s promotional website.

Georgia’s tax credit can be used against any income tax liability in Georgia or it can be sold or transferred to another taxpayer in Georgia.

Current State of Alberta’s Screen Industry Incentives

Alberta recently stood in stark contrast to the other jurisdictions reviewed in this report, as Alberta had a granting system instead of a tax-based system. In fact, Alberta was only one of two provinces that did not have a film tax credit.

Alberta Budget 2019 and Bill 20: Fiscal Measures and Taxation Act, 2019, proposed to develop an Alberta Film and Television Tax Credit. The government announced a tax credit that will cover 22% (30% for Alberta owned productions) of eligible spending to a cap of $10 million per production. The funds for this tax credit are capped at $15 million for 2020, $30 million for 2021 and $45 million for 2022. The cap will constitute a 67% funding cut for 2020 putting Alberta’s film industry at risk.

While the tax-credit structure is a welcome change from the previous grants-based programs, the percentage covered by the tax credit and the yearly investment limits fall well short of what is currently offered in comparable jurisdictions. The annual funding limit is particularly surprising as the current Minister of Culture, Multiculturalism, and Status of Women recently spoke in the legislature about how every $1 Alberta invested in the screen industry resulted in $3.50 returned to the Alberta economy, the impact the industry has on tourism, and the transfer of skilled jobs for Alberta.

The recent changes do not address the lack of Alberta-specific data when it comes to government investment in the screen industry. Measuring the direct economic impacts in Alberta is fairly limited and is only tracked for the direct spend around the subsidization of the production. In other words, what has previously been measured is how the Alberta Media Fund grant was leveraged into total production spends. There are other presumed impacts, such as increased tourism due to international exposure to Alberta, but neither Alberta Tourism nor Tourism Calgary gathers and tracks that information.

At a time when the Canadian dollar gives us the competitive advantage, we are not seeing the expected growth and benefits of the screen sector. Changing the Government of Alberta granting process was only one step in making Alberta competitive with other jurisdictions in Canada and other comparable locations. Still the limited funding being invested in the screen industry will increase Alberta’s competitive disadvantage.

55. Texas Film Commission – Production Incentives Overview.
56. Ibid.
57. Texas Film Commission – Texas Moving Image Industry Incentive Program.
58. Ibid.
59. Texas Film Commission – Production Incentives Overview.
60. Georgia – Incentives and Applications.
61. Ibid.
62. Ibid.
63. ‘Heartbreaking’; Sask. film industry’s operating revenue slashed in half over last decade, March 21, 201964
SUCCESSFUL MOVING PICTURE JURISDICTIONS

This jurisdictional scan and review of the screen industry’s impact is clear evidence that Alberta is out of step with other jurisdictions and is currently not attracting productions at the level it could be. This is putting Alberta’s screen industry at risk. Even with Alberta’s new tax credit, there are several recommendations that could help improve the system.

An ideal tax credit system should focus on incentivizing job creation for Albertans by rewarding production companies who hire Alberta residents. Labour-based tax credit systems have had great success in other jurisdictions to ensure that residents are receiving the majority of economic gains from government investments and therefore supporting their local economies. Alberta must also move their tax-based funding program away from any functional resemblances to their previous granting program. This change includes removing the annual cap for funding, as well as the use of juries selecting which projects receiving tax credits and which do not – picking winners and losers. The annual cap and use of juries negate any benefits the switch from a grant system to a tax-credit system has, as it creates uncertainty for investors who will simply choose other locations that have a true tax-based funding system. The creation of stackable perks, such as using remote locations, offering additional training opportunities to workers, and even helping advertise Alberta tourism are all options other jurisdictions have had success with and Alberta should consider such perks to help diversify the economy and create a thriving screen industry.

The following are traits of successful moving picture jurisdictions:

**Tax Credit Systems:**

1. Labour-based usually covering close to 30-35% of costs;
2. Year-round application periods;
3. Easy coordination with the federal tax credit to stack programs;
4. No annual or project caps;
5. Sufficient government investment to attract a number of projects and ensure critical resources and infrastructure stay in the jurisdiction.

Successful jurisdictions also have coordinated tracking of their moving picture industry with other key industries including:

1. Tracking of tourism and moving pictures productions to capture tourism impact, ancillary spending of tourists and moving picture workers;
2. Tracking of technical program graduates related to moving picture industry and current workers in the industry;
3. Review panels that include representation from culture and tourism, moving picture industry, moving picture unions, and government to assess the impact of government investment in the industry and respond quickly with needed changes;
4. Have ongoing consultations and reviews with relevant partners to ensure the industry is thriving under current programs, regulations and legislation.

Call to Action

The screen industry provides good quality jobs, helps to diversify and stimulate the economy, and has an echoing impact throughout communities. The manufacturing of cultural products can be invaluable for local and remote communities when governments provide effective incentives.

Effective tax incentives help attract productions to Alberta, which provide good jobs and create training opportunities for workers. However, those tax incentives must be competitive compared to other North American jurisdictions.

Without swift action to correct the lack of competitiveness with the new Film and Television Tax Credit, Alberta risks facing the loss of investment, revenue and diversification — similar to what was experienced in Saskatchewan when they cut their funding.

Alberta’s screen industry provides a prime opportunity to not only diversify but also grow the provincial economy and provide quality jobs for Albertans. In order for Alberta's screen industry to grow the provincial government must act.
Appendix:
List of Alberta Productions

Alberta's film and television production history dates back to the 1940s with films like *Springtime in the Rockies* starring Betty Grable, Carmen Miranda and Cesar Romero, and *River of No Return* starring Marilyn Monroe. The following productions were filmed in Alberta. These are the kinds of projects that have employed thousands of Albertans which could be lost if the government doesn’t put the proper incentives in place:

12 Days of Christmas Eve
40 Below and Falling
100 Days in the Jungle
A Matter of Family
A Problem With Fear
Across the Great Divide
After the Harvest
Agent of Influence
Almost America
Amber Waves
American Harvest
An Unforgettable Weekend in Canada
Anash and the Legacy of the Sun-Rock
Anatomy
Angel Flight Down
Angel Square
Angels Crest
Angels Fall
Anthrax
Ararat
Asylum
At the End of my Leash
Atomic Dog
Bad Faith
Bad Money
Below Zero
Betrayed
Big City
Birds of Prey
Black Fox
Blackstone
Blood Clan
Blood Money
Blood River
Blue Mountain
Blue Smoke
Boardlords
Body of Evidence
Boot Camp
Border The Marshall
Braving Alaska
Bridge to Terabithia
Brokeback Mountain
Broken Trail
Buffalo Bill and the Indians
Burn Up
Burn Your Maps
Bury My Heart at Wounded Knee
Bush Pilot
Bye Bye Blues
C F Lady
Caitlin’s Way
Call Me: The Rise and Fall of Heidi Fleiss
Canadian Dreams
Carolina Moon
Caution: May Contain Nuts
Changing Places
Chatauqua Girl
Chicks With Sticks
Child of Mine
Children of Fortune
Children of the Dust
Christmas Blessing
Christmas In Wonderland
Comeback Season
Connections
Convict Cowboy
Cool Runnings
Cover Story
Cowboy Dad
Cowboys Don't Cry
Crossfire Trail
Dante's Inferno
Daughter of the Bride
David
Dawn Anna
Days of Heaven
Dead Bang
Dead Simple
Death Hunt
Death Target
Decoys II
Delmer and Marta
Destiny Ridge
Dinosapiens
Doctor Zhivago
Don't Cry Now
Draw
Dream Storm
Due South
Eastern Condor
Easton Meets West
Eat, Shrink and Be Merry
Ebenezer
Exchanging Vows
Everest
Far Country
Fargo
Fast Company
Finders Keepers
Fighting the Odds: The Marilyn Gambrall Story
Firebird 2000
First Hello
Flirting with Forty
For All Time
For the Love of My Daughter
For The Love of a Child
Forsthaus Falkenau
Fourth War
Framed
Friend of the Family
Friends
Freezer Burn
From Spirit to Spirit
Fubar I and II
Fugitives
Getting Married in Buffalo Jump
Ghostkeeper
Ginger Snaps The Prequel
Ginger Snaps The Sequel
Golden Harvest
Goldenrod
Good Luck Chuck
Good Times at the Rainbow & Grill
Grace
Grizzly Falls
Gunfighter
Gunfighters
Gunsmoke
Hamilton's Quest
Hand in Hand
Hank William's First Nation
Harry Tracy Desperado
Harvest of Lies
Heart Full of Rain
Heart of the Sun
Heartland
Heartland Christmas Movie
Heartland Ghost
Heaven and Earth
Hell on Wheels
High Noon
Hired Heart
Hitcher II
Holiday In Handcuffs
Hollywood & Vines
Hollywood Wives
Homefront
Honey I Shrunk the Kids: The TV Show
Hooked Up Reality Television Series
House of America
How the West Was Fun
Hush Little Baby
Hyper Sapien
I Dream of Murder
I’ll be Home for Christmas
I’m Going to Get You Elliott Boy
Identity Theft
In Cold Blood
In the Blue Ground
In the Valley of Wild Roses
Inception
Inhabitants of Venus
Into The West
Interstellar
Isaac Littlefeathers
It's Not My Fault and I Don't Care Anyway
Jake and the Kid
Jerico
Jesuit Joe
Jet Boy
Johnson County War
Just My Luck
Kadokawa
Karrol's Christmas
Kelly
Killer Image
Klondike
Landslide
Last of the Dogmen
Latitude 55
Lazarus Child
Leaving Normal
Legends of the Fall
Les Ruffians
Lies My Mother Told Me
Little Big Man
Little House On The Prairie
Little Vampires
Locusts
Lonesome Dove: The Outlaw Years
Lost and Found
Lost Holiday
Loyalties
Magic of Ordinary Days
Man in the Mirror - The Michael Jackson Story
Mania
Marie Anne
Mary Christmas
Mayerthorpe
Medicine River
Memory
Mentors
Millionaire Express
Mixed Blessings
Money Honey
Monkey House
Moondance Alexander
Montana Sky
Mountain Men
Mr. Wizard
Mustang Country
Mystery Alaska
Mythquest
Naked Flame
Nicki. Wild Dog of the North
Noah
Nora Roberts
North of 60
North of 60 - Distant Drumming
Oklahoma City
On Home Ice
One More Mountain
One of Our Own
Open Range
Ordeal in the Arctic
Out of Nowhere
Papa's Angels
Paper Marriage
Paralles
Passchendaele
Personal Exemptions
Picking Up, Dropping Off
Pioneer Woman
Playboy
Portraits of Canada
Portraits of Innocence
Powderheads
Prime Cut
Primo Baby
Pure Escape
Quest for Fire
Question of Privilege
Rad
Radiant City
Rat Race
Rat Tales
Raven Tales
Ray Bradbury Theater
Red River
Reflecting Skin
Resurrecting the Champ
Rich and Strange
River of No Return
Road to Saddle River
Rosehill
Roughing It
Running Brave
RV
Samurai Cowboy
Santa's Slay
Saskatchewan
Savage Land
Scar
Selling Innocence
September Dawn
Shanghai Noon
Shoebox Zoo
Shooting Stars
Show Tiger
Silence of the North
Silent Cradle
Silver Streak
Six Figures
Ski Lift to Death
Sleepless
Slipstream
Small Sacrifices
Snow 2: Santa Who
Snow Day
Snow Dogs
Snowballs
Snowbound
Speaking of Sex
Spice of Life
Spring Time in the Rockies
Stingray
Stonefox
Strangers in a Small Town
Strikers Mountain
Summer of ’45
Superman I, II, III
Surviving Love
Sylvan Lake
T-Rex
Taken Away
Texas Rangers
Tiny Plastic Men
The 19th Wife
The Albertans
The Arrangement
The Assassination of Jesse James
by the Coward Robert Ford
The Boy Who Talked to Badgers
The Claim
The Clinic
The Detectives
The Edge
The Emperor Waltz
The Haunting of Hamilton High
The Incredible Mrs. Ritchie
The Investigation
The Jack Bull
The Journey of Natty Gann
The Last Rites of Ransom Pride
The Last Season
The Legend of Butch Cassidy and the Sundance Kid
The Littlest Detective
The Magic Ring
The Mountain
The Other Woman
The Ranch
The Reckoning
The Revenant
The Ron Clark Story
The Ruby Silver
The Secret Of The Nutcracker
The Sheldon Kennedy Story
The Truth Below
The Virginian
The Walter Gretzky Story
The Wars
The Wild Roses
There’s Always Next Year
Tom Stone
Touch the Wind
Touch the Top of the World
Touched by Love
Trial by Fire
Trojan Horse
True Confessions of a Go-Go Girl
Tucker and Dale vs Evil
Twelve Mile Road
Undercover Christmas
Unforgiven
Vanishing Act
Viper
Viva Canada
War Bride
Wasted
Way Downtown
When Trumpets Fade
Whitecoats
Why Shoot the Teacher
Wild America
Wild Horse Hank
Wild Pony
Wildcat
Wings of Chance
Wings of Courage
Word of Honor
Wolfboy
X-Weighted
X2: The Last Stand
You Know My Name

Alberta Film production history