Entertainment & Media
www.pwc.com/ca/emoutlookcanada

Finding the way forward

Canadian perspectives on what makes a successful media company

Insights from Canadian entertainment and media leaders

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Contents

Foreword

In June of last year, PwC released our *Global entertainment and media outlook 2012–2016*. In it, we noted an industry reaching what we termed "the end of the digital beginning." As the sector has grown more comfortable with the digital world, we've seen digital become increasingly embedded into everyday business. As a result, companies have had to learn to adapt and evolve in response to this changing environment.

We wanted to get a Canadian perspective on these developments, to see how it was impacting Canada's robust entertainment and media (E&M) sector. We interviewed CEOs across the Canadian E&M sector to gain insight into the challenges and opportunities created by technological advances and changes in consumer demands and expectations.

Our conversations suggest that while traditional business models may remain dominant in Canada for the foreseeable future, companies are embracing digital and connecting with consumers in new ways. For the moment, companies are focusing their digital efforts on marketing and engagement as they explore opportunities to realize digital's revenue-generating potential. They're often discovering that strategic alliances and innovative collaborations may be what they need to move forward and thrive in today's digital, connected environment.

There are challenges, of course. But based on what executives have told us, we're confident that Canadian E&M companies will adapt, innovate and evolve, carrying on Canada's longstanding reputation for excellence in this sector.

Please enjoy our report.

Tracey

Tracey L. Jennings
National Leader, Technology, InfoComm and Entertainment and Media
PwC Canada

Navigating the connected consumer

As we noted in our recent report, *Global entertainment and media outlook: 2012–2016*, consumer behaviour and spending is rapidly shifting towards digital consumption and digital spending.

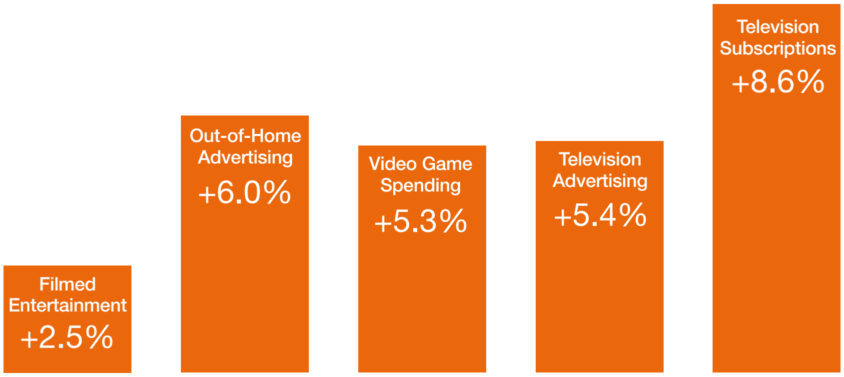
Digital consumers are more demanding. They want to watch, read or listen to what they want, when they want. They want to access and consume content simultaneously via multiple devices and connections. And they want to find, engage with and immerse themselves in relevant media experiences that cross traditional boundaries of genre and immediacy – experiences they can share, shape and control.

Consumers' love of digital, however, won't replace their love of traditional media any time soon. Another clear trend that emerged from our *Outlook* is the continued strength of television – or, more accurately, video. Video, in all its forms, has never been more popular. The difference is that while consumers still love television (or video), they're now looking for more flexibility around access, payment and choice.

We – and the executives we interviewed – expect traditional entertainment and media to continue to dominate for some time to come. Indeed, we forecast that Canadian consumer spending on traditional media such as television subscriptions, online and console video gaming, and filmed entertainment (including over-the-top streaming and video-on-demand) will grow significantly over the next five years (Figure 1). We'll certainly see companies explore and experiment with digital offerings, but digital will remain focused on marketing and engagement in the near term.

Figure 1: Canadian media spending, 2012-2016 (CAGR)

Source: *Global entertainment and media outlook: 2012–2016*, PwC, 2012.



Digital mainly for marketing, branding, engagement

Traditional business models may remain dominant in Canada for the foreseeable future – but companies aren't ignoring digital. Our conversations suggest that Canadian entertainment and media companies are responding to consumers' demands for flexible, immersive media experiences in a variety of ways. They're interacting with consumers through social media and creating microsites, podcasts, webisodes and apps to enhance consumers' experiences.

Executives acknowledge the value of digital offerings – but so far, few see them as core to their business. We expect digital will continue to be seen primarily as an accessory to the main product – whether a television series, film, traditional broadcast or exhibition – for some time.

"We believe the current system of delivering content to consumers through satellite, cable and telephone can sustain itself," says John Cassaday, president and CEO of Corus Entertainment. "The key is that we need to continue to add value, which means we have to make that content available to those consumers on whatever platform they want to watch it on."

"We're going to engage audiences in content and we're committed to finding new ways to do that," says Mark Bishop, co-CEO and executive producer at marblemedia. "It doesn't mean the death of linear content at all. If anything, it means we're going to create more opportunities through other platforms for audiences to engage in that linear content."

In Canada, digital continues to play a key supporting role in marketing, branding and engagement. Digital is seen as a highly effective means to connect with consumers in new and exciting ways, as well as promote programming and drive audiences to traditional distribution channels.

"Digital is one of the best ways to build a brand," says Raja Khanna, CEO of Blue Ant Media, Television & Digital. "It's not going to magically make money by itself. Digital is about the ability to talk to your customers like never before – invite them in, sit down with them and learn about what makes them tick.”

“Awareness and engagement with the brand is the primary drive, from a social media perspective,” says David Holland, president and CEO of Torstar. “We’re really committed to being part of that ecosystem.”

Companies continue to see digital primarily as a means to market to and engage consumers because they have yet to see evidence that digital can generate substantial revenue that would support their core businesses. While companies have seen some revenue from their apps, digital download sales and rentals, and online advertising, the return remains disappointingly small.

Michael Prupas, president and CEO of Muse Entertainment, relates how one of his company’s programs was the top digital download for several weeks. “We could never have been able to support the cost of production, or anywhere near the cost of production, from the revenues that that was generating,” he says.

“We recognized a long time ago that our survival has to do with advertising revenue,” says John Brunton, chairman and CEO of Insight Productions. “Even though there’s no revenue [from social media and other digital activity], it has a huge contribution to your ratings [and it gets] people talking about advertisers’ products.”

Until digital can prove its ability to generate sizeable revenue, we won’t be surprised to see it remain in a supporting role.

Stephen Stohn, president and executive producer of Epitome Pictures, feels the value of digital lies in its power to engage audiences. “We’re not in the television business,” he says. “We’re in the engagement business.” However, he acknowledges that currently the ultimate purpose of digital for Epitome is to drive television viewing.

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John Brunton
Chairman and CEO of Insight Productions

Monetizing the connected consumer

We expect digital's revenue potential to catch the attention of more and more Canadian executives, and we believe that the Canadian entertainment and media industry will soon figure out ways to monetize both its creative products and its consumer relationships. Several of the executives we spoke with agreed that companies will need to develop new models that allow them to generate more meaningful revenue from digital.

In our *Outlook* report, results showed how smart devices are already creating transformational opportunities across entertainment and media segments. Newspaper publishers are successfully convincing consumers to pay a premium for additional, tablet-only content and are starting to introduce paywalls. Magazine publishers, in addition to selling digital subscriptions, now find themselves able to monetize their back catalogue simply by making it available for purchase online. At the same time, curiosity is leading consumers to rediscover long-forgotten television programs and movies. But more importantly, they're renting and buying them.

The shift in how consumers allocate their spending will create other opportunities for potential digital revenue. For example, ebooks have gone mainstream, with Canadian spending in this area nearly tripling by 2016 and making up 40% of the consumer book market overall. Over-the-top streaming video is set to grow by 18%. And satellite radio is forecast to grow by 12%, demonstrating the strength and potential of niche markets, premium offerings and the subscription model (Figure 1).

To engage consumers, entertainment and media companies will need to better understand consumers' behaviours, motivations and expectations. The raw material to build this understanding – commonly called big data – is now available at a depth once unimaginable. Digging into this data using analytics will enable companies to not only build deeper relationships with consumers, but also generate valuable insights into how to serve and sell to customers more effectively.

Figure 2: Forecast growth in Canadian segment spending, 2012–2016

Source: *Global entertainment and media outlook: 2012–2016*, PwC, 2012

Getting it right isn't easy. The sheer volume and noise of big data make it hard to identify and apply the little data within – the information that enables companies to personalize their communications with consumers and engage them more effectively.

Canadian companies' experience in exploiting the potential of data – big or little – varies. For some, especially those more focused on the more conventional elements of their business, data isn't high on the agenda. Others aren't sure their digital efforts will provide them with the level of meaningful data they seek. Some note that access restrictions mean they can't see rating information or other important audience-related data for their own programs.

While many companies are still trying to navigate their way in this area, collecting only basic consumer data, that will soon change if they want to remain competitive. Internet advertising spending is expected to grow 15.7% by 2016, overtaking spending on television advertising by 2014.

Cineplex Entertainment's Scene loyalty program is a good example of how companies have been able to build a highly valuable stockpile of consumer data – which was precisely the point.

"It was all about getting data," says Dan McGrath, chief operating officer of Cineplex Entertainment. Many questioned the company's decision to launch a loyalty program when it already enjoyed a significant market share. "We have 70 million people coming through our doors," McGrath explains, "But without a loyalty program, we don't know anything about them."

Cineplex Entertainment has seen the impact that exploiting data-driven consumer insights can have. "We don't do shotgun marketing anymore," says McGrath. "If it's something [where] we've got a specific offer and a specific target, we can now very cost-effectively go after those people….More specifically, in terms of driving our downstream businesses, we can now go after people who we know saw the movie and provide them a better value to buy in the home entertainment space." That data-driven knowledge is proving to be a huge competitive advantage in the digital download space.

Epitome Pictures' Stephen Stohn also sees how loyalty programs can enable companies to monetize consumer relationships. The company's *Degrassi* loyalty program rewards fans for a range of digital activity (e.g., tweeting about the show, watching webisodes, or using the

Degrassi app). And while the program is focused on deepening audience engagement at the moment, Stohn foresees that consumer data becoming very valuable to advertisers.

Others agree. “Models will emerge from those opportunities to go directly to the consumer,” says Vince Commisso, co-founding partner, president and CEO of 9 Story Entertainment. “But at this point, they involve a great deal of risk capital….You never know what’s going to work or not.”

Stephen DeNure, president and CEO of DHX Media, is already seeing success in going directly to consumers. DHX Media’s recent acquisition of Cookie Jar Entertainment has created an enormous library of children’s television programming. “We’re generating revenue from the digital world…and that’s actually started to become a really significant chunk of revenue and Cookie Jar Entertainment has been a leader in that area.”

> “I often say digital’s the best thing that can happen to small organizations.”
>
> **Lisa de Wilde**
> CEO, TVO

While such examples are not yet the norm, we expect to see companies experiment a great deal in the next few years in search of a compelling model that will help them emulate DHX Media’s success in reaching consumers through over-the-top services like Netflix and LoveFilm.

Lisa de Wilde, CEO of TVO, notes that her organization is exploring a wide range of digital activity, both in search of new revenue streams and effective tools for engaging their audience. Among its digital experiments: subscription-based mobile video in China.

“One of the beauties of digital is [that] it’s small, and the cost of entry isn’t huge. I often say digital’s the best thing that can happen to a small organization,” says de Wilde. Rather than fret over greenlighting a multimillion-dollar series, she says, “You get in and get out. You can do a microsite, you can create a new game.”

We’re confident that Canadian entertainment and media companies will figure out new business models that will enable them to generate more substantial revenue from digital. However, to get there, there are a few hurdles to overcome.

The challenges facing mature markets…

Consumers often wonder at how Canada seems to lag behind other markets when it comes to entertainment and media choice.

Why, they ask, don't we have mobile broadband? Why can't we get over-the-top access to this season's latest movies and television shows? Why is the video content we want blocked in Canada? Why do so many countries seem to be ahead of us in embracing a highly mobile, highly connected, digital consumer experience?

The fact is, it's not just Canada. Mature markets around the world will face similar challenges as they respond to the incredibly rapid advances in technology and the equally rapid rise in consumer expectations.

We can identify several factors that contribute to a relatively slow pace of change in the Canadian entertainment and media sector:

- A highly regulated environment
- An established, mature structure which was never designed for the digital demands being placed on it
- Slow technology and a geographically dispersed population
- A lack of enough digital talent

...and the advantages of doing business in Canada

These challenges — versions of which can be seen in mature markets around the world — are offset by the fact that Canada remains a highly attractive place for entertainment and media companies to do business. Canada's tax incentives for traditional and digital media have played a key part in the development and growth of our cultural industries. They also attract tremendous interest from companies around the world. Lured by our incentives, these companies come to Canada to do productions or to establish more permanent Canadian divisions. Canada's model is well recognized, and many jurisdictions have sought to emulate it their local markets.[1]

Canada's long-standing incentives have facilitated the development of a strong creative sector that employs more than 128,000 people and generates about $5.5 billion in annual revenue.[2] There is a great opportunity for Canada to build on this foundation in our increasingly digital world. Canada's incentives, combined with other funding models, are actually very progressive in terms of their support for digital content.

Digital media companies "are the future," says Valerie Creighton, president and CEO of Canada Media Fund (CMF). "They're the ones who have been ahead of the curve. They get it, and they know where audiences are headed."

Broadcasters and producers are required to incorporate a digital component to their traditional products to be eligible for CMF funding. As well, the CMF sets aside several million dollars annually for digital content under its Experimental and Convergent Digital Media Incentive programs. "We're trying to encourage them to think of the digital [aspect] in a bigger way," says Creighton. "We're seeing people do bigger things….within modest digital media budgets."

"At the end of the day, it's still about compelling content, regardless of the platform on which it's delivered. That's where we all have a common ground and vested interest – investing in, producing, broadcasting and distributing the best possible content Canada has to offer," says Creighton. It's a sentiment shared by those we interviewed.

Les Tomlin, president and executive producer of Peace Point Entertainment Group is particularly focused on content that appeals to consumers beyond the Canadian borders. "The days of the $50,000 Canadian cheap and cheerful backdoor sales are gone. Consumers want topnotch, world-class shows that people can't point and say, oh, that's that Canadian show." While the majority of his company's content is sold to domestic audiences, he expects international distribution to represent half of his revenues in 2014.

Canadian entertainment and media companies have earned a well-deserved reputation for excellence around the world. We are confident that they have the skill, courage and credentials to move forward with confidence into the digital future we see ahead of us.

"We consider all revenue sources including international distribution rights, video-on-demand, DVD sales, cultural impact and additional financing available when measuring the success of the film" says Carolle Brabant, executive director of Telefilm Canada. Telefilm has directed its attention to funding projects that will be a success beyond just Canadian theatres to create a strong ecosystem that produces content that will be successful internationally.

True, in the course of our conversations we encountered some scepticism about that digital future, but we also saw that Canadian entertainment and media executives are thoughtful, resilient, creative and innovative risk takers.

In time, companies will figure out digital business models that effectively monetize digital content and the connected consumer relationship. When that happens, we have no doubt that Canadian companies will be highly successful on the international stage.

1 To learn more about Canadian incentives for film, video, digital media and animation, go to www.pwc.com/ca/bigtable
2 Canadian Media Production Association (CMPA), 2011

Governments must continue to play a significant role in our digital future

Canada's federal and provincial governments have shown strong support for our cultural industries by taking important steps to support Canadian innovation. But as digital consumption becomes the norm and the demand for digital distribution accelerates, Canada must take steps to ensure we remain globally competitive — this is vital if we're to retain talent in Canada. We encourage governments to:

- Develop a tax policy that encourages businesses to retain their intellectual property (IP) in Canada and to expand into international markets. This will require Canada to offer an overall competitive corporate tax rate as well as favourable tax rates on IP exploitation. Canada's competitors are moving toward greater use of "pull" drivers such as patent boxes, which tax IP-derived income at very low rates.
- Help Canadian companies gain access to the capital they need to grow, innovate and mature. If our best digital innovators and entrepreneurs can't obtain the capital they need to transform their ideas into reality, we risk losing them.
- Support the growth of Canadian entertainment and media companies that are capable of succeeding globally, not only in Canada. Canada's companies can compete with the world's best — and we encourage regulators to factor global competitiveness into their assessments and decisions in the years to come.

Strategic alliances:
The rise of the Canadian collaborative digital enterprise?

Last year, we proposed a new organizational model for the entertainment and media industry: the Collaborative Digital Enterprise (CDE). The CDE is a digital-based organization that can collaborate flexibly, openly and effectively, both internally and externally. In the CDE, digital is no longer isolated on the edges of the business, but situated at the very heart of the organization.

Alliances and partnerships are common in the entertainment and media industry. Our 15th annual *Global CEO survey* noted that 64 percent of entertainment and media CEOs, comparatively more than in any other sector, are planning to enter into new strategic alliances or joint ventures in the coming year.

Strategic alliances may be the answer to help Canadian companies overcome some of the challenges they face in responding to the demands and expectations of today's connected consumers. Joining forces can help companies share the cost and risk of technology upgrades, engage in idea sharing, gain access to skilled talent, and create mutually beneficial opportunities for growth and cost control, especially around non-core aspects of their business. Whatever form it takes, it's essential that such collaboration is a win-win for all parties involved.

Cineplex Entertainment's Dan McGrath believes as a company you need to recognize what you're good at, and what you're not. And when an opportunity arises in a non-core area, he says, "You're much better to be there with a good strategic partnership…especially as technology changes so quickly."

McGrath speaks from experience. Despite being fierce competitors in the exhibition space, Cineplex Entertainment and Empire Theatres created the Canadian Digital Cinema Partnership – a joint venture to deploy digital projection systems to their 1,600 theatres across Canada. While the technology is key to their respective exhibition businesses, procuring and implementing the technology wasn't core to either company.

Canadian executives are willing to use alliances to achieve their business objectives, but the question remains: are they willing to explore other types of alliances outside of the conventional structure?

Some executives we spoke with see a clear business case for competitors to collaborate around shared ambitions, such as the creation of domestic over-the-top services. Teaming up would enable companies to share the cost of developing and marketing the shared distribution platform, yet still develop their own strategies to monetize content through the platform.

Others, particularly in film and television production, see alliances primarily in terms of content creation and outsourcing. Producers commonly see broadcasters, co-producers and even advertisers as key strategic partners – a perspective that reflects the enduring power of the Canadian industry's traditional business model.

As well, executives commonly regard those who provide non-core services – from distribution and international sales to app or website development – as "strategic" allies. We don't dispute the important contribution of third-party providers to the industry, but we do feel companies should view them as the tactical allies they are.

We're confident that attitudes are beginning to change, however. The leaders we talked with recognize that Canadian companies must move past long-held beliefs about how the industry operates if they're to thrive in the era of the connected consumer. While they believe traditional business models will stay relevant for some time, they acknowledge the risks of remaining too reliant on them.

Those we interviewed agreed with the view we put forward in our *Outlook* — that it's essential that digital moves from the periphery to the centre, and that digital products and strategies need to come first, not last. And while it will not be an easy transition, it's vital if companies are to understand and exploit digital's full potential.

"Partnerships or alliances where there's a win-win? I think that's custom-made for media companies."

Pary Bell
Vice president and general manager, Digital media, Rogers Media

What's next?

In our *Outlook*, the results indicated that along with industry maturation and global influences, key technological changes – mobile, cloud computing, social media and intelligent devices – have the potential to drive disruptive change in the entertainment and media space, and to create new business opportunities along the way.

We asked our interviewees about what they think will be the next big industry development. Among their responses:

***For Epitome Pictures' Stephen Stohn**, it's the "inevitable" drop in on-air audiences, — not overall audiences, but those consuming content in traditional ways. "They're not abandoning television content," he says. "They're abandoning television."*

*"Audience intelligence is definitely an area that's interesting right now," **says Rogers Media's Pary Bell**. He notes that many consumers are sharing much more personal data and intellectual property than they realize. "No one really knows where that goes," he says, "whether that's around personalized content or personalized advertising across multiple platforms…but it's rolling forward."*

*"Devices are the game changer in this space," **says 9 Story Entertainment's Vince Commisso**. "I think devices will be way more personalized that what's gone on so far in terms of how you can be identified. With wireless offering more and more bandwidth…you won't need a line to have cable TV in your house, high-definition or full HD cable. Kids will start carrying devices at an earlier age that will enable them to watch TV, do their homework, play games, interact and communicate with friends. It will be a complete, all-encompassing device."*

*"I think we haven't even begun to realize the opportunity of what social TV can offer. We're only starting to see that," **says marblemedia's Mark Bishop**. "There's become a heightened value on what the broadcasters are putting on live. Event-based programming [offers] a great opportunity to monetize the second-screen social TV experience."*

Participant profiles

We would like to thank the following Canadian industry executives for sharing their insights on the opportunities and challenges facing the entertainment and media industry.

Pary Bell

Vice President and General Manager, Digital Media, Rogers Media

Pary Bell is Vice President and General Manager, Digital Media at Rogers Media Inc. He has spearheaded key initiatives and advertising opportunities across digital, mobile, emerging technologies and traditional media. Mr. Bell's responsibilities include overseeing the organizations' suite of digital products (105 websites, over 60 mobile apps/ebooks) and strategy (video, mobile and social media) for television, radio, Sportsnet, publishing and digital pure plays.

Mark Bishop

Co-CEO/Executive Producer, marblemedia

Mark Bishop is an Executive Producer and co-founder of Toronto-based television and digital studio marblemedia. He and he business partner Matt Hornburg have received international acclaim for their numerous hit series and websites including *This is Daniel Cook* and *This is Emily Yeung*, which air in over 90 countries and in 12 languages.

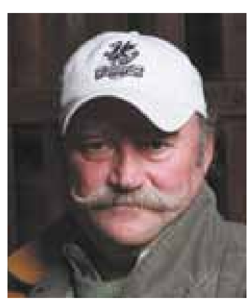
Carolle Brabant

Executive Director, Telefilm Canada

Since her appointment in March 2010, Carolle Brabant has distinguished herself through her leadership role in promoting Canadian talent and content in Canada and on the international scene. She spearheaded the creation of a new measurement to determine the success of Canadian feature films – an innovative approach that has garnered interest from around the world.

John Brunton

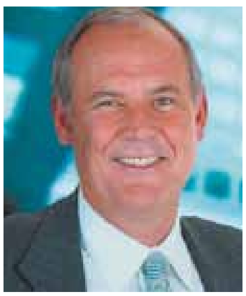
Chairman and Chief Executive Officer, Executive Producer, Insight Productions



John Brunton thinks TV. All the time. As President and CEO, Mr. Brunton's entrepreneurial ingenuity, creative vision and passion for television have enabled him to position Insights as an industry leader in the development, financing and production of world class television programs.

John Cassaday

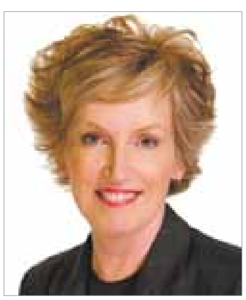
President and CEO, Corus Entertainment Inc.



John Cassaday is the founding President and Chief Executive Officer of Corus Entertainment Inc. Corus is a Canadian leader in radio and specialty television. Corus also owns Nelvana, one of the world's leading producers of animated programming and related products.

Lisa de Wilde

Chief Executive Officer, TVO



Lisa de Wilde believes in the power of media to engage, to inform and to serve the public good. Since her appointment in 2005 as TVO's CEO, Ms. De Wilde has ushered in a new era for Ontario's public educational media organization, leading its transformation to a fully-digital, interactive source of multi-platform educational content that empowers people to be engaged citizens of Ontario.

Vince Commisso

Co-Founding Partner, President and CEO, 9 Story Entertainment

Vince Commisso is the co-founding Partner, President and CEO of 9 Story Entertainment, one of the industry's leading creators, producers and distributors of award-winning content for young audiences around the world. With responsibilities for leading the production, creative, technical and sales aspects of the company's activities, Vince has contributed to 9 Story's production of over 600 animated and live action episodes.

Valerie Creighton

President and CEO, Canada Media Fund

Since joining Canada Media Fund in 2006 as President and CEO, Valerie Creighton's focus has been to position the CMF as a responsive and effective organization with funders, clients and other stakeholders, to enhance relationships with national and international interests, and to support and promote Canadian media content.

Steven DeNure
President and Chief Operating Officer, DHX Media

Steven DeNure, President and Chief Operating Officer of DHX Media, is responsible for overseeing overall operations of DHX and its subsidiaries. He also serves as Executive Producer on many of the Company's television and interactive media projects. Mr. DeNure co-founded Decode Entertainment in 1997 and in 2006 merged the operations of Decode with Halifax Film to create DHX.

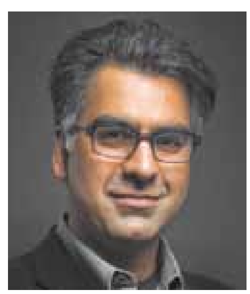
David P. Holland
President and Chief Executive Officer, Torstar

David Holland is the President and Chief Executive Officer of Torstar. He served as Interim President and Chief Executive Officer from May 6, 2009, until November 19, 2009, and as Executive Vice President and Chief Financial Officer of Torstar since 2005. Mr. Holland has worked within the Torstar group of companies in various financial capacities since 1986.

Dan McGrath
Chief Operating Officer, Cineplex Entertainment

Dan McGrath is the Chief Operating Officer of Cineplex Entertainment. He is responsible for strategy, real estate, design and construction, operations, legal, merchandising, communications, Cineplex Media, Cineplex Digital Media and customer strategies, which includes marketing, loyalty, interactive media and e-commerce.

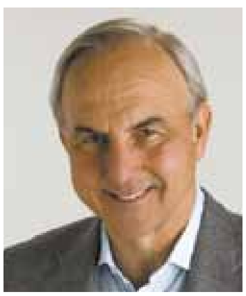
Raja Khanna
Chief Executive Officer, Blue Ant Media, Television & Digital



Raja Khanna, a serial digital media entrepreneur, brings his company building experience to the television arena with Blue Ant Media. Mr. Khanna manages all aspects of the company's growth, corporate development, and operations in both broadcasting and digital publishing. Mr. Khanna is the co-founder of QuickPlay Media Inc., and also founded Snap Media Corp.

Michael Prupas

President and CEO, Muse Entertainment



Emmy Award nominated and multiple award winner Michael Prupas is a 33-year veteran of the Canadian and international film and television industries. A former entertainment attorney and senior partners at the law firm Heenan Blaikie, Mr. Prupas launched Muse Entertainment Enterprises in June 1998 and Muse Distribution International in 2000. Muse Entertainment has become a major international production company, known around the world for its high-quality, award-winning films and television programs.

Stephen Stohn

President and Executive Producer,
Epitome Pictures

Stephen Stohn has worked in the entertainment industry for over 40 years commencing with part-time appearances as a performing artist, continuing with active work as a songwriter and a primary career as an entertainment and copyright lawyer. He is a founding partner in the entertainment law firm Stohn Hay Cafazzo Dembroski Richmond LLP. In addition to his law practice, Mr. Stohn is the President of Epitome Pictures Inc and Executive Producer, for the past 10 seasons, of the television series Degrassi: *The Next Generation*, as well as four seasons of *Instant Star* and their related webisodes, soundtracks and websites.

Les Tomlin

President and Executive Producer, Peace Point
Entertainment Group Inc.

Les Tomlin has been a successful media entrepreneur and Executive Producer since 1996. In 2001, Les launched Peace Point Entertainment Group Inc. a company that has since become a Canadian media success story. In the last decade, Les has overseen the production of more than 30 television series, documentaries, webisodes, mobisodes and mobile device apps. In 2004, Peace Point was one of 5 partners that acquired PrideVision (now OUTtv Broadcasting Inc.) and in 2006 acquired a significant minority stake in HARDtv, a Category 2 Specialty channel that operates nationally in Canada.

Global Entertainment and Media Outlook: 2012-2016

Each year, PwC's global team of entertainment and media experts generates unbiased, in-depth forecasts for 13 industry segments. Incorporating data from 4 principal regions comprising 48 countries and areas around the world, *Global entertainment and media outlook: 2012-2016* combines deep knowledge of local markets with a truly global perspective – a powerful tool for understanding critical business issues.

To learn more about the challenges and opportunities ahead for the Canadian entertainment and media industry, please visit www. pwc.com/ca/emoutlook.

Our PwC story

More than 100 years in Canada

100 years

Part of a global network of 169,000 people

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First office in Old Port of Montreal in 1907

154 countries with PwC

154

6,000 partners and staff

6,000

More than $1 billion in revenue in Canada

$1 billion

26 locations across Canada

Our lines of service: Audit and Assurance, Tax Services, and Consulting & Deals

Full service

From far and wide, strong and limitless.

About PwC

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Who to call

Contact us today to see how we can help your production company to make the most of government and private programs and conduct production cost audits.

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