



# Edmonton Screen Industries Office Survey

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## FINAL REPORT

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For the City of Edmonton

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## 1. Introduction

For the past year, the Office of the Edmonton Film Commissioner has been vacant. Recognizing the importance of a strong film, television and digital screen industry, Edmonton City Council directed City Administration to do the following:

*Work with the Edmonton Arts Council, Edmonton Economic Development Corporation and Industry Stakeholders and return to Executive Committee with a recommended Terms of Reference, scope and clearly defined partners, membership and funding strategy for a preferred model to replace the film commission.*

Input from industry stakeholders was sought through four consultation sessions held in Edmonton in March 2016. At these consultation sessions considerable input was received with respect to the establishment of an office and the potential roles that it could assume to promote and enhance the screen industries.

Following up on these consultation sessions, the City of Edmonton engaged Nichols Applied Management (Nichols) to carry out a survey of the screen industries to gauge interest levels in the establishment of an office to undertake various roles with regards to promoting and enhancing the screen industries.<sup>1</sup> This report presents quantitative survey findings with respect to:

- the involvement of respondents in the screen industries (e.g. location of business, services provided, years engaged) (see Section 3.1),
- the prioritization of potential roles for the screen industries office that were identified at the consultation sessions (see Section 3.2), and
- project financing, clientele, and potential expansion plans of respondents (see Section 3.3-3.6)

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<sup>1</sup> Screen industries have been defined as the business of narrative fiction and nonfiction content production inclusive of live action, animation and interactive video games.

## 2. Methodology

An online survey instrument was developed based on discussions with members of the Edmonton Screen Industries Working Group. Specifically, guidance and feedback was received via two in-person meetings (March 10th and March 22nd) as well as email correspondence with working group representatives (March 11th to March 31st). Further, representatives of Nichols were in attendance at three of the four consultation sessions in March in order to hear comments from the broader screen industries community with respect to the future roles and responsibilities of the Office. The survey instrument was developed and pretested in late March 2016, and is included as Appendix C of this report.

The survey was available from April 1 to April 15, 2016. A link to the online survey was widely publicized and distributed via several channels, including:

- By email from Nichols to approximately 110 addresses for individuals who had attended one of the consultation sessions held in March;
- By email from members of the working group to various recipients;
- By e-newsletters and other electronic means to members of industry-related organizations (e.g. Alberta Media Production Industries Association, Film and Video Arts Society of Alberta, Edmonton Arts Council, ACTRA Alberta); and
- By posting to websites and Facebook pages of industry-related organizations and industry representatives.

It is likely that once the survey link was distributed, it was further recirculated to members of the screen industries community. Notifications to complete the survey were sent out on or around April 1st, April 8th and April 14<sup>th</sup> via many of the channels identified above.

A total of 197 surveys were completed. Seventy-seven surveys were completed by individuals who attended one of the March consultation sessions, representing 39% of total completed surveys.

**Table 2.1 Attendance at March Consultation Sessions**

	# of Responses	% of Responses
Attended at least one session	77	39%
Not Attended	<u>120</u>	<u>61%</u>
<b>Total</b>	<b>197</b>	<b>100%</b>

The accuracy of a survey of this nature cannot readily be measured as it is not clear as to how many respondents there are in the total “universe” of potential respondents. Further, with this methodology there is no way to control the possibility of disproportionate representation of one group of respondents over another in the final sample. The responses were scanned for obvious duplication where the same respondent had completed the questionnaire multiple times and so we are reasonably comfortable that the responses represent the opinion of about 200 respondents in the screen industries.

### 3. Findings

#### 3.1 Respondent Profile

##### 3.1.1 Involvement in the Screen Industries

Respondents were asked to describe their involvement in the screen industries (see Table 3.1). Nearly two-thirds of respondents indicated that they provide content or services as an independent contractor. Approximately one-third of respondents indicated that they either own a business (35%) or are employed by a business, organization or agency (31%) that provides content or services to the industry. Six percent operate an agency.

**Table 3.1 Involvement in the Screen Industries**

	# of Responses	% of Responses
Own a business	69	35%
Operate an agency	12	6%
Employee of a business, organization or agency	62	31%
Independent contractor	130	66%

Notes:

1) Respondents could provide multiple responses

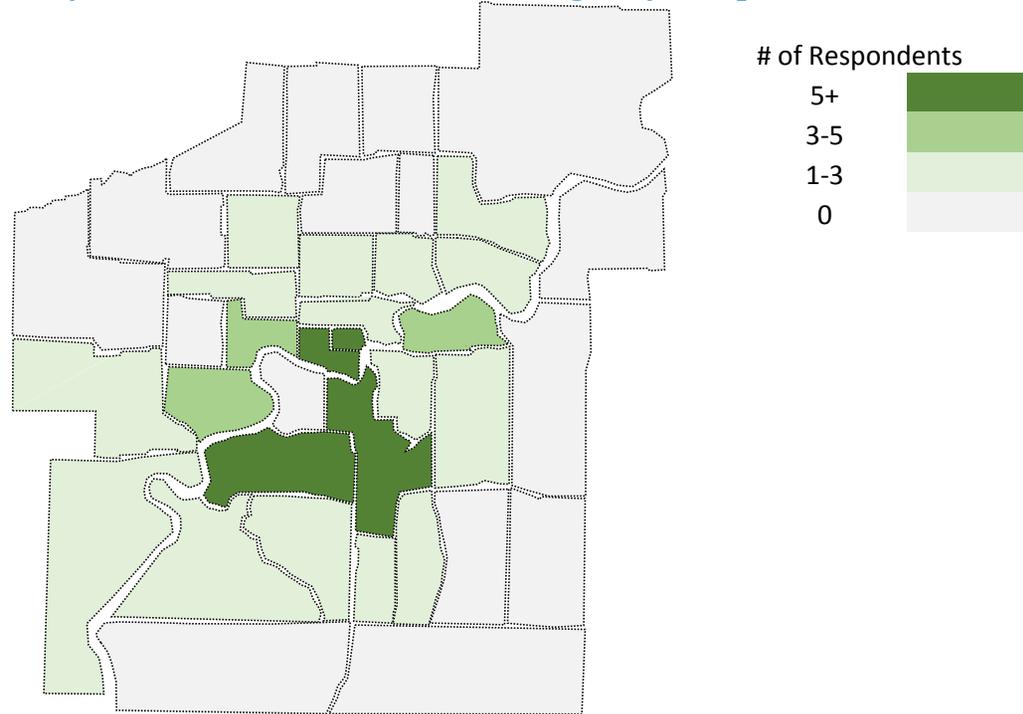
##### 3.1.2 Business, Organization or Agency Responses

If a respondent indicated that they either own a business or operate an agency, they were directed to answer questions three through eight. The following subsection of the report summarizes their responses to these questions.

###### 3.1.2.1 Primary Location

Respondents who own a business or operate an agency were asked to provide the first three digits of the postal code for the primary location (head office) of their business, organization, or agency. Nearly 92% (67) of respondents indicated their primary location is in Edmonton. The remaining respondents are located elsewhere in the Capital Region (4%), elsewhere in Alberta or Canada (4%). As shown in Figure 3.1, of those respondents located in Edmonton, many are clustered around the downtown core or south of the North Saskatchewan River in the Whyte Avenue/University of Alberta area.

**Figure 3.1 Primary Location for Business and Agency Respondents in the City of Edmonton**



### 3.1.2.2 Size

Respondents were asked to identify the number of people their business or agency currently employs. A large majority of respondents indicated employing at least one permanent full-time employee (83%) and/or contractors (65%). Approximately 17% of respondents indicated that their business, organization or agency had more than five permanent full-time employees.

**Table 3.2 Size of Business or Agency**

Number of People	Permanent Full-Time	Permanent Part-Time	Contractors
1	41%	11%	8%
2-5	24%	24%	30%
5+	17%	2%	27%
Total	83%	37%	65%

Notes:  
1) % of Responses  
2) n=75

### 3.1.2.3 Industry

Respondents were asked to identify what percentage of their business, organization or agency’s time relates to providing services in particular screen industries. A majority of respondents indicated at least some involvement in television (75%), online content (71%), and/or theatrical film (57%). Nearly one-third of respondents (31%) spend more than half their business or agency time providing services in the television industry.

**Table 3.3 Industry**

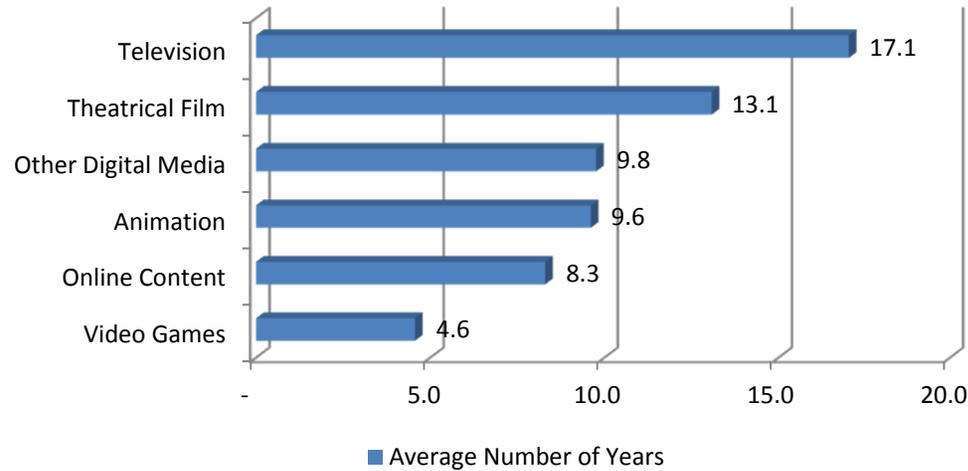
Industry	Some Engagement	Greater than 30% of their time	Greater than 50% of their time
Television	75%	47%	31%
Theatrical Film	57%	21%	4%
Online Content	71%	27%	12%
Video Games	20%	9%	7%
Animation	21%	3%	3%
Other Digital Media	43%	12%	5%

Notes:  
1) % of Responses  
2) n=75

Respondents who indicated they worked in other digital media were provided with an opportunity to identify what type of activities these included. The responses provided covered a broad spectrum from commercials and corporate film/video to social media and virtual reality productions.

Respondents who own a business or operate an agency were also asked how many years their business, organization or agency has been providing services in each industry. As shown on the next page (Figure 3.1), the average length of service varies by industry, from less than five years (4.6) in the video gaming industry to over fifteen years (17.1) in television. Comparing the average length of service in different industries should be done with caution as industries have been in existence for varying lengths of time. For example, industries such as video games, online content, and other digital media have been around for less time than television or theatrical film.

**Figure 3.1 Average Length of Service by Industry**



Notes:

- 1) Comparing the average length of service in different industries should be done with caution as industries have been in existence for varying lengths of time. For example, industries such as video games, online content, and other digital media have been around for less time than television or theatrical film.

**3.1.2.4 Services Provided**

Respondents were asked to identify what percentage of their business, organization or agency’s time was spent providing particular services to the screen industries. As shown in Table 3.4, a large majority of respondents (81%) indicated that they have some engagement in original content production. Approximately one-third of respondents indicated their business, organization, or agency is involved in crew/service provider activities (39%), service production (37%), and/or education, career and skill development services (32%).

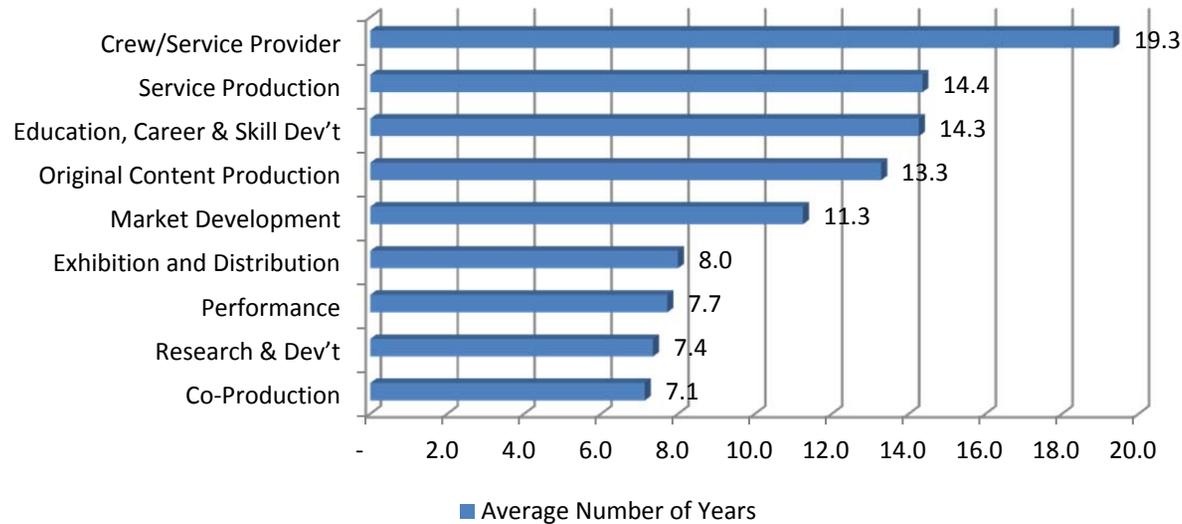
**Table 3.4 Services Provided**

Industry	Some Engagement	Greater than 30% of their time	Greater than 50% of their time
Original Content Production	81%	52%	43%
Service Production	37%	15%	8%
Co-Production	19%	-	-
Crew/Service Provider	39%	23%	17%
Education, Career & Skill Dev't	32%	3%	-
Exhibition and Distribution	24%	4%	3%
Market Development	19%	-	-
Research & Development	19%	1%	-
Performance	17%	4%	3%

- Notes:
- 1) % of Responses
- 2) n=75

Respondents were also asked how many years their business, organization or agency has been providing services. As shown in Figure 3.2, the average length of time that respondents have been providing service varies from nearly seven years (7.1) for co-production to nearly 20 years (19.3) for crew/service provider activities.

**Figure 3.2 Average Length of Service**



### 3.1.3 Individual Responses

If a respondent indicated in response to question two that they were an employee and/or an independent contractor, they were directed to answer questions nine through 12. The following sub-section of the report summarizes their responses to these questions.

#### 3.1.3.1 Industry

A majority of respondents indicated they spend at least some of their professional time providing content or services for television (86%), theatrical film (80%), and/or online content (69%). Nearly 40% of respondents spend at least some of their professional time providing content for other digital media.

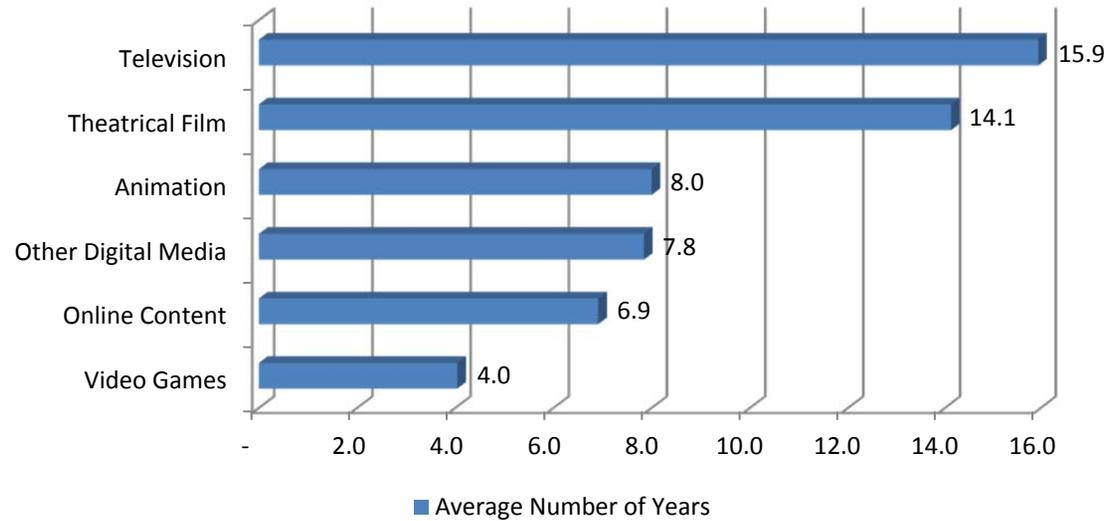
**Table 3.5 Industry**

Industry	Some Engagement	Greater than 30% of their time	Greater than 50% of their time
Television	86%	61%	41%
Theatrical Film	80%	40%	16%
Online Content	69%	28%	13%
Video Games	22%	13%	11%
Animation	16%	2%	1%
Other Digital Media	38%	12%	6%

Notes: 1) % of Responses; 2) n=159

Respondents were also asked how many years they have been providing content or services in each industry. As shown in Figure 3.3, the average length of service varies from less than five years (4.0) in the video gaming industry to just over fifteen years (15.9) in television. As mentioned earlier, comparing the average length of service in different industries should be done with caution as industries have been in existence for varying lengths of time. For example, industries such as video games, online content, and other digital media have been around for less time than television or theatrical film.

**Figure 3.3 Average Length of Service by Industry**



Notes:

- 2) Comparing the average length of service in different industries should be done with caution as industries have been in existence for varying lengths of time. For example, industries such as video games, online content, and other digital media have been around for less time than television or theatrical film.



### 3.1.3.2 Services Provided

Respondents were asked to identify what percentage of their professional time was spent providing certain services to the screen industries. As shown in Table 3.6, a relatively large proportion of respondents are engaged in providing original content production services and/or crew/service provider activities (65%).

**Table 3.6 Services Provided**

Services	Some Engagement	Greater than 30% of their time	Greater than 50% of their time
Original Content Production	85%	55%	45%
Service Production	33%	11%	5%
Co-Production	16%	1%	1%
Crew/Service Provider	65%	47%	41%
Education, Career & Skill Dev't	31%	3%	1%
Exhibition and Distribution	16%	3%	2%
Market Development	10%	-	-
Research & Development	19%	2%	1%
Performance	19%	6%	3%

Notes:

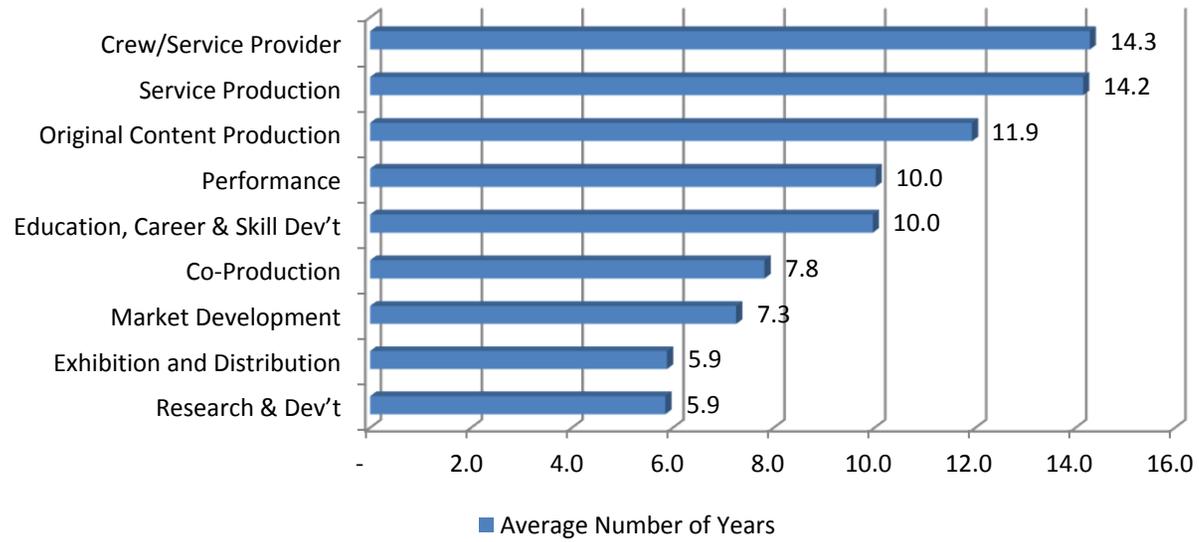
1) % of Responses

2) N=159

As shown on the next page (Figure 3.4), the average length of time that respondents have been providing these services varies from nearly six years (5.9) for research and development, and exhibition and distribution, to nearly 15 years (14.3) for crew/service provider activities.



Figure 3.4 Average Length of Service



## 3.2 Potential Roles for the Screen Industries Office

The consultation sessions held in March highlighted a number of potential roles that the Screen Industries Office could undertake in order to support and increase productions. These potential roles fall into four broad categories:

- Promoting the Industry
- Developing Intellectual Property (IP)
- Assisting in Marketing, Distribution, and Sales of Intellectual Property
- Facilitating Industry Skills and Partnerships

All respondents to the survey were asked to indicate, on a scale of 1-to-5 where 5 was high priority, what priority they feel the screen Industries office should give to these potential roles. As shown in Table 3.7, all potential roles included in the survey received an average score over 3. Potential roles in the *Promoting the Industry* and *Facilitating Industry Skills and Partnerships* categories generally received the highest average scores. The top five priorities identified by respondents, in order, are:

- Attracting co-production and service productions/projects to Edmonton
- Promoting Edmonton-based screen industry productions, products, and services in Canada
- Promoting Edmonton-based screen industry productions, products, and services internationally
- Supporting contact between local content creators and producers and potential new national and international collaborators
- Facilitating access to capital

Note that these results reflect those of all respondents taken in total. Some groups – contractors for example or perhaps those in the television, animation or video game segments – could have opinions that differ somewhat from those of the entire respondent group. And because we don't have a fully random sample there might be some groups that are over- or under-represented in this sample. Caution therefore needs to be exercised in interpreting these results at too granular a level. That said, we have looked at results by type of business and type of respondent and generally the priorities provided by the entire sample are broadly consistent with the opinions of key sub-groups of respondents. Some of those analyses are presented on the following pages.

**Table 3.7 Priority Roles for the Screen Industries Office**

Category	Potential Role	Priority (low to high)					Average Score	n
		1	2	3	4	5		
Facilitating Skills and Partnerships	Attracting co-production and service productions/projects to Edmonton	5%	5%	11%	20%	59%	4.23	195
Promoting the Industry	Promoting Edmonton-based screen industry productions, products, and services in Canada	5%	5%	16%	18%	57%	4.18	196
Promoting the Industry	Promoting Edmonton-based screen industry productions, products, and services internationally	6%	2%	15%	25%	52%	4.16	196
Facilitating Skills and Partnerships	Supporting contact between local content creators and producers and potential new national and international collaborators	5%	3%	13%	34%	45%	4.11	196
Facilitating Skills and Partnerships	Facilitating access to capital	5%	4%	19%	21%	51%	4.09	195
Promoting the Industry	Promoting the economic and cultural value and benefits of Edmonton-based screen industries to various levels of government	5%	3%	18%	26%	47%	4.08	196
Promoting the Industry	Raising the profile and support of Edmonton-based screen industries with the general public and the business community	4%	5%	22%	27%	41%	3.96	196
Facilitating Skills and Partnerships	Facilitating creative collaborations within Edmonton and area	4%	6%	26%	28%	36%	3.87	195
Developing IP	Assisting local producers in the marketing, distribution, and sales of intellectual property	9%	9%	19%	21%	42%	3.79	196
Developing IP	Assisting local content producers in developing intellectual property	10%	9%	23%	23%	35%	3.64	196
Assisting in Marketing, Distrib., etc.	Developing market intelligence and sharing it with the local industry	7%	9%	27%	30%	27%	3.62	195
Assisting in Marketing, Distrib., etc.	Assisting firms in the local industry in developing promoting, social media, marketing and distribution strategies	9%	11%	27%	26%	28%	3.53	195
Facilitating Skills and Partnerships	Providing support to graduating students and emerging Edmonton-based screen industry workers	8%	12%	32%	20%	28%	3.49	195
Assisting in Marketing, Distrib., etc.	Assisting local content producers in developing and adapting business models suited to their work	9%	10%	31%	25%	25%	3.47	193
Facilitating Skills and Partnerships	Assisting firms in the local industry in providing training and skill development for their staff	12%	8%	32%	22%	26%	3.41	195
Developing IP	Assisting local content producers in protecting their intellectual property	13%	15%	31%	20%	21%	3.21	196

Further analysis was done to determine the degree to which prioritization of potential roles for the Edmonton Screen Industries Office varies amongst survey respondents. The first variable considered was the industry in which respondents work. For the purposes of this analysis, respondents who indicated that they spent more than 30% of their time working in a particular industry were categorized as being a part of that industry..

The top five priorities identified by all respondents are provided in Table 3.8, along with the corresponding priority given to these potential roles by respondents in each industry. The top five priorities identified overall (Table 3.7) capture the top priority of respondents in each industry. They are also highly reflective of the priorities for those working in the television and theatrical film industries, largely because respondents working in these industries represent a majority of overall respondents. For respondents spending more than 30% of their time working in other industries (on-line content, video games, animation, and other digital media), the results are more varied. Some roles rated as high priority by respondents working in these industries were not included in the overall top five priorities. For example:

- *Promoting the economic and cultural value and benefits of Edmonton-based screen industries to various levels of government* was a top-five priority for respondents in the online content, video games, animation, and other digital media industries.
- *Raising the profile and support of Edmonton-based screen industries with the general public and the business community* was a top-five priority for respondents in the animation and other digital media industries.
- *Assisting local producers in the marketing, distribution, and sales of intellectual property* was a top-five priority for respondents in the animation and other digital media industries.

These results should be interpreted with some caution as they are based on a relatively small number of respondents in some industries.

**Table 3.8 Priority Ranking of Potential Roles for the Screen Industries Office based on Respondents by Industry**

Overall Ranking	Potential Roles	Television (n=96)	Theatrical Film (n=63)	Online Content (n=44)	Video Games (n=21)	Animation (n=3)	Other Digital Media (n=19)
1	Attracting co-production and service productions/projects to Edmonton	1	1	6	12	3	8
2	Promoting Edmonton-based screen industry productions, products, and services in Canada	2	3	4	6	1	5
3	Promoting Edmonton-based screen industry productions, products, and services internationally	3	2	7	10	4	1
4	Supporting contact between local content creators and producers and potential new national and international collaborators	4	6	1	9	6	7
5	Facilitating access to capital	6	4	8	1	9	3

Differences in the prioritization respondents placed on potential roles for the Edmonton Screen Industries Office was also analyzed with respect to the services provided by respondents. For the purposes of this analysis, respondents who indicated that they spent more than 30% of their time providing particular services, such as original content or performance, were included in that service category.

The top five priorities identified by all respondents are provided in Table 3.9, along with the corresponding priority given to these potential roles by respondents in each service category. The top five priorities identified overall (Table 3.7) capture many of the top priority of respondents in each service category. They are highly reflective of the priorities for those involved in original content production and crew/service provider activities, largely because respondents working in these industries represent a majority of overall respondents. For respondents spending more than 30% of their time providing other services, the results are slightly more varied. Some potential roles rated as high priority by respondents working in these industries were not included in the overall top 5 priorities. For example:

- *Promoting the economic and cultural value and benefits of Edmonton-based screen industries to various levels of government* was a top-five priority for respondents in many service categories.
- *Raising the profile and support of Edmonton-based screen industries with the general public and the business community* was a top-five priority for respondents carrying out service production, education, career and skill development, and exhibition and distribution activities.

Again, these results should be interpreted with some caution as they are based on a relatively small number of respondents in several service categories.

**Table 3.9 Priority Ranking of Potential Roles for the Screen Industries Office based on Respondents by Service Category**

Overall Ranking		Original Content (n=88)	Service Production (n=16)	Co-Production (n=2)	Crew / Service Provider (n=75)	Education, Career & Skill Dev't (n=4)	Exhibition & Distribution (n=4)	Research & Dev't (n=3)	Performance (n=9)
1	Attracting co-production and service productions/projects to Edmonton	7	4	5	1	10	4	6	1
2	Promoting Edmonton-based screen industry productions, products, and services in Canada	3	1	10	2	5	1	2	2
3	Promoting Edmonton-based screen industry productions, products, and services internationally	2	8	11	3	6	5	3	3
4	Supporting contact between local content creators and producers and potential new national and int'l collaborators	4	7	14	4	3	8	5	11
5	Facilitating access to capital	1	6	4	6	8	10	1	8

### 3.3 Clients

All respondents were asked, on a scale of one to five to rate the importance of clients in certain regions to the success of their business, organization, or agency. As shown in Table 3.10, clients in all regions were rated as important. However, clients in the Edmonton region were given the highest importance following by other parts of Canada, and the United States.

**Table 3.10 Importance of Clients by Geography**

Region	Priority (low to high)					Average Score	n
	1	2	3	4	5		
Edmonton Region	4%	8%	18%	14%	57%	4.13	195
Other parts of Canada	4%	6%	28%	25%	38%	3.87	195
United States	5%	14%	21%	16%	44%	3.80	195
Other parts of Alberta	4%	10%	22%	36%	29%	3.75	195
International	10%	12%	22%	19%	37%	3.62	195

### 3.4 Expansion Plans

All respondents were asked, to identify the two top regions into which they would most like their business, organization or agency to expand. Edmonton was rated highest, followed by International and other Alberta.

**Table 3.11 Importance of Clients by Geography**

Region	% of Respondents
Edmonton	50%
International	32%
Other Alberta	31%
United States	27%
Other parts of Canada	26%
Other Western Canada	16%
Not Interested in Explaining	5%

Notes:  
1) n=197

### 3.5 Project Financing

Respondents were asked to identify the approximate percentage of their project financing that comes from particular regions. As shown in Table 3.12, funding is received from across all regions. The majority of respondents (60%), however, receive project financing from the Edmonton region. Over a quarter of respondents also receive some funding from the United States or elsewhere internationally, although this often represents a smaller percentage of their overall project financing.

**Table 3.12 Project Financing by Region**

Region	1% to 25%	26% to 50%	51% to 75%	76% to 100%	Total
Edmonton Region	19%	12%	13%	16%	60%
Other parts of Alberta	18%	17%	5%	2%	43%
Other parts of Canada	18%	6%	10%	5%	39%
United States	14%	6%	4%	3%	26%
Other International	19%	4%	2%	2%	26%

Notes:

- 1) % of Responses
- 2) n=197

### 3.6 Additional Suggestions and Comments

Survey respondents were also offered an opportunity to provide:

- suggestions for how the Screen Industries Office can increase screen industry productions in the Edmonton area, and
- any additional comments that pertain to the potential role of a new Screen Industries Commissioner in Edmonton.

Responses are provided verbatim in Appendices A and B, respectively.

## 4. Conclusion

The survey of the screen industries provides detailed insights into the involvement of respondents in the screen industries, their preferred prioritization of potential roles for the screen industries office, and details on project financing, clientele, and the potential expansion plans of respondents. As demonstrated in Section 3, survey respondents represent business owners, employees, contractors, and agencies from across the screen industries. They work in a range of industries and carry out multiple tasks. For example, while a large majority of respondents work in the television and/or theatrical film industries, few work exclusively in just one industry. Many respondents are also engaged in online content, other digital media, video games, and/or animation. Similarly, while a majority of respondents carry out content production-related activities, most respondents also provide other services in the screen industries (e.g. crew/service provider, service production activities).

With respect to the prioritization of potential roles for the screen industries office, the top five priorities identified by respondents, in order, are:

- Attracting co-production and service productions/projects to Edmonton
- Promoting Edmonton-based screen industry productions, products, and services in Canada
- Promoting Edmonton-based screen industry productions, products, and services internationally
- Supporting contact between local content creators and producers and potential new national and international collaborators
- Facilitating access to capital

These top five priorities are reflective of the priorities of all respondents to this survey, but also of many individual respondents across the various industries and sub-groups of respondents.

Even though these five priorities ranked highest among respondents, none of the potential roles identified in the survey was considered a low priority by a majority of respondents. Collectively, survey respondents felt that the Edmonton Screen Industries Office should give some priority to each of the potential roles identified.



## Appendix A      Suggestions for Increasing Screen Industry Productions in the Edmonton Area

**Survey Question:** *What suggestions would you have for a Screen Industries Office for how to increase screen industry production in the Edmonton area?*

Comments presented are verbatim.

Actively seeking producers and selling Edmonton as a film location. We should be selling Edmonton as a location to American, Canadian and international producers. An additional film incentive for Edmonton would be helpful. We need the commissioner to promote the industry and help producers when they come to film. We need the full cooperation of the city for permits, parking, location access, etc.

Have someone who is competent and really believes in the potential for the industry here in office.

I think you guys are on the right track with this. This office needs to promote and advocate work and the talent that is here and help boost the business and marketing abilities as well. Providing training and community growth should be done by individual businesses and/or the community itself, this office should NOT be here to fix the ineptitude of a business or an industry for not being a part of a community.

Speak to the prolific producers in the City and see how they can be supported in order to bring more production to the city.

Supporting domestic Production Companies through new development, production, and marketing funds.

Encourage Service Production to base out of Edmonton by travelling to U.S. and international markets.

Facilitate partnerships with provincial, U.S., and international partners (including consultants, service providers, etc.).

Help local producers to understand business and marketing principles.

Offer financial support for marketing initiatives including development of projects, professional presentation materials and attending key markets worldwide.

The SIO should be responsible for handling/processing the Provincial Film Grant to Film Production Companies. The SIO should be spending a lot of time touring world film festivals and Hollywood marketing our Provincial Film Grant, promoting Edmonton's unique location sites with the intent of co-producing with American and International Producers.

The office has to get out and sell the strengths that Edmonton has - both the infrastructure and creative.

-With the weak Canadian dollar vs. American it would be a good opportunity to try and get service productions.

-Convince the government that incentives and credits are essential.

-Lure productions from places like Vancouver where they are very busy.

Forget about runaway Hollywood projects that are only here for the cheap dollar and tax dodges (we don't need to subsidize US-based companies, okay?) Also forget about 'screens' per se and understand that DIGITAL platforms are just that -- digital -- screens are just one iteration. So, call the 'office' something other than screen industries...



Think NOW about the new Demographic portrait: Seniors (50+) people will take a very large place in a very near future.

It is important to have some projects to allow culture to be more available for those people and also to generate Intergenerational links with the youngsters and getting artists to be kept active.

Developing communications tools and LOBBY for more funding resources.

Cooperate. All screen industries should be building each other up. Do not exclude video games.

Developing a competitive and professional locations office and team.

Support delegations to the AFM in Santa Monica, MIPCOM, TIFF, etc., to market Edmonton in a unified effort.

Restore the Tax credit and invest in productions as well as the promotion of the city and the talented crews that live here.

Absolutely DO NOT get into the habit of directly funding productions or companies. There is no way to do so in an equitable manner, it goes against sound economics and creates categories of haves and have nots.

Get 5 million cap removed

Advertise Edmonton as a location for horror / thriller

The biggest thing in my mind is that we need to be able to promote ourselves outside of Edmonton. People need to come to us to provide our services since Edmonton is not, and will not be in the foreseeable future, a good choice when finding a permanent location for a larger company, at least as far as video game production is concerned. Toronto, Vancouver, and Montreal are all better centers for production in terms of a company's bottom line, so we need to be able to advertise our talent pool so that larger companies set up in those cities (or in the United States) are willing to spend some money either contracting our services or investing in our intellectual property.

Stimulate the creation of Edmonton-based stories or stories that highlight the prairies. There are a lot of good stories here, but the low/no-budget indie producers tend to gravitate toward stories that could be told anywhere. Local stories are more honest and should be supported.

One of the most influential aspects to the screen industries office will be the leader. We need a charismatic, mover-shaker to schmooze and bring shows from other places, while also being available to local producers. Having business experience means nothing if they can't get people excited just by talking about what Edmonton has to offer.

It would be great to have some sort of catalogue or listing of professionals and companies here in the city to make it easier to find and get a hold of those people to try and collaborate, network and increase each others' skill sets to create a much more involved and homogeneous industry here.

Long shot here but, it would also benefit the industry here if the commissioner could somehow help local grown IP's and professionals find information or materials on how to better their craft or on how to break into other forms of media or help to find training that could increase or allow for cross production and collaboration of local talent.

Help connect young talented students in film, theatre, video gaming, and tech support to the industry in real long-term living wage roles!



I think it would be fantastic to see the Screen Industries Office have a facility created where content creators can come and collaborate, possibly use some facilities, or rent office space for their productions. It would be great to have more production facilities in a centralized location - making a sort of Central Studio area for content creators to access.

I also feel it necessary to look to the future of convergent and Transmedia production where all screen industries are combined to produce content for an IP for various platforms - much like the Marvel Universe.

Co-ordination of resources and marketing that package to producers.

Get American productions here that have the money to spend so we can make a living!

Tax credit to attract American Productions.

Fair distribution of funds across Alberta.

PR aimed at selling Alberta to International community.

First, please understand the business. Edmonton screen industry businesses are mostly non-fiction based. Also, we need to develop more talent. My business is doing a lot of it, but we are maxed out.

Lobby for tax credits to increase training and production of new Digital media content. It does work - Quebec has become an international hub for animation and interactive games because of it. Why is Alberta the only province that does NOT provide tax credits for digital media - <http://www.pwc.com/ca/en/industries/entertainment-media/publications/film-video-tax-incentives-canada.html>

I think the first priority should be to bring larger productions here, establish ourselves as a service production city. This will get the public and government behind us, perhaps we will see some growth to the industry. After that is taking place, we can start to expand our local productions, now that we will have the crew, communities, respect, and funding to do so.

Promote our region, stimulate work integration among smaller production companies, promote Edmonton internationally, invest in infrastructure in order for the audio-visual industry to flourish, value cultural diversity in our industry as a way to expand to international markets.

Bring more productions to Edmonton, encourage and support local production offices to make great local content. Provide opportunities for recent graduates to work and make connections in the industry. DO SOMETHING! BE INVOLVED!

I would like to see Edmonton as a hub for Market conferences.

Help establish spaces for people to work in, like video game specific incubators and workspaces. Provide assistance to companies who are looking for funding for their projects.

We have the talent, please don't let it get rusty, or force it to move where the work is!

Immediately hire a dedicated film commissioner to reverse the degradation of what used to be a thriving, viable film industry before the damage done is permanent.

Offer investors tax credits.



If there was more available government funding for upcoming projects. Also if there was more of a foundation to get involved in a substantial way, occupation wise. So people could start focussing fully on film instead of having to work a full-time job on the side to support yourself.

Get to know the local producers and service providers - make the office a positive resource and then, promote Edmonton as a destination for shooting and post. Also, re-solidify the Edmonton Film Fund and promote it as one of our Edmonton advantages.

Rebuild the industry from the bottom up. A service industry (attracting offshore productions) does not provide a stable economic base for a sustainable industry. Concentration on funding, training and incentives to build a career step by step, might keep our talent here and result in a unique, local screen culture.

Provide resource material for Edmonton services

Arrange opportunities for exchange between us people in the industry as well as in the art of content creation

Reward/award outstanding productions in Edmonton (Edmonton Film Prize is fantastic)

Demand more coverage of local productions in the local media (it is easier for me to get interviews in US or Europe than by a reporter from my own town of Edmonton)

1. Acquire Film Alberta, refurbish it and offer it at competitive rates so production companies book it.
2. Help FAVA with their plan to transform FAVA into a mecca for indie filmmakers.
3. We need incentives and smart marketing to attract films here. Model what has worked in Winnipeg.

Financial incentives for production in Edmonton

Grants/Subsidies

We should get some business training, because sometimes it is hard to promote our services if we do not know the right tools and the people we should approach.

I've been in the industry for 37 years. For 35 of those I have run a successful company that has never been bankrupt: same owners, same location for 35 years. I've seen this whole process at least three times over the years and nobody seems to remember how the 'biz' works. It is not rocket science. And it is not 'warm and fuzzy'. It's a business. Vancouver, Toronto, Seattle, LA, Georgia, NYC, etc., understand that it is a business. It is profitable, smart, eco friendly, and has great multipliers. But it is a business where new money comes to the city. It is not for hobbyists.

The Screen Industries Office should NOT be involved in teaching, looking for money for producers, being involved with any schools, developing business practices for 'hobbyists', lobbying governments, getting 'producers' together for collaborations, and many of the other areas that were brought up in the various meetings. The position is not a hand-holding position. Its primary job should be to bring work here ... and to provide location/permit aid to productions (local and foreign) who come here to shoot, no matter what the format, delivery platform, or genre.

The SIO should only be concerned with getting producers from outside of Edmonton to come here. The assistant to the SIO (someone who is a 'Fixer') should be on staff or contracted to help facilitate local and visiting producers with permits/locations, etc. There also needs to be an assistant to help the SIO and the 'fixer.' It's really simple. The SIO should be travelling to the film, animation, gaming events, and putting Edmonton on the map.



I'd like to see the Greater Edmonton area and nearby areas heavily promoted to industry heavies. With the dollar being down, and a wealth of local talent that currently has to go out of province (or out of country) to gain employment opportunities in the film industry, we are missing an opportunity to capitalize on our strengths. If we can encourage and grow the industry, jobs will follow. I'd also like to see an agreement drawn up with community cable to show locally produced productions so that newcomers can get some traction in the industry. I know Shaw shows some 1/2 hour shows, but if they would show a feature length once a week, that would be even better.

Help facilitate projects. Become the conduit and point of contact for the local and service industry. Need a person who has an understanding of the industry, but is aggressive at getting projects into this market.

The person and space needs to be easily accessible to industry. It shouldn't be in a high-rise, but should be in a space that is easy to get to. Needs to understand the AMF.

We need to build and maintain capacity - we need projects year round and two series (at least 13 parts each) with budgets of over \$1 million per episode or more projects if the budgets are low. Right now we are losing crew to Calgary and Vancouver and once they move, they don't typically return. Without qualified crew you can't produce or attract projects here and it costs the project more to bring in crew from other regions in Canada.

Be careful about trying to do too much right from the start - motion picture as a top priority

- The City should look at investing in projects thru a production top-up fund - docs, movies, series (could also be through providing studio space as part of the investment). Top up fund for made in Edmonton/indigenous productions. Equity/ investment fund for foreign projects (from outside of Alberta).
- Work with the province to provide a 5 to 10% regional bonus for projects 150 km radius outside of Calgary.
- Reach a critical mass of production.
- We need stability.

Financial incentives to draw in out-of-province productions. Improve facilities (studio?). Facilitate interaction of Edmonton-based companies to help foster collaborations. Knowledge base of Edmonton skills. Participate in industry boards and act as a liaison for individual companies to meet with each other, with producers and with funding bodies.



The backbone of this office needs to be facilitating a functioning service industry for the TV and film (and potentially Game and VR/AR) industries as the primary economic force that keeps money flowing and skilled crew and producers present and available to build within the Edmonton area (which also benefits the Calgary area as we share crews back and forth). This is NOT meant to be at the expense of developing local, home-grown productions and a production community but to also complement that. Without enough work to sustain professional crews at all craft levels, there is a continual drain of Film and TV professionals to other regions where sustainable work can be found. The constant gutting of skilled crews makes the development of the local production industry very, very difficult. Canadian productions have traditionally not had the budgets that their American and International counterparts have, and there seems to be no change in the foreseeable future for that. So, for many crew, they must supplement their income with service work to provide economic flexibility and stability to take on local, Canadian production. We do so proudly, but with the understanding that Canadian work is much less frequent and compensation substantially smaller. As Job #1, it requires the Screen Industries Office to have a continual presence at all major international Location marketing events, to create solid relationships with international partners looking to house their productions in Canada, and to be equipped with a current and constantly updated portfolio that markets the Edmonton region and all the advantages available here effectively.

Secondarily this office must make it a priority to bring inside any members of municipal, provincial, and even federal governments that can make positive progress on behalf of the industry towards what ultimately amounts to economic support and stimulus. There is plenty of evidence to illustrate that when Screen Industries are active and thriving, that there is a big payoff both economically and culturally for all. This message needs to be constantly reinforced with governments of the day and the Screen Industry Commissioners in both Edmonton and Calgary need to work as a coordinated team (along with Industry leaders) to be the point persons in this ongoing campaign. Because the Screen Industries Office is a hub of information ingestion and management, it also makes for a centralized location to help facilitate ground-level implementation of Edmonton's location resources. They should function as a liaison to productions, both indigenous and international, to provide manageable and effective access to Edmonton's film locations, permits, and so on.

Finally, as the office develops its marketing skills at international events, it will become an ongoing brain-trust to provide consultation to local producers as to how best to assist them in planning for strategic success as they travel out into the world to market their own made-in-Edmonton products. This will become, of course, a two-way conversation with both producers and the Screen Industries Office benefiting over time. Hopefully there becomes the financial resources to help provide some of the marketing solutions to Edmonton productions as the successes pile up and the revenue stream to expand the role of the Screen Industries Office is created.

It is of considerably important note that the long-term success of the Edmonton region is also coupled to a modern, affordable, and functional studio space. The Office must also take this on as major priority to be a front-runner in advocating a solution to this. It is beyond the scope of this questionnaire. But we all know it. And something must be done.

Facilitating the job of a producer, but not doing it for them. Creating a place to start conversations and develop market research would be a huge help, as well as information on how to access financing.

We need the right person in the office yesterday. I cannot underscore the lost opportunities by not having someone in that office. Go to the markets, get on a plane and head to LA, NYC, Toronto - go to the Film Festivals and trade markets, go to MIP and MIPCOM Sell sell sell!! Take Producers on a trade mission.

Develop a local film culture to support our own projects, in addition to our focus on bringing international productions in.

I've already expressed my opinions in more detail in an email to [projectcoordinator@Edmontonscreenindustries.com](mailto:projectcoordinator@Edmontonscreenindustries.com) on March 13, 2016. But in broad strokes, we need to support local producers, while working to bring a steady stream of low to medium budget productions (low-budget features, TV series, TV movies, web series, etc.) from outside producers. We cannot and should not try to get large or high budget productions. They would not be suitable or helpful to the local industry. Not at this stage.

- 1) provide seed money to content creators
- 2) provide educational training and mentorship opportunities for content creators
- 3) provide networking opportunities for content creators
- 4) make it easy for content creators to keep up-to-date with what's going on in the industry, job opportunities, etc. by creating a newsletter or on-line message board/calendar
- 5) promote Edmonton nationally and internationally as a 'film friendly' location



More promotion outside of Canada. In other words, attract foreign investment and projects. I'm talking European and Asian, not just U.S. France has a direct pipeline to Quebec which helped draw in Jean-Pierre Jeunet for 'Spivet' so why can't we do that for other countries? Cronenberg has even worked on co-pros with Germany and UK so why can't we get more coming to Edmonton? Quest for Fire was Canada/Spain, wasn't it? What happened to all that fervour? Pang Bros came to Saskatchewan from Hong Kong I think. Why not here?

Facilitate networking and collaboration between members of the industry, and especially allow beginners the chance to collaborate with more experienced mentors.

Facilitate or provide opportunities for original content creation locally for practitioners who don't have access to experienced producers or funds.

More funding sent toward Edmonton and Alberta area.

Return the sound stage to a usable commodity.

The clear cut ONLY answer is incentives for productions to film their projects in the province and specifically Edmonton. The choices producers have around the world to create their ideas is vast. Dollars and cents are at the forefront of all productions. Help them make the choice to come to Edmonton by setting up a tax incentive program that includes the entire province not just one area.

Financial support to producers to access foreign and domestic events and markets. Producers are hungry here for work, they just need some support in helping bring productions to Edmonton. Support the people that are already doing a good job at it. If we support our producers when they travel abroad, they are the best ambassadors for our city.

Facilitate working relationships between Edmonton's various different, yet complementary industries (such as theatre, film, video, marketing, communications, digital production, the gaming industry, web design, and web development).

It is the job of PRODUCER to finance and promote his/her company and/or project/s. I have had the privilege of working with Alberta's (and quite possibly Western Canada's) longest running FILM company. WE travel to Canadian/USA/international markets to promote Edmonton/Alberta as a place to shoot and to build relationships for our company. One of the problems with a 'Film Commission' office -- aside from the fact that no other industry that I'm aware of, has a representative who is expected to do the heavy lifting (i.e., do Dentists have someone out there, drumming up clients for them?) -- is that favoritism/nepotism becomes a HUGE problem. Look at Calgary's film office (why this group keeps looking to them is mind-boggling -- and WHY is \_\_\_\_\_ at all the meetings?)... you'll see that their Film Commissioner has his go-to 'Producers' that he funnels projects to.



None of my project financing comes from the Edmonton region other than my own corporate investment

Attract foreign production - build and maintain local crew capacity - we keep training people and they leave - it is not sustainable here for crew

Invest \$ into production - without an incentive, productions will not come here - once we work to make Edmonton a desirable location, people will return to do work here.

Change the current Edmonton Film Fund - it doesn't work

Invest \$ in local production

Support a creative hub - find a space and make it work for the screen based sector

Hire a film commissioner ASAP - focus on this first and then add to the job - one person can't do this job alone

Develop a studio as part of the long-term plan

Promote the industry - when local crew and productions win awards or are recognized outside of Edmonton, promote this!

Increase production - lobby the province for a regional incentive for areas 150 km outside of Calgary as right now, close to 80% of the AMF \$ are being spent in the Calgary area and not benefiting all Albertans.

Promote the aspects of the area.

Tax incentives

Create some kind of central studio for creators to collaborate.

Have a local production credit. Visit areas with skilled production companies and sell them on Alberta as a location.

In order to create work that impacts, we need to have up-to-date state of the art studio space and crew that are trained in the latest film industry requirements. To sell ourselves to the outside we need to demonstrate our abilities, skills and facilities. Why not start with supporting local projects through preproduction through distribution and marketing?

Government incentives

Have a very up-to-date locations photo library.

Access to experienced personnel and equipment

Promote at local film festivals and exhibition and film community events year-round

There are two critical areas. Attracting international projects to Edmonton and Edmonton becoming a service provider. Second, developing locals to create local work with global appeal. This requires development funding and support by way of connecting local producers to the global market. Further, it requires networking capital to fund these projects.

Fight for more post production to stay here rather than going back to Montreal, Vancouver and Toronto. Currently, everyone is concerned about production but not post. As a result, we've lost a lot of talent. Makes it hard for the industry to remain viable.



Have a highly functional and interactive web portal to: requirements (insurance and deposits, application forms); services; providers; and finally, LOCATIONS: both via scouts and photo libraries. In this regard there needs to be a clear means (i.e., written on a one-page agreement) on how to use civic buildings and streets. No serious professional filmmaker simply HATES regulation: it is the sea we swim in, and we will learn to swim there if the shore can be seen. I will say that there was a lack of transparency in the previous regime regarding use of public buildings. I know there is history there, but that history needs to be resolved. -- Sadly we are at a moment when the Provincial Government is shy of new programs, although cultural industries could be very positive for them, it though is required that Edmonton, and its Cultural Industries get their ducks in a row for when/if that change should come. And of course the CDN dollar is low, and summer is coming, there could be great interest in filming in a modern Governmental and Industrial City that has long hours of daylight this summer; and conversely long hours of darkness in the winter. These scripts/projects exist I can assure you.

Work and understand all areas of the industry so that there is diversification in all fields of the Screen Industries. Being at National and International events to keep other jurisdictions and investors apprised of Edmonton and its benefits in dealing with our skilled workforce.

Have a commission set up to market Edmonton as a viable and economically successful location to produce any project.

Must travel to international conferences/markets and ACTIVELY work to promote Edmonton to international producers. Promote Edmonton co-producers.

Know locations and networking, understand all Tax credits for the promotion of projects interested in shooting in Edmonton, understand the working of the unions and guilds that work in the industry and develop a open relationship with them.

Please find national and international venues to sell Edmonton as a viable destination for all forms of Production while assisting and representing the local Production Community.

Marketing, investing in the existing industry .

I think the Screen Industries Office needs to hire someone with the social skills (a high energy, highly charismatic personality) and industry knowledge to sell Edmonton to other jurisdictions as a unique location with highly trained crews. While I'm not in the business of working on service production, I think this kind of work ultimately fosters independent production.

We used to have producer tours, which brought more film work to the area. This position should promote the city and its various areas of media.

Generally speaking, many of Edmonton's production companies are smaller. Some companies are strictly doing independent productions and passion projects, some are doing commercial or contract work, and some are doing a mix.

As a city, we do rely on outside productions coming into the Edmonton (or Calgary area) for production.

Facilitating co-production between these smaller production companies so that grant monies from municipal, provincial, and federal organizations go to better use. As a filmmaking community, we should be focusing on larger projects that have a larger ability to gain traction through distribution. Short films are wonderful and a wonderful showcase of the talent and ability of Edmonton filmmakers, but they have limited or low ability for funding outside of grants. Take-away point: larger projects, which are commercially marketable, will lead to a stronger industry in Edmonton.

We also don't need to rely fully on outside productions (i.e., Hollywood) to come into our area to film. We need to diversify as well. With a stronger and more unified film industry, we can produce more quality productions as a city / community.

Mentorship: Studios have the ability to mentor, train, and encourage the filmmaking craft. By having larger productions, this will increase to the quality of our filmmaking potential.



Promoting our world-class crews to Productions scouting the Edmonton area. Also, that it is an Industry that creates jobs and boosts the local economy.

We feel the focus long term should be on the local indigenous screen industries community. Collaboration with our peers to create opportunities will benefit us more than competition for the small opportunities that may exist.

Tax break on source deductions of employee taxes. Like Quebec's subsidy for the video game industry.

Financial support for arts and culture based projects.

Facilitating opportunities and partnerships with businesses. Working to develop a sustainable self-supporting film industry in Edmonton that does not rely as heavily on government grants, but instead works together with businesses, to create a more financially stable marketplace.

Please go to Hot Docs, The World Congress of Science and Factual Producers and RealScreen and promote Edmonton.

It is important to make funds available for different genres of film making. The most important question for a screen industries office to ask itself is: How do I make funds available to the person who may have something important to contribute but does not have the social networking skills or the CLOUT to get access to those funds. So far the only private channel that has geared up to this challenge is Telus. How can the screen industries office make more organisations accountable to giving out projects to a diverse group of people. Who is getting the funding again and again? How do we facilitate inroads by newer organisations irrespective of age, cultural background.

My first and foremost would be to lobby that the cuts to the arts and culture in Edmonton and our province be cancelled and the growth funding be reinstated.

Help create an ecosystem approach that spans post-secondary to industry itself.

Secure an operational studio at a reasonable cost for local producers that is also big enough to draw out-of-town, out-of-province, as well as out-of-Canada productions. Make our area very production friendly.

More professional development for the initial creators -- the writers.

We have the old school of how things are done and the new school - not just in technology, but in funding, and in practice. How are projects being made these days? Where are the projects being made? There is a rise in new projects being completed and gaining attention internationally of Edmonton talent, and it's coming from the independent scene. I suggest looking at how to bridge the gap of how short filmmakers find their way to making commercial material. Invest in the emerging, not just the young.

Work with government and business to a) build a business case for media production, and b) to develop funding/investing structures for projects.

One of the employees of the Screen Industries Office should have the exclusive job of promoting Edmonton as a location and source of skilled talent to other regions, such as the United States and Internationally.

Focus on games! Alberta has no love for the really cool talent and games we produce.

The Edmonton Film Fund was incredibly successful when we had a film commissioner promoting it. Even bringing in the occasional feature like Freezer or Cutbank really helped local crew survive and stay in Edmonton. When crew stays, it provides local, affordable professionals to local productions. These occasional large productions also increase the skill level of local crew by introducing them to world-renowned directors or production designers. Providing these sources of money and promoting them throughout North America is an exceptional way to increase industry production.



The Screen Industries Office could and should facilitate smoother relationships between local producers and locations, especially those owned / controlled by the City.

A more vertically integrated path for game developers from initial inception to development to marketing.

Travel, meet people, face-to-face contact, build relationships, create excitement, be passionate

THE most important thing the Screen Industries Office must do is find a way to foster a home-grown, long-term production (like a high-end television series) that can create longevity for a working industry. This will then help address all of the issues plaguing the industry now: lack of work, boom/bust dynamics of relying on road-house productions, talent going to centres where they can actually pursue their dreams (Vancouver, Toronto, LA), etc. And the way to do that is take the Edmonton film fund and INVEST in such a home-grown production. Of course this comes with its own challenges (what to invest in, etc.). But this can be a main role of the Screen Industries Office. Other federal institutions operate like that (telefilm), or provincial ones (the ones in Quebec stand out). Like the film fund is set up now, with the intention and goal being to reinvest revenue from the films it funds back into the fund, adding the need for it to support home-grown productions, at least in part, means that the production is more likely to stay in Edmonton, to hire Edmonton crew and actors, etc.

We need to increase the funding available for emerging producers, so we can hire professionals and increase the quality of our products. We also need assistance in marketing and distribution, so that our products can be made available in the international area. Edmonton needs more than a handful of production companies in operation - we need to empower our start-up companies and individuals so more content is being created and bringing in revenue.

Recognize that attracting fly-away/service production to Edmonton is an unsustainable path to growing the local film production industry. Edmonton-based producers by definition invest and re-invest in the local production industry, and they need marketing, financial, and skills-development support to flourish. Also recognize that market access to distant market events is critical to the growth and health of local producers. Financial and marketing support that assists Edmonton producers in reaching distant market events and presenting themselves in the best light would help them compete and attract production funding to our city. These events include Hot Docs, IDFA, World Congress of Science and Factual Producers, Sundance, and Real Screen. Recognize that local filmmakers benefit from awards like the Edmonton Film Prize primarily through the exposure it can offer, and invest the available funds in enhancing that exposure (not awarding a large cash prize). This can be accomplished by recognizing more genres and formats than one, and by organizing showcases and screenings of the winning films. Finally, recognize that there are many aspiring filmmakers who have skills but lack experience, and there are film companies that find it difficult to take risks hiring untested graduates. More internship support (even matching or top-up) would help match companies and graduates, and make it possible for more young film graduates to stay in Edmonton.

To create a marketing strategy and its implementation, make it film-friendly in order to attract foreign productions and business to Edmonton and area with financial incentives.

A fund for production of indigenous content would help top up other Funds and promote production in the city.

Be a link to what is happening in Alberta, link to the other orgs...

Promoting locations in Edmonton that distinctly have benefits to other areas of the world or are unique in appearance.

The old models for production companies trying to stay in business in Edmonton have got to be changed. Trying to survive project by project to sustain themselves and employ crew has seen many companies come and go. The Screen Industries office needs to embrace the collective Digital Communities and encourage collaboration, business models that demonstrate sustainability and advocate for multi platform funding and investment/investors who can support the varied content creation companies to build the companies, rather than just support the project. The Edmonton Screen Industries office could be the place to provide access to local investors, possibly create a fund that contributes to the development and growth of these companies, and provide 'group' shared booths at the markets at places like MIPCOM.



Tax break for productions (incentives). Ease of access for producers to manage requests to the city (example: need permits to close a bridge or road for the purposes of filming, Epcor, EPS, etc.).

Need to lobby Toronto-based networks on the value of doing business in Edmonton.

Service support to local and non-local producers (e.g., assisting with logistics); promoting to non-local producers the talent available in Edmonton; providing marketing tools and opportunities for locally-produced works; serving as a conduit between content creators and other levels of government.

A lot of the work done is of the speculative nature with a great deal of volunteer work. With this in mind we have a great need to meet as small groups and are always challenged with finding free space with access to parking. I can't express how this is a constant problem. This is very much a collaborative industry and many solutions will be found if a central place could be found to get writers, producers, production and actors together. Thank you.

Get out and promote/market the city to companies involved in film and television production. These include Eastern Canadian companies, US-based companies (primarily in Los Angeles), and the UK/Europe. This industry is built on CONTACTS, and maintaining a relationship with other companies so that Edmonton and area is always at the top of their list when considering possible production locations.

- Stop marketing Edmonton simply as a location and start developing high levels of skill in post-production services to encourage the finishing of films in Edmonton.
- Further promote and advance the already established gaming industry in Edmonton.
- Establish a centre for innovation and incubation of projects in Edmonton.
- Establish THE NATIONAL FILM PRESERVATION CENTRE and LIBRARY in Edmonton (much needed in Canada).

Creating a safe network for us to connect and help each other, making filmmakers and others in the industry feel like what they do matters to the industry within Alberta, bringing larger-scale productions to Alberta to create jobs and province pride.

Act as a hub between various existing organizations like FAVA, AMPIA, NFB, festivals, 24hr film challenge, etc.

Help connect people network to Join on projects... Run contests or prize challenges for writing contests, shorts production value and other media content.

Create a film society that is run by industry professionals representing all factions, e.g., IATSE, ACTRA, producers, etc. Allow the society to be self-governed and vote like a democracy for their representative. Charge each member an annual registration fee, you need to be a member to have voting rights, etc.

We need a studio - I suggest turning the old Coliseum into an epic soundstage, divided into four quadrants with a specific target production audiences such as; VFX studio / green screen and enote green room wall-to-wall, ceiling-to-floor, another for commercials, sound stages that will provide year-round work. The ample parking is perfect the high ceilings and vast space are excellent.

In order to entice companies I believe a tax incentive is needed at all levels of government. Along with that comes access to sites/facilities that would benefit a company in production within our city; i.e., easier guidelines to apply for permits, etc. We have a lot of talented people in Edmonton that are moving away in order to work with their career skill set. If we had more productions here in the city, people would not move away or have to get a second job/career in order to work in the industry that they love and received proper training in.



The suggestions I have are far too numerous to write here. The best suggestion I have is to speak (and continue the dialogue) with the PROLIFIC content producers in Edmonton. If you want more production, start with the people who are already successful (who are obviously staying in Edmonton) and find out how you can support them to become even more successful. Help build these local production companies so that they can become sustainable and prolific enough to completely support the crew in Edmonton. Service production is important, but it is not dependable. Focus on local production companies first, service second.

Intro area to production centres - have locations and crews, local producers and writers on intro list.

There is little if any studio space in Edmonton, unlike Calgary. Needs to be addressed.

Also needs to be support for local filmmakers and writers. Competitions or grants for funding might be a place to start.

Increase the amount of grant money and government support for start-ups. Invest in better schooling programs for instructing game development. More public maker spaces like the one built in Downtown Library.

A film studio is needed in Edmonton for any film or television work to prosper. Without the studio there is no proper place - with soundproofing, resources, and appropriate power - for content creators to build sets for their productions.

I believe it's imperative for the new Screen Industries Office to begin work on subsidizing the film studio and purchasing it from its current owner. When film and television scouts scout Edmonton, and see that the Film Studio is not available either due to the fact that it was recently rented out as a church (seriously? ...for God's sake) or in a state of disrepair or disarray - it is a *major* deterrent. Edmonton is already competing with both Calgary (for their geographical location, sprawling metropolis backdrop, and eventual film studio) and by extension Vancouver as a shooting location for American and foreign film and television productions. Without access to a proper studio, there can be no revitalization of the Edmonton film and television community - independent or professional.

I urge and plead the city council to set plans in motion to purchase the film studio from its current owner, renovate it, and reopen it for proper studio renting as a stimulus package for the local film economy and as an incentive for foreign productions.

Working with local film festivals to create events (i.e., Film markets) to draw in international content producers.

I think it is worthwhile to explore incentive programs and providing access to capital for various media production projects.



## Appendix B Additional Comments

**Survey Question:** *Provide any additional comments that pertain to the potential role of a new Screen Industries Commissioner in Edmonton?*

Comments presented are verbatim.

A business-minded go-getter who understands the heart and challenges of people working in this industry and offers measurable support by helping to advocate and represent their abilities, needs and goals.

As an Edmonton-based actor there were a couple of questions that didn't pertain to my role as an actor but, top priority should be boots on the ground letting the world know Edmonton and area is a great place to bring your film. The Film Industry is labour intensive requiring many pre-production staff as well as film crew and post production people. These people stay in Edmonton, pay taxes and all levels of businesses in the area benefit as well. It's an ideal shot in the arm for a gloomy Alberta economy right now.

These sessions were very helpful if not just to network but to see what others are doing in the industry here.

Each of the different parts of screen industry can benefit from each other's skills and it's odd that no one is utilizing that aspect, video games can benefit from movie production, and comics / books can benefit from radio and TV.

Thank you again for holding these sessions. I hope they will not just be a one-time event.

This person needs to be an advocate and really understand the value of international co-productions with other jurisdictions around the world. Perhaps a partnership with a sister city like LA would be very beneficial. I can help set that up.

It is fundamental that we understand the wide scope and the constantly changing digital media industry and the amazing opportunities this brings to the screen industry. Sadly this means that older more narrow definitions severely limit support for emerging industries. Think big.

Please ensure that this office runs 100% independent of film/television, games, digital media, unions and/or guilds. It can ill afford to be misguided by those that have their own personal interests and agendas as their priority if it is to succeed.

We need someone who plays games, watches animation, uses online content, and knows what our community is all about. We aren't business types. We design and create fun, and our products are highly sought-after.

Edmonton needs a facilitator. It is my view that the potential role of a new Screen Industries Commissioner should be focused on the business of getting Productions to shoot in our city, but should have no say in what type of content should be produced by local talent.

This person will obviously have to wear a lot of different hats, but there also needs to be a foundation that has partners from each industry to help with guidance in this role. It will not be easy at first, as there has been a void. Proper infrastructure will also be needed as this role will need to travel as well. Production companies that have come to Edmonton have been impressed with the calibre of Edmonton crews. It's time to embrace this area and promote the talented, friendly, non-drama family atmosphere Edmonton crews convey.



The Commissioner would need to be experienced in Transmedia and how to provide the insights into how the multi-platform universe operates globally. There is no room for an old school professional, grasping at this new content creation model. The web has given content creators access to broader audiences and understanding all the 'Pillars' of operating in the Transmedia business world will be crucial to this role. Edmonton has a unique niche with a wealth of Digital platform developers (Game, fiction and non-fictional storytellers, web developers, animators, App developers and graphic designers, illustrators, composers, post-production). These people and their skills are valuable, protecting and promoting the people in these areas and developing and creating the Digital Industry mass community where this type of work does not need to be farmed out to other areas of Canada. I might also suggest that this is enough work for more than 1 person, this would require an entire department. As well someone should understand the new evolving business models that create sustainable content creation companies, rather than funding for single productions.

I wholeheartedly DO NOT support a Screen Industries Commissioner. The days of wooing production service work to Edmonton are gone. That ship has sailed. Vancouver and Toronto both do that really, really, really well. Screen content creators in Edmonton have been coddled for too many years and are so self-entitled, that I very rarely will engage with the indigenous 'filmmaking' (and I use that term loosely) community. The absence of a Film Commissioner in Edmonton hasn't affected OUR business in any way, nor will it moving forward. Thank-you for the opportunity to express my thoughts. I hope this is somewhat helpful.

I am concerned about the current 'working group' that is being used as a first point of contact 'advisory board' for the city with regards to the Edmonton Screen Industries Office. It is made up of mostly association reps and union people and there is no true voice from the BUSINESS of Screen Industries in Edmonton. The successful companies that are employing the majority of the labour in this industry (including TV, Film, Digital, Games) are not truly at the table, when they should probably be the MAIN stakeholders at the discussion table.

Managing or helping with the guidelines for the Edmonton Film Fund might be a responsibility of the Screen Industries Commissioner, but that's as far as overseeing any funding should go. It's a producer's job to find the funding for projects.

I'd like to see our own voices heard in our productions, instead of trying to mimic the voices south of the border. Let's tell our own stories.

As an independent game developer in Edmonton I often feel like other provinces are getting the lion's share of the support. I would love to see a stronger focus on game development in Alberta.

Liaise with local producers and stimulate local stories by funding and developing them.

Whoever becomes the film commissioner needs to have knowledge of the industry, the funds, and know the Edmonton film, television and digital creation community.

We need an industry professional as our Commissioner. Someone with a proven track record in the international film / television market. The person who takes the office and those who populate it must be of outside influence and with laurels greater than any local artists. We need someone who will be traveling constantly, speaking to studio heads, location managers, and market investors around North America and the globe to bring the foreign productions here. This person needs to have experience in economics and vast knowledge of the film and television world.

Find an industry professional - perhaps a film sales agent or formal film commissioner from a place like Vancouver, Georgia, Austin, Texas, or even Los Angeles - pay them incredibly well, and watch them bring their priceless laurels and connections with them. Look outward for this person and this team - not inward. Do not hire a local Edmontonian.

If they're from the Edmonton film community - they have no place and nowhere near the experience needed in drawing foreign film/television investment or sector-based economic stimulus. If they did, they would not be in Edmonton.



I think it's important to look at the opportunities that are being presented with new media and web-based content. These types of media can be just as viable and marketable as traditional broadcast-based media, and would benefit from promotion and facilitation at a government level.

I also think it's important to listen to all voices in media creation, both people who have worked in the industry for a long time, as well as emerging filmmakers and content creators, as both parties offer unique and relevant perspectives. I feel that many times, we are looking to the veterans of the industry (which makes perfect sense), but I feel like there is much to be gained from emerging content creators who have a firm grasp of new media and non-traditional formats, who I feel are largely ignored in such conversations. I feel their contribution is incredibly relevant, seeing as we are working in an increasingly changing marketplace for screen-based content, and their expertise in rapidly growing mediums can help the Edmonton screen industries stay relevant, marketable, and viable.

Time is of the essence. A person really needs to be put in place quickly.

Once they come to Edmonton, maintain a high level of service that includes government support and as little red tape as possible.

Think of roles first, then how they would break down into personnel. Although everyone must be familiar with and supportive of each other's responsibilities, there are areas that require definitive focus.

Split the commission into Upstream and Downstream areas of focus. Again, they should work together, but it is an easy way to start dividing up the workload.

Make 'non-exclusivity' part of the mandate. Ensure that there are no barriers - perceived or otherwise - to participation.

Video games are a hugely important part of the conversation and the games industry is one of the fastest growing culture/ICT sectors. Help us make Edmonton a part of the growing industry.

I believe there needs to be two SICs. One in Edmonton to work with the local producers and one who can temporarily reside in international locales where there are head offices of major productions (e.g., L.A., Vegas) and establish relationships with international producers to encourage them to utilize the resources in Edmonton. This individual would have to travel the globe and 'sell' the city as 'destination for production'.

Many beginners do not know what questions to ask, they do not know what resources are available, so they spend years reinventing the wheel with other beginners before leaving Edmonton to work in areas that have more entry-level support. The Commissioner's role should be as a facilitator to direct industry members towards the resources that already exist.

Creates challenge locally in that there is now a limited number of disconnected experienced practitioners that have had world-wide success with their productions, so there are very few that can draw a path for others to follow. The local economy within the screen industries is not diversified, and we need triggers to give early talent opportunities to hone their craft.

The office needs to bring government and the business community to the table, advocating for financial support (grants, tax incentives, scholarship funding, sponsorship, etc.) for screen industries. Cultural industries not only create jobs that put money back in to local businesses and government coffers, but of equal value is the impact that culture has on enriching our lives and quality of living which, by the way, is an important factor in keeping young people in a community and enticing others to visit or move to a community. With proper support, cultural industries can grow very quickly and have a major economic impact on Edmonton.

Needs to be transparent, flexible, and FUNDED.



I don't believe that creating an 'omnibus' Screen Industries Commissioner to represent digital media content as well as dramatic or documentary narrative TV/film productions is the right choice. Of course, I understand that the efficiencies look good on paper, but the reality is that the two industries, while they have some crossover, are completely different businesses, the markets are different, the clients are different, the investors are different, and having one commissioner for both is a bad idea. I believe they should have separate representation, i.e., one commissioner for TV/film production, and another for digital media content creation. Each of these individuals will have a lot on their plate as it is. Tasking one individual with both portfolios is a recipe for failure, in my opinion. If there were two positions, of course they could coordinate where there is overlap, but otherwise each should be able to focus on the specific needs of two very different industries.

Assist small independent filmmakers in developing funding and distribution strategies for their work.

To make funding available on the basis of the strength of an idea and not necessarily on the basis of the rough-cut promo. Sometimes a creative producer may not even have the money to produce a rough-cut promo but may be really good at film making. Many people may create a savvy high-tech film that is eye-catching but the content and objective of film production is much more and there should be room for every genre.

This person needs to be focused on connecting local (Edmonton) industry partners and supporting marketing initiatives in Canada, the United States and abroad. They need to be well versed in the digital industry and not solely focused on film and television.

Provide the person in this position with appropriate training in marketing, problem solving, and other people skills. Have big meetings with local film makers (all of us who want to attend) to brainstorm and problem solve.

All of the Edmonton players working in this area should be looked at as one small team in a very big industry. If we work together we can make things happen.

The Screen Industries Commissioner main focus should be on attracting business in Edmonton.

Cross Platform and Trans media is the future and this needs to be developed so money is flowing into Edmonton using the creative talent here.

There are some amazing organizations that are already focusing on areas to support the industry. Ensure that this new office/role has a targeted focus, if it's too broad and tries to do too much it will fail. It's a massive challenge of course to improve our industry, there is no silver bullet, however strategic implementation of support can help the industry help itself.

This person needs to be a sales / marketing person first and foremost. They need to sell Alberta as a location to do production and they need to push local industry to up their game in skills and training.

A new Commissioner's role needs to be very specific. If he/she is the only person in the office, then they cannot do all things for the screen industry in Edmonton. They need to have a clear directive.

I think we need a large focus on development funding and broadcaster/distributor communications. And, to more than just Canadian distributors. There are so many creative people here who aren't getting shows made because they can't push over that first hurdle. It's not because of lack of skill or talent, it's because of lack of resources and the broadcasters are rightfully particular. But then we also need to be able to convince the money that it's not just experience that matters, it's skill and talent that can be nurtured for growth. Those are my thoughts.



I fear that the role of the commissioner could be hampered if the definition of the job becomes too broad. We need someone who understands the film industry and has the right skills to draw productions to our city. The office must have an extensive location catalog and the staff to deal with permits, parking and assisting productions so that they have a positive and successful experience while filming here.

Let us vote for someone that has actually worked in the industry.

This person MUST understand the film industry...we are an odd assortment of rules, procedures and etiquette - and personality is just as important when dealing with Producers.

We need an individual who will be a major presence in the international film festival scene, but also is humble enough to foster connections with the emerging producers and know who the next generation is. Someone willing to bridge the gap and foster relationships, who is enthusiastic and positive about the future of our industry.

Must sell the city (and rural surrounding) locations. Publicize how cost-effective it can be to shoot here. Overwhelming support of the city to open business here.

Promoting local crews, our low dollar and Alberta tax credits.

Needs to be someone with industry experience and an understanding of upcoming television and film funding challenges.

We need a strong individual who has knowledge of the industry and who can sell Edmonton. Someone who is accountable to the city and to the community. Someone with vitality and a fire in their belly to grow our industry.

We do NOT need a commissioner. We need a BANKER and a FUND that invests in projects (much the same way as a community fund invested in the Edmonton Oilers way back when).

I believe the office needs to be flexible and able to roll with the punches. The industry is constantly changing and the SIC office needs to be able to adapt to that. What we say we need today may change tomorrow.

Tax and other incentives for local, national, and international producers.

Truly, if Edmonton wants to be a vibrant city that supports the talent of the moving pictures industries - a city that supports the media arts and the cultural industries - with all due respect - then hire a film commissioner...and don't limit us to just a city that does gore - get rid of that promo that depicts us as a city that does just horror - we have a long history of doing much, much more, and intelligent work at that!

Today's users obtain and interact with content (IP) via multimedia (transmedia) mobile modalities that are digitally linked. The new screen industries commissioner needs to recognize that the sum of multimedia (transmedia) is greater than media parts alone. Digital content development is not just film and TV, it includes interactive gaming, animation, web, and graphic novels. Help promote and support new digital media developers to create linkages to produce multimedia (transmedia) content.

Providing information and opening up communication channels so individuals in the screen industries can upgrade skills and training in order to remain competitive as technology advances (helping people gain access to good and relevant training programs).

I would be interested in seeing the Edmonton Film Commission perform a role similar to that provided to the local business community by The Business Link.



Once the soundstages are built then the commissioner needs to re-attract all the Albertans who have left and gone to Vancouver - there are so many of us in Vancouver and we prefer to be home in Alberta with our people.

Must be elected by the membership of the new group. No appointed individuals. People that have a proven track record of filmmaking within Alberta, Western Canada, and internationally.

Have more Town House Meetings to address concerns from artists and Screen Industries Members to make sure that we maintain a strong relationship with all the Stakeholders, City councillors and Funding Bodies of all kinds.

We need to develop other projects. Brainstorming is one of the important elements to be taken into consideration because what is existing at this time might not be reflecting the same reality in 5, 10 years from now. We have to be always aware of what is going on and being Innovative as well. THANK YOU!

I see this person as someone who has an excellent understanding of the screen industry and who is progressive in grasping and using new technologies. S/he is a good business manager with exceptional communication and marketing skills. It would be beneficial, but not critical, if the people staffing this office would be connected with local content creators and industries.

Have a person or group expound upon our talent.

The Screen Industries Commissioner should be well connected with the Calgary Film Commissioner and work with them to get producers to look at Edmonton as an option for producing secondary content for their IPs - we can be a Transmedia hub creating websites, webisodes, apps/games for the producers.

To have somebody who will help me with the logistics of finding locations, permits, etc., to shoot in Edmonton would be extremely valuable.

New work by local filmmakers should be celebrated and recognized within the city.

I'm a huge believer in the importance of this position. Without someone cheerleading the Edmonton industry, no amount of funding will help. We need a person who champions the local crew and the benefits of shooting in Edmonton. If we don't do it, no one else will. No one is going to research shooting in Edmonton as most people in North America don't even know where Edmonton is. Even in Canada, few know that there is a film industry in Alberta. We can't expect them to come to us when they don't know we exist.

Showcase the best Edmonton work, in the city and at distant events (festivals). Help Edmonton filmmakers reach and operate effectively at distant marketplaces. Help recent graduates get a foot in the door with Edmonton film companies. Create an accessible and thorough database of Edmonton film production and film services companies. Don't divert resources to attracting flyaway productions - help them, but be wary of losing focus on the Edmonton-based production community.

Being a very important link to improving communication within the film community / as well as to the population of Edmonton, AB, Canada, the world.

Provides grants 10k - 50k for prototype development of new IP.

The City needs to support this role - the team in place needs to meet with all stakeholders on a regular basis. There are more orgs than AMPIA that the City needs to consult with and listen to. Be careful not to overlap on the roles of the EAC - Arts council supported projects should still go to the EAC and be supported by the EAC.

Be a relationship builder. Present a sophisticated, polished, articulate self. Be able to walk into a room and create a buzz. Be knowledgeable, experienced and forward thinking. Problem solver, resourceful and tenacious. This is no easy job.



Must go faster! Need this position NOW.

Needs to be someone who is a senior, highly respected professional from within the community, not a patronage position.

Encourage and facilitate screen production and dissemination at every level.

With the cutbacks of the past couple of years has greatly hindered the ability for our city to be competitive in the industry which needs to be changed.

Now as an out-reach the 'Film Office', maybe in conjunction with the Provincial Film Office should nail down terms for using Provincial and Crown Offices; working at the airport, on the LRT, and at NAIT, MacEwan and U of A. Next after this the more difficult matter of making relations and communications with private and corporate; industrial and managerial sites regarding 'possible filming' on site (the first thing they may say after saying maybe is, 'We'll need a \$100 million in Co-Named Insurance', which is often another way of saying please go away.) There must become an ever-expanding mutual awareness on the part of the Film Office/Filmmakers/Creatives/Film Locations/Innocent Bystanders/Citizens on what can and cannot be done and expected of a 'film project' - maybe with a sliding scale from super-huge to super-small. I again further suggest communications with the likes of ex-Edmontonians: Byron A. Martin and Avi Federgreen, both ex-Location Managers who are now Producers out of Toronto, who none the less both wanted to do features here in Edmonton.

Help Edmonton-based businesses to raise their profiles. Make the Edmonton Film prize a buzzing event. Media simply ignores it right now, although the award is highly prized. We have high-profile documentary production in town, which so far has been politely ignored.

Will watch and comment when a role is in place.

The commissioner should be ready to delegate the role, sow the seeds towards a collaborative film community, and make it easier for people involved in the industry to find local jobs.

I've lived in Edmonton for the past 13 years. I studied Design and Motion Image at Grant MacEwan University and graduated in 2012. I was lucky enough to work on two feature films following my graduation, Freezer and Cut Bank in 2013. Sadly there have been only 1-2 feature films filmed in Edmonton since 2013. I've found work on a few local TV series but even those are few and far between. I love Edmonton, I love working in the film and television industry. Edmonton is so supportive of the arts and I love that about the city. Losing the film commission and the studio was a major blow. I believe that even having to convince the government we NEED a film commissioner is upsetting. Alberta is more than oil and gas and it's hard not to compare the booming film industry in cities like Calgary. This industry is a viable source of revenue and it provides jobs for thousands of people across the province. When I was working on Cut Bank our Art Department budget was \$750,000 that's money we spent locally on clothing, props, furniture, etc. All money that went right back into the city. I do believe we need a film commissioner, I believe every city needs one. It's disheartening to see this spot sit empty for so long. I greatly appreciate the time spent and consideration for finding a replacement for this role. I do believe in my city and I know there is a bright future here. I also have to pay bills and student loans so I have seriously considered moving to cities like Calgary or Vancouver where there is more work available. I don't want to give up my dream of working in this industry but I also don't want to give up on my hometown. Please don't make me choose.

We'll get by no matter what kind of overpaid bureaucrat you put in there! You want someone who knows the industry from the grip and grunt all the way to writer, director, producer roles and who will truly help promote, educate, publicize, and create a fertile environment educating people about how much every arts dollar brings to Edmonton, not just self-serving to get connects to Hollywood, Cannes or whatever narrow, corrupt self-interest they seek. If you really want to see results the person and committee needs to be measurably effective and accountable.



Being an emerging member of the film industry and fairly new, I believe that the Commissioner should create an environment that not only promotes Edmonton in a positive light but that helps new members get into the industry. They should provide networking opportunities, mentorships, and connect people with similar interests and / or skills to work together. As well as workshops to help new artists grow and learn.

If we are looking at the SIO as someone to facilitate the meeting of various screen/cultural groups in Edmonton, it will fail. That job is better done by the people who really want to work together; we don't need a level of government in the way. And to be perfectly frank, most of the people at these meetings were 'hobbyists', who do not make their bread and butter in the business. The SIO should only be concerned with bringing film, TV, internet, gaming, etc., business in from outside the city. Period. Thank you. Frame 30 Productions.

The key thing is for the Screen Industries Commissioner to have a good knowledge of the industry (both local, national, and international), and to be actively present and engaged at local, national, and international events. There also needs to be regular and active involvement from the local industry in the activities and overall direction of the Screen Industries office.

Make shooting here friendly and seamless. Get the soundstage on board or dump it.

A healthy screen industry is a working industry.

We don't have to re-invent the primary role of the Commissioner, which is to attract production to Edmonton and area. But he/she has to have adequate support (financial and resources) to keep Edmonton's profile high at all times.

This role will greatly improve the profile of the city as a whole, not just the screen industries. It's important that the role be filled ASAP, because we are losing work to other jurisdictions.

Someone with experience in the area, willing to stimulate our tradition of documentary filmmaking.

Welcome - call on Studio Post if we can help you in any way.

I think it's crucial that the Screen Industries Office supports the development process. For instance, it's impossible to sell television concepts without at least a pilot script. Screenwriters (and producers) need the resources to develop the foundational creative material (scripts, concept documents, sizzle reels) for their projects before going to market. Now that the AMF only has one (over-subscribed) deadline per year, we're going to need help with these crucial stages of pre-development.



The categories on this page link such as Marketing, Distribution and Sales in should be addressed as three different items. They are not related at the 'Screen Commissioner' level but at the production company level are closely related. Many of the possible roles mentioned on this survey are the responsibility of the individual companies (Producers) and only them.

I actually believe that the Screen industries office would be better served by focussing on having an effective film commissioner in the traditional sense. The industry needs to be rebuilt from the ground up. In order to do that I think that attracting outside producers to shoot in and around Edmonton would give impetus to local companies to improve and expand the services that are required in order to attract bigger productions to work here. This would also serve to re-build and expand the number of qualified technicians and independent service providers. If we don't have a solid base to build on, the business will never regain enough traction to move forward. Start with one thing that we can do well, build up the foundation... bring back the 'Film' Commissioner - get that office re-established and running smoothly and effectively, THEN focus on expanding the Screen Industries Office. My conclusion from the several meetings that I have attended is that the lumping of everything from film professionals to animators to gamers to app creators, to students to amateur filmmakers is attributable to political convenience. Let's just do this for the right reasons, not to just satisfy the City of Edmonton. They want a tidy little house that's easy to maintain, but they want the entire village to live in one house. This is obviously ridiculous but people are afraid to say so. I just want to be clear that not everyone in our industry will be of one opinion. I hope that the opinions of those who don't agree with the proposals put forth so far aren't ignored. I worry for the next generation of filmmakers.

The issue of supporting Edmonton screen-based industries is overblown. It should really be treated like any other business, its success and failure determined by the ability of producers to develop content for a cost that is proportional to what an audience is willing to pay for it. This is a very small town and we have a tendency to over-praise mediocre productions. Maybe the reason why so many of us have trouble is because we're A) not good at it B) expecting too much for our services/content. Please feel free to include this statement in any reports or summaries of responses you've received.

More funding for gaming. Let's make Edmonton and Calgary leaders along with Vancouver, Toronto, and Montreal!

I think there is a need for more than one person in this role, or an incredibly adept individual. The reason for this is that, because of the shape of the Edmonton industry as it sits now, we need a lot of help. Most talent moves away as soon as they catch a break, so we don't have the depth of producers (or other individuals) with the kinds of connections and networks that we could have access to in Toronto. It isn't until the industry begins propagating itself, by first having a sustainable amount of continuous work happening, that the experience becomes available more readily for those coming up in the industry. And then it's a domino effect and the industry begins sustaining itself. All of this is to say that there are at least three roles that the commissioner (or the screen industries office as a whole) will need to accomplish: developing and funding homegrown long-term productions that have real saleability to then increase the film fund as a whole; attracting roadhouse productions to Edmonton (which I personally think shouldn't be a main focus, but we'll take the work if we can get it); and finally to help facilitate access and exposure of our industry to the broader national and international stages (whether that be in the actual sale and marketing side, or the co-production side). It's truly multifaceted, and an incredibly difficult role.

Have clear exhibits for the public to understand that a dollar invested by the government into the screen industries in Edmonton will have a multiple effect on tax dollars returned to the local economy. Be sure to articulate that the screen industry is green.

This person MUST be focussed on marketing Edmonton locations, crew, producers, writers and other talent. Know the EDM community - have regular meetings to determine our needs - have a website, twitter feed, FB page, etc. - Sell sell sell. Producers drive everything as they bring the \$\$ to the table. Engage with producers. The rest will flow out of successful pitches.



The Screen Industries office should be an independent office where a board of directors is set up of key stakeholders in the industry. That board would hire a CEO and the CEO would hire the Commissioner. The key stakeholders who advise and make up the board have to be made up of producers and production companies first and foremost. They are the business partners in this office and are the ones in the trenches doing the work and providing the jobs. The current working group that has been consulting with the City is composed of associations and unions. They do not understand the current realities of production in Edmonton and their focus is short-sighted and misinformed. It's the tail wagging the dog and would threaten the few remaining companies that operate in this city.

Savvy in film and television, not just online content and gaming.

Do not ever call Edmonton or Calgary, or Alberta, Hollywood north.... please.

Get an experienced film commissioner that knows the market and industry. Even if they are not local.

Smart, charming, motivated, social media and industry savvy. Heavily invested in the Edmonton region and noted as a deal maker, effective salesperson, and problem solver.

- Let's work towards keeping people working consistently year round on productions in Edmonton.
- Let's work together and increase the level of production, and not just low budget/micro budget projects.
- A healthy industry needs to have low, medium and high budget projects with a combination of foreign production (from other parts of Canada, the U.S. and the world), indigenous production, and production of documentaries, corporate videos, music videos, commercials, primetime drama series, movies, etc.
- Re-establish a film commission office in a place that makes sense. Parking it at the EAC should only be a short-term solution. Once established, this office/person should meet with stakeholders on a regular basis.
- We also fear that if you add too many screens and industries to this office, motion picture will be neglected. By all means, let's work to grow this office in the long-term but don't move away from the focus on motion picture. Adding too many jobs to this office off the start may result in failure. We really feel it is important to focus on motion picture at the start and then in the future, look at expanding.

Focus of this commission should include:

- Promotions (industry, crew, talent, producers, productions).
- Actively seeking productions to being here to get made.
- Admin – permits, etc. – help filmmakers cut through bureaucracy.
- Location scouting.
- Facilitate interaction between filmmakers and the City.



**Appendix C      Survey Instrument**

Questions marked with a \* are required

## INTRODUCTION

For the past year, the Office of the Edmonton Film Commissioner has been vacant. Recognizing the importance of a strong film, television and digital screen industry, Edmonton City Council directed City Administration to do the following:

*Work with the Edmonton Arts Council, Edmonton Economic Development Corporation and Industry Stakeholders and return to Executive Committee with a recommended Terms of Reference, scope and clearly defined partners, membership and funding strategy for a preferred model to replace the film commission.*

Input from industry stakeholders is the critical part of this process. Four consultation sessions have already been held in Edmonton. At these consultation sessions considerable input was received with respect to the establishment of an office to undertake various roles to promote and enhance the screen industries. Screen industries is defined as:

*"The business of narrative fiction and nonfiction content production inclusive of live action, animation and interactive video games."*

Based on feedback received, the decision has already been taken to recast the Film Commission office as a Screen Industries Office to better reflect the breadth and nature of the ongoing work in this sector.

## PURPOSE OF THE SURVEY

The purpose of the survey is to determine the level of interest for areas identified at the four stakeholder's consultation sessions and to gather hard data to help 'Increase Screen Production' activity in Edmonton.

The information you will be providing is very important to the planning, support and growth of the screen industries. The survey results will help direct the development of recommendations that, along with a summary of the survey results, will be reported back to Executive Committee of City Council in second quarter of 2016.

## TIME FOR YOUR FEEDBACK!

This survey has about twenty questions and is expected to take approximately 10 to 15 minutes to complete.

Your identity and individual answers will be kept confidential. The completed surveys will only be reviewed, analyzed and summarized by the staff of Nichols Applied Management, an Edmonton-based management consulting firm. Responses will be grouped for reporting purposes and will only be released in such a way that the answers of individual respondents cannot be determined.

If you want to move back to previous screens in the survey, make sure you click NEXT at the bottom of the current screen so that the software saves your responses. Then click BACK (top-left of the screen) to return to previous screens. Once you click DONE on the final screen, you cannot go back to previous screens.

Help is available! Please use this email address if you have questions or concerns about the survey:

[m.mcintyre@nicholsappliedmanagement.com](mailto:m.mcintyre@nicholsappliedmanagement.com)

*Please complete the survey no later than April 15, 2016 in order to ensure that your opinions are included in the submission to City Council.*

1. Did you attend one of the consultation sessions earlier in March? Sessions were held on March 8 (Edmonton Arts Council), March 10 (NAIT), March 12 (FAVA), and March 16 (Edmonton Arts Council).

- Yes  
 No

2. Which of the following describes your involvement in the screen industries? (Check all that apply) \*

- a) own a business that provides content or services to the industry  
 b) operate an agency that provides content or services to the industry  
 c) provide content or services as an *employee* of a business, organization or agency  
 d) provide content or services as an *independent contractor*

The next few questions relate to the experience of your business, organization, or agency. This information will help us to better understand the location, size, and services provided by businesses, organizations, and agencies working in the screen industries.

3. What are the first three digits of the postal code for the primary location (head office) of your business, organization or agency? \*

4. How many people does your business, organization or agency currently employ?

*Click here for definition of Contractor*

	Permanent Full-time	Permanent Part-time	Contractors
Please enter numeric values.	<input type="text"/>	<input type="text"/>	<input type="text"/>

**5. What percentage of your business, organization, or agency's time relates to providing services in the following screen industries?**

	Television (%)	Theatrical Film (%)	Online Content (%)	Video Games (%)	Animation (%)	Other Digital Media (%)
Please enter % values. Must add to 100%	<input type="text"/>					

\*

**5 a) If you provided information re "Other Digital Media" above, what type of activities does this include?**

**6. How many years has your business, organization or agency been providing services in the following screen industries?**

	Television	Theatrical Film	Online Content	Video Games	Animation	Other Digital Media
Please enter numeric values.	<input type="text"/>					

**7. What percentage of your business, organization or agency's time relates to providing the following services?**

*Click here for definitions*

	Original Content Production (%)	Service Production (%)	Co-Production (%)	Crew/Service Provider (%)	Education, Career & Skill Dev't (%)	Exhibition & Distribution (%)	Market Dev't (%)	Research & Dev't (%)	Performance (%)
Please enter % values. Must add to 100% *	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**8. How many years has your business, organization or agency been providing the following services?**

*Click here for definitions*

	Original Content Production	Service Production	Co-Production	Crew/Service Provider	Education, Career & Skill Dev't	Exhibition & Distribution	Market Dev't	Research & Dev't	Performance
Please enter numeric values.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**The next few questions relate to your experience as an *individual* in the industry and not the experience of a business, organization or agency.**

**9. Of the time *you* spend professionally working in the screen industries, what percentage is in the following categories?**

	Television (%)	Theatrical Film (%)	Online Content (%)	Video Games (%)	Animation (%)	Other Digital Media (%)
Please enter % values. Must add to 100%	<input type="text"/>					

\*

**10. How many years have *you* been providing services in the following screen industries?**

	Television	Theatrical Film	Online Content	Video Games	Animation	Other Digital Media
Please enter numeric values.	<input type="text"/>					

**11. Of the time *you* spend professionally working in the screen industries, what percentage is spent carrying out the following services?  
 Click here for definitions**

	Original Content Production (%)	Service Production (%)	Co-Production (%)	Crew/Service Provider (%)	Education, Career & Skill Dev't (%)	Exhibition & Distribution (%)	Market Dev't (%)	Research & Dev't (%)	Performance (%)
Please enter % values. Must add to 100%	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

\*

**12. How many years have *you* been providing the following services in the screen industries?  
 Click here for definitions**

	Original Content Production	Service Production	Co-Production	Crew/Service Provider	Education, Career & Skill Dev't	Exhibition & Distribution	Market Dev't	Research & Dev't	Performance
Please enter numeric values.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

The consultation sessions held in March highlighted a number of potential roles that the Screen Industries Office could undertake in order to support and increase productions. These potential new roles fall into four broad categories:

- Promoting the Industry
- Developing Intellectual Property
- Assisting in Marketing, Distribution, and Sales of Intellectual Property
- Facilitating Industry Skills and Partnerships

For each of the following potential roles, what priority do you feel the Screen Industries Office should give to each of the following:

**13. Promoting the Industry**

	No Priority		Some Priority		High Priority
	1	2	3	4	5
a) Promoting Edmonton-based screen industry productions, products, and services in Canada	<input type="radio"/>				
b) Promoting Edmonton-based screen industry productions, products, and services internationally	<input type="radio"/>				
c) Promoting the economic and cultural value and benefits of Edmonton-based screen industries to various levels of government	<input type="radio"/>				
d) Raising the profile and support of Edmonton-based screen industries with the general public and the business community	<input type="radio"/>				

**14. Developing Intellectual Property**

	No Priority		Some Priority		High Priority
	1	2	3	4	5
a) Assisting local content producers in developing intellectual property	<input type="radio"/>				
b) Assisting local content producers in protecting their intellectual property	<input type="radio"/>				
c) Assisting local producers in the marketing, distribution, and sales of intellectual property	<input type="radio"/>				

**15. Assisting in Marketing, Distribution, and Sales of Intellectual Property**

	No Priority		Some Priority		High Priority
	1	2	3	4	5
a) Developing market intelligence and sharing it with the local industry	<input type="radio"/>				
b) Assisting local content producers in developing and adapting business models suited to their work	<input type="radio"/>				
c) Assisting firms in the local industry in developing promotion, social media, marketing and distribution strategies	<input type="radio"/>				

**16. Facilitating Industry Skills and Partnerships**

	No Priority		Some Priority		High Priority
	1	2	3	4	5
a) Facilitating access to capital	<input type="radio"/>				
b) Supporting contact between local content creators and producers and potential new national and international collaborators	<input type="radio"/>				
c) Attracting co-production and service productions/projects to Edmonton	<input type="radio"/>				
d) Facilitating creative collaborations within Edmonton and area	<input type="radio"/>				
e) Assisting firms in the local industry in providing training and skill development for their staff	<input type="radio"/>				
f) Providing support to graduating students and emerging Edmonton-based screen industry workers	<input type="radio"/>				

**17. On a scale of 1 to 5, how important are clients in the following regions to the success of your business/organization/agency?**

	Not At All Important		Somewhat Important		Very Important
	1	2	3	4	5
Edmonton Region	<input type="radio"/>				
Other parts of Alberta	<input type="radio"/>				
Other parts of Canada	<input type="radio"/>				
United States	<input type="radio"/>				
International	<input type="radio"/>				

**18. Please indicate in which of the following regions you would *most* like to expand. Pick only the top two regions. \***

- Edmonton
- Other Alberta
- Other Western Canada
- Other parts of Canada
- United States
- International
- Not Interested in Expanding

**19. Approximately what percentage of your project financing comes from each of the following regions?***Please ignore if not applicable.*

	1% to 25%	26% to 50%	51% to 75%	76% to 100%
Edmonton Region	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other parts of Alberta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other parts of Canada	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
United States	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other International	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**20. What suggestions would you have for a Screen Industries Office for how to increase screen industry production in the Edmonton area?****21. Provide any additional comments that pertain to the potential role of a new Screen Industries Commissioner in Edmonton.**Online Survey Software Powered by  QuestionPro