

**Brampton Film & Television Office  
Strategy**

# **Final Report**

**March 2024**



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# **1. Introduction**

*Study context, defining film-friendliness, and the role of a film office*

# Introduction | Study Mandate

- This study is focused on developing a strategy for the City of Brampton's Film and Television Office ("Film Office").
- Nordicity and SKH Consulting were engaged to provide attainable recommendations that the Film Office, and by extension, the City of Brampton, can follow to ensure the continued growth of film services and local talent in the city.
- Although the City has made considerable efforts to make Brampton "film-friendly", it has not yet formally developed the Film Office to optimize municipal services and advance Brampton into a film hub in the Greater Toronto Hamilton Area ("GTHA").
- A strategy, and a better equipped Film Office, align with the City of Brampton's 2040 Vision, in supporting the emergence of a bold, diverse and innovative creative scene.
- This report presents the Brampton Film Office's current strengths and challenges and provides recommendations that aim to improve current conditions and increase capacity.
- Its completion comes at an opportune time, as the film and television faces shifts and municipalities will need strong strategic direction in order to stay competitive in attracting production.

# Introduction | Methodology

- To produce this interim Current State Assessment report the project team carried out the following activities:

## **Desk Research:**

- Reviewed City strategies, Film Office documents, and reviewed other film offices.

## **Interviews\*:**

- Conducted 13 interviews with City/regional departments and other stakeholders.

## **Roundtables\*:**

- Held two roundtables and group discussions among (1) local and emerging filmmakers in Brampton, and (2) past permittees who have shot productions in Brampton (i.e., location managers and producers).

*\*See Appendix A and B for the full list of interviewees and roundtable attendees*

# Introduction | Defining Film-Friendliness

- Foreign location service productions are drawn to Ontario for its generous tax credit, an abundance of film infrastructure and strong workforce. With the increased demand for production services, the province has become a competitive landscape among jurisdictions looking to attract audio-visual production”.
- Many municipalities and regions have seen the value that a robust screen sector can bring to the economy and social/cultural life and are therefore increasingly aiming to become “film-friendly.”
- As municipalities in Ontario share many physical and geographical features, film-friendly offerings are not simply concerned with the scenery or uniqueness of a place.
- Film-friendly jurisdictions have dedicated resources, infrastructure, and personnel via a film office that makes film and television production activities frictionless for incoming production companies and project leads.
- A municipal film office should have clear policy directives, assistance such as 24/7 concierge services provided, and relationships cultivated for long-term repeatability to succeed.

**Film-Friendliness** is an international standard for film and television production jurisdictions, defined as the ability to attract and service film and television productions in a 24/7, one-stop-shop concierge manner, while being able to quickly address any customer issues or community concerns related to location filming.

# Introduction | Film Office Activities

- A well-supported film office generally manages **production services, business development,** and **industry support** tasks.
- This is not a one-size-fits-all directive, and Film Offices across the world vary in what they provide.
- Typically, a well-supported film office is based within a city's economic development division, as they are most equipped and flexible to support the needs of the film/television industry.

## Category A: Production Services

- Permitting
  - Issuing permits in a timely and convenient manner
- Location scouting
  - With knowledge of potential locations while informed by local political realities
- Producer "help line"
  - Open for producers to handle any issues they may encounter while filming

## Category B: Business Development

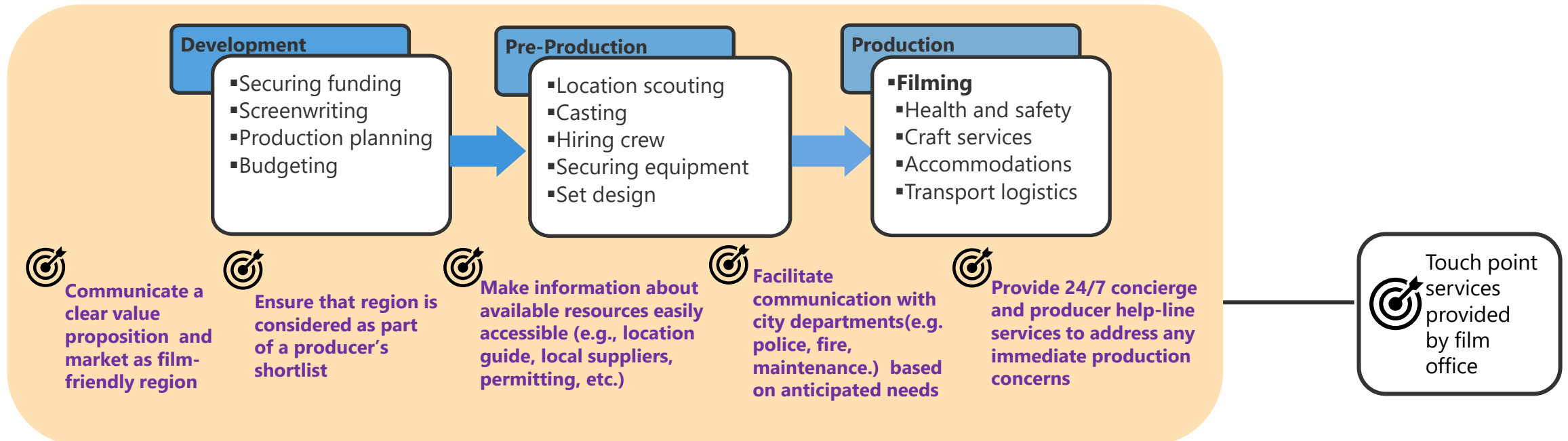
- In-market promotion
  - Promote the region's unique offerings and appeal to producers
- Local business liaison
  - Working with local stakeholders to promote the industry at a grassroots level
- Industry activity
  - Attend and participate in industry activities as an advocate for production in the region

## Category C: Industry Support

- Production space inventory
  - Collection and maintenance of a database of potential interior shooting spaces
- Local suppliers list
  - Keeping a contact list for local suppliers
- Training liaison
  - Working with unions and local training institutions to identify and remediate gaps in trained and available labour

# Introduction | Film Office Production Touch Points

- To be successful and ensure film-friendliness, a municipal film office needs to recognize where it fits into the production cycle. It should clearly understand where it can provide touchpoints to ensure it is both attracting production and being an effective ally so producers and location managers will continue to revisit.
- At times, a municipality's internal organization and the film office's location within the governance structure can affect the ability of a film office to achieve these touch points.
- The diagram below shows the typical production cycle and how a film-friendly municipality interacts and can provide touch points.





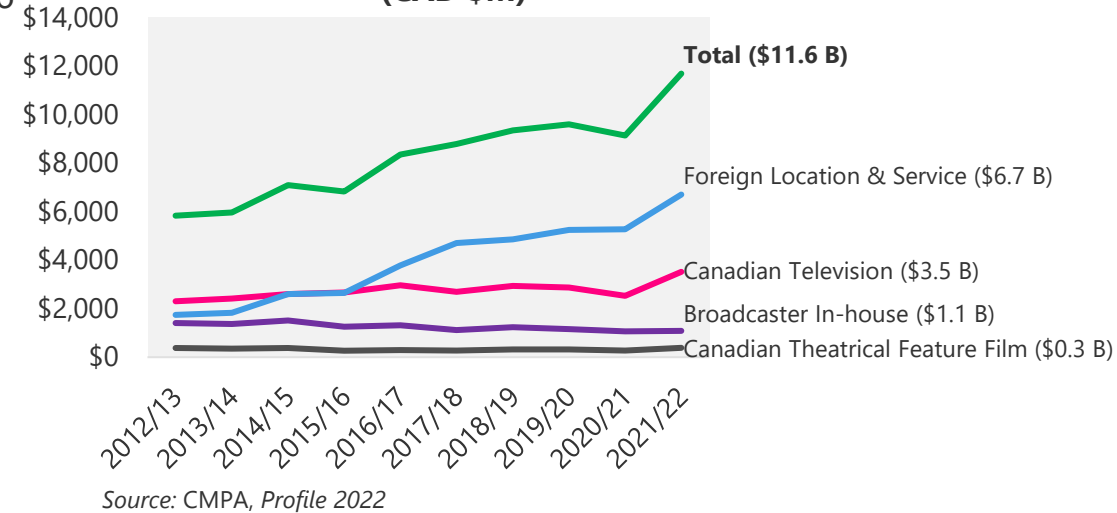
## **2. Context**

*Understanding the film/television market, Brampton's current state and the status of comparable jurisdictions.*

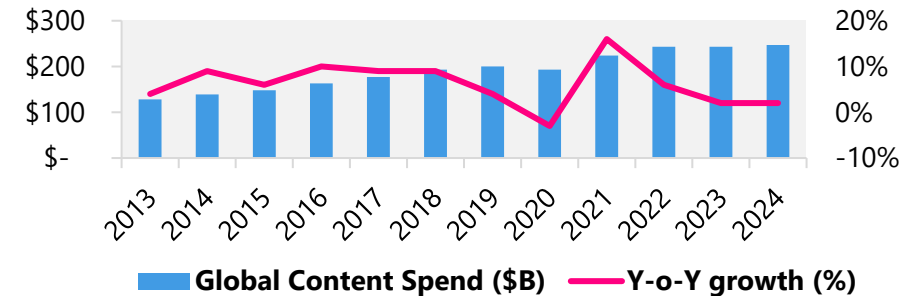
# Context | Canadian Production Industry

- The latest figures on Canada’s production industry show that the industry reached an all-time high in 2021/22 in terms of production volume (\$11.6 B) (see Fig. 1).
- Although there has been increased growth due to increased content demands, the growth in 2021/22 may be somewhat deceptive due to:
  - Rescheduling for production delayed by COVID.
  - Regulators requiring broadcasters to disburse Canadian programming expenditures not spent during the pandemic.
  - An overall increase in production costs in part due to inflation.
- Recent data shows there will be a plateau in content spending by streaming giants in the U.S., who contribute considerably to the 57% of Canadian production that makes up foreign location and services (FLS) production.
- This plateau likely marks the end of a period of incredible growth but demand for production remains quite high.
- The production of Canadian domestic content may also see a leveling or increase, from the *Online Streaming Act*, which will require foreign streaming operators to contribute to the production of Canadian content.
- Amid potential retrenchment and industry changes, producers will be looking for jurisdictions that are the most film-friendly and that offer supportive infrastructure and generous tax incentives.

**Fig 1: TOTAL PRODUCTION VOLUME IN CANADA 2022 (CAD \$M)**



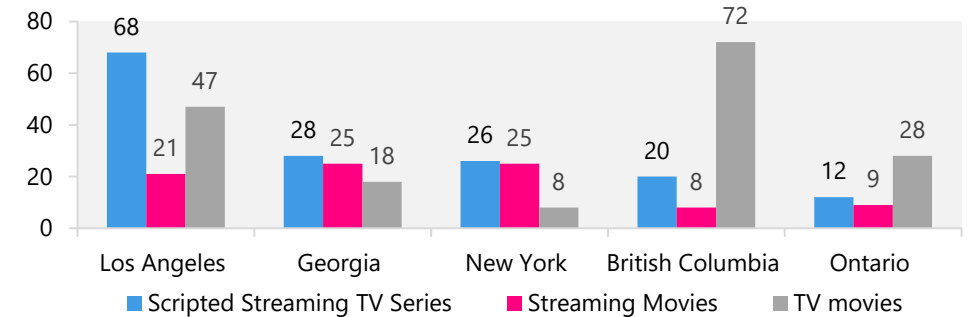
**Fig. 2: GLOBAL STREAMER CONTENT SPEND (USD \$B)**



# Context | Ontario's Strong Position

- Ontario is among the top jurisdictions for film production and is highly competitive in attracting FLS production, averaging averages 300 productions per year (excluding commercials and broadcaster in-house productions for which there is not clear data).
- In 2022, Ontario generated \$3.15 billion in film/television economic impact, plus an additional \$1.4 billion in commercial production activity.
- AV production supported approximately the equivalent of 45,900 full-time jobs across Ontario in 2022.
- Ontario has more than 3.8 million square feet of soundstage space, with more space expected to come online in the next several years.
- Toronto is home to Netflix's only Canadian corporate office. Streaming companies (e.g., Amazon, Netflix, etc.) have also engaged in partnerships with GTA studios for the exclusive use of their production facilities, showing long-term commitments to producing in Ontario.
- The province's tax credit is among the most competitive among North America's top filming jurisdictions. In Dec 2022, the provincial government passed a bill to expand the eligibility for tax support for film and TV production to incentivize more on-location filming in communities across Ontario.

**FIG 3. PRODUCTION OF U.S. CONTENT AMONG TOP NORTH AMERICAN JURISDICTIONS 2022**

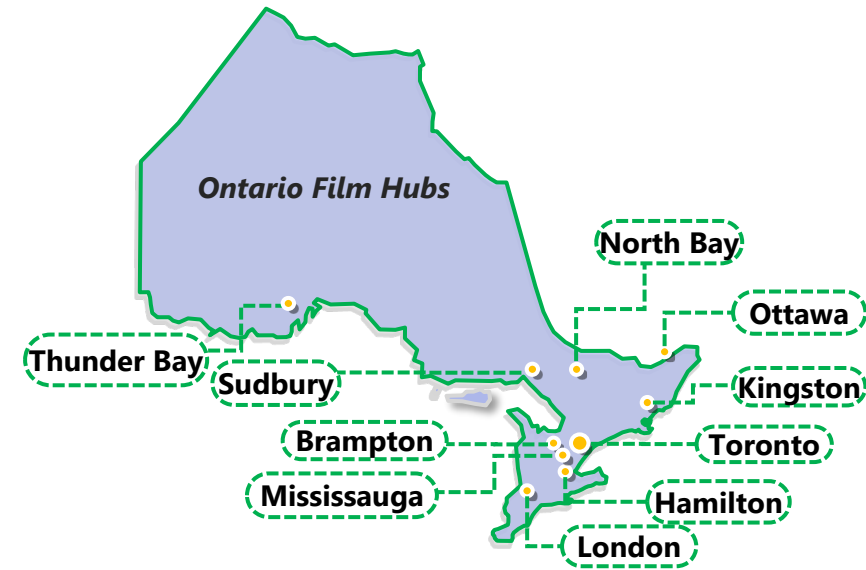


Source: FilmLA, 2021-22 Scripted Content Study

Federal Tax Credit	
<b>Prod.</b>	25% of labour expenditures, capped at 60% of production budget
<b>Service</b>	16% of qualifying Canadian labour expenditures
Ontario Tax Credit	
<b>Prod.</b>	35% of eligible labour expenditures + 10% regional bonus
<b>Service</b>	21.5% of all qualifying production expenditures in Ontario

# Context | Municipal Film Offices in Ontario

- Although Toronto is the primary production hub in Ontario, other jurisdictions within the province benefit from its “spillover” and have been able to create their own film centres.
- Ontario is now home to several municipal film offices in jurisdictions that see the economic value of the production industry.
- These film offices are dedicated to supporting productions which adds to the province’s attractiveness, though they vary significantly in terms of the services they offer. Thus, these offices have differing impacts on the attraction of audio-visual projects to their respective jurisdictions.
- The increased emergence of municipal film offices has led to increased competitiveness within the province for all types of production activity.



## Production developments and trends that impact municipalities include the following:

Leveraging Uniqueness	Dedicating Space	Environmental Focus	Workforce Partnerships	Film Tourism	Converting Tech Labour
More productions and location managers are looking for locations that have not been used before and are culturally unique or, even, unconventional.	Purpose-built or converted studio spaces are being developed as soundstages continue to be in high demand.	Lowering production emissions is becoming more of an industry priority. There is an increased value on efficient power solution infrastructure.	Municipalities/film offices partner with secondary schools and post-secondary institutions to attract students to the workforce and create entry level opportunities.	Municipalities leverage the success of content filmed in their jurisdiction and create events and attractions to promote tourism and interest.	As production techniques advanced (e.g., virtual production, etc.) a more tech-focused workforce will need to be integrated into the production pipeline.



# Context | Brampton Film Office

- The Film Office operates under Strategic Communications, Tourism and Events and has one full-time staff member.
- The current operations of the Film Office involve managing permitting requests, location scouting, guiding and implementing policy, and liaising with City departments and location/production managers.
- Since 2018, there has been continued growth in revenue from production, with an increased number of domestic and foreign productions, such as *The Handmaid's Tale*, *The Man from Toronto*, and *Chucky*, among others.
- Among the more popular locations for filming in Brampton are the Claireville Conservation Area, SaveMax Sports Centre, Chinguacousy Park, CAA Centre, and Cassie Campbell Community Centre.
- In 2019, the City commissioned a Film Services Feasibility Study to investigate the film and television production activity.

	2021 <sup>1</sup>	2022	2023 <sup>2</sup>
<b>Permits</b>	77	68	69
<b>Commercials</b>	25	23	39
<b>TV Series</b>	36	21	13
<b>Movies (Features)</b>	5	6	5
<b>Total Revenue</b>	\$280K	\$201K	\$281K

<sup>1</sup>2021 may have seen a higher volume due to an influx of production following COVID lockdowns, and more U.S. productions migrating to Canada due to strong COVID safety measures and protocols on set.

<sup>2</sup> From July to November 2023 the number of television series and movies was significantly lower due to the U.S. actor labour stoppages, which impacted services productions across Canada.

# Context | Film Office Resource Capacity Analysis

- As noted in multiple interviews, the Film Office is currently at capacity and requires additional staff to grow and expand its scope.
- From 2021 to 2023:
  - The Film Office addressed one and a half (1.5) film permit inquiries per day over roughly 235 working days a year.<sup>1</sup>
  - A quarter (25%) of inquiries became filmed productions in Brampton, with 80 productions filmed.<sup>2</sup>
- Past data shows that regardless of an increase or decrease in inquiries, there are a similar number of productions filmed year after year.
- Limited staffing impacts the opportunity for inquiries to turn into filmed production or shoot days.
- It is assumed that with increased staff capacity there would be a greater response time and the Film Office would be able to accommodate more productions and increase the number of film permit inquiries addressed per working day.
- It should also be noted that the Film Office's role goes beyond that of permitting and that other tasks (e.g., addressing the needs of local industry, planning events, providing concierge service, etc.) are also not always being addressed by current staff.

	2021	2022	2023
<b>Film Office Inquiries</b>	353	336	276
<b>Total Productions Filmed</b>	80	85	74
<b>Percentage of Inquires Filmed</b>	23%	25%	27%

<sup>1</sup>The 235 days worked by Film Office staff are not solely dedicated to processing permits, as there are a range of duties and responsibilities to attend to. This figure is simply to illustrate the current capacity and to establish a baseline.

<sup>2</sup>Contextualizing this figure is challenging as other municipal film offices do not publicly report on the number of inquiries they receive.

# Market Context | Overview Comparison (1/4)

The table below shows high-level information on other film-friendly municipalities in the GTHA. The comparison focuses on jurisdictions with similar capacity as Brampton and excludes large scale production centres (i.e., Toronto).

City	Organization /Division	Services/Offerings	Description/Priorities
London	London Economic Development Corporation	Permitting, location support, providing resources, industry promotion, connecting with community.	Film London's goal is to develop and enhance the city's film and television industry and to provide productions with a vibrant and economically viable location for filming.
Hamilton	Economic Development Division	Permitting, location scouting, coordinating permissions and logistics, liaising with local industry	The Hamilton Film Office offers a one-stop, full-service model to assist with scouting, coordinating permissions and logistics, issuing film permits, and liaising with community groups.
Mississauga	Tourism Mississauga	Permitting, location scouting, promotion	Mississauga has been building a reputation within the film industry for large scale foreign productions. The City offers a variety of locations and boasts a number of studios/production facilities, labelling itself "Studio City North".
Kingston	Tourism Kingston	Permitting, production directory, locations directory, location tours, financial incentives, and local talent and resource coordination for productions.	Helps to assist filmmakers and production companies at any level, in navigating the rules and regulations of the City.

# Market Context | Overview Comparison (2/4)

Note that the Brampton Film Office in its current state employs fewer staff than Kingston, Mississauga, and Hamilton. The number of productions reported in Mississauga and Kingston is similar to that of the number of permits the Brampton Film Office issued in 2022.

City	Staff and Roles	# of Productions (2022)	Permitting Process/ Application	Minimum Advertised Turn-around for Permitting/ Road Closure
London	~1 FTEs <ul style="list-style-type: none"> <li>▪ Manager</li> </ul>	11	Word document and email submission	5 business days
Hamilton	~2 FTEs <ul style="list-style-type: none"> <li>▪ Senior Project Manager of Film Office</li> <li>▪ Business Development Officer</li> </ul>	177	PDF and email submission	10 business days
Mississauga	~2 FTEs <ul style="list-style-type: none"> <li>▪ Manager of Creative Industries</li> <li>▪ Film &amp; Television Office Coordinator</li> </ul>	67	Online submission	4 business days
Kingston	~3 FTEs <ul style="list-style-type: none"> <li>▪ Film Commissioner</li> <li>▪ Film and Media Officer</li> <li>▪ Film and Media Specialist</li> </ul>	61	Online submission	15 business days



# Market Context | Municipal Film Rate Comparison (3/4)

There are a variety of fee structures regarding permitting throughout municipalities and regions in Ontario which are dependent on the services provided. Some municipalities, like the City of Toronto, have tiered rate structures, offering varying fees depending on the type of production (e.g., a reduced or no fee for students of independent filmmakers). Brampton does not currently have a tiered rate structure.

Many municipalities are not fully transparent regarding the precise cost of all fees through their online platforms. The following figures compare some film-related fees across municipalities, where information was available.

**FIG 4. BASIC FILM PERMIT AND/OR APPLICATION**

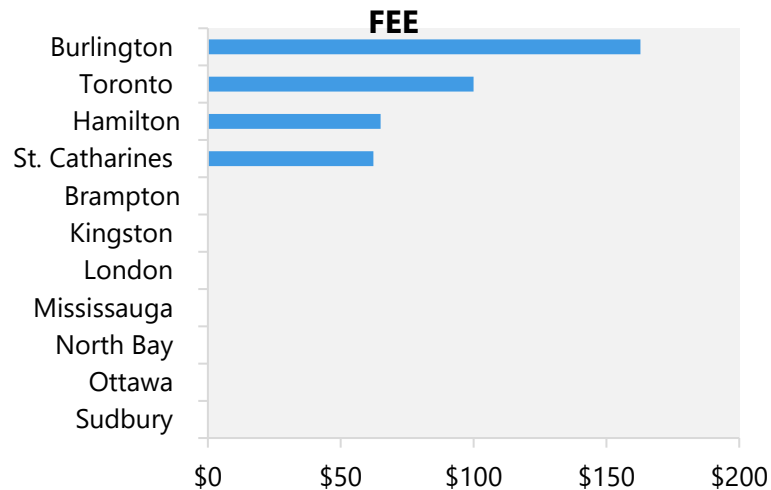


Fig 4. illustrates the basic advertised film permit fee or application processing/registration fee for a variety of municipalities in Ontario. Many of these municipalities do not charge for service, however charges are incurred depending on production needs.

**FIG. 5 ROAD CLOSURE FEE MINIMUM**

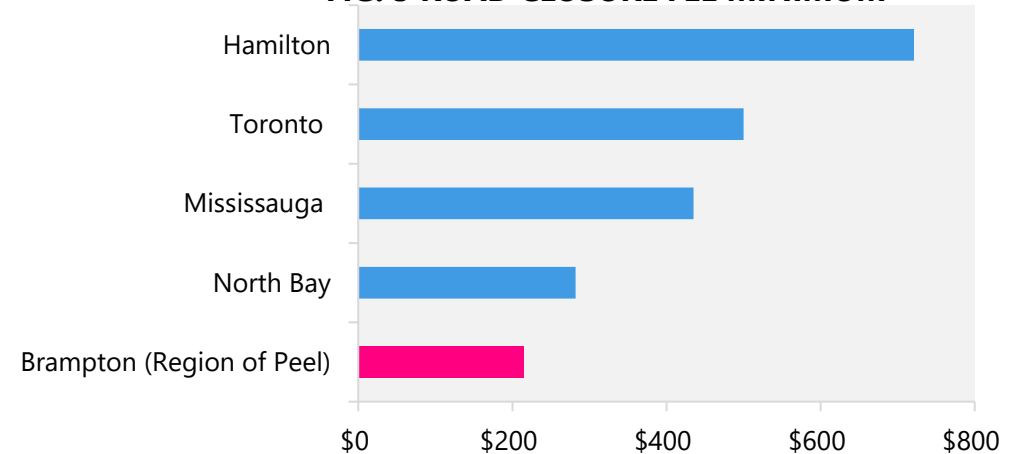


Fig 5. illustrates the minimum or application fee for costs related to road closure or use of roads. Among these regions, Brampton has the lowest fee. The City does not generate revenue from this fee because it is allocated to the Region of Peel.

# Market Context | Overview Comparison (4/4)

From the past permittee (location managers and producers) roundtable, the project team heard about the production industry's experience working in some of Brampton's nearby/competitor jurisdictions. These permittees shared that:

- Some have more frictionless experiences with some municipalities that are within economic development divisions due to easier access to information regarding vacant land and warehouses.
- Several competitor jurisdictions have automated too many of their systems and processes, and thus permittees have faced increased challenges by not having immediate access to the film offices (and the people who operate them).
  - To manage the volume of requests, film offices have opted to limit communication with producers/location managers to email, which creates lag and inefficiencies from the production's perspective.
- Some competitor jurisdictions are becoming less film-friendly, as the number of residents able to block film permits has increased due to poor public policies.
- During a period of market shifts, it is now more important than ever for municipalities to make themselves appealing to the sector and have strategic goals to keep their film offices competitive.

# **3. Current State**

*Strengths, Gaps and Challenges of the Film Office*

# Current State | Strengths

## Concierge Staff and 24/7 Access

- Stakeholders strongly emphasized that the Film Office's full-time employee provides helpful and professional service to productions and works well with other City departments.
- The Film Office offers 24/7 and concierge access, in that Film Office staff is available to film productions by phone beyond typical working hours (i.e., 9 AM to 5 PM) and interacts with City departments on behalf of the production. This level of commitment is important when working with film production staff as they do not adhere to typical working hours and need quick turnaround on request. According to stakeholder interviews, some municipalities in the GTA do not offer a similar level of access, and therefore Brampton is at an advantage in this regard.

## Proximity to Toronto

- Brampton's proximity to Toronto is an asset, as Brampton is ripe to take on overflow productions as it continues to establish itself as a film hub.
- Furthermore, most of Brampton is within Toronto unions' studio zone or jurisdiction, meaning that Toronto film union members can work in Brampton at no additional cost to a production.
- Brampton is also in very close proximity to the Toronto Pearson International Airport and other transportation routes.



# Current State | Strengths

## Broad Support

- Stakeholders and City staff interviewed see the value in developing a strategy and are supportive of further evolving the Film Office.

## Diverse and Affordable Locations

- Producers noted that Brampton offers a wide range of settings and properties for productions, including residential, rural, and downtown areas. Brampton also has and is near private properties and warehouses ideal for productions. Producers noted that the city's location rates are favourable.

## Excellent Reputation

- Producers noted that in the past they have had good experiences filming in Brampton and enjoyed working with the Film Office. As the film industry is built around relationships and reputation, this secures repeat business and ensures that Brampton becomes a primary consideration when location managers are scouting.
- All parties interviewed related an excellent relationship with the Film Office – noting its ability to resolve difficult bespoke issues in a very timely manner.

# Current State | Gaps and Challenges

## Current Gap or Challenge

- The Film Office **lacks capacity for growth** and to support additional film/television production in Brampton.
- There are **knowledge gaps among other departments/divisions on film production** needs and proper procedures.
- The Film Office is **unable to frequently provide location managers and productions with key data** on available lands.



## Evidence and Instances

- The only full-time staff member, who addresses the current volume whenever needed, can only manage their current workload. They do not have the capacity for other areas of focus or additional production volume. This challenge was noted across City departments and among past permittees.
- Producers shared that there is a lack of clarity on paid duty officers' role while on-set. From many officers' perspectives, they are meant to control traffic, while a production views their role as also includes enforcement of public safety. Production managers often must contact desk sergeants. This leads to production delays and public safety concerns and was cited as a unique issue to Brampton/Peel.
- The Film Office has limited capacity in access information regarding privately owned facilities, vacant lots, lands, and warehouses

# Current State | Gaps and Challenges

## Current Gap or Challenge

- Brampton is **not promoted internationally** as a destination for service production.
- There is a **lack of awareness and promotion** of film industry or film-friendly personnel, locations, and vendors in Brampton.
- The local filmmaking community feels that **Brampton is not a place where they can thrive.**
- Certain processes and systems are **not streamlined and modernized** for productions looking to work in the City.



## Evidence and Instances

- Marketing materials are not produced for the Film Office for international trade missions, and the Office is not well represented.
- This is minimal information regarding Brampton's film community (personnel, vendors) and locations on both on the Film Office's website and in Ontario Creates' location library.
- The Film Office is not engaged with the local community of filmmakers in Brampton. There are little to no community networking events or a Brampton film festival, The few supports available are provided by the Brampton Arts Organization (BAO). Filmmakers also feel that they are "priced out" of filming in Brampton and find it cost-prohibitive.
- Producers noted that Brampton's permitting form and website could be more user-friendly. The insurance requirements/process for filming in Brampton can also be considered a barrier, especially for smaller productions.

# Current State | Gaps and Challenges

## Current Gap or Challenge

- **Minimal Film Office resources to monitor City properties, assets and staff** (e.g., paid duties) during a shoot.
- Some City Divisions and Departments **lack understanding of the nature of the film industry** and its work practices (e.g., last-minute requests, late hours, etc.)
- The Film Office **lacks effective branding** and marketing.
- Brampton **does not currently have a dedicated purpose-built or converted soundstage** or film studio.



## Evidence and Instances

- Shoot days on City properties or roads is a strain on some City departments (especially Public Works and Engineering) as needed manpower is reallocated on-set to maintain properties, enforce proper usage (e.g., power sourcing), and ensure compliance.
- Some City staff shared concern with the last minute requests and quick turn around needed to accommodate production shoots.
- Stakeholders noted that the Film Office lacks a clear identity, as some local stakeholders and City staff stated they were unaware a film office in Brampton existed.
- Producers noted that a professional studio space would be an asset that would accommodate more productions as it would alleviate the need for Toronto-based producers having to do frequent travel between a Toronto production office or studio and Brampton.



# Current State | Gaps and Challenges

## Current Gap or Challenge

- The **relationship between the Film Office and many City departments and divisions is undefined** (for example, BAO, Economic Development, etc.).
- There are **gaps concerning thought leadership** and strategic visioning.



## Evidence and Instances

- There is a lack of clarity in how these organizations should work together and relate to one another. This uncertainty leads to the absence of strategic activity when it comes to Brampton film-related activities (e.g., festivals, local filmmaker support, etc.)
- This was noted especially in regards to workforce development, local filmmaker support, film festivals, and future-proofing so Brampton has a sustainable competitive advantage.

## **4. Recommendations**

*Film office goals, levels of commitment, recommendations, and implementation*

# Recommendations | Film Office Goals

- Following an initial review and consultations, the project team has determined that the Film Office is primarily focused on and excels in Production Support tasks (See page 7 ).
- While production support tasks are fundamental, they are simply one role that a film office can play and do not drive growth or designate a jurisdiction as a hub that attracts and sustains world-class service productions and nurtures domestic talent development.
- Based on the Film Office's current gaps and anticipated needs the project team proposes the following goals to guide the Film Office's strategy:

**Establish public  
policy and increase  
capacity**

**Find efficiencies and  
streamline processes**

**Support local  
filmmakers,  
workforce, and  
businesses**

**Increase production  
volume and  
establish a world-  
class production hub**

# Recommendations | Three Levels of Commitment

- As the review of various Film Offices in Ontario illustrates, supporting such an office can vary in intensity. As such, one can consider three levels of commitment that could be assumed in implementing this strategy.
- Each recommendation in this section is tied to one of three levels of commitment and associated colours illustrated in the table below:

<b>Minimum Commitment</b>	<b>Balanced Commitment</b>	<b>Ideal Commitment</b>
Where the Film Office accommodates basic support for the industry with only those incremental resources deemed critically necessary.	Where the Film Office must only implement those actions that are deemed to be most cost effective.	Where the Film Office has no undue constraints as to the resources at its disposal – and can enact all recommended actions.

- Notably, each increased level of commitment includes recommendations made for lower levels.
- The recommendations that follow each have a rationale linked to them that stems from the gaps and challenges identified in Section 3. A series of expected outcomes are also associated with each recommendation, to illustrate future developments and actions that the Film Office can take.

# Recommendations | Increase Capacity: Coordinator/Support Staff

As the only current staff member in the Film Office is over capacity and cannot deliver beyond their current workload, additional support is needed. This new staff member will ensure that the Film Office is able to expand its scope of services and take on increased production volume.

## RATIONALE

- The current Film Office lacks the human capacity for growth and to support additional film/television production in Brampton.
- The Film Office is unable to frequently provide location managers and productions with key data on available lands, due to capacity restrictions.
- The relationship between the Film Office and BAO is undefined and needs further clarification to enable both parties to work together.
- From 2021-2023, only 25% of inquiries became filmed productions in Brampton, which in part is due to staff capacity. The conversion of permitting requests and inquiries to filmed productions may increase by approximately 20% if additional staff support is added. The number of filmed productions per year could then potentially increase to roughly 145 (up from an average of 80 from 2021-2023).<sup>1</sup>

## EXPECTED OUTCOMES

- Providing support to the current over-capacity staff in providing concierge service to productions.
- Enabling continued production volume growth in Brampton.
- Increasing responsibility in supporting and creating growth opportunities for local Brampton filmmakers and creators.
- Increasing responsibility in acting as a liaison and promoting film festivals and events.
- Evaluating the need for additional Film Office staff members (i.e. Film Compliance Officer) and developing new role descriptions accordingly.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$92,000 (estimated based on analyst/coordinator positions salary)

<sup>1</sup>This assumes that there would be roughly 321 permit inquiries and requests, as was the average in 2021-2023.

# Recommendations | Industry Engagement: Marketing

The Film Office should increase its promotion of Brampton as a destination for film and a film-friendly jurisdiction to the wider production industry.

## RATIONALE

- There is a lack of awareness and promotion of film industry or film-friendly personnel, locations, and vendors in Brampton.
- The Film Office lacks effective branding and marketing.
- There are gaps concerning thought leadership and strategic visioning.

## EXPECTED OUTCOMES

- Maintaining close relationships with production and location managers in the GTA, offering concierge service and strengthening relationships.
- Increasing representation by Ontario Creates (e.g., increase the number of Brampton locations in the Ontario Creates location library).
- Increasing promotion of notable productions filmed in Brampton on the Film Office website.
- Implementing marketing campaigns, at film festivals, trade shows, conferences, and in trade publications to brand Brampton as a destination for film.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$96,000 (estimate based on \$8,000/month retainer marketing/public relations services)

# Recommendations | Local Industry Engagement: Supporting Filmmakers

Following consultation feedback, it was determined that the local filmmaking community is not sufficiently engaged and supported by the City. Although these supports are not always within the mandate of a film office, establishing community support is recommended because of the ultimate benefits they bring in establishing Brampton as a place where filmmakers thrive and where creativity is celebrated. Additionally, consultation indicated that the BAO cannot accommodate filmmakers at their current capacity and there is a gap within the City concerning building up Brampton's local filmmaker community.

## RATIONALE

- The local filmmaking community feels that Brampton is not a place where they can grow their film careers and businesses.
- The relationship between the Film Office and BAO is undefined.
- The Film Office lacks effective branding and marketing.

## EXPECTED OUTCOMES

- Planning and hosting networking events and opportunities for local filmmakers.
- Offering reduced permitting rates for local filmmakers to support their work and encourage local filming in the city.
- Alignment with BAO on respective roles and responsibilities concerning support for local filmmakers.
- Development and nurturing of Brampton film/television workforce, filmmakers, and creators.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$35,000 (estimated based event hosting, and potential lost revenue due to discounts or reduced rates.)



# Recommendations | Resources Sharing and Supports

Both local filmmakers and the wider industry expressed that there should be more shared resources and accessible knowledge concerning the film and film-related assets Brampton has. These assets may include vendors, personnel, and infrastructure. Furthermore, small domestic filmmakers cited that filming discount programs and other kinds of support drive creatives to particular jurisdictions.

## RATIONALE

- There is a lack of awareness and promotion of film industry or film-friendly personnel, locations, and vendors in Brampton.
- Certain processes and systems are not streamlined and modernized for productions looking to work in the City.

## EXPECTED OUTCOMES

- Ensuring Brampton's film-friendly locations are up to date and current in Ontario Creates' robust province-wide locations library.
- Creating some online databases for both the wider industry and local filmmakers to access. For example:
  - Local film-friendly businesses or vendors (e.g., caterers, lumber yards, etc.)
  - Local filmmaker/freelancer database
- Establishing financial support programs for small-scale filmmakers such as discount programs with local businesses and/or establishment of "voucher" programs (i.e., where filmmakers are given a certain amount to spend on production needs at local businesses, designed to both assist the filmmaker and help revitalize downtown businesses.)

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$25,000 (estimate based on creation of database and program design time allocation)

# Recommendations | Increase Capacity: Film Compliance Officer

To improve efficiencies between City departments/divisions, the Film Office, and film productions, a compliance officer role should be established. This individual will act as a representative of the City on-set and ensure the supervision of City property and enforce policy. They will also have a keen understanding of production needs. They will be physically on-set for large to medium-scale productions to offer concierge services. Other jurisdictions have implemented a variation of this role, including Los Angeles (through FilmLA) which employs "Film Set Monitors/Field Notifications" to ensure permit conditions are followed and to resolve community concerns.

## RATIONALE

- There are knowledge gaps among other departments/divisions on film production needs and proper procedures.
- Minimal Film Office resources to monitor City properties, assets and staff (e.g., paid duties) during a shoot.
- Some City Division and Departments lack education and understanding of the nature of the film industry and its work practices (e.g., last-minute requests, late hours, etc.)

## EXPECTED OUTCOMES

- Increasing efficiencies between productions and City departments, divisions (e.g., Operations and Maintenance, Peel Police) or the public.
- Ensuring the protection and maintenance of City/public property during a film shoot.
- Improving communication between the Film Office/a production and Peel police/desk sergeants.
- Improving the overall experience of production staff and crews by providing increased access to City personnel on-set.
- Maintaining and upholding Brampton's reputation as a film-friendly jurisdiction among producers and location managers.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$70,000 (estimate based on City salary ranges).

# Recommendations | Consider Transition to Economic Development

The City of Brampton's 2021 Tourism Strategy recommends creating a Destination Marketing Organization (DMO) or Tourism Municipal Services Corporation. Should a DMO be established, the City may consider transitioning the Film Office to Economic Development. As DMOs are typically not technically part of the City, transitioning the Film Office to Economic Development would allow the Film Office to retain existing resources and scope, rather than hire new personnel. This transition will also help improve efficiencies and aligns with the structure of many successful film offices in Ontario. It will also increase the visibility of the Film Office to City Council and the Mayor's office, and it will have the office's interests represented in the City's economic planning. Economic Development's relationships with businesses and post-secondary institutions can also be leveraged to propel the Film Office initiatives.

## RATIONALE

- Brampton is not yet promoted internationally as a destination for service production.
- There are gaps concerning thought leadership and strategic visioning.
- Protect the Office's personnel and scope from a shift to DMO.

## EXPECTED OUTCOMES

- Continuing and expanding on the collection and analysis of pertinent data (e.g., number of permits issued, etc.) to monitor growth, find areas to improve, and set attainable annual targets and strategic goals.
- Increasing representation globally at trade missions, to grow foreign location production and promote Brampton as a destination for film/TV.
- Integrating the Film Office and film office goals into broader economic strategy and planning.
- Increasing the visibility of the Film Office's economic benefits and needs to City Hall and the Mayor's Office.
- Prioritizing workforce development initiatives, through Economic Development's partnerships with post-secondary institutions

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

Any associated resources, costs, or savings from this transition have not yet been considered at this time.

# Recommendations | Implement Tiered Rate System

Implementing varying permitting rates depending on the production type would help attract more production opportunities and would support emerging and local filmmakers in Brampton and the surrounding area. For example, student or emerging filmmakers would have a lower rate (or free rate) compared to that of a feature film, television series or commercial production.

## RATIONALE

- The local filmmaking community feels that Brampton is not a place where they can thrive.
- Local filmmakers found that film permit rates were cost-prohibitive.

## EXPECTED OUTCOMES

- Establishing a tiered rate system that considers the size and budget of productions and provides accessible opportunities to smaller and local filmmakers.
  - Consider a structure akin to the City of Toronto's rate systems: Tier 1 (Features, Series, Mini-Series, Pilots), Tier 2 (Commercials, Documentaries, Reality Television, Music Videos, Short Films), and Tier 3 (Local News, Student Films)
- Establishing and maintaining consistency regarding rates at all city-owned facilities.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

No costs. Forgone revenue only.

# Recommendations | Industry Engagement: Workforce Development

Building a skilled workforce is an important asset to film-friendly jurisdictions and helps in attracting year-round and consistent production activity. Although Brampton has the benefit of being within union zones and is accessible for labour to travel to from other parts of the GTHA, the City having a strong relationship with unions and building up a local workforce is key in the Film Office's development

## RATIONALE

- The local filmmaking community feels that Brampton is not a place where they can thrive.
- There are gaps concerning thought leadership and strategic visioning.

## EXPECTED OUTCOMES

- Strengthening relationships with union representatives.
- Forming an industry advisory board made up of producers, union representatives, City Council members, etc. to advise on the direction of the film office, and additionally be the basis for workforce development initiatives.
- Connecting with secondary and post-secondary institutions to do speaking engagements on joining the audio-visual workforce, and/or participating in school job fairs, perhaps alongside union representatives.
- Designing a student co-op placement alongside school boards and unions, to engage students in working on-set and showing them the career potentials of the industry (e.g., xoTO Schools Co-op Program in Toronto).

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$50,000 (estimate based on incidental costs such as program design, and potential workforce studies)

# Recommendations | Local Industry Engagement: Film Festival

Following consultation feedback, it was determined that there would be many benefits to Brampton hosting its own film festival. This film festival would be an opportunity to showcase the work of local talent and aid in the branding of Brampton as a place where creatives can thrive. In consultation., it was remarked how competitor jurisdictions successfully host local film festivals and how they benefit the career growth of emerging filmmakers.

## RATIONALE

- The local filmmaking community feels that Brampton is not a place where they can grow their film careers and businesses.
- The Film Office lacks effective branding and marketing.

## EXPECTED OUTCOMES

- Creating opportunities for local filmmakers' work to be showcased, critiqued, and celebrated.
- Creating networking opportunities for local filmmakers and others in the GTHA.
- Promotion of Brampton as a city where creativity and filmmaking is celebrated.
- Creating an increase in day trip/local tourism to Brampton from around the GTHA, and beyond.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$380,000 (estimate based on Nordicity analysis of similar jurisdiction's film festivals, includes advertising, design, rental space).

# Recommendations | Public and City Staff Education and Engagement

As noted through the consultation process there are knowledge gaps concerning the presence of the Film Office and how the industry works. The Film Office should use resources to promote the industry to the public and City staff in to ensure film is embraced and to help curb future blocks or complaints regarding the presence of productions.

## RATIONALE

- There are knowledge gaps among other departments/divisions on film production needs and proper procedures.
- The Film Office, and film production in Brampton in general, is not fully embraced or prioritized by the City.
- The local filmmaking community feels that Brampton is not a place where they can thrive.
- The Film Office lacks effective branding and marketing.
- Some City Division and Departments lack understanding of the nature of the film industry and its work practices (e.g., last-minute requests, late hours, etc.)

## EXPECTED OUTCOMES

- Using out-of-home and online advertising within Brampton to convey the presence of a film office and its contributions to the city's economy.
- Planning of discussions and presentations to various relevant City departments and City Council on how the film industry operates and the needs of productions.
- Notifying and encouraging residents and businesses to include properties in a locations database and Ontario Creates database (e.g., hosting webinars, advertising, etc.).
- Expanding version of the paid duty request form to allow for clarification on the services needed for a film shoot.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$80,000 (estimate based on the cost of events, presentations, and advertisements)



# Recommendations | Production Facility Exploration

A dedicated purpose-built production facility can be an asset in both attracting productions and providing resources and space for local filmmakers to meet and create. A potential facility can range in amenities and in services, from a virtual production studio, soundstages, and/or flexible space that can be used for film festivals, film screenings, events, and local gatherings.

## RATIONALE

- Brampton does not currently have a dedicated purpose-built or converted soundstage or film studio.
- The local filmmaking community feels that Brampton is not a place where they can thrive.
- Aligns with recommendations in Brampton's Tourism Strategy that event space should be built to host festivals and year-round markets.

## EXPECTED OUTCOMES

- Undergoing a feasibility study, needs assessment and/or business study to guide the building of a production facility in Brampton.
- Assessing public funding options for capital costs.
- Engaging private partners to support capital and operating costs.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$100,000 (estimated based on the approximate cost of municipal feasibility studies and needs assessments)

# Recommendations | Modernizing, Streamlining, and Future-Proofing

To stay competitive in a rapidly changing industry, the Film Office should invest resources in modernizing certain systems and preparing for emerging and future needs of the industry.

## RATIONALE

- Certain processes and systems are not streamlined and modernized for productions looking to work in the City.
- Brampton does not currently have a dedicated purpose-built or converted soundstage or film studio.
- There are gaps concerning thought leadership and strategic visioning.

## EXPECTED OUTCOMES

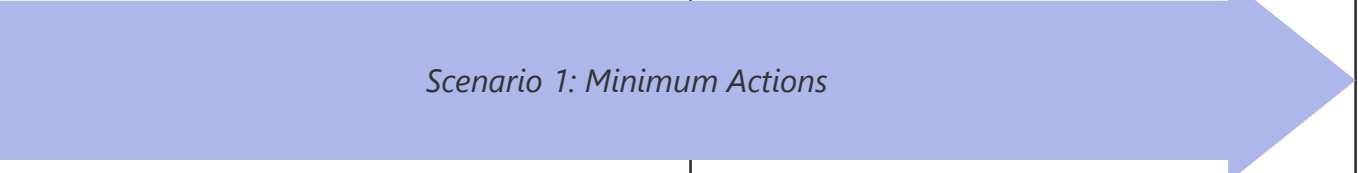
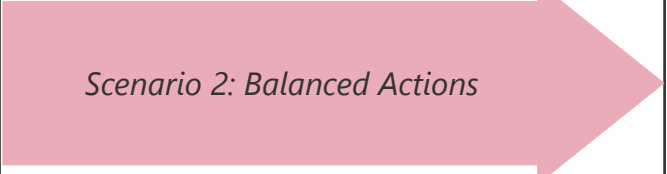
- Refreshing the Film Office website, improving user experience and adding content such as databases and locations, as well as promoting high-profile productions filmed in the City.
- Investigating the cost and benefit of incorporating power/electric grid tie-in solutions to reduce production emissions, which are increasingly becoming a priority.

## ESTIMATED FINANCIAL RESOURCES (YEAR 1)

\$150,000 (estimate based on potential cost/benefit analysis of incorporating power tie-in solutions and website improvements)

# Recommendations | Implementation

The following table outlines three possible scenarios the City of Brampton can carry out to revitalize the Film Office. The scenarios build upon each other, meaning Scenario 2 includes actions from Scenario 1, and Scenario 3, includes actions from Scenario 1 and 2. It is recommended that the Film Office prioritizes the actions from Scenario 1, before proceeding to the actions in the subsequent scenarios.

	Scenario 1: Minimum Commitment Actions	Scenario 2: Balanced Commitment Actions	Scenario 3: Ideal Commitment Actions
<b>RECOMMENDATIONS</b>	<ol style="list-style-type: none"> <li>1. Increase Capacity: Coordinator/Support Staff</li> <li>2. Industry Engagement: Marketing</li> <li>3. Local Industry Engagement: Supporting Filmmakers</li> <li>4. Resources Sharing and Supports</li> </ol>	 <p><i>Scenario 1: Minimum Actions</i></p>	
		<ol style="list-style-type: none"> <li>5. Increase Capacity: Film Compliance Officer</li> <li>6. Consider Transition to Economic Development</li> <li>7. Implement Tiered Rate System</li> <li>8. Industry Engagement: Workforce Development</li> </ol>	 <p><i>Scenario 2: Balanced Actions</i></p> <ol style="list-style-type: none"> <li>9. Local Industry Engagement: Film Festival</li> <li>10. Public and City Staff Education and Engagement</li> <li>11. Production Facility or Creative Hub Exploration</li> <li>12. Modernizing, Streamlining, and Future-Proofing</li> </ol>
<b>ESTIMATED COST*</b>	<b>\$248,000</b>	<b>\$368,000</b>	<b>\$1,078,000</b>

\* See Appendix C for more details on the resources associated to each recommendation.

# Appendix A: Interviewees (1/2)

Organization/Division/Department	Position	Name
Brampton Arts Organization (Arts/Culture/CIDA)	Senior Lead	Michael Vickers
Brampton Library	CEO	Todd Kyle
Brampton Library	Director, Business Management & Operations	John Simone
CAA Centre	General Manager	Michael Hardcastle
CAA Centre	Event Sales Manager	Kathy Stafford
Cultural Services	Director	Kelly Stahl
Downtown Brampton BIA	Co-Chair for Member Engagement	Brian Madden
Downtown Brampton BIA		Erica Henry Jackson
Downtown Brampton BIA	Programming for Events	Rehana Khan
Downtown Brampton BIA	Co Chair for Beautification & Safety	John Cutruzzola
Downtown Brampton BIA	Chair	Carrie Leigh Percival
Economic Development	Director	Clare Barnett
Facility Operations & Maintenance	Director	Raj Chhina
Facility Operations & Maintenance	Manager	Dave Salt
Peel District School Board	Facility Rentals Coordinator	Jody Heltner
Peel District School Board	Manager, Facilities Rental Services	Magda Buriankova
Peel Regional Police (Central Paid Duty Office)	Central Paid Duty, Supervisor	Natalie Muzyczka
Peel Regional Police (Central Paid Duty Office)	Central Paid Duty, Coordinator	Jennifer Blais

# Appendix A: Interviewees (2/2)

Organization/Division/Department	Position	Name
Recreation	Manager, Recreation Planning	Erin Hashani
Recreation	Director	Anand Patel
Region of Peel	Supervisor, Traffic Operations	Damian Jamroz
Region of Peel	Supervisor, Traffic Safety and Engineering	William Toy
Region of Peel	Manager of Transportation Operations	Sean Nix
Region of Peel - Traffic Services	Acting Supervisor, Operations and Safety	Seema Ansari
Roads Maintenance, Operations and Parking	Manager, Traffic Operations and Parking	Kevin Minaker
Roads Maintenance, Operations and Parking	Director	Rob Gasper
Roads Maintenance, Operations and Parking	Manager, Safety/Right of Way (Permits and Streetlights)	Shane Loftus
Tourism, Film & Community Events	Specialist, Film Services	Michael Ciuffini
Tourism, Film & Community Events	Manager, Tourism	Gage Board

# Appendix B: Roundtable Attendees

Local Filmmaker Roundtable Attendees	Past Permittee Roundtable Attendees
Crystal C. Rose	Alex McNaughton
David J. Phillips	Chris Agoston
Dilveer Viridi	Dorigen Fode
Kali Caldwell	John Musikka
Kelvin Omori	Randy Morgan
Momo Daud	Sean Ryerson
Paula Ner Dormiendo	Chris Shaw
Rahul Chaturvedi	

# Appendix C: Responsible Parties & Resources by Recommendation

Recommendation	Responsible City Parties (other than the Film Office)	Human Resources Needed (Additional Headcount)	Financial Resources Estimates
1. Increase Capacity: Coordinator/Support Staff	-	1	\$ 92,000
2. Industry Engagement: Marketing	Media Relations, Economic Development	0	\$ 96,000
3. Local Industry Engagement: Supporting Filmmakers	BAO	0	\$ 35,000
4. Resources Sharing and Supports	Planning, Facilities	0	\$ 25,000
5. Increase Capacity: Film Compliance Officer	Other City departments (coordination)	1	\$ 70,000
6. Consider Transition to Economic Development	Economic Development	0	Any associated resources, costs, or savings from this transition have not yet been considered at this time.
7. Implement Tiered Rate System	Planning, Facilities, Other City departments (coordination)	0	\$0
8. Industry Engagement: Workforce Development	BAO	0	\$ 50,000
9. Local Industry Engagement: Film Festival	Media Relations	0	\$ 380,000
10. Public and City Staff Education and Engagement	Media Relations	0	\$ 80,000
11. Production Facility or Creative Hub Exploration	Planning, Facilities,	0	\$100,000
12. Modernizing, Streamlining, and Future-Proofing	Media Relations, Facilities, Recreation	0	\$ 150,000



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