

The engine for economic recovery  
powering the province's next  
screen-based cluster primed for  
rapid revenue, job growth and  
accelerated expansion of  
domestic production.

# SOUTH EASTERN ONTARIO PRODUCTION ACCELERATOR FUND

PROPOSAL - SUMMER 2021

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This proposal is respectfully submitted to the **Honourable Vic Fedeli**, Minister of Economic Development, Job Creation and Trade, and the **Honourable Lisa MacLeod**, Minister of Heritage, Sport, Tourism and Culture Industries for the Province of Ontario.

For inter-ministry consideration so that this cross sector proposal can be implemented speedily with long term success goals.



Kawartha Lakes

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## 1.0 ABOUT

This proposal was prepared by an ad hoc volunteer committee of film and television professionals, economic development and tourism officials (Appendix II) who make their home and business in South Eastern Ontario (SEON).

The Canadian Media Producers Association (CMPA) and Ontario Creates were consulted in the early preparation of this proposal as well. Over the last year the volunteer SEOPAF working group focused their efforts on connecting with many different regionally based groups including MPPs, Municipal, EcDev, Business and Cultural leaders, along with domestic producers, to assess grassroots knowledge of the screen based industry and of the potential economic impact were this industry incentivised to locate - full time - in the SEON region.

While the NOHFC's film stream fund and the resulting economic impact the industry enjoys in the North has served as inspiration for this proposal, the SEOPAF working group discovered that additional education is still required at both the Municipal and Provincial levels to fully frame the potential of SEON as the Province's next centre of excellence and the potential Return On Investment (ROI) derived from the fund being proposed.

Furthermore, the group discovered that the output of the film and television industry in Ontario, its importance in the continued growth of the economy and its portability to rural communities was largely unknown by many regional stakeholders. To accelerate knowledge about the content production Industry in tandem with SEOPAF offerings, a website was launched in 2021 which will continue to be a touchstone for awareness building [www.seopaf.ca](http://www.seopaf.ca)

**The SEOPAF working group understands implementation will rapidly change that perception as communities experience the impact directly of new jobs, support services and infrastructure improvements. The SEOPAF working group looks forward to establishing a critical path to inclusion and implementation of SEOPAF in the upcoming 2021 Budget announcements.**



Alias Grace, Kingston Penitentiary

## 2.0 ONTARIO SCREEN INDUSTRY IMPACT

**\$5 Billion** : Premier Ford's 2025 revenue target for Ontario's Screen-Based Industry

**\$4.1 Billion** : British Columbia's Screen-Based Industry revenue in 2019

**\$2.1 Billion** : Ontario Screen-Based Industry revenue in 2019

**\$1.5 Billion** : Ontario Screen-Based Industry revenue in 2020\*

**\$1.5 Billion** : Ontario Screen-Based Industry revenue in 2015

**45,000** : Full Time Ontario Screen-Based Employment (Direct + Spinoff) in 2019

**30,000** : Full Time Ontario Screen-Based Employment (Direct + Spinoff) in 2020\*

**27,000** : ACTRA (Alliance of Canadian Cinema, TV & Radio Artists) Members across Canada

**15,000** : ACTRA Members across all of Ontario (excluding the National Capital region)

**9,000** : Ontario crew-base across all Unions and Guilds identified as "film industry"  
(does not include non-union film industry or related-services industry numbers)

**7,000** : Ontario Animation, Post-production (visual & sound) and VFX workers

**5.3%** : Ontario COVID-19 cases attributed to general workplaces (Jan-Dec 2020)

**0.06%** : COVID positivity rate of Ontario Film/TV workers between Q4 2020 & Q2 2021

**55/36** : Balance of Foreign Vs. Domestic Spend in 2020 (Foreign Film up by 311%)\*

**80/20** : Balance of Series Vs. Feature Films in 2020 (111 fewer than 2019)\*

**87/13** : Balance of Live Action Vs. Animated in 2020 (Foreign Animation up by 38%)\*

\* Between March and July 2020 the Ontario Screen-based industry - both domestic and foreign - was essentially halted across the province until the [Section 21](#) (S21) Guidelines were ratified and Ontario Creates [Ready to Roll Campaign](#) facilitated record production numbers beginning in Fall 2020. Despite the nearly six-month shut down in 2020, Ontario only lost 30% of business compared to 2019 and achieved the same level of revenue seen in 2015.

## 3.0 EXECUTIVE SUMMARY

**The South Eastern Ontario Production Accelerator Fund (“SEOPAF”) will be a stable separate funding stream that will boost original domestic screen-based production while growing local industry in South Eastern Ontario (“SEON”).** By attracting to the region [Domestic Screen-based Production Companies](#)<sup>1</sup> (“DSBPC”) with viable film, TV and documentary projects, SEOPAF will create new entry level jobs in SEON while building capacity across a range of support sectors (ie: hotels, catering, etc.) including key infrastructure construction builds ie: expanded broadband and later studio construction.

**The Government’s tracking of Employment Growth shows SEON (-0.9%) falls below the provincial average (15.9%) the Northeast (-0.4%) and Northwest (2.1%).** SEOPAF includes Kingston-Pembroke (2.1%), Muskoka Kawartha (1.1%) and the Surrounding Ottawa region (-5.9%) averaging out to -0.9% in employment growth between 2009-2019. South Western Ontario averages out to 10.2%, and includes Kitchener-Waterloo (18.4%), Stratford-Bruce Peninsula (5.8%) and London (6.3%). Overall, SEON is economically disadvantaged with the most to benefit from a proposal like the SEOPAF.

**SEOPAF will deliver long-term economic benefits to Ontario.** DSBPC’s are being edged out of the Greater Toronto Hamilton Area (GTHA) by foreign studio productions who draw the best talent and drive up costs. This is great for local GTHA jobs and services, but hampers Ontario producers with smaller budgets for their original domestic productions available for global export.

**SEOPAF is designed to attract DSBPCs and incentivize them to stay. Primed to be the next centre of excellence, SEON is not only centrally located between Toronto and Ottawa, but possesses the core building blocks to grow a sustainable sector.** DSBPCs year-round productions serve as training platforms to build up a skilled local workforce. As jobs flourish and trained crews are established in SEON they will attract foreign productions that are partnered with a DSBPC and rapidly ramp up local revenue – especially for the hospitality industry during off seasons.

**What COVID-19 has demonstrated is the resiliency of screen-based productions to quickly adapt protocols that keep workers safe and cameras rolling. To further guarantee production continuity in the future, the push for more regional clusters across Ontario is needed to achieve the Premier’s growth targets for the industry.** SEOPAF will retain the next generation of producers, creators and technicians studying at local schools, ensuring they can work where they live after graduation. Furthermore, existing professionals who make their home in SEON will no longer need to commute to the GTHA to pursue their livelihood.

**The Northern Ontario Heritage Fund Corporation’s (“NOHFC”) proven film fund under the Business Opportunities programme has grown over 16 years to a \$100M+ industry in the North. SEOPAF will use this template as its foundation.** SEOPAF’s immediate impact will be in establishing SEON as a ready-to-roll production cluster that will provide more capacity for DSBPCs and keep them from moving their production to competitive provinces like Manitoba and Alberta.

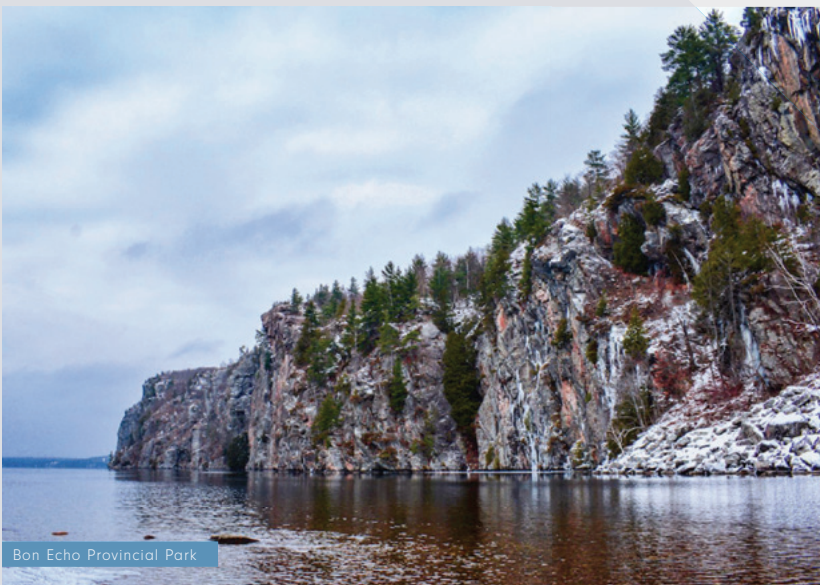
<sup>1</sup> DSBPC is defined as being ON-based and controls 51%+ of the Intellectual Property (“IP”) for a project.

**SEOPAF is a strong start toward doubling Ontario's Screen-based industry revenue over the next 5 years. Set up as a separate film stream within an existing Ontario Cultural and/or Economic Development fund, SEOPAF should be stackable with guidelines and controls modelled after the proven film stream fund within the Business Opportunities programme of NOHFC.** SEOPAF will launch with a \$25 Million funding stream in Year 1 (BETA) with defined Key Performance Indicators (KPI) that can be measured and iterated for max yield in Years 2-4 with a goal of achieving \$100M in production revenue by Year 5.

**The proven success of the NOHFC film stream is a testament to the potential of launching a similar stackable fund in SEON. Building on the learnings from the North and past productions shot in Kingston, Cobourg and Peterborough, a harmonized front across SEON will ensure SEOPAF over-performs from the outset.**

*"Ontario's Ministry of Finance estimates that our economic region, defined as "outside of Ottawa" experienced a 5.9 % decline between 2009 and 2019. By comparison, the GTA has grown by 23.3%... We implore you to consider this opportunity (for our region) and to support the South Eastern Ontario Production Accelerator Fund."*

*— Lyle Warden, SDG Warden Designate,  
STORMONT/DUNDAS/GLENGARRY*



## 4.0 INTRODUCTION

It could be said that South Eastern Ontario was the birthplace of film in Canada and a pioneer to the growth of the medium. A century ago, Trenton was the original “Hollywood North” and was the only fully equipped film studio in Canada. Trenton’s Film Plant produced over 1,500 silent films from 1917-34, employed local cast and crew and in 1928 even produced Canada’s first epic feature, “Carry on, Sergeant!”. One hundred years later, we live in a world where screens are ubiquitous and there is an insatiable demand for exclusive content from streaming platforms like Netflix.

Pre-pandemic Canada churned out more than \$9B in productions annually with 15% year-over-year growth over the last decade. This should come at no surprise when you see how much the big players are spending in 2021 on new original content: Disney: \$24.5B, WarnerMedia + Discovery: \$20B, NBCUniversal: \$17.8B, Netflix: \$17B, ViacomCBS: \$15B and finally Amazon Prime Video: \$9B... *it should be noted that Amazon recently purchased MGM Studios for \$8.5B.*

Domestically our nations broadcasters (CBC, Bell-Media-CTV, Corus-Global, Quebecor, etc) and media funds (Telefilm, CMF, National Film Board, etc.) operate with a combined pool that would be dwarfed by the budget of a single Marvel franchise. The recent announcement of Netflix and Amazon Prime opening offices in Toronto to produce more Canadian content signals new opportunities for Ontario producers to continue to create and export their original content under that umbrella.

But for DSBPCs to seize this opportunity, new Ontario creative clusters must be incentivised to grow future rural centres of excellence as they have in the North. The GTHA continues to be a destination for big studio productions, which in turn pushes up costs for domestic producers to compete for the same resources and talent.

The creation of the film stream within NOHFC 16 years ago helped DSBPCs create more original content affordably by incentivizing production to locate further away from the cost and production pressures of the GTHA while also delivering new jobs, training, infrastructure and investment to Northern Ontario. This long-term funding commitment built an industry from scratch and delivered meaningful ROI every year.

For future Ontario production clusters - SEON that has suffered from a decade of negative economic growth - the NOHFC’s success demonstrates how a stackable fund can build a prosperous industry and with achievable KPI goals.

**A century after SEON pioneered Canada’s original Hollywood-North, there is an appetite and opportunity for its return. Given the region is now trailing the rest of Ontario in economic growth, there is new municipal willingness to build this sector, and mirror the Northern model in this region. SEOPAF is the catalyst for this new creative cluster, and aligns with the government’s goal to double Ontario’s revenue from the film and television sector over the next 5 years.**



## 5.0 SEOPAF GENESIS

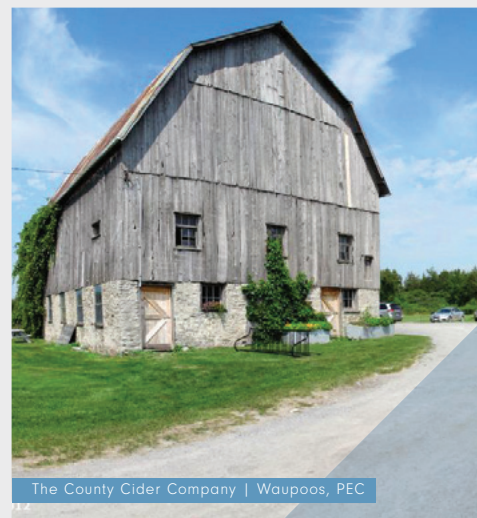
SEOPAF began amid the pandemic with a simple question: Given Northern Ontario’s success, *why couldn’t the same revenue generating fund model be successfully implemented for SEON to create a new centre of excellence in Ontario?*

Quoting from the Cultural Industries Ontario North (CION’s) own 2018 *Film and Television Production Infrastructure Assessment report*, “This rapid growth was not incidental. It is the result of a strategy implemented in 2006 by the NOHFC that continues to play out in 2017 with commendable results. The provincial agency has been instrumental in stimulating economic development by kick-starting this new regional industry which only requires modest investment to be widely successful.”

**Twenty years later, through measured iteration to perfect the model, the NOHFC’s film stream now boasts \$100M+ in revenue, but more importantly serves as a proven template for implementing SEOPAF in SEON.**



IT, Port Hope



The County Cider Company | Waupoos, PEC

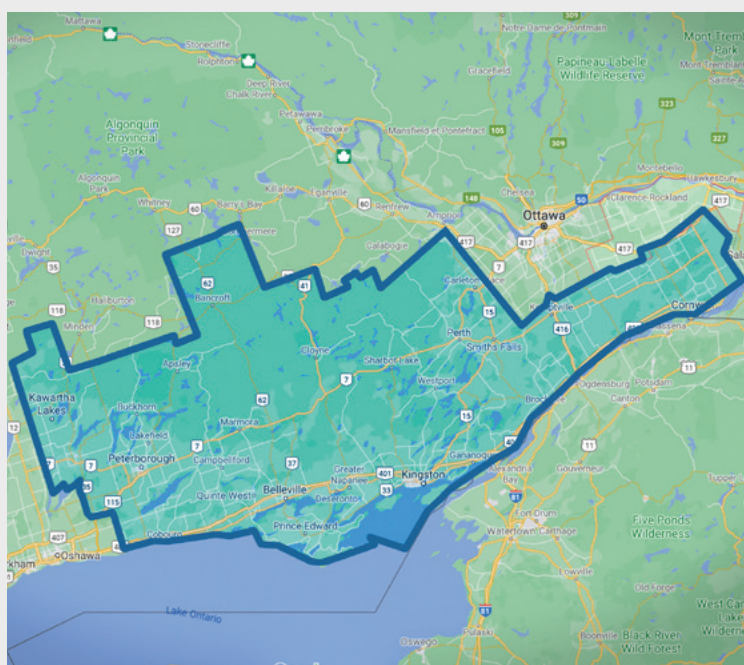


Carrying Place Bridge | Quinte West

## 6.0 SEON CATCHMENT

SEON has all of the attributes to be the next creative cluster for DSBPCs in Ontario. Centrally located between Toronto and Ottawa and running north along the US border, the region has a history of attracting filming in the region and producers to make their home here - as evidenced by the working group behind SEOPAF.

The SEOPAF catchment loosely aligns with the region covered by the Eastern Ontario Development Fund (EODF) and minimally combines 10 Counties and 12 ridings. From east to west, the area that defines SEON for the purposes of this proposal includes :



- Kawartha Lakes** - 3,084 km<sup>2</sup> /75,423\*
- Peterborough** - 3,769 km<sup>2</sup> /55,800\*
- Northumberland** - 1,905 km<sup>2</sup> /85,598\*
- Hastings** - 5,291 km<sup>2</sup> /136,445\*
- Prince Edward** - 1,050 km<sup>2</sup> /24,735\*
- Lennox & Addington** - 2,840 km<sup>2</sup>/42,888\*
- Frontenac** - 3,336 km<sup>2</sup>/163,362\*
- Leeds & Grenville** - 3,350 km<sup>2</sup> /69,819\*
- Stormont, Dundas & Glengarry** - 3,310 km<sup>2</sup> /113,429 \*
- Lanark** - 3,025 km<sup>2</sup>/68,698\*
- Prescott & Russell* - 2,004 km<sup>2</sup> /89,333 (2016 census)\*
- Renfrew* - 7,419 km<sup>2</sup> /88,512 (2016 census)\*

\*2016 Census

\*Counties that potentially already fall under the extended fund structures of the National Capital Region (Prescott & Russell) or the NOHFC catchment (Renfrew)

By this approximate matching of the EODF catchment definition, SEON is 1/17th the size of Northern Ontario, but has three times the population.

Extending along the 401 corridor between Toronto and Montreal, the suggested counties and ridings are supported by a range of hospitality and support services. Larger centres, like Kingston, enjoy a thriving night time economy, university and sports teams, as it plays host to productions including the recent "Locke & Key", "Star Trek: Discovery" and the upcoming series "The Mayor of Kingstown" and "Reacher".

The other centres in SEON that have experienced film production over the years include Millbrook ("A History of Violence", "Anne with an E"), Port Hope ("IT"), Peterborough ("Jumper", "Awake"), Cobourg ("Pixels"), Prince Edward County ("Slumberland"), Belleville ("The Incredible Hulk"), Brockville ("P.T. Barnum"), Smith Falls ("We Love this Town"), Cornwall ("Single All The Way"), with the long-running Ontario series "Murdoch Mysteries", regularly shooting throughout SEON, a few days or weeks at a time. Even a short-term visit can have a measurable impact on the community...

An example of the positive effects of production in SEON came from Tara Kirkpatrick the Manager of Economic Development for Stormont, Dundas and Glengarry:

*“When a film crew came knocking at the doors of the Glengarry Pioneer Museum in 2020, the relief was palpable. The museum had been shuttered as a result of the COVID-19 pandemic and the one-week rental of the site to Fireside Pictures put enough money into their coffers to keep the lights on for another year. The museum also found an added revenue stream renting props, costumes and historic artefacts for additional movies being produced by that same film company. There was positive economic spin-off in the community, which benefited from some additional patronages to local restaurants and other services. The movie industry had never been to that region before and they arrived by happenstance because a crew member had attended a Christmas event at the museum. At the end of the day the entire community got to point at the finished product and say ‘Hey, that movie was filmed in my community’... And it’s something they said with pride.”*

A desirable place to live and work, increasingly producers and their companies will make their home, set up offices. Attracting this skilled workforce to base themselves in SEON will generate a profound effect as the current intermittent local spend from short-term visiting production will expand into direct community investment.

**Connecting the long established production hubs of Toronto, Ottawa - and within reach of Montreal - SEON, with its diverse locations, robust services and cultural offerings, punches above its weight. The successful implementation of SEOPAF will ensure the region becomes Ontario’s next production cluster delivering high paying jobs and long-term sector growth targeted to support the expansion and maturation of DSBPCs.**



Waupoos Estates Vineyard, PEC



Murdoch Mysteries, Port Hope



Sandbanks Provincial Park, Picton

## 7.0 DOMESTIC PRODUCERS vs FOREIGN PRODUCTION

As detailed in the Canadian Media Producers Association (“CMPA”) annual production report (April 1, 2019 - March 31, 2020), there is a need to develop new production hubs for DSBPCs, who are increasingly getting priced out of the GTHA. Over the past decade, Canadian production has grown 20%, while Foreign Location and Service Production (“FLS”) has jumped almost tenfold to 180%.

Reynolds Mastin (CMPA President & CEO), stated, “While the capacity of Canada’s screen-based production sector has grown tremendously over the past decade, Canadian content production has not been able to keep pace...” Across the country, FLS production accounts for 139,910 jobs, followed by Canadian television at 73,900, in-house broadcaster at 23,410 and Canadian film at 7,280.

Canadian content projects continue to decline from 1,350 in 2018/19 to 1,224 in 2019/20. This is partially the result of reduced foreign investment in domestic content, including fewer pre-sales from film distributors (down 5.8% or \$73M for Canadian film) and reduced broadcast licenses (down 12.7% or \$687M for Canadian Television).

**SEOPAF represents the catalyst needed to kick off a cluster for DSBPCs like the NOHFC’s film stream did in Northern Ontario in 2005. Its implementation will activate SEON and attract producers and talent, while training up local crews with surety of employment. Once rolling, expect private investment to build infrastructure and services. What worked in the North for our domestic producers will work in the South-East beginning with a KPI-driven BETA phase.**



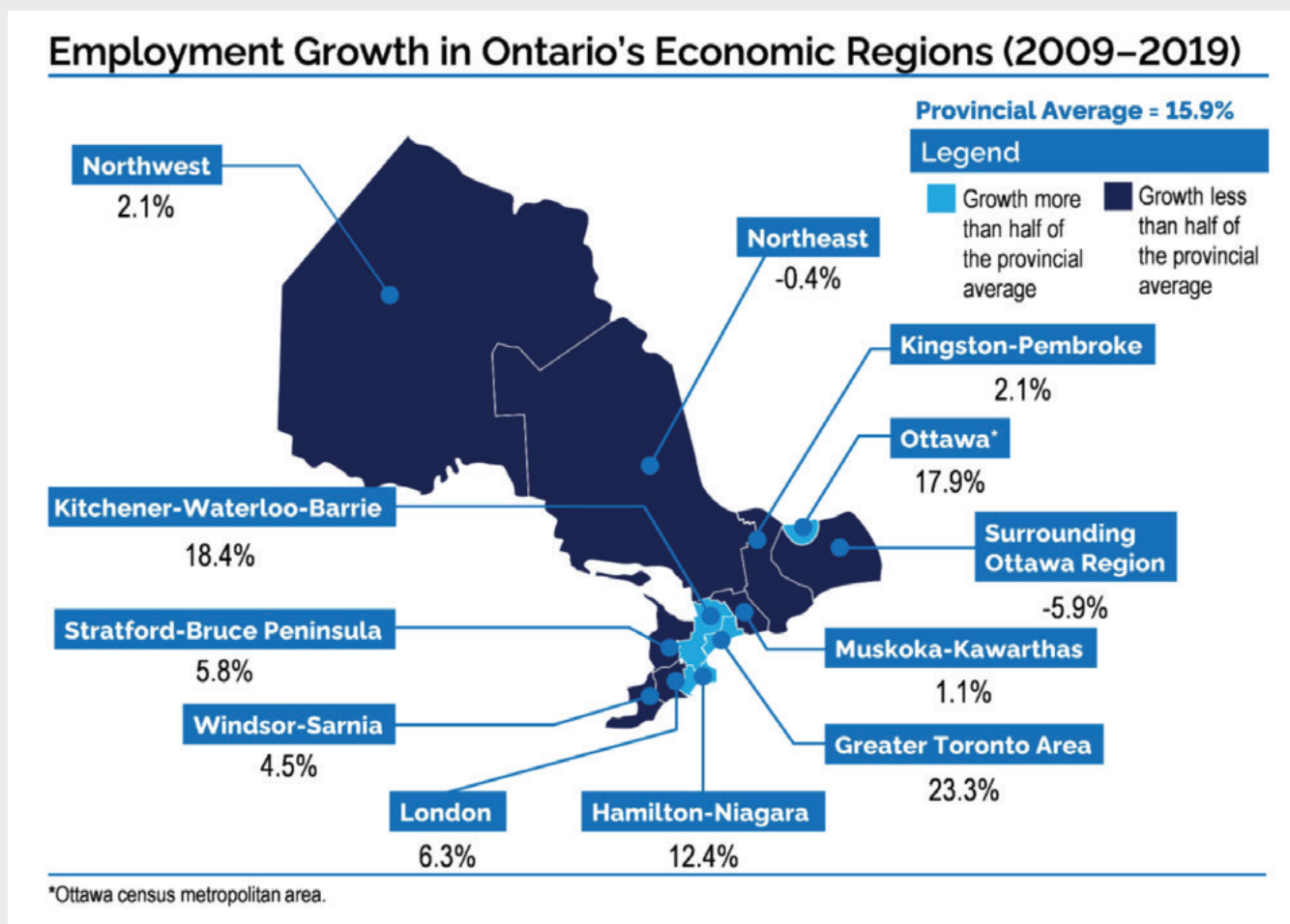
Kingston Penitentiary



Kingston Penitentiary

## 8.0 SEON LAGGING BEHIND IN JOB GROWTH

Reviewing the Ontario government’s own tracking of the employment growth rates over the last decade (2009- 2019), SEON falls well below centres like Ottawa, GTA, Hamilton-Niagara, Kitchener-Waterloo-Barrie and London - that combined make up more than half of the provincial average.



Keeping in mind the provincial average is 15.9%, the economic regions that make-up the SEOPAF catchment area, including Kingston-Pembroke (2.1%), Muskoka Kawartha (1.1%) and the Surrounding Ottawa region (-5.9%) fall well below this, averaging out to -0.9% – arguably the lowest in all the province.

**SEON’s job growth even falls below the Northeast at -0.4% and Northwest (2.1%) both of which benefit from the NOHFC’s film stream. SEON is also well behind South Western Ontario, that includes Kitchener-Waterloo (18.4%), Stratford-Bruce Peninsula (5.8%), and London (6.3%), that combined average 10.2% in growth. There is no stronger argument for why an initiative like SEOPAF is needed in SEON. Sooner than later.**

## 9.0 SEON DIVERSIFICATION

SEON's rural economy is in the midst of transition. Family farms, dairies, livestock and canneries continue to decline as the next farming generation looks for new opportunities. To help offset this shift, counties are increasingly turning to cultural tourism, as witnessed in Prince Edward County with the arrival of boutique hotels, wineries and a growing arts scene. But tourism is a seasonal business and the recurring problem is sustainability over the winter and shoulder months.

Screen-Based content production on the other hand are continuous year-round employers that often recur as series are picked up for consecutive seasons.

A good example is Ontario's own "Murdoch Mysteries" now entering its 15th season and has filmed over 220 episodes in Ontario. They often take this production on the road to historic locations around Ontario delivering off-season hospitality revenue and other spillover for support industries. Kingston in particular has benefitted from multiple Murdoch production dates over the years, the most recent in June 2021.

The paradigm shift will occur when the majority of productions go from out-of-town crews to local crews. Productions in the GTHA benefit from an ubiquitous local crew base, front-of-the-lens talent, not to mention top equipment houses, post-production services and specialty services.

The thrust of SEOPAF will be not just training locals but also attracting and retaining a skilled workforce and industry services to live within SEON and set up shop here.

One advantage of SEON compared to both the GTHA and Northern Ontario is the ease of commute between centres from Cobourg to Cornwall. Distance and congestion are less in SEON. The GTHA suffers from congestion and unaffordability where increasingly crews with families live outside the downtown core and either commute or avail of hotels on nights when the drive home is too dangerous due to weather or long hours. Crew safety is increasingly a real concern, especially in a post-pandemic world where live-work balance is at the forefront of every workforce. SEON offers the best of both worlds in this respect.

**DSBPCs that are incentivized to set up full-time operations in the region will expand the economic impact from short-term boost to tourism, to long-term leases, the growth of support companies and employment of crews that own houses, shop locally and pay taxes in the region.**

*[We] support the creation of the South Eastern Ontario Production Accelerator Fund (SEOPAF) and urge that this Proposal be included as a priority in the next Ontario Government budget. This cohesive Proposal for the South Eastern Ontario region knits various repeated film funding support requests from individual municipal offices across the region, into an achievable scale... assuring regional success for Ontario.*

— Scott Garvie, Shaftesbury co-owner and former Board Chair of CMPA

## 10.0 KINGSTON: ANCHOR TENANT FOR SEON CLUSTER

Early SEON production traction can be found in Kingston, that has hosted filming going back decades, including Anne Rice's "Feast of All Saints" (2001), "Vendetta" (1999) and "Blue Brothers 2000" (1998) with the city's native son Dan Ackroyd.

In 2018 the municipality established the Kingston Film Office (KFO) within Tourism Kingston to attract and support film and television production within the greater Kingston area. Since this time, the KFO has streamlined local processes and resources, developed training programs and incentive funds, increased access to key locations and begun supporting surrounding regions.

City Hall, Springer Market Square, Queen's University, Fort Henry and the myriad of historic architecture coupled with state-of-the-art facilities like the Isabel Bader Centre for the Performing Arts mean the city can transform from historic period to sci-fi by crossing the street. Meanwhile, the KFO has been able to negotiate filming access and act as designated representative for the Kingston Penitentiary, which officially closed as a corrections facility in 2013 and now operates as a tourist attraction and high-demand film location.

Kingston is in the centre of the SEOPAF catchment and naturally forms the hub of the proposed cluster. Productions since the formation of the Film Office include DC Comics' "Titans" and "Locke & Key" on Netflix, CTV's "Murdoch Mysteries" and "Star Trek: Discovery" for CBS, as well as upcoming series "Reacher" on Amazon and "The Mayor of Kingstown" with Paramount. Productions leveraging the city's locations and resources typically generated over \$200K/week on local hotels, suppliers and entry-level hires.

The same location diversity can be found in other SEON centres like Cobourg, Port Hope and Peterborough. Take Trenton-Belleville, which offers a modern air force base, while just up the road in Prince Edward County is a period WWII Air base.



SEON's vast pastoral rural landscapes provide both scenic and rugged locations, like the Frontenac Arch, lakes, waterways and coastlines and world-famous Sandbanks to name a few. There are also countless privately-owned properties in the region (ie: agricultural, commercial and residential) - some of which are currently listed on the Ontario Creates locations library. This ever-growing online archive for location scouts from all over the world has the goal of attracting their productions to Ontario.

*The Bay of Quinte Regional Marketing Board*, a private organization representing municipalities between Brighton to Kingston, including Tyendinaga Mohawk Territory, works in collaboration with the Kingston Film Office to attract DSBPCs to SEON.

In parallel, small, fast investments - including vouchers - have been made into independent local projects from various SEON municipalities to help offset hotel and training costs. These municipal investments though are small and the pay back to the community is more a sweetener than a significant "draw and stay" commitment for DSBPCs which is what the SEOPAF will be.

**Many government-owned and controlled locations, including hospitals, schools, courthouses and historic locations amplify SEON's offering. These in-demand settings are difficult and expensive for DSBPCs to schedule in the GTHA, but in SEON these buildings are under capacity. Leasing these trapped assets will generate new revenue for all parties involved across the entire region.**

*Sphere Media, alongside subsidiaries BGM and Sienna Films applauds and supports the creation of the South Eastern Ontario Production Accelerator fund (SEOPAF). The impact from the creation of this fund would be significant: it would help attract talent to the area, enable the creation of skilled jobs, at the same time revitalizing the economy of the entire South Eastern Ontario region.*

— Bruno Dube (Sphere Media), Jennifer Kawaja (Sienna Films), Marlo Miazga (BGM)



Fort Henry National Historic Site, Kingston



## 11.0 FIRST LOCAL LABOUR, THEN INFRASTRUCTURE

There is often a “build-it-and-they-will-come” mindset at the regional economic development level, where the emphasis is on prioritizing the building of sound stages rather than labour pools. The most important asset is a trained local labour force that can grow and train up more. That growth requires a fund like SEOPAF when distance from GTHA is factored.

The importance of workforce diversification was proven in Northern Ontario with the NOHFC’s film and TV stream that at its core was a robust strategy for local entry-level

jobs training. It broadened to include a specific commitment to college and University programs within the region. Beyond unique locations, access to skilled-labour attracts DSBPCs to a region. A ‘people-first’ approach is arguably the more immediate and greater priority for both long-term strategic growth and lasting COVID-19 or pandemic planning.

True, there is increased desirability when a region has studio space, but it does not mean that these spaces need to be designed and built from scratch or even need to occur in the first 3-5 years of launching a sustainable sector within SEON. The majority of studios operating in Canada today were once used by a completely different industry and have been retrofitted to suit the needs of this uniquely portable industry.

Potential warehouse-to-studio retrofits that can be activated as the local sector across South Eastern Ontario matures in the coming years, have been identified. They include the Nortel complex in Belleville, the ALCAN complex in Kingston, the Kraft plant and Memorial Hockey arena in Cobourg, Air Base in Picton, the Wesleyville Power Plant in Port Hope, and the GE Plant in Peterborough. Each offers turnkey office spaces and paved areas for unit parking and scenic backlots; a vanishing and increasingly expensive commodity within the GTHA.

In Sudbury, 6 years after the NOHFC launched in Northern Ontario, private investors opened the Northern Ontario Film Studios in 2011. The SEOPAF working group forecast this will happen in year 3 to 5.

**Ultimately, film and television is at its core a revenue generating content manufacturing sector with complimentary local economic impact - both direct and indirect. Production revenue lifts these communities at every level given the diverse spending that occurs across all departments from location renting, to catering to building material to prop and wardrobe rental to local background casting. Implementing SEOPAF will turn SEON into a production cluster quickly.**

*Ontario has experienced tremendous growth in film production over the past five years, and the successful growth of production infrastructure in northern Ontario has shown other regions of Ontario that there are opportunities to expand Ontario’s capacity beyond the Greater Toronto and Hamilton Area. With investment funds from government, South Eastern Ontario could begin to incentivize production companies and studios to look to some of Ontario’s mid-size cities and surrounding areas as alternatives to similar types of locations in the US and other countries.*

– Victoria Harding, (now) Executive Director, DGC ONTARIO  
[The largest Industry Union]

## 11.1 ENTRY-LEVEL JOBS

Outside of attracting DSBPCs and skilled-labour to SEON, SEOPAF will be a catalyst to establish a local crew base across all departments, beginning with entry-level jobs that will be a requirement to access funding.

Initially these local hires will be unskilled production positions (office assistants, camera trainees, junior carpenters, background performers, etc.) targeting recent graduates (Queen's, Trent, Loyalist) in parallel with experienced local tradespeople from adjacent professions looking to expand their knowledge base in film and tv. As demonstrated with crew advancement in centres like the GTHA, these trainees 'level up' over time as they develop on-set skills and experience.

Unions, like the Directors Guild of Canada (DGC) are actively involved in the KFO-lead training programs in Kingston with partners such as Queen's University and have begun consulting on course structure at Loyalist College in Belleville. This combination of course directed training along with on-set mentorship will build a strong sustainable industry in SEON. Seven years after the launch of the NOHFC, in 2012, North Bay's Canadore College introduced a Digital Cinematography diploma program to meet demand for skilled local technicians. The first cohort graduated in 2015 with an 80% employment rate, and most of these students continue to live and work in the North.

*"Each year, we graduate students who are passionate about careers in media. With government support for the SEOPAF, more of our graduates can embark on careers in our region, thereby strengthening not only the production sector, but adjacent industries in South Eastern Ontario...the SEOPAF would support that future."*

— Kathleen Bazkur, Dean School of Media and Business,  
LOYALIST COLLEGE, Belleville, ON

Accelerated by the pandemic, screen-based professionals are increasingly looking to transition out of the GTHA into more rural environments like SEON. These professionals will mentor and work with local practicum and training programs already in place. Local crews may still need to commute – but within the SEOPAF catchment area.

**Watch the end credits of any film or television show to get a sense of quantity and diversity of skilled workers. Outside of the producers, directors, actors are multiples more accountants, carpenters, electricians, painters, hairdressers, drivers and more that will put existing under-utilized pools of local labour to work. These credits represent the long-term opportunities that SEOPAF will deliver across SEON.**



History Of Violence, Millbrook ON.



History Of Violence, Millbrook ON.

## 11.2 REGIONAL UPGRADES & STRATEGIES

During the setup of the BETA for the SEOPAF, public and private partnerships will be identified and opportunities to co-venture will be explored. To harmonize the region, municipal best practices and promotional efforts will align to market SEON as a diverse “ready to shoot” region. This will also achieve economic multipliers by identifying and building a related contact database of service providers, manufacturers and other resources that DSBPCs require for efficient operations.

Further areas of growth to explore - given the increasingly digital nature of film and TV production - will be in infrastructure improvements like rural broadband to meet the needs of post-production, animation and VFX that require large file data sharing pipelines. These improvements will equally benefit local communities.

*The retooling of Northern Ontario Heritage Fund Corporation funding and subsequent creation of a film and television production stream instantaneously led to a significant uptick in production volumes in the north and provided us business case validation we sought in opening our Sudbury operation in 2014. The growth of the film and television sector has also served to stimulate further growth for existing sectors like hospitality & tourism and small business. Testament in a bottle for the value of targeted regional economic development funding. We feel this same opportunity exists in Southeastern Ontario.*

— David Hardy, Vice President, Sustainability & Stakeholder Affairs  
WILLIAM F WHITE INTERNATIONAL [Canada’s largest provider of equipment to the Canadian film and television production industry. ]

In Kingston, a Hyperlocal Action Plan has already been commissioned by a coalition of partners including the Kingston Film Office (KFO), Kingston Economic Development, Frontenac Business Services and Upper Canada Equity with matching funds coming from Ontario Creates Business Intelligence Program. The core activity of this plan is a sustainable industry framework, focused on training, attracting private investment and building a scaled pipeline of original independent productions that will also serve as a revenue generating training platform to create a local diversified crewbase.

In parallel with this Hyperlocal Action Plan, the KFO is leading a multiphase Regional Film Support study with the RT09, with core activities that include identifying and cataloging current resources in each partner region (locations, crew, caterers, accommodations, suppliers, etc.), standardizing permitting across regions, creating a network and growth path to service future demand, and targeting key infrastructure. Supporting this activity will be extensive photography for the Provincial Locations Library and the creation of promotional materials for an industry-targeted advertising campaign to drive an expansive sales effort promoting the regions locations, local industry and training programs in Phase 2. Both the Hyperlocal Action Plan and RT09 Phase 1 study are ongoing and expected to be completed in fall 2021.

**Coordinated Action Plans between public and private groups deepen the ongoing learning curve and build community enthusiasm within SEON to invest in the levers that attract DSBPCs to the region. It is also another positive stakeholder show of support for the time when the SEOPAF is implemented.**



The White House, Brighton.

## 12.0 GTHA PRODUCTION GROWTH AND DSBPCs

In 2019, Ontario's screen-based industry saw a record-breaking year, with 343 productions that supported 44,540 jobs and generated \$2.16B in spending for the province; a 15% increase over 2018. Of the 343 productions shot in Ontario in 2019, 88% of them were primarily shot in the GTHA.

There is no question Ontario will remain an attractive destination for Production, as seen with the massive number of productions ramping-up in 2021 despite the ongoing pandemic lockdowns or access controls.

Between March 2020 and July 2020 the Ontario Screen-based industry was essentially halted until the Section 21 (S21) COVID-19 Guidelines were ratified and the Ready to Roll campaign was launched. Despite this nearly six-month slow down in 2020, Ontario only lost 30% of the business compared to 2019.

Launching SEOPAF will be one more important way for Ontario to increase this production pipeline as the world consumes more streaming content than ever before. Over 55% is for Foreign Location and Service Production ("FLS") - up by over 311% - versus DSBPCs in 2020. This stress on our Ontario content-creators producing original content is accelerating as big-budget FLS continue to offline for their exclusive use GTHA studio space, services and the biggest portion of the trained labour pool.

Netflix alone will spend over \$17B on content in 2021 and by 2028 is projected to spend \$26B annually. In 2019 they spent \$13.9B and in 2020, with pandemic production delays they were still able to turn out \$11.8B. Bundle in the other big players, like Amazon Prime, Apple TV+, Disney, along with cable and studios, and there is a growing need for exclusive content to maintain their subscriber base.

For the last decade the best "other" Ontario option to the GTHA for DSBPCs was Northern Ontario. It managed its growth by developing production clusters across the region. But given the current explosive demand, the NOHFC film stream fund is increasingly becoming oversubscribed and its workforce stretched to meet demand.

With a decade of 15% year-over-year industry growth, new Ontario regions need to be onboarded with urgency and SEON coupled with the SEOPAF is best positioned to accommodate the pent up demand and the projected ongoing growth and need.

**Like the NOHFC, SEOPAF will further test and prove the success of the NOHFC film stream funding model within a region that MOST needs an economic and job boost: SEON. Once proven, this kind of film stream model could be considered for expansion to other rural regions within Ontario.**

## 13.0 SEOPAF FORECAST ECONOMIC IMPACT

The widely accepted methodology for calculating the direct and indirect economic impacts of the screen based content industry in a region was established by Nordicity and is detailed in their annual reports for the Motion Picture Association of Canada and the CMPA. The Nordicity model was used in the 2017 CION report prepared for Ontario Creates that reviewed the productions, revenue and cultural impacts in the North that have resulted since the introduction of the NOHFC's film stream fund.

Similarly, SEOPAF's economic impact forecast for SEON is an extrapolation that has been calculated by applying the Nordicity model to what is known about SEON along with the figures tracked and published by CION in the aforementioned report where they detailed FTE, Labour Income and GDP over a four year period.

Using these figures, it is estimated that SEOPAF over the first five years (2022-2027) will achieve the following FTE, Labour Income and GDP metrics for SEON:

Estimated FTE Direct Jobs = 2500+

Estimated FTE Indirect Job = 3000+

Estimated FTE Induced Jobs = 900+

**TOTAL Estimated FTE Jobs = 6400+**

Estimated Direct Production Labour Income = \$153M+

Estimated Spin-off Labour Income = \$151M+

**TOTAL Estimated LABOUR INCOME = \$305M+**

Estimated GDP (Direct) = \$173M+

Estimated GDP (In-Direct) = \$239M+

**TOTAL Estimated GROSS DOMESTIC PRODUCT = \$412M+**

These estimates reflect a minimum 5 to 1 return on an annual \$25 million investment. Given this, after a three year review of Performance tied to robust KPI, an increase to the total amount of annual funding should be contemplated. Should SEOPAF be successful, a robust Performance Measurement Plan (PMP) will be created, alongside an evaluation matrix for how SEOPAF selects projects, deploys capital and potentially recoups. Informing the planned PMP, will be fund stakeholders and learnings from proven systems used by other funding bodies like Ontario Creates.

**Following the implementation of SEOPAF, the x-factor to the above forecast is expected to add another 15-20% to the estimates based on the broader depth to existing regional resources, closer proximity to the GTHA and the wide diversity of locations and talent within SEON. The other multiplier to this is that SEON is the regional connector corridor between Toronto, Montreal and Ottawa that will draw DSBPCs and FLS productions increasingly to the region as it matures.**

## 13.1 “Indian Horse” - A Case Study in the Impacts of a Single Production

The independent Canadian feature “Indian Horse” filmed for 33+ days in both Sudbury and Peterborough. Budgeted at \$8.6M, the DBSPCs engaged 328 vendors that further benefited 425 Canadian businesses and delivered \$15.7M in economic output, \$10.2M in GDP was created and the equivalent of 166 FTEs.

When compared to the Ontario Industries, “Indian Horse” was the equivalent of constructing 28 new homes or receiving 5000 visitors to the province. From a tax revenue perspective, it delivered \$1.3M to the Feds and \$1.0M to Queens’ Park.

The impact per dollar from stackable Provincial and Federal Government Incentives (See Section 13.2) are even more compelling:

- **Federal Canadian Film or Video Production Tax Credit (CPTC):** delivered \$49.33 in economic output, \$32.83 in GDP, and \$4.15 in tax revenue for every invested dollar. It also created 41 FTE for every \$100k
- **Ontario Film and Television Tax Credit (OFTTC):** delivered \$9.92 in economic output, \$6.53 in GDP for every dollar and 8 FTE for every \$100k
- **NOHFC (which SEOPAF is modelled after):** this stackable fund delivered \$12.17 in economic output, \$8 in GDP, for every dollar and 10 FTE for every \$100k

Apart from making meaningful economic contributions to these communities, the producers also engaged local Indigenous communities in new on-set jobs and hired Indigenous youth as both principal cast and extras during filming.



Behind the Scenes of The Indian Horse

## 14.0 FUND OVERVIEW and ADMIN

There is no need to overthink a bespoke solution for SEOPAF, given a successful proven template exists in the form of the NOHFCs film stream as part of the Business Opportunities Programme (see *Appendix I : NOHFC Backgrounder, pg 23*)

Stable, stackable and separate, the NOHFC film stream guidelines have been refined over the last 15 years to build efficiency and greater ROI. A key change included the flexibility to make larger commitments to returning series that delivered recurring revenue and jobs to the North.

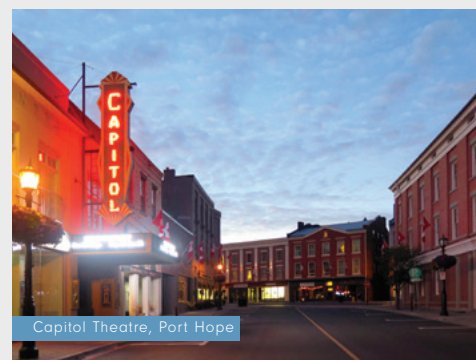
In terms of accountability, there should be a separate admin group for the SEOPAF - especially if set up (as is NOHFC) as a separate film stream operating within an existing fund like the EODF. The admin group will both review SEOPAF funding applications and also provide logistics and location support - especially starting out.

The Ministry of Heritage, Sport, Tourism and Culture Industries' (MHSTCI) advisory and staff involvement for YR 1 BETA would be welcome given their deep knowledge of Ontario's screen-based industry as part of the Ministry.

Initial start-up capital from a government Ministry for a Support organization for SEON will be needed. Initially MHSTCI could be alongside other experienced local stakeholders on the board as well as other government agencies. But as this fund gets established and marketing of the region's assets begins to take over more importance, it may be that a new private-public group emerges and spins out of that as a revamped Support group- as did CION in the North. Time will tell.

Positioning a dedicated stream within an existing fund structure like the EODF, and leveraging MHSTCI staff to oversee the Support and review process initially will ensure this intuitive gets to market quickly. In future years the ADMIN review process can be refined based upon yearly Key Performance Indicators (KPI) and the possible oversubscription that may arise.

**The fundamental building blocks for SEOPAF's success are: stable, stackable and separately reviewed. Getting the basic framework established quickly to begin flowing funds immediately is critical for the region's COVID-19 recovery and pandemic preparedness. Perfecting the process can occur iteratively thereafter - 2021 is for learning. 2022 is for earning!**



## 14.1 FUND STRUCTURE

The recommendation is to kickstart SEOPAF with \$25M in Year One (“YR1” - “BETA”), the equivalent of the NOHFC’s current (until 2021) annual Film and Television Production funding. This annual level of investment assures apples-to-apples implementation and a way to benchmark SEON KPI against a known baseline, to enable greater precision when dialing in year-over-year revenue and job growth.

The SEOPAF will invest in 25 to 30 domestic productions at a level of \$500,000 to \$1M per project depending on local spend, hires, etc. Some flexibility should be provided to expand the commitment to significant projects that can clearly demonstrate recurring long term revenue year-over-year like a series.

It is suggested that SEOPAF’s application deadlines occur 4 times per year for productions that successfully meet the stated eligibility and objectives of the fund.

*Like the NOHFCs film stream, SEOPAF should be “stackable” to ensure it is NOT ground down by any other form of government funding so the GROSS EFFECT is these funds go straight to a productions Budget bottom line. This is vitally important for DSBPCs to close their financing while contributing to GDP, local job creation and attracting private investment.*

**It took the NOHFC until 2015 - a decade after it launched in 2005 - for Northern Ontario to hit 36 film and television productions annually and grow to the 100M+ industry with a 5 to 1 ROI. Implementing SEOPAF will enable SEON to achieve these numbers in half of the time based on proximity to GTHA, location diversity, talent, services and training programs that have been in place at local universities and colleges for decades.**





## 15.0 SEOPAF SUMMARY

The South Eastern Ontario Production Accelerator Fund (SEOPAF) is needed NOW:

- *Attracting DSBPC will bring immediate economic benefits and jobs to SEON, beginning with needed recovery for hard-hit tourism and hospitality sectors.*
- *Screen-based production in the GTHA will continue to outprice DSBPCs. SEON is ideally positioned to expand this sector based on proximity, location diversity, talent and desirability to live and work.*
- *SEON has experienced negative job growth over the last decade (-0.9%) falls below other rural Ontario regions, including the Northeast (-0.4%), Northwest (2.1%) Kitchener-Waterloo (18.4%), Stratford-Bruce Peninsula (5.8%) and London (6.3%). There is no stronger argument for why SEOPAF is needed.*
- *Ramping up DSBPC growth in the region will deliver long-term economic growth, a skilled workforce and cultural amplification. Furthermore, SEOPAF will serve to increase parity, diversity and inclusion of producers and crew.*
- *NOHFC's Film & Television Production Funding Stream has been proven to successfully deliver economic returns - almost 5x ROI according to a 2019 Ontario Creates / CION study - job creation and infrastructure expansion.*
- *Modelled after the NOHFC'S Film Funding Stream, SEOPAF will launch immediately to support SEON. Many cities across the region including Kingston, Peterborough, Port Hope - Cobourg and Belleville-Trenton are already gearing up with harmonized policies to create this cluster.*
- *SEOPAF promises to help fulfill Premier Ford's vision of screen-based production generating \$5B in the next 5 years for Ontario, that is supported by the Honourable Lisa MacLeod, Ontario Minister of Heritage, Sport, Tourism and Culture Industries' in a DEC 2020 White Paper, that stated under Action Item # 9 - Create Regional Equity in Film and Television Production:*

*"...Creating enhanced opportunities for regional production will support a greater diversity of stories and creative talent and help create film and TV industry jobs and investment in these regions. It would also facilitate the creation of new Ontario-made content that can be exported for audiences to enjoy worldwide, further building up Ontario companies and accruing economic and cultural benefits for the province"*

**The SEOPAF BETA will launch quickly once the \$25 Million in initial annual investment from the Province is approved to create the next centre of excellence for film and television production in Ontario.**

## APPENDIX I - NOHFC BACKGROUNDER

The NOHFC is an operational service agency established under the enabling legislation of the Northern Ontario Heritage Fund Act. The NOHFC has an appointed Board of Directors, chaired by the Minister of Northern Development, Mines, Natural Resources and Forestry. The NOHFC's vision is being a catalyst for key strategic investments to stimulate economic development and diversification in Northern Ontario.

Introduced in 2005, the NOHFC introduced the Film and Television Stream with the goal of advancing the development of a successful screen-based production industry in the North. The initial structure provided up to 50% of eligible costs, up to \$1 million, with half in the form of a repayable loan, half in the form of a grant. The bank-ability and stackability of the NOHFC film stream attracted productions between \$3-\$6M initially.

The fund was revised in 2012 from the original "50/50 grant/loan" to a funding formula that eliminated the loan portion, but kept the 50% matching grant up to \$500,000 (with exceptions for series that offer longer term of employment). That had the effect of reducing larger budget productions (over \$3M) to favour smaller budget productions (under \$3M) keeping it attractive to domestic producers. By strategically increasing the number of productions overall they created more opportunities for entry-level jobs for locals and accelerated the gaining of on-set training needed to access higher-skilled technical jobs (ie: camera, lighting, etc.). This increasingly skilled workforce moved from one production to the next gaining broader experience.

Over the 16 years since Northern Ontario introduced the NOHFC it now boasts over 300 productions and sees revenues of over \$100M annually. In 2015 it became Canada's fourth largest production centre. The table of production estimates below published by CION tracks the total economic impact for each centre in Northern Ontario, but more importantly demonstrates the growth of jobs, resources and investment needed to grow the sector in each community to support continuous productions.

**Summary of economic impact in each major Northern Ontario production centre (2012/13 - 2015/16)**

Estimated Impacts	Greater Sudbury	Sault Ste. Marie	North Bay	Thunder Bay	Parry Sound	Other
Estimated FTE Direct Jobs	935	407	261	20	271	144
Estimated FTE Indirect Jobs	1094	477	306	23	317	169
Estimated FTE Induced Jobs	331	139	84	7	96	51
<b>Estimated Total FTE Jobs</b>	<b>2360</b>	<b>1024</b>	<b>651</b>	<b>50</b>	<b>685</b>	<b>364</b>
Direct production industry labour income	\$56,250,227	\$24,259,599	\$15,541,817	\$1,189,360	\$16,157,916	\$8,729,456
Spin-off labour income	\$55,574,105	\$24,029,637	\$15,187,581	\$1,178,853	\$16,136,853	\$8,561,781
<b>Estimated Total Labour Income</b>	<b>\$111,824,331</b>	<b>\$48,289,235</b>	<b>\$30,729,398</b>	<b>\$2,368,213</b>	<b>\$32,294,769</b>	<b>\$17,291,237</b>
Gross Domestic Product (Direct)	\$63,562,756	\$27,413,346	\$17,562,254	\$1,343,977	\$18,258,445	\$9,864,285
Gross Domestic Product (Spin-Off)	\$89,643,881	\$37,114,324	\$23,247,790	\$1,756,492	\$25,249,327	\$13,893,332
<b>Estimated Total Gross Domestic Product</b>	<b>\$153,206,637</b>	<b>\$64,527,670</b>	<b>\$40,810,044</b>	<b>\$3,100,468</b>	<b>\$43,507,772</b>	<b>\$23,757,618</b>

## APPENDIX II - SEOPAF WORKING GROUP

Thank you for considering our proposal for the SEOPAF. As a working group, we are standing by for further consultation and to actively support in its implementation.

**Heather Haldane (Producer, Executive Producer)** After years crewing on everything from commercials to live events to multi-camera comedy and film series, Heather's producing career began with a groundbreaking film "Where the Spirit Lives" that won a slew of other International awards. For 20 years as a co-owner and producer of Screen Door, she produced award winning MOWs, series and mini-series across Canada. A growing interest in international co-production and finance, led to the theatrical feature "MAUDIE" (2017) with Ireland which received seven awards in the 2018 Canadian Screen awards including Best Picture. Setting up her solo producer shingle as H-Is4 Production, she is focused on developing and producing a slate of features and series in South Eastern Ontario. Heather believes in the importance of community involvement and has resided full time for 8 years in Picton, Ontario.

**John Galway (Industry Leader, Executive)** An MBA graduate with over 25 years of experience in film and television, John's career has ranged from film festivals, to film and TV development, production and financing. He joined The Harold Greenberg Fund in 2005 as President and Board Member where he was responsible for strategic and financial management, as well as industry and board relations. At the Fund, he has overseen investments of more than \$40 million into the development of over 1500 feature film projects. In addition to the main feature film development and production programs, John also oversaw partnerships with festivals, script writing labs and film promotion initiatives. In 2019, he founded Corrib Entertainment to develop and produce fiction, non-fiction film and TV properties and consult on industry projects. John is a resident of Prince Edward County and the co-Founder and Executive Director of the Toronto Irish Film Festival, the Facilitator of the Producer's Lab at the Whistler Film Festival, a member of the Producers' Roundtable of Ontario and the Academy of Canadian Cinema and Television and sits on the board of the Canadian Film Festival.

**Alex Jansen (Kingston Film Commissioner/Producer)** Alex leads the development and growth of the local film and media industry for the City of Kingston. Since launching the Kingston Film Office in 2018, Jansen has developed multiple new initiatives including local training opportunities and incentive programs, and has been instrumental in increasing filming access in Kingston. Notable recent productions in Kingston include "Locke & Key" (Netflix), "Murdoch Mysteries" (CBC) and "The Mayor of Kingstown" (Paramount). Jansen has spent more than a decade running his own successful Toronto-based multimedia production company where he produced award-winning films, video games, graphic novels and interactive experiences, featured at Cannes, TIFF, SXSW, The New York Times and many others. Prior to that, Jansen built and led the Home Entertainment division at Mongrel Media. Alex is a resident of Kingston and founder of the Kingston Canadian Film Festival which recently celebrated its 20th anniversary and teaches part-time with Queen's Film and Media.

**J. Joly (Entrepreneur / Producer)** From his first part-time job working in a theatre on a Canadian Military Base in Germany, J. has spent three decades in entertainment. While studying at Queen's in Kingston, his band toured with acts from The Tragically Hip to Primus. Moving to Toronto after graduation, he worked at every level of film and Television. In 2008 he founded an award-winning digital agency dimeRocker serving clients including Disney/ABC, CBC, NHL/NHLPA. The agency was acquired by Joly's production venture, The Coup Company in 2012 that developed the CineCoup Film Accelerator and produced film and tv projects including the cult franchise "WOLFCOP". He also designed and developed STORYHIVE and STORIES CAREGIVERS for TELUS, that to-date has funded over 400 shorts by new filmmakers. He is an experienced storyteller, marketer, tech developer and financier that has sat on the board of the Vancouver International Film Festival and an advisor for the Canadian Film and Television Academy. He received startup funding from two tech accelerators BootUp Labs and Growlabs and is an alumni of Highline BETA. In 2020 he launched 33dot3.ca in partnership with Ontario Creates to support musicians impacted by COVID-19, and moved to Wolfe Island where he launched a new film-shingle.

**Chad Maker (Producer / Entrepreneur)** A partner in three entertainment-based companies located in Peterborough and as VP of OMNIVERSE MEDIA. He is currently producing the flagship virtual reality based educational game "Spacewalk VR" featuring former NASA astronauts Terry Virts and Matthew Gast. One of Canada's most prolific film poster designers and feature film marketers, Chad and his company Key Art + Design have marketed over 60 feature films and television series nationally. He was co-founder of film distribution company A71 Entertainment (2012-2019) and co-created the Canadian Indie Film Series; an initiative which showcased over 40 Canadian Independent films in over 450 screenings across the country with a focus on cities such as Picton, Kingston, Peterborough, and Ottawa. Maker has also produced and directed TV commercials, music videos and award-winning short films, and was the executive producer on the award-winning feature film, "Blackbird". Chad currently serves as an advisor for the Canadian Film Centre, supporting their Netflix Incubator Program. Born and raised in Peterborough, he moved back in 2016 to launch a new production company in the Kawarthas aimed at developing feature film and television content for the global market with the first title, "Questionable Taste", completing production for Fibe1TV in 2021.

**Dug Stevenson (Executive Director Bay of Quinte Regional Marketing Board / Writer)** A host and writer for CityTV, MuchMusic, RogersTV and the Academy of Canadian Cinema & Television, he has a BA from McGill, and completed his post-grad script and creative writing at Humber College, studying under David Flaherty. Moving to Belleville in 2010, Dug joined Belleville Downtown DocFest, where he has helped grow local filmmaking and foster a network of industry creatives for the past decade. He currently works as the Executive Director of the Bay of Quinte Regional Marketing Board, a public-private partnership with the mandate of marketing tourism and resident attraction for the region's communities. He lives in Quinte West with his wife and three kids.



Old Picton Airbase

**Albert Botha (Producer/Line Producer)** Owner of *Primitive Pictures* Incorporated, throughout his 40 years of production, Albert has produced over 400 local and international television commercial campaigns for major clients such as: *Audi, Ford, GM, Mercedes Benz, Labatt's, Visa, Amex, Capital One, Nikon, Amnesty International* and *Adidas* in over 30 countries, and won numerous international awards. He founded *Roadhouse Productions* and *Gun For Hire*, creating a 20,000 sq/ft state-of-the-art production service center in Toronto. There, he Line Produced features, TV series, and MOW's, such as "Resident Evil", "The Ladies Man", "Superstar" as well as "Master Spy", "Naked City", and "The Rescuers" for *Paramount Pictures, Fox Studios* and *Showtime*. For 25 years he has lived in Northumberland County.

**Marion de Vries (Location Scout / Performing Arts Professional)** A member of Directors Guild of Canada, she most recently worked on "Molly's Game", "The Umbrella Academy" (Seasons 1 and 2), and "Designated Survivor" (Season 3) among others. Previously, Marion worked in professional theatre for 30 years as an award-winning playwright, freelance director, actor and indie producer at *Theatre Passe Muraille, Cahoots Theatre, Factory Theatre, Banff Centre, Native Earth Performing Arts, Nightwood Theatre, Canadian Stage, Tarragon Theatre, Blyth Festival, Sudbury Theatre Centre* and Prince Edward County's own *Regent Theatre* and *Mount Tabor Playhouse*. She directed the hit shows "Picton Papers", "Hank Williams: The Show He Never Gave", and "Ship of Fire" for *Festival Players of Prince Edward County*. Marion was born in Picton, grew up on a farm on Consecon Lake, and lives in Picton.

**David Cormican (DCTV President and Producer)** An Emmy-nominated producer. He is co-founder and president of Don Carmody Television (DCTV), a co-founder of Mogul Productions, a co-founder and CEO of PaperChasePRO, in addition to being a member of both the Producers Guild of America (PGA) and the Writers Guild of Canada (WGC). Filmmaking accomplishments include "Faces in the Crowd" (2011) starring Milla Jovovich, "The Tall Man" (2012), the Christian Slater thriller "Stranded" (2013), and "13 Eerie" (2013). His DCTV projects include the Emmy-nominated "The Secret Life of Marilyn Monroe" (2015) and "ShadowHunters" (2015), the International Emmy-nominated mini-series "Tokyo Trial" (2016), and the series "Between" (2014-2016). He is a graduate of the Erich Pommer Institute's Trans Atlantic Partners program. In 2016, Cormican received the Distinguished Alumnus Award, MacEwan University's highest honor, where he was recognized by his alma mater for his outstanding achievements in the areas of business, arts and culture, lifelong learning and community service. Cormican's most recent career evolution comes as producer and executive producer on the family drama series "Northern Rescue" (2019). David has lived in Prince Edward County since 2017 and is a board member for the West Lake Community Association.



## APPENDIX III – SEOPAF SUPPORTERS

### Ontario Provincial Government Support

- MPP Minister Todd Smith (Bay of Quinte)
- MPP Minister Lisa MacLeod (Nepean)
- MPP (former Minister) Laurie Scott (Haliburton - Kawartha Lakes - Brock)
- MPP Ian Arthur (Kingston and the Islands)
- MPP Minister Dave Piccini (Northumberland- Peterborough South)
- MPP Dave Smith (Peterborough-Kawartha)
- MPP Daryl Kramp (Hastings-Lennox-Addington)
- MPP Andrea Simard (Glengarry-Prescott-Russell)
- MPP John Fraser (Ottawa South)
- MPP Stephen Blais (Orleans)
- MP Philip Lawrence (Northumberland–Peterborough South)

### Ontario Cultural & Union Organization Support

- Victoria Harding (Ontario Executive Director / Directors Guild of Canada)
- Adam Gray (Creative Director / Quinte Arts Council)
- Janet Jarrell (Director/ Quinte Arts Council)

### South Eastern Ontario Municipal Government & Organization Support

- Donna Gillespie (CEO / Kingston Economic Development Corporation)
- Shelley Hirstwood (Business Development Officer / KEDCO)
- Krista Marie LeClair (Executive Director / Kingston Accommodation Partners)
- Eileen Lum (Tourism Manager / Northumberland County)
- Dan Borowec (Director Economic Development & Tourism Northumberland)
- Lyle Warden (Warden Designate, Stormont, Dundas and Glengarry)
- Tara Kirkpatrick (Manager of EcDev, Stormont, Dundas and Glengarry)
- Karina Belanger (Tourism in Stormont, Dundas and Glengarry)
- Lesley White (Municipal Government, City of Brockville)
- Meg Dabros (Tourism Industry Destination Partner, 1000 les Gananoque area)
- Rob Plumly (Economic Development, Lennox and Addington County)
- Chris King (CEO Quinte Economic Development Corporation)
- Edward Schubert (RTO9 Board Member / Prince Edward County)
- Kevin Narraway (Marketing Manager / Municipality of Port Hope)
- Rebecca Lamb (Destination Marketing & Devt. Coordinator, The Corporation of the County of Prince Edward)
- Ashley Stewart (PEC Community Services, Programs and Initiatives)
- Anastasiya Khrokovva (Executive Assistant, Quinte Health Care Board)
- Catherine Walker (Communications Director / Quinte Health Care)
- Lori Mitchell (Community of Schools / Hastings Prince Edward School Board)
- Bonnie Ruddock (Executive Director, Region 9 Regional Tourism Organization)

**South Eastern Ontario Business Organization Support**

- Luisa Sorrentino, (Belleville BIA)
- John Nagy, (Owner Operator Woodview Inn, Gananoque)
- Jeannie Catchpole (Artist, Small Business Owner, Gananoque)
- Councillor Dennis O'Connor (Town of Gananoque, Curator O'Connor Gallery)
- Barbara Allinson (Producer, Business-owner Confederation Place, Kingston ON)

**South Eastern Ontario Education Support**

- Kathleen Bazkur, MEd (Dean / School of Media, Loyalist College)
- Gary Kibbins (Department Head for Film and Media/ Queen's University)
- Leslie Casson (Associate Dean Arts, Media & Design, St. Lawrence College)

**Ontario Production Industry Partner Support**

- David Hardy (VP Sustainability / Whites International)
- Greg Jeffs (Emerging Filmmakers & Digital Content / Whites International)
- Christina Jennings (CEO / Shaftesbury Films)
- Scott Garvie (Senior Vice President / Shaftesbury Films)

**SEON Notable Industry Leaders \*Award winners / Resident Support**

- \*Seaton McLean (Former owner Alliance- Atlantis) = Hillier resident
- \*Michael MacMillan (CEO / Blue Ant Media) = Hillier resident
- \*Andrew Ferguson (Founder LaRue Entertainment) = Picton resident
- \*Sonja Smits (Actress) = Hillier resident
- \*Lesley Grant (Production Supervisor / Shaftesbury Films) = Port Hope resident
- \*Janina Barrett (CFO / Whizbang Films) = Hillier resident
- \*Claire Welland (Producer) = East Lake resident
- \*William J. Corcoran (Director) = Port Hope resident
- \*Malcolm MacRury (Writer/Producer) = PEC resident
- \*Linda Schuyler (Producer) = Northumberland County resident
- \*Stephen Stohn (Producer) = Northumberland County resident
- \*Gord Barnes (Production Designer) = Picton resident
- \*Tessa Girard, (Cinematographer, Producer)= PEC resident
- \*Ryan Noth, (Director/Producer: Fifth Town Film) = PEC resident
- Coralie Nott (Assistant Location Manager/Location Scout) = Belleville resident
- Mike Bruce (Studio Owner / Developer) = from Campbellford; property owner
- Malcolm McCulloch (Location Manager) = Cloyne resident/family home
- Jeremy Campbell (PM and LP) = non-resident currently but Kingston background
- Adam Gowland (Producer, LP/Champlain Media) = non resident
- \*Don Carmody (Producer/Don Carmody Productions) = Peterborough resident
- \*Paula Devonshire (Producer/Devonshire Productions) = Cherry Valley p/t resident
- \*Damon D'Oliveira (Producer/Conquering Lion Productions) = non-resident but residency aspirations

# SOUTH EASTERN ONTARIO PRODUCTION ACCELERATOR FUND

Further questions on the content of this Proposal can be directed to:

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