

makers^m

REAL INSIGHT INTO GLOBAL PRODUCTION

FOCUS 2021

#8

CRYING OUT FOR CREW

As film and drama production booms, hiring is tougher than ever

LAST CALL FOR INDIE FILM?

Independent features battle for talent, finance – and attention



makers^m



NEARLY TWO YEARS SINCE COVID-19 BEGAN SPREADING AROUND THE GLOBE, THE CREATIVE INDUSTRIES ARE FINALLY BUSY AGAIN THANKS TO VACCINATION PROGRAMMES AND SAFE SHOOTING PROTOCOLS.

EDITOR

Tim Dams

LOCATIONS EDITORS

Joe Jackson, Shona Smith

ART DIRECTION & COVER IMAGE

Les éditions du bois du Marquis

HEAD OF PRODUCTION

David Lewis

INTERNATIONAL SALES CONSULTANT

Rodrigo Carrasco

COMMERCIAL DIRECTOR

Clara Lé

RESEARCH & DEVELOPMENT DIRECTOR

Chloe Lai

DATA & MARKETING EXECUTIVE

Daniele Antonini

FINANCE

Desmond Kroats, Farhana Anjum

Welcome to the eighth edition of *makers*, the biannual magazine for the global production industry.

Nearly two years since Covid-19 began spreading around the globe, the creative industries are finally busy again thanks to vaccination programmes and safe shooting protocols.

As we report in our Crew Crunch feature on page 136, the big headache for many producers is simply finding enough experienced crew for film, television and commercials shoots given the high levels of demand for new content. Prices are rising for crews, studios and kit as studios, streamers and broadcasters look to restock after the Covid-19 shutdowns.

To provide a truly global perspective, we examine how the post pandemic boom has affected countries such as Croatia and the Dominican Republic in our Bounce Back feature on page 23.

We also look at other ways the pandemic has left its mark on the industry. One prominent casualty seems to be the independent film industry, which has been hard hit by the closure of cinemas and the absence of film festivals. On page 104, we debate the future of indie film.

Looking ahead, we discuss the outlook for festivals and markets in 2022 on page 98. Are they expecting participants to return, or is the future in hybrid?

CONTRIBUTORS

Dawn McCarthy-Simpson MBE, John Rakich, Miranda Fleming, John Smithson, Eve Honthamer

MANAGING DIRECTOR

Jean-Frédéric Garcia

CONSULTANT

Ben Greenish

FOUNDER

Murray Ashton

IN MEMORY OF

Sue Hayes

PRINTERS

Barley Print, UK



On page 30, we also weigh up the prospects for international commercials shoots. Encouragingly, overseas ad shoots picked up significantly during 2021 and seem set to grow even more during 2022, although environmental concerns about long haul flights may limit the numbers of people travelling.

Elsewhere, *makers* provides advice for navigating two digital platforms that thrived during the pandemic: TikTok and Zoom. Our feature on the art of Zoom pitching (page 159) acknowledges that the video platform is here to stay, while our TikTok special (page 64) reveals how brands and independent creatives are making money from a platform that recently passed the one billion monthly user mark.

All this and more is rounded out by *makers*' regular reports on some of the world's best countries to film in, weighing up the infrastructure, skills and incentives on offer.

We hope you enjoy this issue. *makers* will be back again in the summer. If you have any feedback, or would like to get in touch, do drop us a line at info@thelocationguide.com

Tim Dams, editor



PLEASE ADDRESS ALL ENQUIRIES TO THE PUBLISHERS

The Location Guide, 312, Mare Street Studios, 203/213 Mare Street, London, E8 3QE UK

T (44 20) 7036 0020

E info@thelocationguide.com

W www.thelocationguide.com

2021 © The Location Guide Limited. All rights reserved.

No part of this publication may be copied or reproduced in any form whatsoever, by photocopying, electronic or mechanical means without prior written consent of the publisher. The publisher has taken all reasonable efforts to ensure that the information presented is accurate and correct, but cannot take responsibility for any omissions or errors, nor take any liability for any misuse of images or of the information.





tel: +86 21 6252 0909
www.newlifefilm.com
info@newlife-film.com

A New Life Films



CANADA

explorers' paradise



Image: *Pet Sematary* © Paramount Pictures. All Rights Reserved.

Canada has something to offer almost every production, from locations through to studio space, post-production facilities or competitive filming incentives.

Little wonder the country has established itself as a filmmaking powerhouse – a reputation it has only enhanced since lockdowns ended and production restarted.

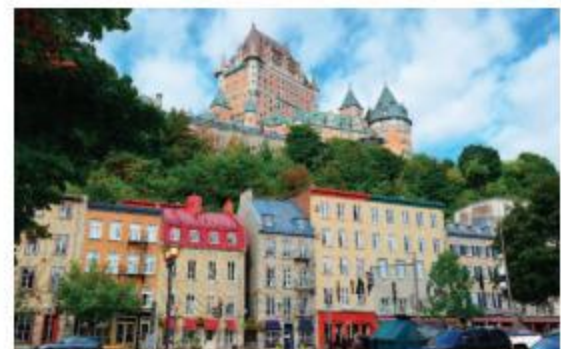
Canada is an attractive destination for producers negotiating the post-pandemic business environment. Film and television support systems are spread all over the country and, after the pandemic, Prime Minister Justin Trudeau invested CD19 billion dollars to kickstart lockdown recovery for all Canadian businesses. A variety of film production tax incentives are in place across the nation's ten provinces and three territories. Producers can save large quantities of money if they take the time to understand what each area of Canada has to offer.

ALBERTA

Alberta is one of Canada's two landlocked provinces, boasting available stage space of around 500,000 sqft. Net production values are set to double for the province this year to CAD995 million from 50 productions, resulting in 9,000 new direct and indirect jobs. "Our province boasts expert crews, an incredible range of diverse locations, as well as state of the art facilities," says Mark Ham, executive director and commissioner for the Cultural Industries Branch Alberta Film. "Alberta-crewed productions have also garnered notable recognition and hardware from the Golden Globes, Oscars and Emmys."

"PRODUCERS CAN SAVE LARGE QUANTITIES OF MONEY IF THEY TAKE THE TIME TO UNDERSTAND WHAT EACH REGION OF CANADA HAS TO OFFER."

In 2020 Alberta replaced its Screen-based Production Grant with a new Film and Television Tax Credits (FTTC) to make it more competitive with other Canadian provinces. The new scheme offers a refundable tax credit certificate worth 22% on certain goods, services and labour costs,



LOCATION HIGHLIGHT

Old Québec

The historic district of Old Québec became one of UNESCO's World Heritage Sites in 1985 and comprises two main sections: the Upper and Lower Towns. The Upper Town was selected as the site for Fort Saint Louis in 1608 and has since remained the city's administrative centre as a result of its strategic position atop the mighty Cap Diamant.

The Lower Town, as the name suggests, sits at the bottom of Cap Diamant, and its famous church the Notre-Dame-des-Victoires captures the flair of classic French architecture. An electric cable car running at a 45-degree angle from the famously narrow Petit-Champlain road to the top of Cap Diamant connects the Upper and Lower parts of Old Québec.

The picturesque neighbourhood is served by Gare du Palais train and bus station, a transportation hub built in 1915 with a grand châteauesque design similar to the grand railway hotel Château Frontenac.



Image: *The Unforgivable* © Kimberley French & Netflix.

reinforcing Alberta's status as an advantageous location for producing audiovisual projects. HBO's *The Last of Us*, which started production in the province in July, is touted as the largest such production in Canada's history. Season 15 of *Heartland* and the series debut of *Billy the Kid* have also been recently hosted in Alberta. "Calgary is very famous for its rocky mountains," says *Black Summer* producer Jason Wan Lim. "We have an area in southern Alberta called the Badlands, spanning from Drumheller. It has this otherworldly feel to it... *Lost in Space* shot there, and *The Unforgiven* too. We also have beautiful lakes, rolling wheatfields, and really cool cities. Multimillion-dollar projects are frequently drawn here."

BRITISH COLUMBIA

As surging Covid-19 rates shut down productions in certain parts of the world, service in British Columbia was booming in September 2020. Between 40 and 50 projects were either scheduled for production or in pre-production after Canada's westernmost province began implementing health and safety procedures to protect its film industry workers. These projects include: Netflix drama *The Unforgivable* starring Sandra Bullock and Disney's live-action fantasy adventure *Peter Pan & Wendy*, as well as ABC network drama *Big Sky* and Sony's action-comedy *The Man from Toronto*, two projects which both relocated from America to Canada as a result of the pandemic.

"We have very strict Covid-19 protocols in place here – they call it the Gold Standard," asserts Jim Edward, founder of COPILOT Productions. "This is really just about keeping people safe, testing everyone on a regular basis. And as a result, Canada is open for business... We are busier now than we were pre-Covid." The regional Film Incentive BC Tax Credit programme consists of six initiatives: Basic (35%), Scriptwriting (35%), Training (30%), Regional (12.5%), Distant Location Regional (6%) and the DAVE cluster (16%) – otherwise known as Digital Animation, Visual Effects and Post-Production.

NOVA SCOTIA

Nova Scotia – or New Scotland in Latin – was rocked in 2015 when the government attempted to remove the film industry's generous tax incentives. The industry rallied together against the move, resulting in the establishment of the Nova Scotia Film and

Television Production Incentives Fund. This means that Nova Scotia is one of the only Canadian provinces to offer an incentives fund rather than a tax credit for film production. The money comes through the province as opposed to the central government, so payments are processed quickly.

Two streams are available for projects spending at least CAD25,000. In Stream I, a minimum of 50% Nova Scotians must be employed in head of department positions, and a base rate of 26% on all eligible Nova Scotia costs is covered. In Stream II, with less than 50% Nova Scotian ownership or control of production, 25% is offered. However, where eight or fewer head of department positions are filled, half of the positions (rounded to the highest whole number) must be filled by residents of Nova Scotia. Where nine or more of these positions are filled, a minimum of four must be filled by Nova Scotians. For both streams, 2% additional funding is offered for shoots where greater than 51% of the principal photography is in a rural/non-metropolitan area. Shoots of more than 30 days in Nova Scotia also receive 1% additional funding.

The newly-established incentives fund marked the beginning of the province's impressive comeback story. 2018 saw production services begin to return to Nova Scotia. Despite the complications that arose during the Covid-19 pandemic, 2021 was Nova Scotia's busiest year for film production. Recent productions include UCP's *The Sinner* and eOne's *Moonshine* as well as two Stephen King adaptations: EPIX/MGM's *From* and EPIX's *Chapelwaite*.

ONTARIO

Netflix's *The Queen's Gambit*, Hulu's *The Handmaid's Tale* and Amazon's *The Boys* have all recently filmed in Ontario. "We have great incentives and a world-class production environment... that make Ontario a leading film destination worldwide," emphasises Jonathan Bronfinan, President of JoBro Productions.

The east-central province boasts an incentive scheme divided into three groups: First-Time, Small First-Time and Other Than First-Time Productions. For First-Time Productions, projects are eligible for tax credits worth 40% of the labour expenditures (for the first CAD240,000 spent on the production, and 35% on the balance) as well as an additional 10% of the labour expenditures if it is designated as a regional Ontario production. If the project qualifies as a Small First-Time Production



Q&A

BRUCE BROWNSTEIN
SUPERVISING LOCATION MANAGER
Ghostbusters: Afterlife



Q: Tell us about shooting the new *Ghostbusters* movie in Canada.

A: We flew up to Calgary in the middle of February, and scouted some locations that the team found through the Film Commission and some scouts that I recommended. You'll see there's a beautiful farm in the movie but it was hard at first to find the 'hero farm.' We had a look around but nothing really fit the bill. We decided to find the coolest barn, and then see if the rest of the farm went with it.

Q: What happened next?

A: We realised that we had to find the landscape and then put everything on top of it, so we actually bought the barn that we liked and had it moved to a new setting. We found a piece of land, slightly south of Calgary with lots of rolling hills. We had a gravel, rural road with next to no traffic, and a hilltop surrounded by crops.

Q: What else did the region offer?

A: You can go from hundreds of kilometres of nothing but perfect farms with crop in the field to little towns that haven't been gentrified or bulldozed over. We had to create a place where the kids go to school as well as streets where the chases take place. We ended up looking at and then using a lot of these small towns. From Drumheller in the north-east to Fort MacLeod to the south, we found in these places enough to build our own fictitious town. There's great variety but it all fits well together.... The landscape in southern Alberta is beautiful – it's absolutely spectacular.



Image: *The Queen's Gambit* © Phil Bray & Netflix.

ESSENTIAL FACTS

TAX INCENTIVES

25%

The Canadian Film or Video Production Tax Credit (CPTC) provides eligible productions with a fully refundable tax credit, available at a rate of 25% of the qualified labour expenditure. The CPTC is jointly administered by the Canadian Audio-Visual Certification Office (CAVCO) and the Canada Revenue Agency, encouraging the establishment of Canadian film and TV programming as well as the development of an active domestic independent production sector.

CO-PRODUCTION TREATIES

Approximately 60 countries have signed treaties and memoranda of understanding with Canada. The Department of Canadian Heritage is responsible for the negotiation of these international agreements.

ATA CARNET

YES

STUDIOS

Canada has a range of quality studios dotted across its territories. Wallace Studios in Ontario is a comprehensive media production complex, spanning 56,000 sqft & housing key auxiliary services. Film Alberta Studios' 51,570 sqft site incorporates a 15,000 sqft soundstage. Pinewood Toronto Studios homes 11 stages across 20 acres, including the Mega Stage, one of North America's largest purpose-built sound stages.

INTERNATIONAL TALENT

Gifted & reliable producers include: John Kerr, James O'Donnell, Tamara Bell, Bernard Bourret & Andrew Leung.

RECENT PRODUCTIONS

Calgary – Canada's third most populous city – has hosted *Fargo*, *Ghostbusters: Afterlife*, *Heartland*, *Interstellar*, *Jumanji* & *The Revenant*, while Alberta was a key site for *Hold The Dark*, *The Young & Prodigious T. S. Spivet*, *RV* & *Sanam Re*.

(ie. the total labour expenditure cannot be more than CAD50,000 at the time the production is completed) it is possible to claim credit equal to the lowest of: labour expenditures, or CAD20,000 for regional Ontario productions, or CAD15,000 for non-regional Ontario productions. For Other Than First-Time Productions, one can claim a credit equal to 35% of the labour expenditures, or an additional 10% of labour expenditures if the project qualifies as a regional Ontario production.

In the same manner as British Columbia, Ontario has experienced a post-lockdown surge in production as film companies turned to Canada's resources for assistance. "Since we returned from the lockdown, we've had record-breaking numbers in terms of production volume and production spending," says Ontario Film Commissioner Justin Cutler. "Toronto is such a strong film jurisdiction with its festival – but I always encourage producers to think about all of the regions that we have in Ontario. It represents such a wide variety of locations, from forests and lake regions to small town American and Midwestern looks. There are 40 unique film offices across the province that can help film productions advance their projects, so support networks will exist wherever you work."

QUÉBEC

Twentieth Century Fox's superhero blockbuster *X-Men: Dark Phoenix* and Paramount's Stephen King adaptation *Pet Sematary* were shot as co-productions in Québec. A 20% cash incentive is available for all projects with a minimum total budget of CAD250,000. Provided by the government of Québec, the tax credit is based on all expenditures and the producer is not required to release the film in the province. For VFX and computer animation projects, an additional 16% tax credit enhancement is also available.

On a federal level, the Canadian government also offers refundable tax credits. The Film or Video Production Services Tax Credit (PSTC) Programme offers a 16% incentive to foreign production companies for services performed in Canada by Canadian residents. These incentives are co-administered by Canadian Heritage's Canadian Audio-Visual Certification Office and Canada Revenue Agency.

YUKON

Visiting productions in the Yukon province are incentivised by an attractive rebate scheme. Production companies from outside the area who are filming in the territory or hiring Yukon crew must be registered with Yukon Corporate affairs. A 25% rebate is then made available for payments to Yukon residents and businesses who are working on feature films, digital media, documentaries, and television programmes.

The productions may also access a 25% rebate on wages paid for on-set training to eligible Yukon labour. This training typically covers both technique and equipment training as long as the necessary resources are available and everything is pre-approved by the appropriate body. A travel rebate is also offered to cover travel costs from Edmonton, Calgary, or Vancouver to Yukon's capital city Whitehorse. Travel costs may amount to a maximum of CAD15,000, and productions must either be commercials or any other form of production that does not have access to the Yukon Spend Rebate.



SOMETHING ELSE

You may have read about startled tourists catching glimpses of Scotland's Loch Ness monster – but have you ever encountered similar tales of the legendary Ogopogo? According to Canadian folklore the Ogopogo is a resident of Canada's Okanagan Lake, the largest of five freshwater lakes in the Okanagan Valley. Often referred to as Oggy, sightings of smaller beasts resembling the mysterious creature are known affectionately as Ogopups.

Although the origins of the lake monster's palindromic name are disputed, some historians claim that it can be traced back to one night in 1924 when an English music-hall song was misheard by locals in the city of Vernon, British Columbia. The lyrics of this detail that the Ogopogo's mother was an earwig whereas his father was most likely a whale.

The Ogopogo myth is also largely shaped by Secwepemc and Syilx natives, two indigenous Canadian groups who lived in the region before foreign settlers discovered their territories. For the Secwepemc and Syilx, the word Naitaka was used to describe a water.