



London  
CANADA

300 Dufferin Avenue  
P.O. Box 5035  
London, ON  
N6A 4L9

November 30, 2020

Mayor and Members of the Strategic Priorities and Policy Committee

Re: Business Case #9 (ADDED) – Parks and Recreation – Implementation of Strategic Objectives Related to Growing a Film Sector in London

---

We want to thank Scott Stafford and Jon-Paul McGonigle for pushing through with a business case for the film sector despite the pressures of COVID. We would also acknowledge our film community for their extensive input and passionate engagement as manifest in the attached document, “London Community Ideas for Film Industry Development”.

The Civic Administration has proposed a conservative and viable budget on par with the music office. However, given the promise of this venture and the timely opportunity it presents, we would support the film community’s original summertime request for \$300,000 per year.

We ask that you support the following additional motions:

That the following actions be taken with respect to the film sector strategy:

- a) the attached document entitled “London Community Ideas for Film Industry Development” BE REFERRED to the Civic Administration for consideration; and,
- b) Business Case #9 (ADDED) – Parks and Recreation – Implementation of Strategic Objectives Related to Growing a Film Sector in London” BE AMENDED to increase the annual funding allocation to \$300,000.

Respectfully submitted,

Michael van Holst  
Councillor Ward 1

Phil Squire  
Councillor Ward 6

# London Community Ideas for Film Industry Development



# Acknowledgements



## **Rob Carver, Associate Dean, School of Contemporary Media, Fanshawe College**

Let me thank the city for working with the film community to adopt and adapt to its aspirations. One fruit of this initiative will be exciting new career possibilities for many passionate and creative local students. My personal thanks for the great insights provided by former Toronto film commissioner Michele Alosinac, producer/writer/director Peter Moss, music video legend Justin Francis, and Canadian television producer Jim Corston. They helped us build a plan that will work for London.

## **Dorothy Downs - Forest City Film Festival Executive Director**

This document is the result of a few years of gathering information from industry players across this province through informal group and individual discussions. The people consulted include local success stories as well as people in the film industry in Toronto who are friendly to the idea of seeding the industry in London for all of Southwestern Ontario. Without exception, all recommended the establishment of a film office as the foundational element to open this industry to London. This is the start of a clear path to success, and our film festival is ready to celebrate that success as it grows over the coming years.



## **Michael van Holst - Ward 1 City Councillor**

I want to thank city council for supporting this initiative from the beginning. My gratitude goes out to Rob Carver for bringing in experts from outside of London to help consult. And let me warmly acknowledge the many community members who contributed their time, experience and enthusiasm to the creation of this plan. I look forward to the many creative and economic successes that result.



## **Contributing Community Members**

Daniel Abboud (camera operator), Kristina Esposito (producer), Romy Goulem (professor/filmmaker), Geoff Hart (writer/producer), Carson Haight (First AD), Lyndon Horsefall (Director/Equipment Rentals), Kirk Jarrett (producer/animal coordinator), Lesa Kirk (talent agent), Melisa Millet (animal trainer), Jordan Morris (writer/producer/director/actor), Edward Platero (director/producer), Ted Raimi (actor/writer/producer), Greg Sager (writer/director/producer), Ryan Schroeyens (music production, equipment rentals) Craig Thompson(director/producer), Daniel Turres (director/producer), Anthony Veilleux (makeup/props)

# Executive Summary

Years of consultation with local film industry professionals and experts from outside the region have coalesced into this eight-fold vision for industry development. The film community hopes that this distillation will be of value to city staff and London's future film representative in creating jobs, fostering economic growth, and achieving the strategic vision of the city. City council is presented with this version of the document to provide additional community context in their decision to pursue a film industry, noting that some appendices were omitted for brevity.

## 1. Hire a Film Officer

Establishing and resourcing a film office is the keystone of the plan to attract production to the city. Without it, industry development is not expected.

## 2. Attract the Attainable

Substantial job creation and economic growth will occur even if the more attainable mid-budget production market is our focus.

## 3. Take a Team Approach

The film strategy becomes quickly viable if we coordinate the activities of existing partners such as the LEDC, Tourism London, our film festival, Western, Fanshawe, OIART, and government supporters.

## 4. Be the Best for Logistics

We can gain repeat business with a reputation that production is easier to accomplish in London.

## 5. Promote the Region

London has a stronger offering if the team approach is extended to our regional neighbours.

## 6. Develop our Workforce

Training and mentorship provides experience which, in turn, attract more production greater economic benefits.

## 7. Be Agile

Flexibility is necessity for entering the market and building a reputation

## 8. Advocate

Additional regional incentives are crucial for success.

# Table of Contents

Acknowledgements.....	2
Executive Summary.....	3

## STRATEGIES

1. Hire a Film Officer.....	6
2. Attract the Attainable.....	7
3. Take a team approach.....	8
4. Be the Best for Logistics.....	9
5. Promote the Region.....	10
6. Develop our Workforce.....	11
7. Be Agile.....	12
8. Advocate.....	13

## APPENDICES

Appendix A - Economic Impact.....	15
Appendix B - Milestones.....	20
Appendix C - Film Officer Duties	
Appendix D - 2021 Sample Work Plan	
Appendix E - Policy Committee Volunteer List	
Appendix F - Locations Roster	

# STRATEGIES



# 1. Hire a Film Officer

We recognize that London's film officer is the focal point for the development and growth of this industry throughout the region. Regular production and an expanding workforce can't be achieved without the visible commitment and point of contact that this office and its leadership provides.

We rely on our film officer to:

**Be the liaison between producers and departments at the city**

**Act as a knowledgeable ambassador and a resource for London**

**Contact and encourage production companies to visit our region**

**Maintain our database of talent and locations**

**Coordinate many moving pieces with numerous partners**

**Grow and promote our film support services**

**Advocate on our behalf for tax incentives**

**Liaise with our educational institutions**

**Foster the growth of our workforce**

**Engage the community in this expanding industry**

**Guide the development of our evolving film strategy**

## Winning Ideas

### **Hire an officer with years of industry experience**

A person with expertise, connections and credibility will give us an edge in attracting production and provide essential guidance to the city in evolving the strategy.

### **Budget generously for travel**

For the film officer to be effective, travel is not a perk but a competitive necessity. We must be present when the decision-makers gather at festivals and industry events.

### **Financial incentives that 100% return to the city**

Bridge loans guaranteed by provincial tax credits are powerful incentives, but they return to our pool of resources. Grants are just as attractive when all the funds must go to London employees or business. Either allow the city to require economic impact data.

## 2. Attract the Attainable

Attracting blockbuster movies is not necessary for London to experience significant job creation and abundant economic growth in this industry.

A city the size of London can have a thriving film industry shooting:

Mid-budget feature films

Television

Music videos

Commercials

Streaming Video on Demand

### Education and Post-Production

The two bookends to this creative sector are our training facilities and existing post-production houses. As productions increase in London, growth in these two industries can also become more attainable.

### Winning Ideas

#### Market to Advertising Companies

Ad firms often decide where commercials are shot, and since London provides attractive conveniences, these companies should be made aware.

#### Attract Post Production

Through digital communications, post-production facilities service productions all over the world, and their presence is also an incentive to shoot in London and access their service locally.

#### Create a “Filming in London” Video

A video showing the advantages of filming in the London region will help attract our target market. Production companies have already agreed to assist with this project.

#### Prearrange sponsorships

Organize product placement opportunities into a catalogue to save producers work.



# 3. Take a team approach

The London Film Office is not in it alone. The generous partners and supports we have available are the keys to our success.

## City Of London

Permitting, policy development, funding, advocacy, public engagement, police services (road closures), fire services (pyrotechnics), special requests.

## LEDC

International outreach, marketing support, executive tours, private location contracts

## Tourism London

Hotel and catering packages, venue access, promotion,

## Educational Institutions

Graduates, labour, resources, support, crew, actors, composers

## I.A.T.S.E. Local 105

Crew, training, standards

## SOFA (Southwestern Ontario Film Alliance)

Advocacy for tax incentives, training opportunities, regional marketing

## Forest City Film Festival

Premiers, training, community engagement

## Neighbouring Communities

Locations, talent, experience, studio space

## Ontario Creates/ Film Ontario

Location Bank, promotion, granting

## Canadian Consul General in Los Angeles

Analytics, introductions, guidance

## Winning Idea

### Stratford Festival

Advertise access to the Stratford Festival's costume rental warehouse, high profile talent base, crew, workshops and locations.

# 4. Be the Best for Logistics

Logistics is a big challenge for every production and there are many ways that London can facilitate. Better logistics makes a production easier, faster, and less expensive.

## **A Dedicated Film Officer**

We provide assistance with location scouting, recruitment, and connection to support services.

## **A Make-it-Happen Municipality**

Our goal is to facilitate production, not police it. We are here to assist with troubleshooting.

## **The Perfect size**

London has everything that can be found in a bigger city, including an abundance of hotels, restaurants and caterers, but our size makes everything more accessible.

## **A Chameleonscape**

London can be shot to look like many other places with urban, suburban and rural districts right within our city limits. Heritage districts preserve distinct periods, and there are over 500 parks.

## **Big Ticket Items**

Locations difficult to book in larger municipalities, like an airport for instance, are more available for shooting in London.

## **A Fresh New Look**

Every location in London is new because production hasn't happened here.

## **A Traffic Holiday with Abundant Parking**

Traffic flows smoothly in London and the silver lining to our abundance of downtown surface parking is that it fills the demand for the film industry with little inconvenience to our residents.

## **Four-Legged Friends**

There is no need to import film animals or their trainers because London is home to the Ultimutt franchise.

## **Winning Idea**

### **Have a Package**

Determine most of what a movie will need and have those services organized, packaged and ready to go on short notice, including post-production.

# 5. Promote the Region

London's strategic vision is to be *"A leader in commerce, culture, and innovation - our region's connection to the World."* By including the surrounding communities in our film industry strategy, London's vision is fully and much more powerfully attained.

## Credibility from Past and Present Successes

London's surrounding communities have already blazed the trail for this industry with productions like *SEE*, *Locke and Key*, *Murdoch Mysteries*, and *Shape of Water*. Collectively this has established a degree of credibility for the region.

## Location, Location, Location

Port Stanley, Strathroy, Lucan, and Woodstock are communities that circumscribe a short 30-minute drive from London. In an hour one can reach Chatham, Sarnia, Grand Bend, Stratford, Brantford and Port Burwell and 2 of the 5 Great Lakes. Teaming up with the region gives us many more locations to offer prospective producers.

## Centralized Job Creation

Servicing a larger region will create greater demand for support services, like equipment rentals and catering. London is the likely home to these new jobs because it is centrally located.

## Group Advocacy

As a region, we have more strength advocating for tax incentives, beyond the existing regional tax bonus.



## Winning Ideas

### Have a Regional Database

We have a much larger offering when we incorporate regional partners into our database of locations, cast, crew, and supports.

### Keyword Searches

We increase the chance that producers will find what they want if our database is sortable by keywords. For instance, locations might be sortable by era and decade, from pioneer to the most modern, or how they resemble sites in certain US cities.

# 6. Develop our Workforce

Every production in London is a chance for local talent to gain experience, and experienced talent increases our chance to attract productions. We have many opportunities to enhance this positive feedback loop.

## Engaging and Retaining Students

Our training institutions, Fanshawe, OIART, Western, and others are excited to begin collaborating with a London film Office to provide practical opportunities for their students. The best way to expand our workforce is to retain these students by growing the film industry.

## Conduct Classes

One beauty of the film industry is that many people can begin to function effectively on and offset with a modest amount of training. This training can be provided by the film office.

## Negotiate Mentoring

Using incentives to attract productions allows us to negotiate training opportunities for aspiring local professionals.

## Host Regional Training

SOFA, the Southwestern Ontario Film Association, has a focus on training and London is the perfect central host for such events. With nominal instruction, our tradespeople will be able to adapt their skill base to the specifics of film production under the direction of industry leaders. We also are able to host our own training events.

## Collaborate with Existing London Partners

There are numerous opportunities for the film office to help develop talent by collaborating with groups like the Forest City Film Festival and Wordfest. Sponsoring awards would be one way.

## Winning Idea

### Get Londoners Writing

Homegrown starts with a good story, and these can become plentiful if we have a screen-writer in residence program combined with instruction, weekly meet-ups and assistance with competition entry fees.

# 7. Be Agile

Film is not a bureaucratic or predictable industry. Like the theory of agile software development, its focus is on people interacting to solve problems and create. Agility is not only required but will be seen as an asset.

## Finding the Right Home

Film offices can run as part of a municipal bureaucracy, a Mayor's office, an economic development office or corporation or as separate non-profit. Finding a permanent home for the film office is not a decision that needs to be made right away.

## Have a Minimum Viable Product

A film office in London represents the minimum required to attract regular production to the area. With enough funding to function and be flexible, that product will develop into the nucleus of a new industry.

## Experience as our Guide

The strategy and the industry will grow in an organic way. By hiring a seasoned industry professional as our initial film officer, we gain a leader who can avoid pitfalls, recognize and capitalize on opportunities and guide us toward a competitive offering.

## Incremental Growth

There is no need to waste time preparing for every eventuality when we can rely on the film officer to bring in productions that will incrementally build London's capacity.

## Communication is Key

Short daily communications between the city the film officer are expected during times when productions are taking place. This makes us more adaptable, which is a key to return business.

## Expect the Unexpected

Our film office will plan extensively for productions, but our ability to deal with novel requests positively in a timely way will make us a region that the industry will want to return to.

## Winning Ideas

### Covid Supports

Provide documentation on the relative safety of our region and have a set of COVID 19 protocols and supports ready to implement for production companies.

### New Niches

London may achieve a position of demand by capitalizing on new technologies or promoting a unique position such as *The best place to film your first movie*.

# 8. Advocate

Additional regional economic or tax incentives are necessary for London is to transition from distant-location to film-production-centre. This film strategy helps build a strong case for these investments from higher levels of government.

## London's Largest Challenge

London is far enough from the GTA that their crews cannot commute here on a daily basis. The extra cost to house them is the major factor preventing the industry from hold in the area. Initially, this can be overcome with additional tax incentives or programs like those in the North.

## Successes in the North

The Northern Ontario Heritage Funding Corporation has proven that industries can be built in remote locations and that the investments have a substantial rate of return. This is the basis of advocacy for the London region.

## Extend the Team Approach to Advocacy

Every stakeholder that would benefit from increased regional film production should be brought on as a partner in advocating for additional tax credits.

## Mayors of Southwestern Ontario

The Mayors of Southwestern Ontario caucus is now pursuing advocacy for this industry. Armed with London's film strategy, their efforts will be more effective.

## SOFA

The Southwestern Ontario Film Association has established advocacy for tax incentives as one of its primary missions.

## Winning Ideas

### Stress Industry Growth

The province knows that global and national growth in this industry is ready to be exploited.

### Good Timing

By adopting a strategy now, everything will be in place to advocate for these incentives in the next provincial budget, which will have COVID economic recovery as a focus.

### Municipal Investment

Provincial funders invest more confidently when municipalities are also invested. London's active role in pursuing the film industry for the region will be one of the strongest arguments for the crucial economic incentives that will go far beyond our modest investment.

# APPENDICES



# Appendix A - Economic Impact

## Economic Impacts of Film-making on a Community, The Numbers

September 21, 2020.

### Introduction

London, Ontario has a great deal to offer the international film industry. There are locations that have not yet been seen on camera, a variety of story-looks within the city and without, a wide range of services that can be leveraged to make the job of any film project go smoothly and other factors that are too numerous to mention. But what does the film industry have to offer London?

The purpose of this report is to tease out these details in the form of the economic impact productions have on communities. This report looks at case studies of productions made in municipalities outside of the major production centres of Toronto, Montreal and Vancouver, and that are comparable to London and its surrounding region in terms of size and population. The aim is also to distill these numbers to observe a quantifiable economic effect of filming in a community such as London.

### Economic Activity Generated by Film Production (by location)

**Table 1** on the following page is a listing of ten projects shot across Canada (outside of the major production centres) showing the amount of total expenditures for each production and the resulting economic activity in communities where they shot. **Table 1** lists details in the following categories:

- **Total Expenditure (TE)** – is all monies spent by a film production while in the community.
- **Total Economic Output (TEO)** – is the Total Expenditure plus all downstream economic activity that results in the community (such as monies spent by crew in the community).
- **Gross Domestic Product (GDP)** – the “value-added” to the economy (the unduplicated total value of goods and services).
- **Jobs Created** – the number of jobs created or supported (in full-time equivalents or FTEs). One FTE is equivalent to one person-year of employment.
- **Local Businesses Engaged** – the unduplicated count of businesses engaged in each of the municipalities visited by a production.



**Table 1:**

Name / Type of Production (if series, # of seasons and episodes)	Location(s)	Total Expenditure (\$million)	Total Economic Output (\$million)	GDP (\$million)	Jobs Created (FTE)	Local Businesses Engaged	Remarks
Heartland Series 10 seasons 175 Eps	High River, AB	\$278.5 (\$27.9/yr)	\$469.1 (\$46.9/yr)	\$351 (\$35.1/yr)	4545 (455/yr)	1741	Season 9 Direct Expenditures: <ul style="list-style-type: none"> <li>\$18.3M for salaries and per diem.</li> <li>\$10.4M spent directly on goods and services</li> </ul> Municipal tax revenue that year: \$700,000
Frontier Series 3 Seasons 18 Eps	St. John's & Western Nfld	\$63.4 (\$21.1/yr)	\$106 (\$35.3/yr)	\$82.1 (\$27.4/yr)	888 (296/yr)	348	Season 1 Direct Expenditures: <ul style="list-style-type: none"> <li>\$13.1M for salaries and per diem.</li> <li>\$8.0M spent directly on goods and services</li> </ul> Municipal tax revenue avg: \$600,000
Wynonna Earp Series 4 Seasons 49 Eps	Calgary, High River, Didsbury, Kananaskis, AB	\$96.3 (\$24.1/yr)	\$166.7 (\$41.7/yr)	\$126.1 (\$31.5)	931 (233/yr)	1057	Season 3 Direct Expenditures: <ul style="list-style-type: none"> <li>\$8.3M for salaries and per diem.</li> <li>\$7.6M spent directly on goods and services</li> </ul> Municipal tax revenue that year: \$333, 997
Mohawk Girls Series 5 Seasons 33 Eps	Kahnawà:ke Mohawk Territory, PQ	\$23.6 (\$4.7/yr)	\$43.1 (\$8.6/yr)	\$29.8 (\$6.0/yr)	430 (86/yr)	332	Season 3 Direct Expenditures: <ul style="list-style-type: none"> <li>\$2.6M for salaries and per diem.</li> <li>\$1.7M spent directly on goods and services</li> </ul> Municipal tax revenue that year: \$100,000
Channel Zero Series 2 seasons - 12 Eps	Winnipeg + 39 other MB communities	\$14.9 (\$7.5/yr)	\$21.2 (\$10.6/yr)	\$16.8 (\$8.4)	306 (153/yr)	645	Yearly Expenditures for Seasons 1-2: <ul style="list-style-type: none"> <li>\$4.95M for salaries and per diem.</li> <li>\$2.5M spent directly on goods and services</li> </ul>
Eyewitness Limited Series 1 season - 10 Eps	Parry Sound, ON and area	\$28.7	\$46.4	\$32.0	436	337	Direct Expenditures: <ul style="list-style-type: none"> <li>\$10.1M for salaries and per diem.</li> <li>\$18.6M spent directly on goods and services</li> </ul>
Indian Horse Feature Film	Sudbury and Peterborough, ON	\$8.6	\$15.3	\$10.2	126	328	Only 33 Shooting Days
Born to be Blue	Sudbury, ON	\$4.2	\$9.5	\$6.7	101	160	Direct Expenditures: <ul style="list-style-type: none"> <li>\$2.9M for salaries and per diem.</li> <li>\$1.3M spent directly on goods and services</li> </ul> Municipal tax revenue: \$200,000
Pyewacket	Sault Ste. Marie, ON	\$2.8	\$5.4	\$3.7	47	59	Direct Expenditures: <ul style="list-style-type: none"> <li>\$1.4M for salaries and per diem.</li> <li>\$1.4M spent directly on goods and services</li> </ul> Municipal tax revenue: \$200,000
Maudie Feature Film	St. John's, NL	\$5.4	\$9.0	\$6.4	76	297	Direct Expenditures: <ul style="list-style-type: none"> <li>\$2.5M for salaries and per diem.</li> <li>\$2.6M spent directly on goods and services</li> </ul> Municipal tax revenue: \$160,000

\*As Provided by reports written by MNP Accounting, commissioned by the Canadian Media Producers Association (CMPA)

## Economic Impact per \$million Expenditure and per Project or Season of a Series

**Table 2** shows a distillation of the data found in **Table 1**. It gives an indication of what a municipality might expect in terms of economic effect per million dollars of expenditure as a result of film / TV production in the area. Based on these data, it appears evident that there is a substantial economic impact in terms of financial productivity in a municipality where film production is based. For example, it would be conceivable that the productions that a city like London might attract in the short term would be shows with budgets up to \$5 million. A show with a \$5 million would generate \$8.45 million in economic output and \$6.3 million in GDP. That does not include the amount of money spent directly on goods and services by the production alone, which averages \$6.59 million per film project / season of a series.

Total Expenditure Over 29 project-years (\$million)	Total Economic Output Per \$million Expenditure	GDP Per \$million Expenditure	Jobs Created (FTE*) Per project or Series season	Remarks
\$526.4	\$1.70	\$1.26	272	<p># of project-years = each season of all series' in <a href="#">table 1</a> (25) + each film project (4) = 29 project years</p> <p>Direct Expenditures:</p> <ul style="list-style-type: none"> <li>• \$7.84M per film project or season of a series, spent on salaries and per diem</li> <li>• \$6.59M per film project or season of a series, spent directly on goods and services</li> </ul>

Aside from the monies spent directly on goods and services by a production, the amount of payroll and per diem spent in these municipalities should also be considered. Often, crew members on productions outside of the major production centres like Toronto, Montreal, or Vancouver need to be brought in and housed. Per project or series season, an average of \$7.84 million is spent on salaries and per diem for crew and production staff. Much of this is spent by the individual filmmakers, directly in the community where they are staying and working.



## Production Monies Remaining in Ontario

**Table 3**, produced by Ontario Creates, illustrates the amount of money that remains in Ontario as a result of film and TV production. This would include the money that is spent directly by productions, but not the money that is spent by the workers on those productions which would surely push those averages higher.

**Table 3**



**ONTARIO  
CREATES** | **ONTARIO  
CRÉATIF**

175 Bloor Street East  
South Tower, Suite 501  
Toronto, ON M4W 3R8  
ontariocreates.ca

Ontario Film and Television Production 2017 - 2019

By Format (Production \$ = millions of dollars)	2019 as at Dec. 31, 2019		2018 as at Dec. 31, 2018		2017 as at Dec. 31, 2017	
	Number of Projects	Production \$ left in Ontario	Number of Projects	Production \$ left in Ontario	Number of Projects	Production \$ left in Ontario
<b>Domestic</b>						
Feature Film	58	144.0	50	132.1	38	80.6
Television Series <sup>1</sup>	117	815.7	118	645.2	120	622.7
Television Movies, Mini-series, Specials, Pilots <sup>2</sup>	86	85.1	62	69.9	76	69.6
<b>Total Domestic</b>	<b>261</b>	<b>1,044.8</b>	<b>230</b>	<b>847.2</b>	<b>234</b>	<b>772.9</b>
<b>Foreign</b>						
Feature Film	11	46.1	30	231.8	23	121.9
Television Series <sup>1</sup>	49	946.9	43	715.9	53	653.3
Television Movies, Mini-series, Specials, Pilots <sup>2</sup>	22	127.1	21	95.6	13	46.3
<b>Total Foreign</b>	<b>82</b>	<b>1,120.1</b>	<b>94</b>	<b>1,043.2</b>	<b>89</b>	<b>821.6</b>
<b>TOTAL</b>	<b>343</b>	<b>2,164.9</b>	<b>324</b>	<b>1,890.4</b>	<b>323</b>	<b>1,594.5</b>

As we can see, the number of productions in Ontario from 2017 to 2019 has not risen much, but the amount of money remaining in Ontario municipalities is growing, best illustrated in **table 4**. This would indicate that value of those productions is climbing steadily as illustrated not only in the aggregate figures but also in the average per production (table 4) which has seen an increase of \$1.38 million per production from 2017-2019 inclusive.

**Table 4: Average Production Monies Remaining in Ontario per Production**

Year	Avg production monies left in Ontario per project
2019	\$6.31 million
2018	\$5.83 million
2017	\$4.93 million

**Table 5: Effect Per \$100,000 Dollars of NOHFC Funding (i.e.: multiplier effect)**

Production Title	Location	GDP	FTE's	Remarks
Indian Horse	Sudbury	\$800,000	10	
Pyewacket	Sault Ste Marie	\$800,000	10	
Born to be Blue	Sudbury	\$1,349,000	20.1	\$164,000 municipal & provincial tax revenue
Eyewitness	Parry Sound	\$742,000	9	
<b>AVERAGES</b>		<b>\$922,750</b>	<b>13.3</b>	

**Other Considerations:**

The global covid19 pandemic caused productions to cease back in March. Though sets around the world fell silent, writing for shows already in production and others yet to start filming had continued unabated, leaving a huge backlog of content needing to be produced. This will have the effect of increasing the number of productions that will be shooting in Ontario, especially those outside of the main production centres where production services and facilities will be booked to capacity.

**Regional Funding Model:**

Four productions listed in this study have had access to funding from the Northern Ontario Heritage Funding Corporation (NOHFC). See Table 5. Each dollar of NOHFC funding has produced \$14.28 of Economic Output and \$9.83 of GDP. For every \$100,000 of funding, 13.33 FTE jobs were created. Perhaps southwestern Ontario would benefit in a similar way if there was a funding program like that of the NOHFC.

**Conclusions:**

The film industry in Ontario is strong and getting stronger. The value of productions is on the rise, and it is evident that the economic activity in municipalities where film/TV production happens activity impacts these municipalities by creating jobs, generating tax revenues and leaves a great deal of money in the community.

# Appendix B - Milestones

## FILM OFFICE

- Film officer hired
- First policy committee meeting
- Film strategy finalized
- First film community town hall
- Policy guide completed
- Marketing plan completed
- Pitch package prepared
- First screenwriter-in-residence selected
- Locations database online
- Crew, cast and support services database online
- Website launched
- Promotional video completed
- First film scheduled through the office
- First festival attended by film officer
- First course delivered
- 100 locations visited by film officer
- 1st Panel appearance at FCFF
- First report to city council
- 1st economic impact study completed

## FILMS

**Budget:**  >\$500k  >\$1M  >\$2.5 M  >\$5M  >\$10M

**Cumulative Production Value:**  \$1M  \$5M  \$10 M  \$25 M  \$50 M  \$100 M

**Genre:**  Action  Adventure  Comedy  Crime  Christmas  Documentary  Drama  
 Fantasy  Historical  Horror  Musical  Mystery  Romance  Sci-Fi

## TV

1st TV episode  1st TV series  1st TV series in studio  1st Commercial  1st Music Video

## MISCELLANEOUS

- New economic or tax incentive for region
- New studio opens in area