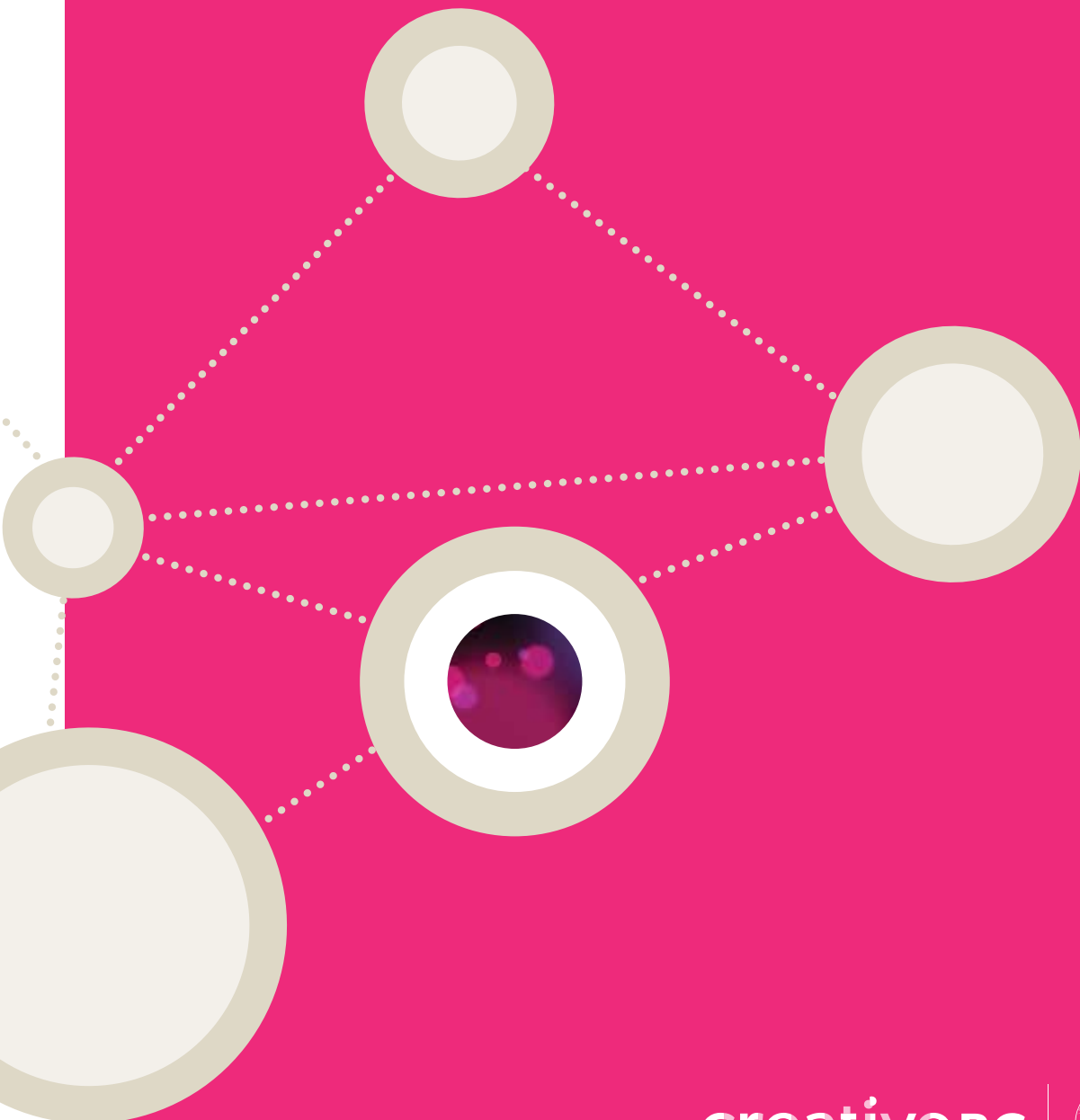


IMPACT REPORT

2017/2018



creativeBC



BRITISH
COLUMBIA

Supported by the Province of British Columbia

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Q'EMCÍN 2 RIVERS REMIX
BILLY JEAN GABRIEL



CITY OF COQUITLAM



KYLA ROBERTSON



LEA CHAMBERS

It was an important and impressive year for the creative industries in our province and we are honoured to have witnessed and supported such inspiring levels of sustainability, domestic impact and global reach.

CREATIVE BC STRATEGIC PILLARS

Competitiveness

Growth Mindset

Discoverability

Talent

LETTER FROM THE CEO

On behalf of our team at Creative BC, I respectfully acknowledge and recognize the indigenous territories upon which our province's creative industries work and live.

As a trusted champion supporting and celebrating B.C.'s creative industries, we continue to reinforce our commitment to diversity and inclusion. Our Fiscal Year 2017/2018 (FY2017/18) has been a defining one as we pledge to lead – by fostering a culture of mutual respect, dignity and inclusivity – and nurture more respectful, thriving workplaces.

Across Canada, the creative sectors are united in redefining positive paths and tools for people working in the industry. These include transparency and reporting mechanisms that build on the anti-harassment code of conduct, which may be found at readthecode.ca.

It is our promise to act on and collaborate with other leaders as initiatives are launched through Creative BC, industry leaders and parallel funding organizations. Collectively we have a key role to play in shaping the future of respectful workplaces across Canada.

Internally, Creative BC moved to an integrated new office space in June 2017 uniting the film commission team with the rest of the organization. This boost to our workplace culture allows us to be exponentially more innovative and collaborative, enhancing employee and client experiences as well as providing greater opportunity for us to host clients and stakeholders.

Provincially, we were thrilled to welcome the 2018 JUNO Awards to Vancouver for the fourth time. Burnaby's Michael Bubl  hosted the awards, bringing local and international acclaim to the events. The event had over \$10.9 million in economic impact and JUNO week attracted an impressive 25,000 attendees during its proceedings.

Internationally, Creative BC continues to support global initiatives and trade missions that market B.C.'s creative expertise, intellectual property and products while attracting further investment to B.C.'s overall economy. In FY2017/18 we were delighted to support 120 creators and 112 companies, who participated in over 40 different global markets.

It was an impressive year for B.C.'s creative industries and we are proud to have supported such inspiring achievements of sustainability, domestic impact and global reach.

Sincere thanks to my phenomenal staff at Creative BC, the associations and organizations with the Regional Film Commissions and whom we collaborate and to the Province for ongoing support and engagement in our shared vision of sustained success for B.C.'s creative industries.

Prem Gill

CEO, Creative BC



@premgill

vision

A British Columbia in which creators, creative entrepreneurs and creative industries are united in a globally competitive, growing and sustainable creative economy.

mission

Creative BC serves to unite and champion the success of B.C.'s diverse and distinctive creative sector.



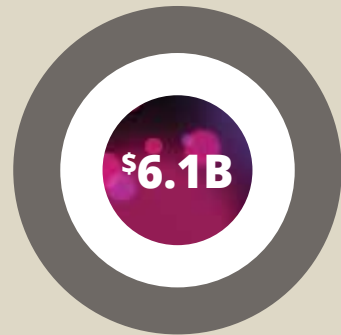
The views and opinions expressed in this report are those of its author(s) and not the official policy or position of the Government of British Columbia.

REPORT AUTHORS: KYLA ROBERTSON + KARIN WATSON

B.C.'S CREATIVE INDUSTRIES ARE UNITED IN SUCCESS



13,400+ individuals in British Columbia earn a portion of their income through their work in B.C.'s music industry and half of those define it as their main source of employment.



The industries served by Creative BC support a **\$6.1B** contribution to the province's economy and a workforce of **94,000**.

APPROXIMATE AGGREGATE DATA FROM SOURCES AVAILABLE AT THIS TIME

Creative BC is a catalyst for economic development and job creation across four creative industries.



Book + Magazine Publishing



Interactive + Digital Media



Motion Picture including Animation + Visual Effects



Music + Sound Recording

3,000+ graduates enter into British Columbia's digital entertainment and movie production industry every year

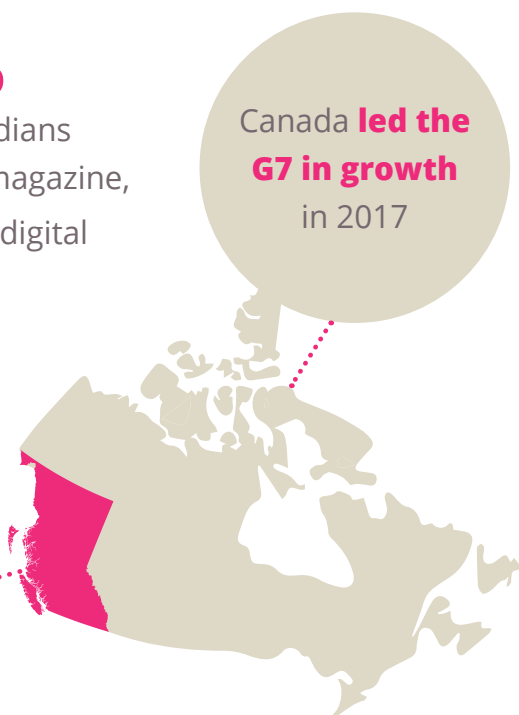
91% of B.C.-based publishers offer e-books

70% of Canadians read a magazine, print or digital

Canada **led the G7 in growth** in 2017

top 10 globally, Canada is one of the top exporters of interactive media goods

For the last **5 years** B.C. has been an economic leader in Canada



LETTER FROM THE CHAIR

At Creative BC we are delighted to work collaboratively with provincial leaders and creative drivers to further develop Canadian intellectual property, while growing our position in the global creative economy. **The trust placed in us to act as a catalyst, while supporting and strengthening workplace and creative culture in British Columbia is empowering and inspiring.**

Via the impressive trajectory of our film and television industry, 2017/18 was an impactful year for the motion picture industry in B.C. as \$3.4 billion was added to the provincial economy with 452 productions qualifying for tax credit certification. This surge in production was met successfully by a growing labour force and we continue to look for ways to support ongoing sustainable production in B.C.

Last fiscal year, 20th Century Fox's *Deadpool 2*, starring B.C.'s own Ryan Reynolds, filmed in several communities, contributing over \$100 million to the economy in just 80 days of filming, while creating 3,000 local jobs and leveraging Method Studios' VFX expertise. Warner Bros. Television's *Riverdale* is another smash hit for our economy, creating over 1,000 jobs in two seasons of production, impacting 31 communities across B.C.

In publishing, we are focussed on how Creative BC can serve the development of new intellectual property. We've diversified our board to increase our reach in publishing with two new key members from the magazine and book industry to help inform our strategies.

Digital media continues to thrive in B.C., with over 200 extended reality (XR) companies operating during this last fiscal, up from 15 companies, just over three years ago. A collaborative spirit drives this sector, particularly in Vancouver where the virtual, augmented, and mixed reality ecosystem has developed dramatically.

In music, we completed delivery of the two and a half year BC Music Fund, while launching Amplify BC. Both programs have been vital to serving growth in this transformational sector while creating new opportunities for intellectual property.

At Creative BC we are very pleased with the results of the sectors we take pride in supporting as a team. We look forward to continuing to take action and build on the currency of creativity contributing so positively to the cultural economy of our province.

Gordon Esau
Chair, Board of Directors, Creative BC

FY2017/18

Board of Directors

CHAIR
Gordon Esau

VICE-CHAIR
Rob Bromley

SECRETARY/TREASURER
Louise Clark

Anne Denman
Sarah Fenton
Michelle Grady
Pauline Moller
Jesse Finkelstein
Matt O'Grady



Sources: BC Business Council, BC Trade & Invest, The Canadian English Language Book Publishing Industry Profile by Nordicity, International Trade of Cultural Goods and Services by UNESCO, Essential Facts about the Canadian Video Game Industry by Entertainment Software Association of Canada, Staying in Tune: A Study of the Music Industry Labour Market in British Columbia by Adam Kane Productions and the Deetken Group

MINISTER'S MESSAGE

B.C.'s creative sector has a lot to celebrate this year.

British Columbian talent in motion picture, interactive and digital production, music and book publishing have received more honours.

Our province is renowned for its creative excellence – and Creative BC's support of the sector is a vital part of that achievement.

Working in partnership with industry, we're building a better British Columbia, with good, sustainable jobs for thousands of people throughout our province.

This past year, the creative industries made a more than \$6 billion contribution to our province's economy.

On behalf of John Horgan and the Government of British Columbia, I congratulate Creative BC and the many talented British Columbians who are building a strong creative economy in our province.

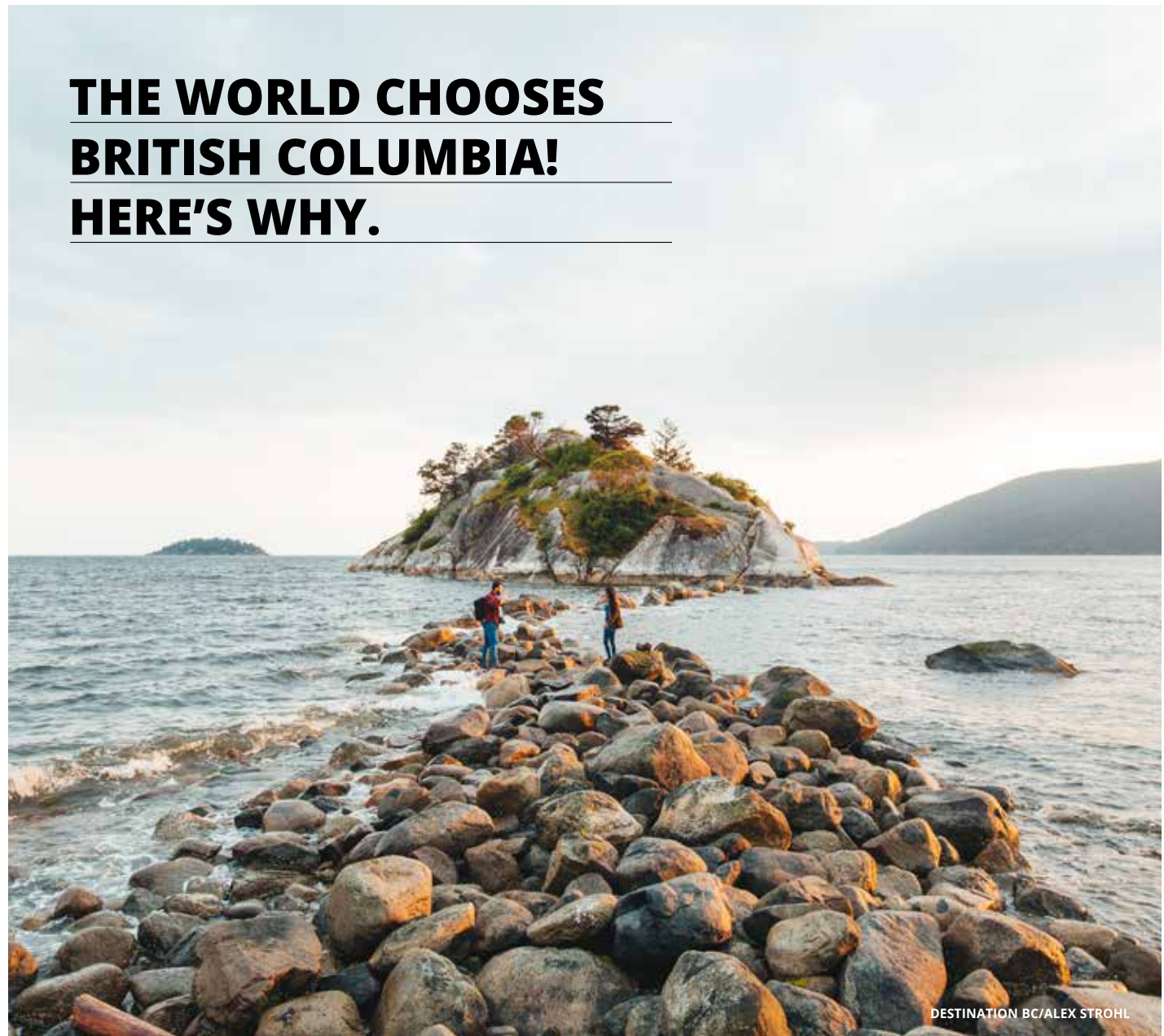
Lisa Beare

Minister of Tourism, Arts and Culture

“Working in partnership with industry, we’re building a better British Columbia, with good, sustainable jobs for thousands of people throughout our province.”



@lisabeare

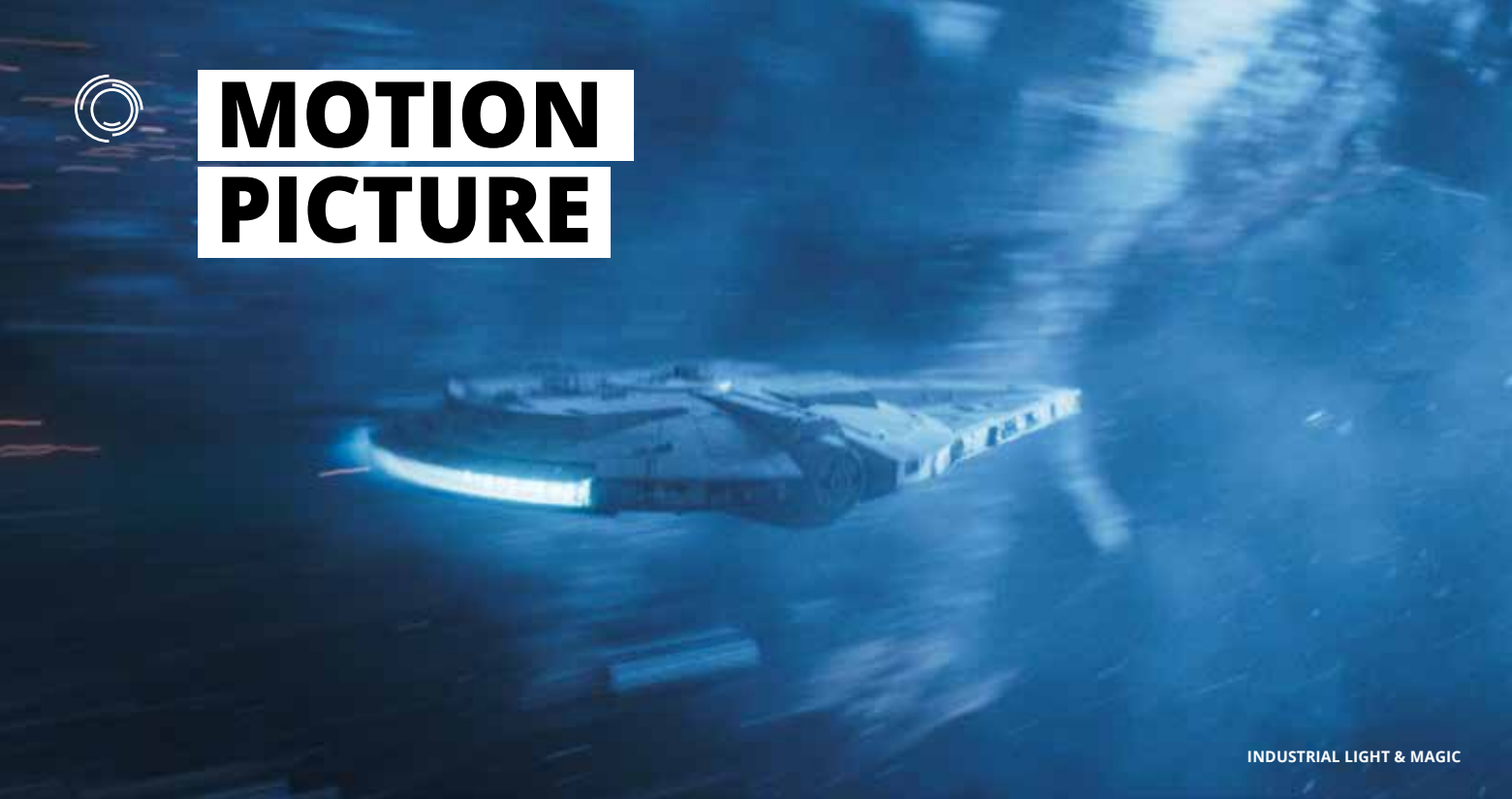


DESTINATION BC/ALEX STROHL

- | | | | |
|--|---|--|---|
| <p>1</p> <p>Convenient and positive business climate offering vastly diverse locations</p> <ul style="list-style-type: none"> • a diverse gateway sharing L.A.'s timezone; a natural hub for doing business between Asia, Europe, the Americas and Australia • economically and politically stable, with provincial commitment to a diverse creative economy | <p>2</p> <p>Globally recognized expertise and creative production hub</p> <ul style="list-style-type: none"> • passionate, experienced, skilled, innovative and dependable talent • world's largest interactive entertainment cluster • third largest North American motion picture centre | <p>3</p> <p>Organized, collaborative and supportive resources</p> <ul style="list-style-type: none"> • local industry and international players • unions and guilds • regional film commissions and municipal film offices • associations and agencies | <p>4</p> <p>Emerging tech and extensive infrastructure</p> <ul style="list-style-type: none"> • physical production facilities and capacity • animation, pre- and post-production studios • globally advanced in emerging technologies and tools |
|--|---|--|---|



MOTION PICTURE



INDUSTRIAL LIGHT & MAGIC

B.C. is firmly established on the global scene as one of the best places to make motion pictures in North America, and is a global competitor in VFX and animation. We continue to work to support the creative, cost-effective and professional approach to television and film production in B.C.

development successes include Burnaby's Eagle Creek Studios expanding to Kelowna, offering a purpose-built sound stage for new productions in the Okanagan; and Vancouver Island Film Studios opening in Parksville, with five new sound stages to serve island productions.

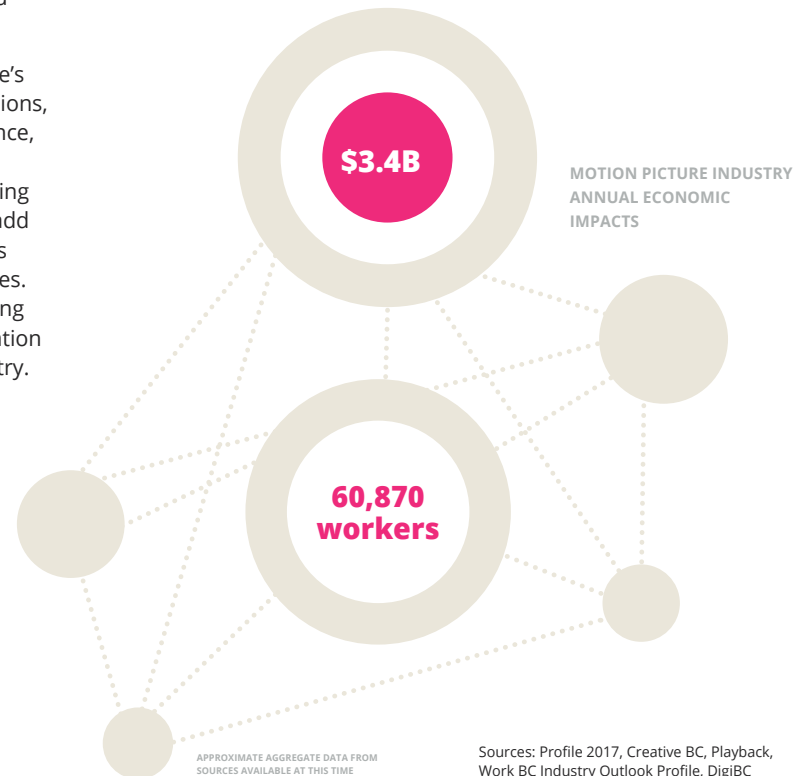
As the province's film commission – celebrating its 40th anniversary in 2018 – Creative BC is trusted to facilitate and support partnerships, content creation and the unique storytelling capabilities that set our province apart. Expanding the industry's positive impacts beyond the Lower Mainland is a core objective. Recent

The strength of our province's eight regional film commissions, expansion across the province, further cultivation of global partnerships, and co-financing opportunities, continue to add to the reach and capabilities of B.C. production companies. Collectively we are reinforcing our highly respected reputation in the motion picture industry.

The industry is expected to have close to **13,000 job openings** over the next ten years to 2027



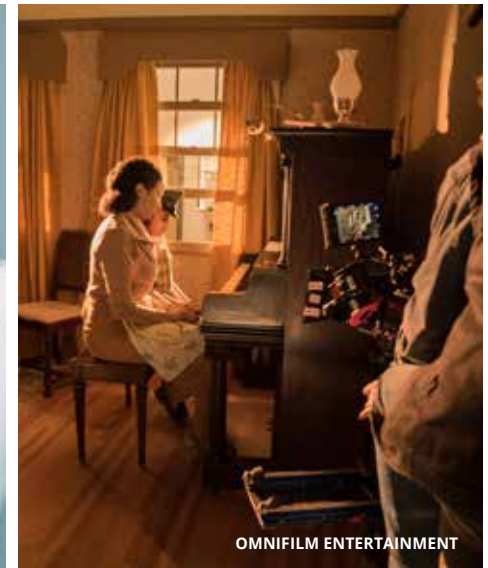
THANK YOU FOR YOUR ONGOING COLLABORATION



Sources: Profile 2017, Creative BC, Playback, Work BC Industry Outlook Profile, DigiBC



BARDEL ENTERTAINMENT INC./DARREN HULL



OMNIFILM ENTERTAINMENT

INDUSTRY IMPACT



FILM + TV

50+ simultaneous productions

2.5M sq ft of stage space + 100 stages

200+ B.C.-based producers



VFX + ANIMATION

#1 British Columbia is the world's largest animation cluster

100+ Animation and VFX companies

70% of the highest budget films released in 2016 chose Vancouver for their VFX



RAINBOW/BARDEL ENTERTAINMENT INC.

British Columbia is North America's **3rd largest** motion picture hub

450+ productions were made in B.C. in FY 17/18



CROSBY MARINE FILM SERVICES

Spotlight Story

FREELANCE FUI MOTION
GRAPHICS ARTIST

Robyn Haddow

robynhaddow.com

“People trust me because I show up 110%. I’ve been in the trenches and I’ve done the work to get to where I am now.”



As a Fantasy User Interface (FUI) motion graphics artist, Robyn Haddow is often the only female artist in the room. “I think I’ve worked with one other female in my field here in Vancouver,” reflects Robyn.

Recently, Robyn was invited to speak on the Women in Motion Graphics panel at the National Association of Broadcasters (NAB) conference in Las Vegas. “I didn’t have any female role models when I was starting out, so I know how important it is for women to be visible in this industry. I want young girls interested in this field to know there’s a real career path open to them.”

Motion graphics is growing out of its infancy, and the learning curve is steep, especially for women who might not see themselves represented. It’s not an easy industry to break into it, mostly because it’s so new and changing at a rapid rate. “In order to sustain yourself as a freelancer, you need to be a jack of all trades.”

Robyn’s specialty is FUI screen graphics, so whenever you see an actor interacting with technology on screen – whether it’s a computer, a smart phone or a hologram – she creates those graphics. The demand for her type of work has gone through the roof as the amount of technology on screen continues to increase. “Five years ago, there might have been five builds needed in a scene – now with things like wearables, the content factor has gone way up. We often see 20 builds in one scene now.”

As a freelancer, she gets to work on all types of projects including the recent *Ant Man and the Wasp* with West Media. “I’m currently drawn to creating things that don’t yet exist. My favourite way to build is to draw influence from both the organic and mechanic worlds – if you can bridge that successfully, you can breathe life into something inanimate and make it so much more than just a machine.”

Robyn was attracted to the world of motion graphics because she wanted to push the boundaries. She studied graphic design at Vancouver Film School and then opened up her own design studio. After the recession hit, she started freelancing and creating motion graphics for video game trailers. Yet, it wasn’t until she worked on shows like *The Flash*, *Arrow* and *Legends of Tomorrow* that she started to define her niche. “I was really excited by the people who were pushing the envelope. There’s a huge arena for creativity and exploration in this field right now.”

Robyn hopes her work can help people access information in beautiful and interesting ways. Yet, more importantly, she hopes her work can inspire new people to enter the field. “I want to help create a warm, welcoming and easily accessible community.”

Five years ago, there might have been five builds needed in a scene – now with things like wearables, the content factor has gone way up. We often see 20 builds in one scene now.

Spotlight Story

ARROW
COSTUME DESIGNER

Maya Mani

“Producers trust that I will take what is written on the page and bring it to life through costume design.”



When Maya Mani was little, she would dress up the family dog. Yet, her passion for costumes didn’t end there. “I got into this industry on a dare,” recalls Maya. “I was watching a show my friend produced and I told him the costumes felt a bit flat and lacked personality. He asked me if I thought I could do any better, and being 18 and fearless, I found myself saying, Yes!”

Maya didn’t grow up reading comic books, so when she started working on *Arrow*, she didn’t know a lot about super heroes. “I did a ton of research. *Arrow* is an action show and there are many demands made on a costume. I spent time figuring out how a costume needed to move, did it hold its silhouette when say, the actor lifted his arm, kicked or crouched down. Much of this work is figuring things out through trial and error. It is important to me to be true to the comic while updating the character for TV and then to communicate that character to an audience through the costume.”

Like with most aspects of film and television, the costume department is changing quickly. The speed of technology means that now there is access to materials and techniques making even the most complicated designs, possible to realize. Costume designs are being sketched on tablets and delivered over email. “I come from an era where we took Polaroids of our ideas and then Fedex’ed them to the producers over night. Often, we had already shot the scene, so they didn’t have a chance to weigh in. Now, producers can look at our ideas on their cell phones and react immediately.”

Maya sees herself as a translator, from the first meeting, to sketching the initial concept and then turning that illustration into a reality. “It all comes down to trust. The producers and directors trust that I’m going to bring that vision to life, and the actors trust that I’ll create a costume that is attractive and embodies the character, as well as being safe and functional. One of the best parts for me is when an actor first tries on their costume and they realize they are a super hero.”

As an immigrant to Canada, Maya is grateful for the opportunities that have come her way. She’s also proud of the contribution she has been able to make over the years to the film community by volunteering on small projects with new directors and helping to train new costume designers who have gone off to do great things in the field. “Vancouver has an incredible talent pool to draw from, to know that I had even a small part to play makes me very proud. We really can do it all here, and that’s pretty awesome!”

Costumes are all about marrying real life with the imagination, and Maya definitely lives on the fantasy side of things. If someone tells her something is not possible, she becomes even more determined to make it happen. “For me, this work is about wonder and awe. That’s why we do what we do.”

There can be up to 10 people in the room figuring out a costume and its props.

MUSIC + SOUND RECORDING



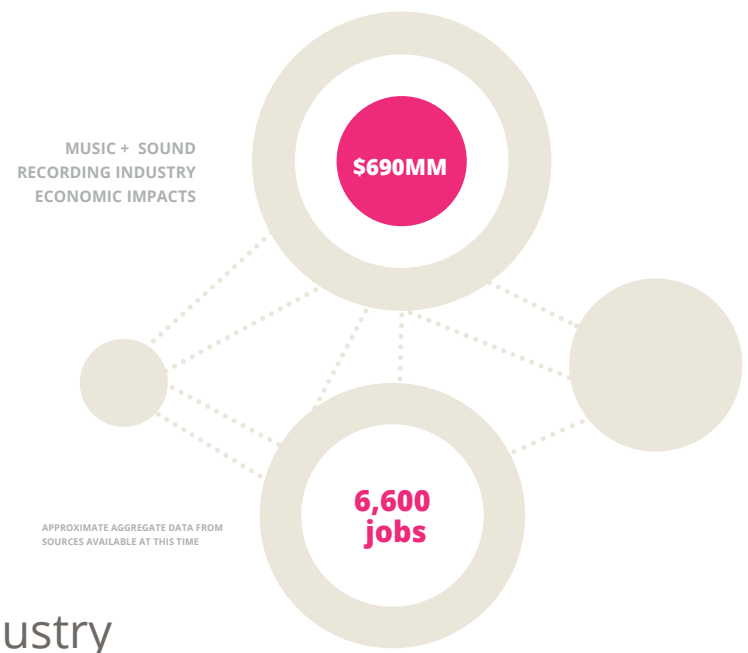
CANADA SUMMER GAMES/ALEX CUBA

Efforts to increase global visibility within the lightning-paced world of digital technology continues to energize this sector. Instrumental to the pace of success was delivery of the two-year BC Music Fund, launched in February 2016 and administered through Creative BC, via funding from the province. The fund served to support and elevate an impressive number of new initiatives, including four new research studies. It united musicians, composers, arrangers, managers, recording studios and engineers, producers and distributors, venue operators and record labels to create, to collaborate and seize the global digital future with confidence, support and resources.

Designed to stimulate business growth and activity, the BC Music Fund's initiatives supported artists and companies to develop assets such as new products, sound recordings, platforms, performances and services, leading to a higher rate of discovery by domestic and international consumers. The fund committed \$15 million across eight unique programs over two years.

In FY2018/19, Creative BC will continue to be a collaborative and trusted resource to connect, fund and support the creative and economic potential of B.C.'s music and sound recording industry through the new one-year funding program, Amplify BC.

THANK YOU FOR YOUR ONGOING COLLABORATION



80% of music professionals perform multiple roles in the industry



LYDIA HOL/AFTERLIFE LIVE

British Columbia is Canada's **3rd largest** music production centre

INDUSTRY IMPACT

\$ **40%** of music industry professionals have seen their incomes rise over the last year

REC **120** Sound Recording Studios

🎵 **280** Music Businesses

📈 **70%** of music businesses have seen an increase in revenue over the past five years and are optimistic about future growth

🎤 **6,000** Musical Artists

🎪 **200+** Music Festivals



DIRK HEYDEMANN/HA PHOTOGRAPHY



Q'EMCÍN 2 RIVERS REMIX/BILLY JEAN GABRIEL

Nadine Tremblay

“I didn’t always trust myself, or my voice. That trust came with a lot of practice.”



“I really wanted to be Shirley Temple when I was four years old,” recalls Nadine Tremblay. “I started as a dancer and then moved to vocal lessons.” After getting a degree in opera and a certificate in musical theatre, she co-founded Iron Mountain Theatre in the Kootenays. Nadine wrote six musicals in 10 years, and toured Canada many times over. “It was hard though, people on the team would leave to get real jobs, but there I was, trying to keep the dream alive!”

Nadine chose the name Sexton Blake for her musical persona as a nod to the fictional British detective. “As a musician, I felt a bit like a private investigator. I would take themes and ideas and then analyze them and turn them into art. I think there was also a sense of feeling like a fake. I had this idea that I had to fake it until I made it, when really I just needed to get out there more.”

One of the challenges to making art in a small town is finding people to learn from and look up to. “The pool of talent is smaller here; there aren’t that many people pursuing music as a career. I learned by making mistakes, but I wish I had asked more questions, found more mentors.”

It can be quite isolating being an artist in rural British Columbia, especially when trying to get the word out. One of the things Nadine hopes for in the future is more face-to-face time with other musicians. “It’s really special to have the in-person get togethers. We

don’t get a lot of opportunities to meet up, which is why the Kootenay Music Awards are so special.” And of course, she also hopes for more funding as it’s hard to make a proper album or music video if you can’t pay people a competitive rate.

“Creative BC helped me make an amazing video and it was really successful because of the quality of people on board. It was nice to be able to pay people what they are worth and not just offer a small honorarium.” The video “Go Outside” had 20,000 views in a matter of days and was nominated for best music video at the Kootenay Music Awards. “I wrote the song to encourage people to put themselves out there, to step outside their comfort zone and try something new.”

And that’s just what Nadine did with her music career. “Having a small community means having a small family. I really know my community, and they know me. I didn’t realize I had so much support until I was nominated. The love was overwhelming!”

According to Nadine, the key to producing a great album is trust. “You need to trust your team and you need to trust your instincts. It’s a small miracle when everything works out on a creative project, and for that reason your heart is consistently on the line.”

You need to trust your team and you need to trust your instincts.

Michael Cline

“We are building a music community where people trust each other.”



RIFFLANDIA 2018/KELSEY LAGER

When Michael Cline pictured his career, running an all-ages music venue was not exactly what he had in mind. Yet, it could not have turned out any better. “I’ve been a record junkie since I was 13, and I was booking bands in high school.” Running Vinyl Envy, a record store and all-ages music venue in Victoria, is what Michael was meant to do.

After working in the restaurant industry for 20 years and running a team of more than 20 people, Michael realized he was no longer enjoying himself. He wanted to have more fun in life, and so he opened Vinyl Envy to be surrounded by music. What started out as a record store has also become one of the city’s most popular music venues. “I’m having a crazy amount of fun! We do 75-100 shows a year and the store is open seven days a week.”

In the past, most all-ages venues haven’t been able to survive in Victoria. Yet, there was a gap that needed to be filled. “It’s like I’ve come full circle – I have 15-year-olds coming up to me now and thanking me for the opportunity to see a show. That was me at their age! I couldn’t get into the bars to see bands play – so for them to have this place, that’s as good as it gets.”

Vinyl Envy attracts a wide array of people, but the one thing everyone has in common is a shared love of music. “Our shows are special – local musicians fill the room to support each other. There’s no ego, just a chill environment where people trust each other and can play music together.”

Vinyl Envy has become so much more than a record store or a music venue – it’s a place where people can be themselves. “This whole concept is best described as a soulful experience. Guys who gave up their record collections 30 years ago, are getting back into collecting records, and young kids with turn tables are just getting into it.” This is a place for everyone.

Michael’s vision is to be as supportive of musicians and music fans as possible, and to deepen the roots of Vinyl Envy along the way. He wants to continue to build up the community, and the best way to do that is by creating a trusting environment. “We give musicians a comfortable place to play. It’s a safe house for them, and I think the no-alcohol aspect is a big part. It changes the vibe – it’s like a house party.”

Vinyl Envy was able to get off the ground thanks to the support from organizations like Creative BC. “They supported me right from the minute I asked. They helped give us status as a venue, not to mention functional washrooms!”

Victoria is a city that draws an astounding calibre of musicianship, and Vinyl Envy is more than happy to host music that truly brings people together.

Our shows are special – local musicians fill the room to support each other. There’s no ego, just a chill environment where people trust each other and can play music together.



INTERACTIVE + DIGITAL MEDIA

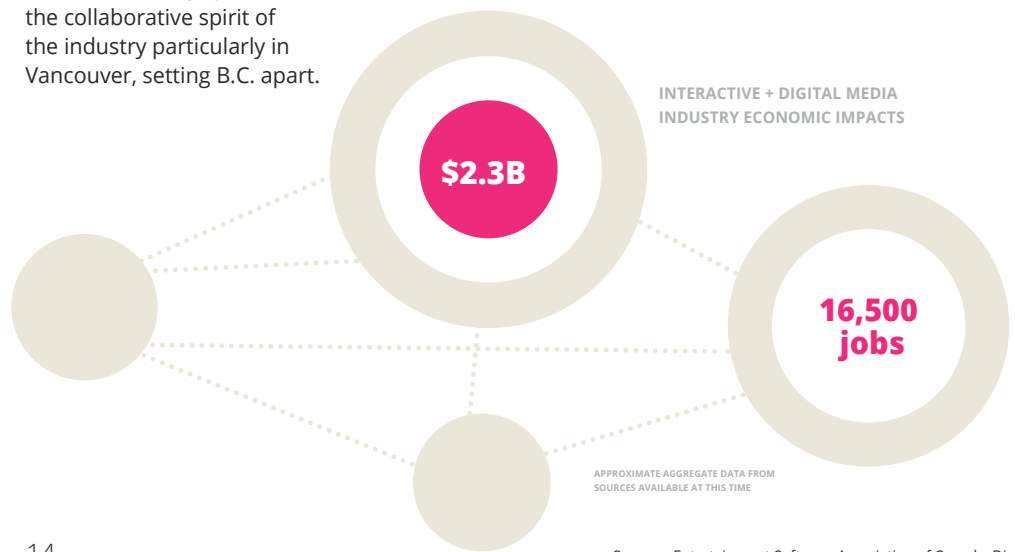
LEA CHAMBERS

The creative digital media sector continues to thrive throughout B.C. As a trusted advocate for this export-driven industry, Creative BC works hard to enhance the province's capacity to host and grow in the global context, while improving policy and the ability to attract and retain talent domestically. Since last year, the composition of the Vancouver virtual reality (VR), augmented reality (AR), and mixed reality (MR) ecosystem has developed dramatically. That's due in large part to the collaborative spirit of the industry particularly in Vancouver, setting B.C. apart.

B.C. is a global development hub offering foundational digital media companies, supplemented by hundreds of smaller and experimental studios. Growth potential is supported by research and educational facilities, a significant pool of existing artistic and technical talent, as well as established corporate and production facilities.

The digital media sector – which includes innovative products, from digital application development

for wireless and mobile, to interactive games designed for multiple platforms, AR and VR content – serves many purposes including entertainment, e-learning, healthcare and marketing. These industries are fueling B.C.'s creative economy, disrupting and challenging status quo which in turn is redefining the future of the tech sector in our province.



Sources: Entertainment Software Association of Canada, DigiBC, VRAR, BC Tech

THE VIDEO GAME INDUSTRY IN CANADA

80% of Canadians view video games as mainstream entertainment

23M+ Canadians are "gamers"

46% play video games most often on a mobile device

1/3 of teens think video games are a great way to socialize with friends and family

INDUSTRY IMPACT



INTERACTIVE GAMING + APP DEVELOPMENT

5,900 FTE's employed in B.C.'s video game industry

27% of all employees in Canada's video game industry are located in B.C.

150+ interactive entertainment companies are located in B.C.



AUGMENTED REALITY VIRTUAL REALITY

200+ innovative VR/AR/MR companies are based in B.C.

1,333% the growth in the mixed reality industry in Vancouver over the last three years

500+ FTE's employed in AR/VR

Vancouver is one of the **fastest growing** VR, AR, and MR hubs in the world



LEA CHAMBERS

THANK YOU FOR YOUR ONGOING COLLABORATION

DigiBC
The Interactive & Digital Media Industry Association of British Columbia



LEA CHAMBERS

Spotlight Story

EXECUTIVE DIRECTOR
DIGIBC, THE INTERACTIVE & DIGITAL MEDIA INDUSTRY ASSOCIATION OF B.C.

Brenda Bailey

“I want people to trust that I will work on their behalf.”



With training in business and law, a background in social work, and a degree in Arabic, Brenda Bailey has followed a unique career path. “Everyone expected me to do typically female jobs, when really, I should have been a technologist right from the start. But we didn’t know about those opportunities.”

Brenda grew up in a small town on Vancouver Island. “In the early 80s, arcades were all the rage. I think the arcade was a really integral part of growing up in a small town at that time. It’s something we did with our friends; it was our community.”

Back then, it never felt odd to Brenda to be a girl playing video games – it wasn’t seen as a male space, but that changed with the onset of first-person shooter games. “I don’t believe video gaming is an innately male space – I think it’s been a reflection of who’s making the video games rather than an innate desire to play them.” With that in mind, she set out to change the types of games being made by going into the video game business. “I wanted to build high quality games for girls, but it was tough as there weren’t a lot of concepts being developed.”

After working with several startups in the interactive digital media space, Brenda was asked to lead DigiBC, an umbrella association that supports people working in video games, animation, visual effects, augmented and virtual reality. It’s an amazing time in the interactive digital media world right now, and there’s been incredible growth in the digital media space because there’s so much technology and so many technologists coming out

of the video game industry. “We have the largest cluster of animation studios in the world. From Parksville to Kelowna to Victoria, there’s an incredible technology sector thriving in our province.”

Video games are no longer something that you need to access at your local arcade – the technology is in your pocket. There’s more ability to make and deliver games than ever before, and that gives rise to new voices. “It’s now about discoverability. The market is saturated with so much product that we need to help those diverse stories come forward.”

Getting young people involved in technology, and helping stories be told, is what’s fueling Brenda now. She’s trying to incentivize the creation of intellectual property here in B.C., and she’s focusing on empowering and equipping the next generation. She’s exposing students to the plethora of opportunities that exist within B.C.’s interactive digital media space. “If it’s art you’re interested in, become an animator. If you’re a natural leader, become a producer. There are opportunities for musicians, mathematicians, even those kids who maybe don’t fit into any place yet.”

What’s really exciting for Brenda though is the number of women leading this space to move forward. “If you look at the leaders in Vancouver’s technology and creative industries, it’s amazing – I’ve never seen so many women! So is it really a surprise then that the different tech industries are working together more and more, and collaborating? I don’t think so,” she says with a smile.

From Parksville to Kelowna to Victoria, there’s an incredible technology sector thriving in our province.

Spotlight Story

CEO
EAST SIDE GAMES

Josh Nilson

“Trust happens when you show up and share.”



For Josh Nilson, video games are a way of life. “I think for everyone born in the 70s, video games were a huge part of their childhood. You’ve seen *Stranger Things*? I lived that. We stayed out late and played video games all the time.”

Josh started working in the video game industry 11 years ago, and he’s seen some great success. He launched East Side Games seven years ago and currently employs over 100 people. They’ve had 40 million+ installs across their various games, and they’re currently making a game for the hit series *It’s Always Sunny in Philadelphia*.

Yet, while he’s currently riding the wave of success, he admits there’s been lots of failure along the way. “Lots of our games may have been popular but they weren’t always successful. We failed for years, and then *Trailer Park Boys* hit the market at the exact right time. We saw a huge opportunity to make a game for people who didn’t have much time by making it easy to play and hard to put down.” He believes everyone is a potential gamer because they can play on their phone when they’re waiting for the bus or grabbing a coffee.

The industry is changing quickly, and video games aren’t what they used to be. When Josh started East Side Games, he saw a lot of panic in the city. “The narrative of our video game landscape then was all about which big companies were leaving town or closing down. Sure, big companies are needed in our ecosystem, but what we really need is small companies that keep people here.”

The narrative is now shifting, with more locally owned studios than ever before. Amongst those studios, Josh sees more

collaboration here than anywhere else in the world. “There’s a bunch of successful, home grown studios now, and we all meet up and share data and information. Creative BC can help us do that even more, connecting us not only with each other, but also with the other creative industries. Together, we can really make an impact.”

East Side Games isn’t only about making games, it’s about building and supporting communities. When they outgrew their Gastown office, they moved to the Cambie corridor, and while technically they’re on the West Side of Vancouver, the connection to the East Side remains strong. “I’ve lived in East Van for 22 years. For us, it’s all about supporting the neighbourhoods we work and live in. We have a charity initiative that focuses on buying local – from our furniture to our swag, our coffee to our beer, we make choices every day to keep our money in B.C.”

The video game industry is great at rallying around people when they are in trouble, yet they aren’t always great at celebrating success. “We need to tell the world just how successful we are here. I think we have the best gaming ecosystem in the world. We could have opened our second studio anywhere, and we chose Nanaimo, B.C. because we see tremendous growth and opportunity across our entire province.”

The narrative is now shifting, with more locally owned studios than ever before. We could have opened our second studio anywhere, and we chose Nanaimo, B.C. because we see tremendous growth and opportunity across our entire province.



BOOK + MAGAZINE PUBLISHING



JEFFREY BOSDET

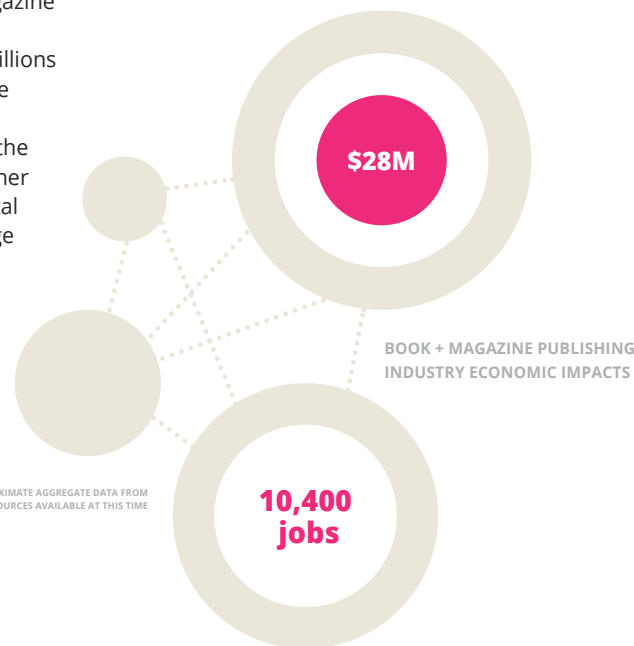
BOOK PUBLISHING

Creative BC continues to research and support opportunities for B.C. book publishers to access new markets and export their products, championing the works of B.C. and Canadian authors in every genre. Advocating the growth of new Canadian intellectual property is an important aspect of this entrepreneurial industry. At present, Creative BC and the Association of Book Publishers of BC (ABPBC) are exploring opportunities to stimulate the production of audiobook recordings, a highly desirable medium and a way to grow the audiences of B.C. book publishers. Additional explorations to enhance leveraging of federal and international funding for translation of B.C. books are underway, supporting the national goal of offering 200 titles by 2020 for the Frankfurt Book Fair, where Canada will be the featured country.

MAGAZINE PUBLISHING

This transformative and award-winning B.C. industry stays ahead of change by being flexible in its delivery and creatively marketing its contents in the multifaceted publishing world. Magazines continue to be one of the most popular mediums for sharing and fueling the expression of innovation and ideas in B.C. The province's full range of magazine publications and genres adds to our storytelling culture and is read by millions of people globally. At Creative BC, we continue to celebrate and stimulate magazine publishing by supporting the Magazine Association of B.C. and other various supports, recognizing the vital role magazines play in the knowledge economy of this province.

THANK YOU FOR YOUR ONGOING COLLABORATION



Sources: BC Stats (figures include newspaper & database publishers), Vividata + Cantar - Trust in News Study 2018



KYLA ROBERTSON

INDUSTRY IMPACT



BOOKS

20%

of all the Canadian English-language publishers are B.C.-based

48

book publishers in British Columbia

235+

businesses associated with B.C.'s publishing industries



MAGAZINES

17

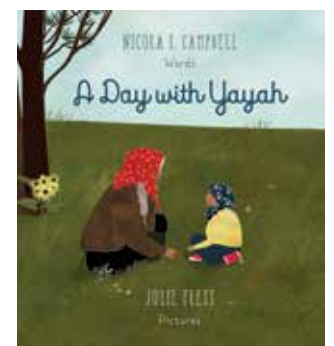
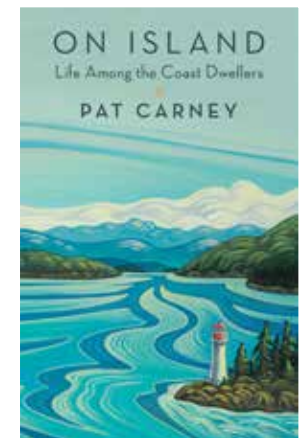
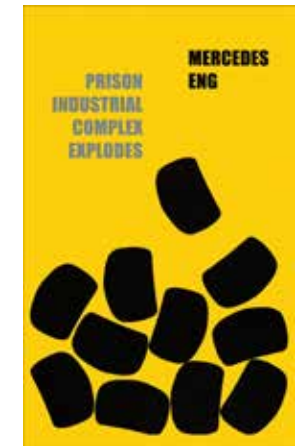
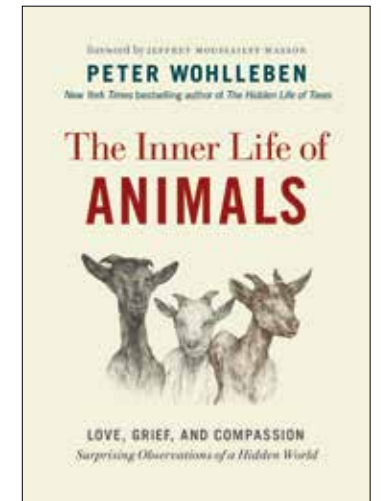
B.C. magazines were nominated for the 41st Annual Magazine awards

top 3

Magazines are one of Canada's top three trusted news sources: behind printed national newspaper and radio by 1% when it comes to challenging the reader's views and opinions

7/10

Canadians read a magazine, print or digital



KYLA ROBERTSON

Spotlight Story

OWNER
CAITLIN PRESS

Vici Johnstone

“Trust for me is when people take the time to understand the value of our industry.”



Vici Johnstone has worked in the arts her whole life, but it hasn't always been a straight line. She went from high school drama classes, to working in theatre production, to being a rock 'n' roll roadie for a sound equipment company. From there, she worked at the Banff Centre and then at CBC Radio.

Along the way, she met Howard White and started working at Harbour Publishing. “I worked my way up and learned the nuts and bolts of publishing.” Vici was given a crash course in the business of publishing, which proved serendipitous a few years later. While she was working at Harbour, Howard's sister, the owner of Caitlin Press, sadly passed away. There was an opportunity for Vici to buy the publishing house, and she jumped at the chance to build upon its long-standing history.

Caitlin Press was originally named for Caitlin Thomas, the wife of Dylan Thomas, yet its feminist roots don't end there. While Vici doesn't solely publish books written by women, there is definitely a focus on women. “We have a stronger focus on women's stories than the politics of feminism. The problem has always been that women's stories haven't been well documented. So much has been written about men, but I'm more interested in what lies in the trunks of our grandmothers' attics.”

Over the years, Vici's brought her own personality to Caitlin Press. She's especially proud of her latest initiative, Dagger Editions, which focuses on queer women's stories. “We're trying to create a national voice for queer women. We want it to be a voice for the community.”

She also hasn't lost sight of one of Caitlin Press's original mandates – to give voice to people in rural parts of B.C. “I'm especially interested in stories taking place in rural areas with connections back to larger cities.” Located in the coastal community of Halfmoon Bay, Vici understands the challenges of being both connected and disconnected from the big city. She also understands the importance of bringing the stories being told in rural settings to light. “The community is really supportive here on the Sunshine Coast, but export remains our biggest issue.”

Creative BC has been instrumental in helping Vici promote her books overseas. “Export is on everyone's mandate because we'll be the guest host at the Frankfurt 2020 Book Fair. Livres Canada Books and Creative BC sponsored my trip to Germany because they see the value in getting our stories out into the international market.”

Publishing is an art form, and there are so many nuances to consider. “I think publishing as an industry is really reaching outside itself – there are so many books now that are breaking the boundaries, pushing the edges. It's not just love stories – our narrative here in Canada is different. There's something like 10,000 books being published in Canada each year. What people read, what people write, it's all changing. What doesn't change is our desire to know people.” That's what Caitlin Press continues to explore.

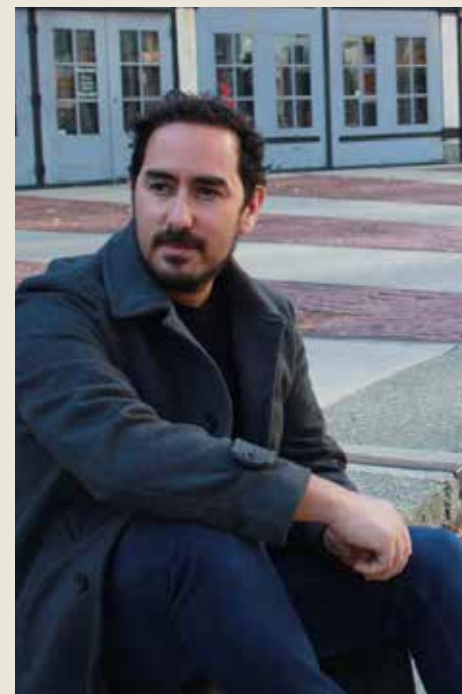
There are 10,000 books being published in Canada every year.

Spotlight Story

PUBLISHER/EDITOR-IN-CHIEF
VANCOUVER WEEKLY

Ricardo Khayatte

“People need to know they can trust what you put out there.”



Khayatte wanted to expose people to the underground arts scene happening in Vancouver and as a result, he started *Vancouver Weekly*, which has grown to become one of Vancouver's top digital publications. “When I first started *Vancouver Weekly*, it was a small blog filled with my own writing. In a matter of months, I had 50 contributors who were out reviewing theatre, film, and music in the city and as it progressed further and our numbers grew — long-form features, profiles, and even cultural and social commentary emerged within the publication.”

Khayatte credits the quick uptake to the quality *Vancouver Weekly's* team of writers has produced as well to the strong relationships in and amongst the creative communities in the city. “We like to support and work closely with festivals, music venues, theatre companies, and arts organizations in Vancouver — hopefully, we can continue to give locals and those visiting Vancouver, an alternative perspective on what is going on in and around the city.”

Ricardo Khayatte has an eclectic background. “In another life, I was a musician,” he said with a smile as he recalled his musical past.

After high school, Khayatte moved to Boston to study songwriting at Berklee School of Music and then continued in the music industry writing for artists and performing in an alt-country folk band called The Reckoners. When he returned to Vancouver in 2005, Khayatte launched his first company, IndieMV Media Group, in the hopes that he could figure out a way to provide independent artists with innovative monetization solutions for their art that truly made a difference. “I've always had a soft spot for the underdog and still believe that independent artists are key to a thriving music industry.”

Vancouver Weekly has become a training ground for aspiring writers and budding journalists. It has also become a community of, and for, writers. It's a bit of an incubator in a way and gives writers the opportunity to learn from each other, to explore style and tone, and to develop relationships that will see them through the next step in their career. “So many of our writers and contributors go on to work for major publications and come back to say that they not only got their training here, they also got to immerse themselves in what was happening in Vancouver at that time.”

While *Vancouver Weekly* remains a digital publication, Khayatte holds on to the idea that it may one day translate into a print publication. “There's something romantic

about print, especially as a writer. Digital is often about instant gratification – you skim stories and access things immediately. With print, you absorb the information differently. Both have their advantages, and both are needed.”

Like with most arts endeavors, funding is *Vancouver Weekly's* biggest challenge. Khayatte sat on the board of the Magazine Association of British Columbia and saw just how hard it is to find support for both print and digital publications. “We aren't just competing against local publishers – there are more and more US publications infiltrating our market, and we need to think about what the Canadian voice is going to be moving forward.”

As new media journalism continues to shift, Khayatte continues to seek innovative business models and unique narrative themes to bring to the public — which brings us to his latest project, a publication primarily focused on the world of influencers and the media landscape that surrounds them. Khayatte says the new publication will be launching late 2018/early 2019 under the name *Influence Worthy*. “I'm really excited about some of the stories our first-class team of journalists have uncovered in their investigations and can't wait to share them with the world.”

AMPLIFY BC

To be delivered in Fiscal Year 18/19, Amplify BC will support people working in B.C.'s diverse music industry. The new one-year fund focuses on four program areas: career development for B.C. artists, support for live music events in B.C., support for B.C.'s music companies, and the development of our provincial music industry.



KHARI WENDELL MCCLELLAND



RIFFLANDIA 2017/LUKE CONNER

STRUMMING UP ACTIVITY IN B.C.'S MUSIC ECONOMY

Creative BC successfully completed delivery of a suite of new development opportunities via the two-year BC Music Fund launched in 2016.

The BC Music Fund was designed to leverage the scope of musicians, artist entrepreneurs, record labels, music companies, producers, live music and recording studios, to achieve individual and collaborative goals. All funds were committed over its two years.

Programs such as Live Music and Music Company Development are dedicated to stimulating business growth and economic development, while the Careers of BC Artists program supports artists to develop the assets required to successfully market and be discovered by domestic and international consumers.

Through the fund, \$7.4 million was committed during FY2017/18 across seven programs including: Careers of BC Artists; Signature

Artist; Live Music; Music Company Development; Innovation; Industry Initiatives; and Research.

With dedicated input from the BC Music Fund Advisory Committee, the fund has been instrumental in bolstering the music industry to create new IP in the form of products such as sound recordings and music videos, along with enhancing platforms and services.

On March 22, 2018, the Province of British Columbia launched a new \$7.5 million fund for BC's music industry, called Amplify BC and entrusted Creative BC to engage, promote and administer the funding, building on new and established relationships with music industry partners during the following fiscal year.

\$7.4M
funding committed

293
projects supported

4,883
individuals employed on funded projects

31
industry building projects

18
export initiatives

800+
training opportunities for 8,000+ participants

BC MUSIC FUND PROGRAMS

DELIVERED IN FISCAL YEAR 2016/17



Sound Recording

DELIVERED IN FISCAL YEAR 2017/18



Industry Initiatives



Music Company Development



Live Music



Careers of BC Artists



Signature Artist



Research



Innovation

ARTIST IMPACTS

2,679
performance opportunities for B.C. artists

258
music videos created

106
marketing initiatives initiated for artists

560,000
attendees at live music events

79
new employees were hired by music companies

Thank you to the BC Music Fund Advisory Committee

- Alex Cuba Artist
- Amy Terrill Music Canada
- Asha Bhat Ministry of Jobs, Tourism and Skills Training
- Bruce Allen Bruce Allen Talent
- Bryan Adams Artist
- Catherine Runnals Brandlive
- Kesi Smyth/Jenna Robson 604 Records
- Nick Blasko Amelia Artists Inc., Atomique Productions Ltd.
- Patrick Aldous Music BC
- Prem Gill Creative BC (Chair)
- Sarah Fenton Watchdog Management

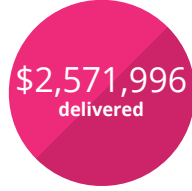
Read recipient stories on our website!

ENERGIZING B.C.'S CREATIVE INDUSTRIES

By employing a strategic approach to programming, Creative BC enables B.C. creators, creative entrepreneurs and industries to combine resources from a variety of sources, giving them greater opportunity to access new markets and take the next leap forward, both at home and abroad.



FY2017/18 IMPACTS



INTERNATIONAL

International Industry Initiatives

This program ensures that British Columbia's creative industries have a presence at major international festivals and markets around the world. The fund invests in marketing and brand promotion at Canadian festival pavilions around the globe.

\$142,716 administered

14 markets attended

16 initiatives funded

Passport to Markets Fund

This program provides travel support to B.C.-based film, TV, new media producers, sales agents and book publishers. These creative media professionals are able to access key international markets, conferences, co-production and co-financing events. Creative BC's support offsets a portion of travel, accommodation and registration expenses.

\$243,300 administered

40 markets attended

123 creators supported

Industry and Trade Investment Project

This is the final year of our \$1.2M three-year delivery of contributions from Western Economic with Western Economic Diversification Canada (WD). The project will help build the capacity of B.C.'s creative industries via three targeted program streams: export market support, investment attraction and event development.



\$274,000 administered

24 initiatives funded

213 creators supported

\$142M+ sales and interest generated

DOMESTIC

Project Development Fund

Creative BC's program funding is designed to leverage additional market support. Our Project Development Fund does this by enabling B.C.-owned and controlled production companies to build on development commitments secured from broadcasters, distributors and funding agencies. The fund encourages support for existing and emerging domestic companies and provides financing in the form of non-recoupable advances for feature film script development, dramatic or animated TV projects or documentaries. The production of short films and web series are also supported through this fund.

\$606,930 administered

57 projects funded

Domestic Support and Sponsorship

Beyond working to multiply opportunities for B.C.'s creative professionals, the Development Department directly administers funds to key creative initiatives to ensure that B.C.'s creative media industries can access audiences and unite with each other in the pursuit of sustainable growth.



\$670,000 administered

48 projects funded

Interactive Fund

The Interactive Fund is a collaboration between Creative BC and the BC Arts Council. The program is designed to support the production of high-quality, B.C.-owned and controlled interactive and digital media projects. Functioning as catalysts, Creative BC and the BC Arts Council channel funding toward the creative media work of B.C.'s digital and interactive professionals.



\$622,000 administered

13 projects funded

MPPIA Short Film Award

An industry initiative of MPPIA, in partnership with Creative BC and the Whistler Film Festival Society, this award assists an emerging filmmaker to develop their directing career by realizing a unique creative vision in a short film project. The award consists of \$15K in cash (Creative BC \$5K, MPPIA \$10K) plus "in-kind" services valued up to \$100K from across the industry.



\$5,000 administered

1 project funded

CMPA Story Department Internship

The Canadian Media Producers Association (CMPA) - BC Producers Branch provides funding for the skills development of professionals committed to careers in writing for dramatic television. The program supports the costs of hiring B.C. residents to work in story departments on productions confirmed for broadcast as a series on network television or VOD platform.



\$8,050 administered

1 creator funded



New for 2017-18, **Top-up Funding** through the Project Development Fund!

Creative BC provided top-up funding to successful British Columbia projects of the awarded Telus Storyhive \$100K Edition and producers who received less than \$30,000 of funding from Telefilm's Canadian Feature Film Fund Development Program.



3.2M+ project spending stimulated

Spotlight Story

PRODUCER
INANIMATE ALICE

Ian Harper

“We are trusting people to contribute to the story as it progresses.”



As an International Project Manager, Ian Harper spent most of his life travelling. He lived and worked in the Middle East, South East Asia, and Africa before settling down in Nanaimo, B.C. where he now produces the digital novel, *Inanimate Alice*.

Ian loves the fact that he can work from anywhere thanks to technology, yet he says technology doesn't always benefit us. “Thirteen years ago, I was at Waterloo Station in London waiting for a train when a young woman bowled me over while she was looking at her phone.” That may have been Ian's first experience of someone being so distracted by technology they lost grasp of where they were, but it was not his last.

Those experiences inspired him to explore the hold that technology has on us. It also challenged him to find a way to use technology to help people better understand their place in the world, rather than feel so disconnected. “The underlying dilemma for me was, who is controlling the conversation, who is driving the relationship?”

Once Ian started asking these kinds of questions, he was compelled to change his entire career. “By the time I was 50, I got to this moment in life where I realized I could do something else. I went back to school to learn to write for the screen. It was an eye-opening experience, and it sparked this need in me to tell an in-depth story involving technology and connectivity.”

Inanimate Alice is an ongoing digital novel that progressively incorporates interactive media. It's a collaboration

between Ian, writer Kate Pullinger and developers Chris Joseph and Andy Campbell. Alice starts out as a young girl learning to use technology. As she gets older, the viewer experiences greater technological complexity through the unfolding story. “Each episode becomes more and more complicated, and you uncover things as you go. It leaves much to the imagination and encourages readers to find their inspiration within ideas. It's a voyage of exploration, which is why I think kids are attracted to it.”

Ian is currently working with libraries to develop a unique model where people can access each episode on library servers and use their virtual reality headsets to interact with the series. “This is a key moment for reading,” states Ian, “as libraries define their role in teaching digital and technological literacy in support of the new economy.”

With the support of Creative BC, Ian has been able to build partnerships such as with the Fraser Valley Regional Library, where *Inanimate Alice* is now available. “Creative BC has done a fantastic job promoting this series and helping us build relationships with libraries. Now we need support to complete the story.”

Inanimate Alice has been downloaded by at least 1.5 million people, with more and more teachers using it as a tool in their classroom. “We are talking about a story that inspires and opens up the imagination. Kids and teachers alike feel like they are coming along with us on the journey – they are part of the team.”

This is a key moment for reading as libraries define their role in teaching digital and technological literacy in support of the new economy.

Spotlight Story

CO-ARTISTIC DIRECTOR,
OUT ON SCREEN – VANCOUVER QUEER FILM FESTIVAL

Anoushka Ratnarajah

“I think that trust and respect are so important when it comes to artistic integrity.”



Anoushka Ratnarajah has always been a creative person, even as a little girl. “My parents encouraged me and my brother to be creative – they really uplifted our creative expression.”

As a kid growing up in Ladner, B.C., Anoushka was exposed to books like *Anne of Green Gables* and authors such as Jane Austen. “I think the thing that drove me into becoming a storyteller was that as a young, mixed-race, queer person I didn't see a lot of stories about people like me, or families like mine. I didn't have a lot of stories I could relate to, so I would write stories about characters I could identify with.”

After a degree in Creative Writing at UBC, Anoushka found herself in New York pursuing a Masters in Arts Politics. This degree allowed her to explore what it meant to be an artist with a social justice lens, and it encouraged her to work in various forms of art making. She met a friend in a performing arts training program and found her way into filmmaking. “I've always had a cinematic imagination – I see things in pictures, and there's always a musical score in my mind throughout the day!”

When Anoushka was asked to be the co-artistic director at Out on Screen, which produces the Vancouver Queer Film Festival, she was very excited. “I feel so fortunate to work for an organization that has queer people of colour on staff. There have been a lot of folks who have broken down doors for us in so many ways, yet there's still more work to be done.”

This year's festival will showcase many films by young trans or gender non-conforming filmmakers, perhaps a sign of what's happening more globally when it comes

to authentic representation of queer stories. There are also lots of local filmmakers telling their stories as part of *The Coast is Queer* series. “We are so grateful for the support from Creative BC because it encourages us to spotlight local artists and local content.”

The Out on Screen society was founded 30 years ago when the Gay Games came to Vancouver. “Queer folks were hungry for visual representation of their stories,” Anoushka says. The festival started off with films being projected in people's basements and it has grown to become the second largest film festival in Vancouver and the largest queer film event in Western Canada.

Anoushka believes they've been able to do all of that because there's been a continuing effort to build a reciprocal sense of trust with artists. “Film has a long history of untrustworthy narrators who tell stories that don't necessarily reflect their own lives or experiences. Often times, especially with documentary films, there can be a feeling of exploitation. Trust building is essential to the work we do here, especially because we are working with communities who have had trust broken so many times. We need to realize that trust doesn't just get built and then exist permanently – it's a relationship, and we need to keep working at it.”

The festival started off with films being projected in people's basements and it has grown to become the second largest film festival in Vancouver and the largest queer film event in Western Canada.

120+

creators supported to showcase globally

54

international markets attended by B.C. companies

16

distinct trade missions and initiatives completed

24

countries visited

1500+

B2B meetings achieved

\$386K

export funding through Creative BC programs

INCLUDES PROJECTS DELIVERED THROUGH THE BC MUSIC FUND BY MUSIC BC

SHOWCASE B.C. GLOBALLY

Creative BC funding programs drive creation and export of domestic content.

Creative BC champions exposure to global markets for B.C.'s content creators with the intent to sustain and grow positive impacts on our rising local creative economy.

From international trade missions to domestic trade fairs that facilitate inward investment, we provide travel support, delegation funding, presence and participation to create awareness and production of B.C.-based intellectual property. Creative BC's activities increase the profile of B.C.'s creative sector and identify shared goals among local stakeholders—because we know we get farther, faster when we work together.

To maximize funding opportunities for B.C. creators and creative entrepreneurs, we seek to secure partnerships to administer funds, such as the \$15 million BC Music Fund (through the Province of British Columbia), \$7.5 million Amplify BC fund and the \$1.2 million Western Economic Diversification funding culminating this FY2017/18.

By employing a strategic approach to programming, we enable B.C. creators, creative entrepreneurs and industries to combine resources from a variety of sources, giving them greater opportunities to access new markets and take the next leap forward, both at home and abroad.

AND THE WORLD WILL COME TO B.C.

We market the capabilities of our creative industries around the globe.

With proven success since 1978 as the Provincial Film Commission and catalyst for the motion picture industry, Creative BC's expanded mandate for all four creative industries has us focused on design thinking and collaborative action.

The creative industries are increasingly convergent and our strategic aim is to capitalize on B.C.'s history of success building the motion picture industry to expand our positioning as an integrated, global centre of creative excellence.

The expertise of eight Regional Film Commissions is integral to innovating the way we coordinate service to domestic and incoming clients.

And while their core function is to market and deliver motion picture location support and community relations services in coordination with Creative BC, their broad networks are valuable resources for music and sound recording, publishing and interactive and digital media.

133

workshops, festivals and events supported across B.C.

\$12.4M

invested in domestic industry initiatives + projects

\$200K

invested in eight regional film commissions

6

research projects supported

446

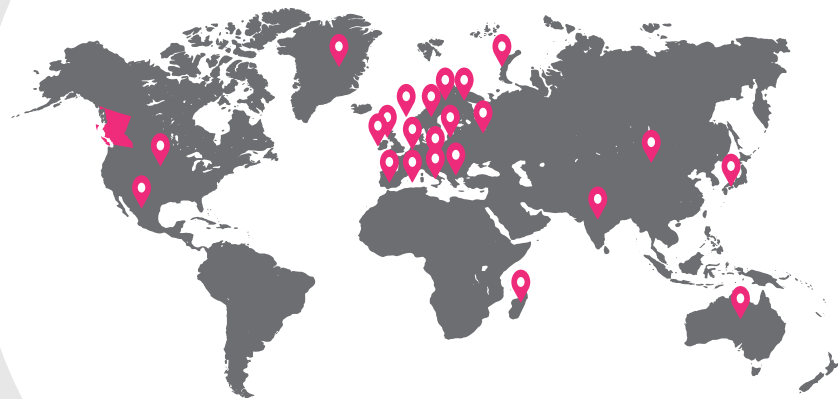
projects and initiatives supported

600,000+

attendees at supported events

INCLUDES PROJECTS DELIVERED BY THE BC MUSIC FUND

Creative BC doubled the number of countries accessible to B.C. creators this year



B.C. CREATORS TRAVELLED TO

- AUSTRALIA
- AUSTRIA
- BELGIUM
- CHINA
- CZECH REPUBLIC
- DENMARK
- ESTONIA
- FRANCE
- GERMANY
- INDIA
- IRELAND
- ITALY
- LUXEMBOURG
- MEXICO
- NETHERLANDS
- NORWAY
- POLAND
- SINGAPORE
- SOUTH KOREA
- SPAIN
- SWEDEN
- SWITZERLAND
- UK
- USA

- CREATIVE BC Vancouver
- CARIBOO CHILCOTIN Williams Lake
- COLUMBIA SHUSWAP Salmon Arm
- KOOTENAY COLUMBIA Nelson
- OKANAGAN Kelowna
- NORTHERN B.C. Prince George
- THOMPSON NICOLA Kamloops
- VANCOUVER ISLAND NORTH Campbell River
- VANCOUVER ISLAND SOUTH Victoria



WONDERSTORM/BARDEL ENTERTAINMENT INC.

To ensure motion picture productions in British Columbia enjoy smooth and efficient operations, the Provincial Film Commission at Creative BC provides key industry support services. All services are provided as a courtesy to support the motion picture industry and ensure B.C. meets the highest production standards.

We pride ourselves on maintaining in-depth knowledge, relevant expertise and strong relationships, all of which we share in support of the industry's continued success. Furthermore, our partnerships with eight regional film commissions, 35 municipal film offices and other industry partners, are integral to the service expertise and market support we provide.

Our main film commission service areas can be broken down into two areas: location services, and industry and community relations

Together, B.C.'s services are regarded as unparalleled for expertise and industry knowledge.

Location Services

We market British Columbia's diverse settings and technical expertise. Through tailored location packages generated from our proprietary locations library, we show producers a "World of Looks" and the broad spectrum of locations that B.C. has to offer. The digital locations library now hosts well over half a million images. The

LET'S STAY FILM FRIENDLY!

expert team at Creative BC can read incoming scripts and quickly identify potential locations for any new production. Packages are turned around in less than 48 hours with hand-picked images tailored to the client's need. Location surveys are also delivered by Creative BC and the Regional Film Commissions.

Members of the Directors Guild of Canada BC Chapter's Locations Caucus may apply for direct library access, support and training through Creative BC.

COLLABORATION CREATES STRONGER RELATIONSHIPS

Industry and Community Relations Services

Creative BC provides leadership, service, consultation and support to sustain the motion picture industry's success. To do so, our team facilitates consultation and collaboration among stakeholders across all levels of government, industry and community. In our role as a first point of contact, we respond to stakeholder inquiries, address issues related to policy, and support physical production as we seek to maintain B.C.'s film-friendliness. Our focus is always on swift, successful resolution and long-term collaborative success.

Working collaboratively with **seven provincial government ministries** regarding policy opportunities and impacts on B.C.'s filming economy



OMNIFILM ENTERTAINMENT

Proud to celebrate **40 years** of provincial film commission services in B.C.!



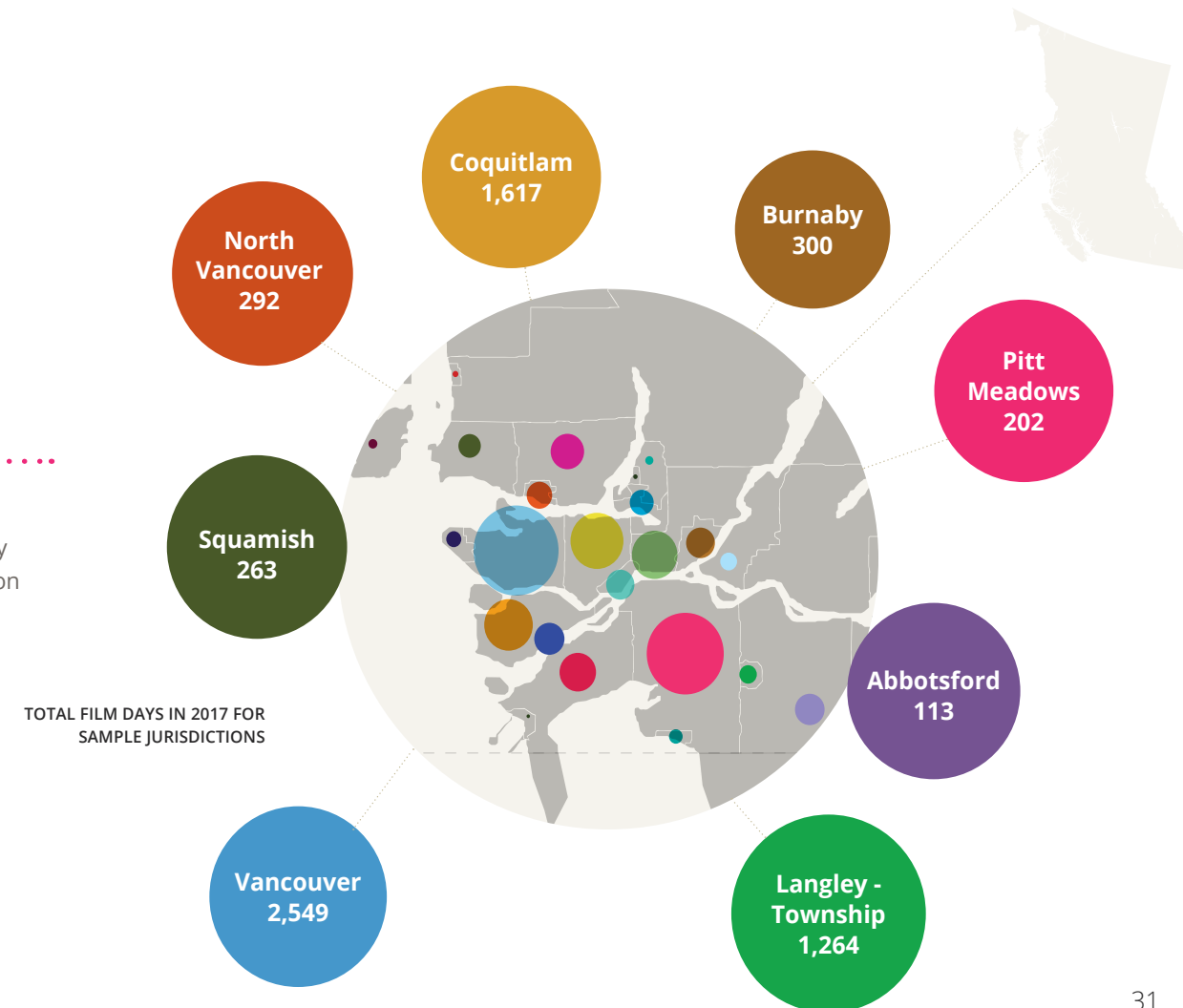
OMNIFILM ENTERTAINMENT

FY2017/18 IMPACTS

- 318** users supported in the digital locations library
- 533,629** images in the digital locations library
- 12** regional tours
- 35** collaborative municipal film offices from Hope to Pemberton
- 288** locations professionals supported

28% increase in film permits issued in 2017 over 2016 in the City of Abbotsford

440+ inquiries fielded by the film commission at Creative BC



INNOVATION AT THE PROVINCIAL FILM COMMISSION



Motion Picture Community Initiative (MPCI)

The Provincial Film Commission, together with industry partners, coordinated industry-initiated events, picnics, and workshops to educate stakeholders and residents about filming in their community as well as thank them for accommodating the motion picture industry.



The Reel Green™ Initiative

Creative BC is committed to lead industry in improving its environmental practices. The Reel Green™ Initiative focuses on engagement, education and empowerment toward the adoption of best practices that encourage sustainable production and decrease our carbon footprint.

The Reel Green™ initiative began in 2016 at the grassroots level to raise awareness of sustainable production practices in the film and television industry. Starting in 2016/17, Creative BC helped to develop the world's first formal five-year strategic plan supporting the initiative. During FY2017/18 IMPACTS, with ongoing leadership of Creative BC's Provincial Film Commission, 13 industry investors committed \$100,000 toward

resources and delivery of the first year's implementation. To accelerate success, Reel Green engaged in an international collaboration with the British Academy of Film and Television Arts (BAFTA) to adapt the successful "Albert suite of tools" for Canada, including a carbon calculator, a carbon literacy course and certification.

Investing industry partners to carry this mission forward on its first advisory committee include: Creative BC, CMPA, BC Creates, Western Economic Diversification Canada, MPPIA, Vancouver Film Studios, William F. White International Inc., SIM Group, UBCP/ACTRA, ACFC, DGCBC, IATSE 891, and International Cinematographers Guild/IATSE 669.

MPCI
FY2017/18 IMPACTS

11
partners

3
community events

550+
community attendees

REEL GREEN™
FY2017/18 IMPACTS

13
industry partners

5-year
strategic plan

3
Reel Green advisory committee meetings

65
people trained at four carbon literacy courses



Spotlight Story

FILM COMMISSIONER
VANCOUVER ISLAND SOUTH FILM AND MEDIA COMMISSION

Kathleen Gilbert

"Connection is at the core of the trust we build."



Working in the film industry isn't a typical nine-to-five desk job; for Kathleen Gilbert, it's a pursuit of passion. "I was going down a different path when I found film," reflects Kathleen. She was studying communications and women's studies, and working with the Anglican Church on projects surrounding homelessness.

Yet, it was as a spokesperson for the Calgary branch of the Voice of Women that she got her first real introduction into film. "There was a big rally and encampment at Cold Lake, Alberta and I ended up staying with the film crew, which happened to be all women. I would listen to them talking about their shots, the angles, what they saw. I was so enthralled with the whole process that I knew at some point in my life I would end up working in film."

When her husband got a job in Victoria, B.C., Kathleen decided to pursue a formal degree in film at Camosun College. She worked on several local productions as a locations scout and then as a locations manager before taking on the role of Film Commissioner for the Vancouver Island South Film and Media Commission in 2010.

The Regional Film Commission plays an important role in Greater Victoria's film industry. "While Creative BC is the overseeing body for film production in B.C., no one knows our region better than we do. We add that extra layer of knowledge of our communities."

Making people aware of the benefits and opportunities the film industry brings is Kathleen's goal. "Perception is our biggest obstacle. I've had people ask me if there's a grocery store on Vancouver Island! We need to continue to get the message out that we are an island the size of England!"

She's also working to increase the crew base on the South Island, including getting into schools so that young people can see how much opportunity there is in this industry. "Last year, we had 1,800 people through our career information fair. We're also reaching out to experienced film people in whatever ways we can, encouraging them to come here."

Part of what makes the film industry on the South Island so special is the support from the local community. Kathleen is capitalizing on that support with a campaign called We Love Film Too. "We want productions to know that we are passionate about their projects, and that local businesses are too." The campaign introduces window decals with the branding We Love Film Too so local merchants can display their support, and hopefully be supported in return by the industry people spending time in their community.

For Kathleen, an important next step is to help local producers and filmmakers tell their stories on an international stage. "There are amazing independent filmmakers in Victoria quietly doing amazing work. We believe that telling our own stories and celebrating who we are in Canada, and in B.C., is so important."

Part of what makes the film industry on the South Island so special is the support from the local community.

DEPARTMENT TAX CREDIT

WE DELIVER THE INCENTIVES THAT ACTIVATE B.C.'S SCREEN INDUSTRIES

Whether a multi-million dollar blockbuster from Hollywood, like *Deadpool 2*, or a locally produced show like *The Bletchley Circle: San Francisco*, many productions made in British Columbia are eligible for the province's labour-based tax credits. The tax credit programs in this province are crucial drivers of the motion picture industry, along with the capability of B.C.'s experienced cast and crews and diverse locations.

Creative BC administers tax incentives that contribute significantly to the creation of domestic intellectual property, while also making British Columbia a competitive destination of choice for motion picture production. Productions leveraging these incentives depend on timely and knowledgeable support from Creative BC's Business Analysts who provide consultative support and service.

Tax Credit Department services contribute to \$3B+ in economic impacts and thousands of creative jobs in B.C.

During the 2017/18 fiscal year, \$703,794,048 are projected in tax credits that will stimulate \$3,443,427,025 in production budget spending divided between 452 projects. This means that in the last fiscal year, Creative BC's tax team serviced hundreds of applicants. They work closely with domestic and international producers to help them understand their eligibility and submit production applications for certification.

They also work closely with smaller, grassroots organizations and independent filmmakers to assist them in understanding the benefits for which they are eligible, helping

them to navigate and submit their first applications. The Tax Credit team at Creative BC is responsible for ensuring that the incentives offered by the Government of B.C. are effective in driving both global and domestic production business to and within our province. The impacts of their meticulous, thorough and patient service contribute to sustaining and growing our domestic capabilities and our international competitive standing.

NOTES: Due to the timing of the receipt of an application, a tax credit certification may be issued in a fiscal year different from when the production took place. The B.C. budget is based on budgets that are submitted at the time of application for tax credit certification and may differ from the final production budget. The budget for FIBC may also include the total budget for international treaty co-productions and inter-provincial co-productions. Figures to be reconciled with the Ministry of Finance.

The Film Incentive BC Tax Credit is expanded to add a 35% scriptwriting tax credit for expenditures incurred on or after February 21, 2018. The expansion will include B.C. labour for scriptwriting expenditures incurred by a corporation prior to the completion of the final script stage of the production.

TAX CREDIT PROGRAMS ADMINISTERED BY CREATIVE BC

Film Incentive BC Program (FIBC)

Canadian owned and controlled companies producing Canadian content may apply for the FIBC tax credit, which will refund a portion of a project's labour costs. The percentage of costs refundable increases the farther outside the metro Vancouver area the project is shot, with additional refunds available for training and digital animation, visual effects and post-production.

There are five tax credits available under the FIBC:

- BASIC tax credit (35%) applies to the qualified B.C. labour costs of the production;
- REGIONAL tax credit (12.5%) applies to B.C. labour costs associated with principal photography that is conducted outside of the designated Vancouver area; e.g. in nearby communities such as Maple Ridge or Langley.
- DISTANT LOCATION REGIONAL tax credit (6%) applies to B.C. labour costs associated with principal photography that is conducted in distant locations, e.g. north of Whistler, east of Hope or on Vancouver Island.
- TRAINING tax credit (3%) applies to a B.C.-based individual registered in an approved training program.
- DIGITAL ANIMATION, VISUAL EFFECTS AND POST-PRODUCTION (DAVE) tax credit of 17.5% or 16% applies to the B.C. labour costs related to digital animation, visual effects and eligible post-production activity (when principal photography/key animation started before Oct 1/2016 or after Sept 30/2016 respectively).

Production Services Tax Credit Program (PSTC)

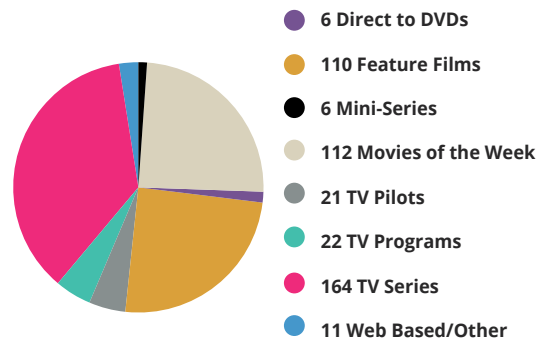
Attracting inward investment, the Production Services Tax Credit (PSTC) is available to producers globally, and reflects similar parameters for refunds on B.C. labour costs.

There are four tax credits available under the PSTC:

- BASIC tax credit (33% or 28%) applies to the qualified B.C. labour costs of the production (for productions that start principal photography/key animation before Oct 1/2016 or after Sept 30/2016 respectively.)
- REGIONAL tax credit (6%) applies to B.C. labour costs associated with principal photography that is conducted outside of the designated Vancouver area; e.g. in nearby communities such as Maple Ridge or Langley.
- DISTANT LOCATION REGIONAL tax credit (6%) applies to B.C. labour costs associated with principal photography that is conducted in distant locations; e.g. north of Whistler, east of Hope or on Vancouver Island.
- DIGITAL ANIMATION, VISUAL EFFECTS AND POST-PRODUCTION (DAVE) tax credit of 17.5% or 16% applies to the B.C. labour costs related to digital animation, visual effects and eligible post-production activity (when principal photography/key animation started before Oct 1/2016 or after Sept 30/2016 respectively).

\$90M tax credits administered
 \$184M B.C. labour supported
 163 productions certified
 \$404M total B.C. production spending stimulated

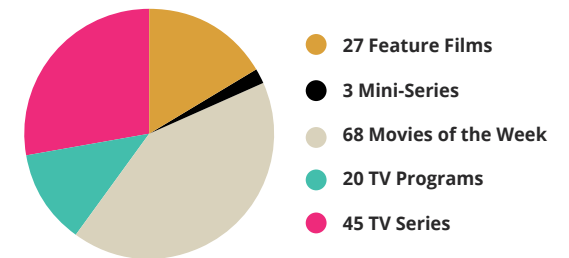
Total FY2017/18 Approved Tax Credit Certifications



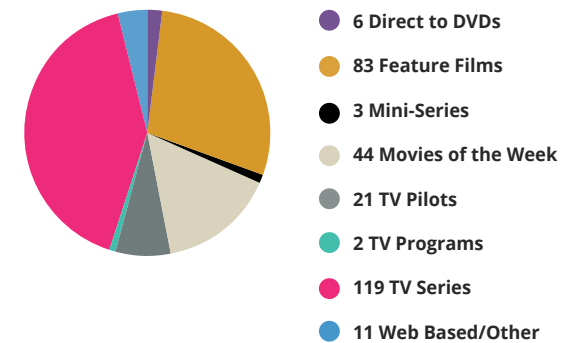
FY2017/2018 FILM INCENTIVE B.C. TAX CREDITS PROGRAM IMPACTS

\$704M tax credits administered
 \$1.8B B.C. labour supported
 452 productions certified
 \$3.4B total B.C. production spending stimulated

FIBC Approved Tax Credit Certifications



PSTC Approved Tax Credit Certifications



FY2017/18 PSTC TAX CREDIT PROGRAM IMPACTS

\$614M tax credits administered
 \$1.6B B.C. labour supported
 289 productions certified
 \$3B total B.C. production spending stimulated

Spotlight Story

PRESIDENT
MCM (MARIE CLEMENTS MEDIA)

Marie Clements

“It takes trust and a leap of faith to tell a story like this.”



time, and she was hooked. “It’s liberating to be a writer, to not have to wait to tell a story. To look to yourself to tell a story and have the control and the ability to do it anywhere or anytime.”

Writing is anything but easy though, as Marie can attest, and it takes a very disciplined focus to hone one’s craft. “I was creating my own discipline, my own practice. Some days you think you’re brilliant for a moment, and other days you earn every letter, every word. But you have to write like there is no alternative, you have to be curious, be hungry to get to the story you’re meant to tell.”

Story is what drives Marie; it’s the focus of everything she does. “I’ve always been affected by the stories that have never been allowed to be told. I’m also motivated by stories that are affecting our realities right now, stories we are bearing witness to.” It was with that in mind that she set out to write *Red Snow*.

The inspiration for *Red Snow* happened eight years ago, and the story came to Marie like a bomb. “I was looking at a photo journalism spread on the war in Afghanistan and the Canadian government’s involvement. It occurred to me in certain angles that the people there didn’t look that much different than Indigenous people here. I was curious about what was similar and what was different and sometimes the only way of finding that out is to sit across from someone and look them in the eye. *Red Snow* was about that engagement, that conversation.”

With *Red Snow*, Marie set out to investigate the idea of modern tribalism by telling the story of a First Nations Gwich’in soldier from the Canadian Arctic caught in an ambush and taken hostage

by the Taliban in Afghanistan. “Each story has its own bones, its own way of being told. *Red Snow* took a considerable amount of time to get to the screen, but it brought together serious creative and cultural collaborations that could only have happened because we have an extraordinary diverse talent pool in B.C.

Marie wants to engage people in stories they might not normally be engaged with, and that starts with getting out into different markets. “Creative BC has allowed me to travel to markets where I can network and expand my circle. They have supported my work and invested in stories I am working to bring to the screen that are fighting for integrity, both culturally and artistically.”

It wasn’t easy to tell the story in *Red Snow*, but the collaboration and collective energy from her team made the journey worth it. “We understood that we had a unique chance to tell a story and that it was going to be demanding – the weather, the landscapes, the languages, the tight shooting schedule, it was all extreme. We had to trust that we were the right people to be doing this, we had to believe in each other and commit to the choices we were making and that they were the right ones.”

Marie continues to write and explore new stories from her home on Galiano Island. “Living on an island is not for everyone, but it’s great for artists. It’s nice to be quiet so I can write, think, and breathe before I start ramping up for the next project.”

Marie Clements started out as an actor, writer, director and producer in theatre before transitioning into film and television. “It’s been a long creative journey to be able to see and tell stories across disciplines and genres.”

“I wrote a lot of bad poetry as a kid,” she confesses, “but it wasn’t until I was touring as an actor with a children’s show in Northern Ontario that it occurred to me I could use this time, these long winter nights in small Canadian towns, to focus on the word.” Marie wrote her first play during that

Spotlight Story

PRINCIPAL AND EXECUTIVE PRODUCER
OMNIFILM ENTERTAINMENT

Brian Hamilton

“We are nothing if not for the people who entrust us with their creative ideas.”



Brian Hamilton’s hobby in high school was making Super 8 movies. He went on to study engineering at university but didn’t see himself as an engineer. “I convinced my supervisor to allow me to make a film for my thesis, and that film led me to the Banff Centre for the Arts.”

Brian turned his technical computer background into a more creative outlet, gravitating toward video editing. “I would watch movies and wonder if it could have been done differently, and that inspired me to get involved earlier on in the process.”

After working as a freelance editor, he was motivated to produce so he could have more influence on how a project would turn out right from the beginning. Moving to Vancouver in the early 1990’s, he approached Michael Chechik with his first TV pitch, who gave him the opportunity to produce his first pilot under the Omni Film brand. “I knew I had found my home at Omni.”

Under the combined leadership of Michael, Brian, and Gabriela Schonbach, Omnifilm Entertainment has become a writer-driven company, putting writers at the heart of what they do. “We celebrate where ideas come from, and we are always on the lookout to promote B.C. voices.”

In addition to producing shows like *Bletchley Circle: San Francisco*, Brian has a passionate desire to see local storytellers attracting viewers and fans on the world stage. He set out to start a screenwriting school that will train screenwriters at an advanced level so they don’t need to leave B.C. to follow their storytelling dreams. “I see Vancouver as offering a wealth of opportunity in terms of growing our own community of storytellers. We are very skilled at helping others from elsewhere in the world come here to tell their stories, using our crews and our

backdrops, but there’s so much more room for growth in terms of telling our own stories.”

The advent of streaming and video-on-demand has had a massive effect on how viewers choose what they watch. “The middle is disappearing in this business, so you can’t produce the second best version of something. You need the budget to be able to measure up against the best in the world.”

Brian knows better than most how vital the local tax credit program is. “Tax credits are key; they allow us to do our filming in our backyard. *Bletchley Circle San Francisco* was mostly filmed in Maple Ridge where we also qualified for regional incentives. Omnifilm shoots projects all over B.C. and we are grateful for Creative BC’s tax credit program.” But it’s not only about gratitude for Brian; it’s about keeping up with an ever-evolving industry. “Tax credits are a job engine second to none. They are part of why top studios and talent choose Vancouver – not just for the financial reasons, but for the expertise and experience of our crews, for our locations. We are working with people here who are at the top of the game.”

Brian was delighted to see the government’s recent decision for writers to be included in the tax credit program, which came about through a community lobbying effort. “Writers are a key part of the production process and we want to find ways to incentivize producers to use local writers. I want to see more local content getting made here in B.C.”

I want to see more local content getting made here in B.C.

STRATEGIES + MEASURES

Following the transitional year in FY2016/17, where Creative BC initiated the implementation of its new strategic plan, FY2017/18 was the first full year in which the strategic framework was utilized. Deliberately designed as a Service Innovation Plan, Creative BC's strategic framework was developed in consultation with 80 industry, government and internal stakeholders to transform Creative BC's relevance, engagement, transparency and contribution in advancing the success of B.C.'s creative industries.

Creative BC is pleased to report on accomplishments and initiatives that are establishing benchmarks, measures and innovating our organization. These foundations form a supportive baseline for evolving reporting toward a Balanced Scorecard-informed evaluation each year, applying business strategies adapted to improve our non-profit impacts (see balancedscorecard.org).

CREATIVE BC STRATEGIC FRAMEWORK FY2017/18

	COMPETITIVENESS	GROWTH MINDSET	DISCOVERABILITY	TALENT
STRATEGIES	Strategically position B.C.'s creative industries to compete to win	Design a growth culture for B.C.'s creative industries	Show, tell and share stories of B.C.'s creative industries, workforce and economy	Attract, build and retain the best creative talent
GOALS	Build B.C.'s creative industries brand and investment opportunity globally	Invest in developing B.C.-generated ideas into Intellectual Property (IP) and jobs	Collect, generate, curate and distribute creative industries stories and market intelligence	Build the creative industries' people and capacity through partnership with associations, initiatives and institutions
OBJECTIVES	1. Sustain and increase B.C.'s competitiveness and investment attractiveness	1. Invest in thinking and funding and export models that support creative entrepreneurship	1. Distribute and promote B.C. creative industry data, products, services, programs and platforms	1. Support industry, partners and associations to develop B.C.'s creative workforce and incubate the next generation of talent
	2. Research, improve and curate creative economy knowledge and data for informed decision-making	2. Champion mechanisms for IP development and licensing of B.C.'s creative products and services	2. Develop and distribute a comprehensive and integrated B.C. creative industries communications plan	2. Collaborate on training, apprenticeship and education initiatives and close the digital divide
	3. Facilitate collaborative action and initiatives between converging stakeholders	3. Foster a collaborative innovation economy that navigates risk and stimulates reward	3. Provide creative industries activation toolkits to industry and partners	3. Support and incentivize people development and diversity in the creative industries convergent workforce through events, conferences and venues
	FINANCIAL	BUSINESS TO BUSINESS (B2B)	BUSINESS TO CONSUMER (B2C)	INNOVATION + LEARNING

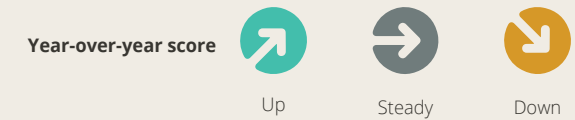


Investment + ROI

Five key Creative BC Input Indicators have been identified, and a select number of financial and non-financial data points have been measured within them. We anticipate ongoing enhancements as our tech transformation enables identification and tracking of new key performance indicators (KPIs), further aligning our day-to-day work to our strategy and our clients' evolving needs. Presently, the two available and externally measured Return on Investment (ROI) mechanisms are jobs and economic impacts. This year we were able to measure year-over-year for the BC Music Fund, having set benchmarks in FY2016/7 against which we tracked our performance.

CREATIVE BC SCORECARD FY2017/18

INVESTMENT INPUTS:
Creative BC Input Mechanisms



Grants
We reviewed our data to see how many client companies, creators, projects, initiatives, productions and commissions were supported by Creative BC, and what the estimated economic investment was—comparing this to last year's numbers.

Services
We surveyed our staffing resources, service departments and funding partnerships to review how many services were delivered by Creative BC to industry and partners leveraging our capacity to run programs that invest in B.C.'s creative industries.

Programs
We compared the number and diversity of development programs and initiatives run year-over-year in total, and also the number of programs available to each of the specific industries we serve and those with unique targets such as regional and diversity objectives.

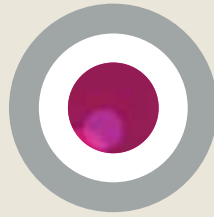
Reach
We compared our traditional and non-traditional media, newsletter, website and social media reach, as well as our presence at markets and participation in trade missions. We benchmarked our traditional media reach this year so we can use it to measure our performance next year.

Engagement
We reviewed the number of applications, requests, inquiries and collaborations across the departments, online and via invitations from governing bodies, ministries, associations and industry organization partners who leveraged our expertise during FY2017/18.

ROI OUTPUTS:
Creative Industries Output Mechanisms

Creative Industries Jobs
94,000
Strong mechanisms for measurement of the creative industries complete job count are still emerging (given many people work on a project-by-project basis—a "gig" economy—and many apply skills that remain difficult to capture by traditional mechanisms and specific to their respective creative industry, such as carpenters or hair stylists working full-time in the film industry yet recognized as "trades"). As we work with our partners to gain greater insight to the industries' full impacts, based on information available at this time, we can see growth of FTE's combined across the industries we serve over last year.

Creative Industries Economic Contribution
\$6.1B
New information is available each year through Creative BC's motion picture tax credit programs as to the budgeted economic spend in our province. With the completion of the BC Music Fund, new information on the economic impact of these programs came available in FY2017/18. Combined, these two numbers increased the measured outputs significantly for the fiscal year.



CREATIVE BC IMPACTS ACROSS OUR FOUR STRATEGIC PILLARS

Strategic Pillar 1: Competitiveness

- Presented B.C.'s creative industries at over 50 international markets, initiatives and events in 24 countries
- Read scripts and answered inquiries relevant to locations on 436 (vs. 391 last year) projects, delivering 635 location packages
- Uploaded 600+ new location files, containing thousands of images each, containing thousands of images, to the digital locations library
- Funded four research studies on B.C.'s Music Industry
- Supported Zee TV to launch and announce the company's opening a subsidiary in B.C. – the first Indian broadcaster in Canada
- Invested \$246K to send over 120 creators to 40 markets through the Passport to Markets program. Over \$142M in sales and interest generated
- Motion Picture Tax Credit services stimulated \$3.4B in B.C. production expenditures (up 29% from last fiscal year); supported 452 applications, 114 more than the previous year

- Initiated Labour Market Information research on the below-the-line workforce in B.C.'s motion picture industry, guided by an industry governance committee and funded by a Labour Market Partnership through the Ministry of Education
- Working to identify improved statistics for the sector, together on formal committees with B.C. Stats and Stats Canada, while implementing Salesforce CRM to automate work processes and capture data through Creative BC activities
- Together with industry, led The Reel Green™ initiative's activities kicking off the first year of its five-year collaborative strategic plan (13 industry partners), with five-year strategic plan, three advisory committee meetings
- Spearheaded work on a regional film portal initiative to streamline municipal film services across the lower mainland including Vancouver
- Developed new partnerships, such as our music department's collaboration with First Peoples' Cultural Centre which funded an Indigenous Artist Retreat as well as mentorship programs
- For every \$1 that Creative BC invested through the Project Development Fund, \$5.37 was stimulated in total project spending

Strategic Pillar 2: Growth Mindset

- Secured \$1M annually in additional funding for FY 18/19, 19/20 and 20/21 from the Government of B.C. to increase Creative BC programs and services to B.C.'s creative industries
- Grew Creative BC team by three to deliver increased service, consultation, collaboration and support to growing creative industries clients and partners
- Delivered approximately \$2.5M to B.C. creators across motion picture, publishing and interactive and digital media plus \$7.4M through the BC Music Fund to entrepreneurs and I.P. creators in that sector
- Province of British Columbia launched a new \$7.5 million fund for B.C.'s music industry, called Amplify BC and entrusted Creative BC to administer the funding, building on new and established relationships with music industry partners – Amplify BC programming will occur in fiscal year 2018/19
- Funded 13 interactive and digital media projects with \$622,000 together with the BC Arts Council
- Expanded the Creative BC Board of Directors with experts in the magazine and book publishing industries to inform our strategies for addressing emerging opportunities and economic evolution in these industries
- Worked with six ministries and nine government agencies on collaborative and improved policies to increase and sustain B.C.'s film friendliness
- Addressed over 400 individual filming issues and inquiries; collaborated at the municipal coalition level with 6 meetings through the year and 30 municipal attendees at each
- Within our Project Development fund we added new top-up programs with Telus Storyhive and Telefilm; total funding administered through these two programs was \$370,540



DESTINATION BC/BEN GIESBRECHT



KYLA ROBERTSON



DESTINATION BC/DAVID GLUNS



LEA CHAMBERS



ADULT SWIM/BARDEL ENTERTAINMENT INC.



DESTINATION BC KARI MEDIG

Strategic Pillar 3: Discoverability

- Web traffic is up 30% over the last two years, 17% more new users and 20% more pageviews; 42% more visitors from Canada, 19% more from the US, 40% more from Great Britain, 78% more from India, 35% more from Australia, 8% more from France, 82% more from Spain, 90% more from Ireland, 45% more from Hong Kong and 142% more from Mexico
- There were 329,397 sessions and 182,949 individual website users in FY 2017/18
- Traditional media hits for Creative BC and the success of B.C.'s creative industries were up 10% year-over-year to 954
- Social media followers are up 25% on Twitter, 18% on Facebook and 86% on Instagram
- Creative industries statistics are collected, updated and augmented in each Impact Report for consistent year-over-year information sharing and ongoing tracking of industry metrics
- Grew an audience of 19,000 unique visitors to the bccreates.com portal, telling 50 stories of B.C.'s creative industries and more than 42,000 in 6 months, a full 25% of the creativebc.com website's traffic when annualized
- Funded seven research studies through industry programming (up from 4 in the previous fiscal year) to improve sector knowledge



ZIMBAMOTO



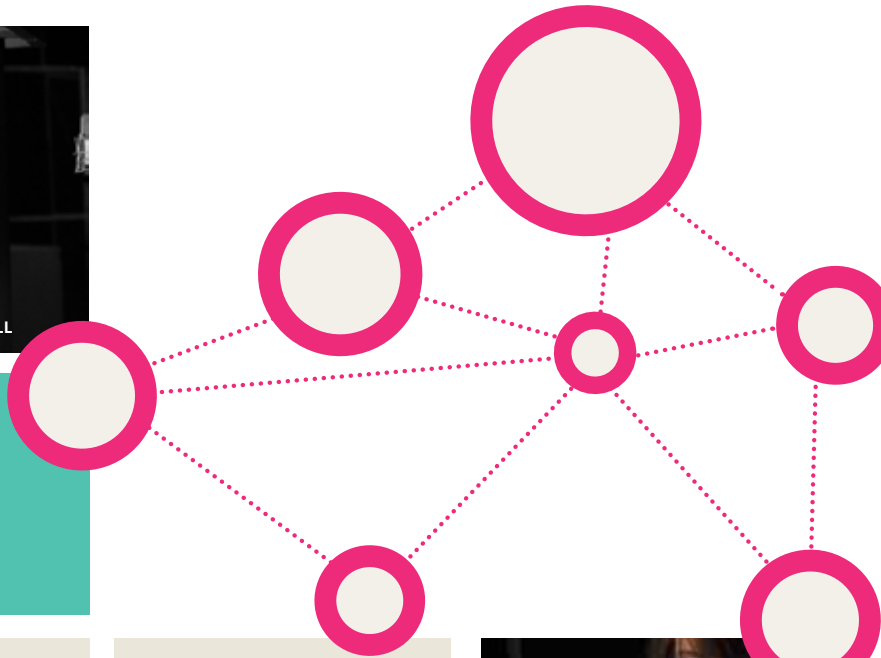
BOBS & LOLO



CURRENT SWELL

Strategic Pillar 4: Talent

- Co-created a national charter for Canadian funding agencies for respectful workplaces and diversity commitments
- Funded 42 industry initiatives across all 4 creative industries to support training, networking and development of screenwriters, animation and VFX professionals, writers and publishers and interactive and digital media creators
- Funded Vancouver Island North's regional workforce study
- focused on identifying opportunities for investment into training of physical production talent on the island, leading to provincial investment and graduation of two cohorts through the program delivered through North Island College
- Provided knowledge and expertise on the creative industries at various academic institutions and career fairs, including DGC scouting classes, UBC film history class, lectures on the creative industries and participation in Sauder School's D Studio "Design Innovation for Business" program
- Through Reel Green, trained 65 people at four carbon literacy courses held at Creative BC; trained two instructors to deliver courses
- Incentivized people development and increased diversity in the creative industries through domestic events, conferences and venues including festivals and workshops, industry associations and events



KYLA ROBERTSON



12 STRONG

CVD VFX

FUNDING AND TAX CREDIT TABLES

TAX CREDITS | Film Incentive BC (FIBC) | April 1, 2017 - March 31, 2018

FORMAT	# OF TAX CREDIT CERTIFICATIONS	BC BUDGET	PROJECTED TAX CREDITS
Feature Films	27	\$49,041,922	\$8,317,451
Mini-Series	3	\$2,672,582	\$635,645
Movies of the Week	68	\$161,817,517	\$38,123,942
TV Programs	20	\$6,912,406	\$1,355,769
TV Series	45	\$183,454,387	\$41,141,282
TOTAL FIBC	163	\$403,898,814	\$89,574,089

TAX CREDITS | Production Services Tax Credit (PSTC) | April 1, 2017 - March 31, 2018

FORMAT	# OF TAX CREDIT CERTIFICATIONS	BC BUDGET	PROJECTED TAX CREDITS
Direct to DVD	6	\$14,156,493	\$3,259,613
Feature Films	83	\$861,632,324	\$203,920,980
Mini-Series	3	\$891,500	\$208,168
Movies of the Week	44	\$138,663,566	\$25,626,878
TV Pilots	21	\$78,858,473	\$14,868,681
TV Programs	2	\$1,546,432	\$459,941
TV Series	119	\$1,901,740,286	\$355,426,379
Web Based/Other	11	\$42,039,137	\$10,449,319
Total PSTC	289	\$3,039,528,211	\$614,219,959

Source: Creative BC, BC Tax Credit Program applications (FIBC and PSTC) that were approved by Creative BC for certification by the Province of British Columbia. For more information, please refer to the Creative BC Fact Sheet "Tax Credit Certification for Film and Television / Explanation of Reporting Methodology".

- a. The number of tax credit certifications for each fiscal year may include productions that were completed in a different fiscal year than what is reported.
- b. The B.C. budget is based on budgets that are submitted to Creative BC at the time of application for tax credit certification and may not correspond to the final production budget. The budget for FIBC applications may also include the total budget for international treaty co-productions and inter-provincial co-productions.

BC MUSIC FUND | Careers of BC Artists

ARTIST	APPLICANT COMPANY	FUNDING COMMITTED
Aidan Knight	Outside Music	\$12,500
Alex Cuba	Canuban Music Publishing Inc.	\$5,000
Alicia Hansen	Alicia Hansen Music Co.	\$5,753
Anjali Appadurai	Divine Offering Music Productions	\$2,500
Astrocolor	eOne Music Canada	\$5,000
Barney Bentall	Golden Cage Music Ltd.	\$27,525
Becca Hess	Kenny Hess Productions Inc.	\$17,950
Belle Game	Belle Game	\$30,000
Bend Sinister	Cordova Bay Records	\$16,000
Ben Klick	Klick Entertainment	\$5,891
Bocephus King	Tonic Records	\$6,000
Buckman Coe	Tonic Records	\$20,000
Carmanah	Carmanah	\$20,000
Cari Burdett	Lila Music	\$16,156
Che Aimee Dorval	Che Aimee Dorval Inc.	\$7,900
Chersea	Fierce Panda Canada	\$10,000
Chris Sivak and the Vandele Quartet	Chris Sivak And Associates	\$2,169
Colin Cowan & The Elastic Stars	Colin Cowan & The Elastic Stars	\$4,250
Current Swell	Current Swell Music Inc	\$29,860
Dan Bremnes	Bremnes Ventures Inc.	\$30,000
Dave Hartney	Dave Hartney Music	\$22,876
David Beckingham	David Beckingham Music	\$12,362
David Morin	Bombay Records Inc.	\$20,000
David Ward	1085962 BC Ltd.	\$12,825
Dear Rouge	Dear Rouge	\$19,500
Debra-Jean Creelman	Debra-Jean Creelman Co.	\$2,500
Delhi 2 Dublin	Delhi 2 Dublin Inc.	\$21,033
Derrival	Derrival	\$28,000
Dominique Fricot	Dominique Fricot Music	\$6,500
Dralms	Boompa Records	\$20,000
Fake Shark	Light Organ Records	\$13,109
Fintan O'Brien	Fintan O'Brien Music	\$10,000

ARTIST	APPLICANT COMPANY	FUNDING COMMITTED
Five Alarm Funk	Five Alarm Funk	\$11,666
GB Roots	GB Roots	\$5,300
Ginalina	Ginalina Music	\$16,000
Global Party Starters and Anjali	desiFEST Music	\$10,000
Good for Grapes	Good for Grapes	\$8,150
Gordon Grdina	Blues Berries Entertainment	\$28,635
Greg Drummond	Drummond Lane Entertainment	\$4,650
Harpoonist & the Axe Murderer	Tonic Records	\$30,000
Horsepowar	Horsepowar Records Inc.	\$10,000
Humans	Humans Music	\$20,000
I M U R	I M U R Music	\$7,000
James Younger	Light Organ Records	\$3,299
Jasper Sloan Yip	JSY Music	\$10,000
Jazztown artists	SCALPA Productions Ltd.	\$12,248
Jesse Roper	Jesse Roper	\$20,000
Jessica Chaz	Moodlab Music	\$4,300
Jessie Farrell	Imagine Create Music Inc.	\$10,247
Jill Barber	Outside Music	\$27,500
Jim Byrnes	Black Hen Music Ltd.	\$17,350
Jojo Mason	604 Records Inc.	\$10,447
Jon and Roy	Jon and Roy	\$30,000
Jordan Klassen	Nevado Music Inc.	\$30,000
Jordan Nobles	Redshift Records	\$2,000
JP Maurice	JP The Maurice Productions	\$10,000
Kim June Johnson	Kim June Johnson Music	\$2,000
Kimmortal	Kimmortal Productions	\$6,000
Kinnie Starr	Aporia Records Inc.	\$30,000
Lights	Lights Music Inc.	\$25,000
Lisa Nicole	Lisa Nicole Music	\$14,219
Lovecoast	Lovecoast Music	\$7,235
Lydia Hol	Lydia Hol	\$10,000
Matt Brevner	bsharp media ltd.	\$20,000

BC MUSIC FUND | Industry Initiatives Program

ARTIST	APPLICANT COMPANY	FUNDING COMMITTED
McEvoy	Higherlife Music Group	\$10,000
Band of Rascals	Band of Rascals	\$20,000
Mike Edel	Cordova Bay Records	\$20,000
Mother Mother	Universal Music Canada	\$30,000
Mozhdah	Blitz&Bloom	\$10,625
Mu	Boomba Records	\$9,000
Musicians of the Vancouver Symphony Orchestra	Vancouver Symphony Society	\$28,500
No Liars	No Liars Music	\$10,000
Ora Cogan	Ora Cogan Music	\$3,665
Oxlip	Oxlip Music	\$11,545
Pat Lok	Pat Lok Music Enterprise Inc.	\$10,700
Pennan Brae	Pennan Brae Music Co.	\$10,000
Pharis and Jason Romero	J. Romero Banjos	\$12,478
POMO	1095100 B.C. LTD	\$12,575
Quinn Bachand	Quinn Bachand Music	\$6,253
Raincity Blue	Raincity Blue	\$4,350
Raju Johal	R B M Productions	\$10,000
Rhoneil	Invisible Friends	\$11,250
Rockin' Robin & The Magical Tree	John Donnelly & Associates Event Marketing Inc.	\$19,500
Rococode	Marquis Label Services	\$29,994
Rodney Decroo	Tonic Records	\$10,000
Roisin Adams	Hildegard's Ghost	\$3,025
Racquel Cole	RHW Music Music	\$10,000
Sacr3d	Blessed Coast Festivals Inc.	\$5,650
Sarah Jickling and Her Good Bad Luck	Sarah Jickling Music	\$4,000
Savie	Tiny Kingdom Records	\$2,400
Sexton Blake	Nadine Tremblay Co.	\$5,398
Shred Kelly	Shred Kelly	\$15,250
VESPERmusic	Shylo Sharity	\$10,000
SonReal	The 1851 Recordings Inc.	\$6,585

ARTIST	APPLICANT COMPANY	FUNDING COMMITTED
Sophia Danai	Sophia Danai Music	\$15,681
Steve Bays	Life-Size Music Inc	\$3,980
Tavis E Triance	Tonic Records	\$14,500
Teen Daze	Teen Daze	\$9,895.00
Terell Safadi	Northern WAV	\$20,000
Terri-Lynn Williams-Davidson	Raven Calling Productions	\$21,700
The Blues Berries	Blues Berries Entertainment	\$10,700
The Body Politic	The Body Politic	\$4,155
The Boom Booms	The Boom Booms	\$20,000
The Fugitives	The Fugitives Music Group	\$5,025
The Funk Hunters	The Funk Hunters Music Inc.	\$20,000
The Kerplunks	The Kerplunks	\$15,932
The Wild North	The Wild North Band	\$7,000
The Wild!	eOne Music Canada	\$20,000
Tiny Havoc	Rocket Floppy Disc Music Inc.	\$1,700
Twin Kennedy	Twin Kennedy Entertainment	\$19,367
Victoria Guitar Trio	Redshift Records	\$2,590
Warren Dean Flandez	Studio Cloud 30	\$30,000
We Are the City	Boomba Records	\$20,000
Wes Mack	Wes Mack Music Inc.	\$29,735
Will Stroet	Pebble Star Productions	\$30,000
Wooden Horsemen	Wooden Horsemen	\$9,250
Youngblood	Youngblood Music Empire	\$12,500
Total		\$1,612,854

Actuals may vary based on the actual costs incurred by funding recipients.

APPLICANT COMPANY	PROJECT	FUNDING COMMITTED
2017 Canada Summer Games Host Society Inc.	Canada Summer Games BC Day	\$60,000
Canadian League of Composers	ISCM World New Music Days 2017	\$60,000
Centre Culturel Francophone de Vancouver in partnership with the Canada 150+ team at the City of Vancouver	Aboriginal Production Apprentice Program	\$22,500
Chapel Sound Art Foundation	Chapel Sound Long Weekend with Workshop Series	\$10,000
Chapel Sound Art Foundation	CURRENT: Feminist Electronic Art Symposium	\$6,385
Comox Valley Youth Music Centre	CYMC Youth Outreach Professional Skills Workshops	\$5,000
CREW Studios Ltd.	Meet The Producers	\$5,000
DoBC Media	SXSW Showcase	\$7,400
EDM Spotlight Inc.	Meet the Curators	\$5,000
Full Circle First Nations Performance	Full Circle First Nations Showcases and Artist Development Series	\$18,390
Gold Country Communities Society	Music in the Mountains	\$8,000
Greater Vancouver International Film Festival Society	VIFF AMP	\$40,000
Hornby Festival Society	Hornby Island Career Development Practicum for Emerging Artists	\$31,500
Marquis Label Services & Rights Management	North American College & Community Radio Chart	\$60,000
Matthew Perry	Rise and Shine Music Seminar	\$6,000
Music Heals	Development Position	\$30,000
National Campus and Community Radio Association	!Earshot Digital Distribution	\$60,000
New Forms Media Society	New Forms Festival Symposium	\$24,250
NextStage Entertainment	Vancouver International Guitar Festival	\$51,699
Nimbus School of Recording & Media	Renovation of Little Mountain Sound Studio A	\$60,000
Nick Blasko Presents Ltd.	Rifflandia Festival – Industry Conference Event	\$43,000
Screen Composers Guild of Canada	Orchestral Reading Session	\$10,427
Secret Study Projects Inc.	Upstream Music Fest & Summit	\$30,000
Secret Study Projects Inc.	Music Cities Hackathon	\$14,500
Secret Study Projects Inc.	Upstream 2018	\$30,000
Smithers District Chamber of Commerce	Music Strategy Development	\$16,067
South Okanagan Performing Arts Centre Society	Performing Arts Centre Symposium	\$30,000
The Canadian Academy of Recording Arts and Sciences	JUNO TV at the JUNO Awards in Vancouver, B.C.	\$50,975
This is Blueprint Management	Seasons Festival Panel with Mirik Milan	\$5,505
Vancity Community Foundation	312 Main	\$60,000
Vancouver International Guitar Festival	Guitar Building Workshops, Master Classes, and Trade Association Launch	\$20,000
Vancouver Musicians' Association - Local 145	Online Membership Services and Portal	\$42,000
Vancouver Independent Music Centre Society	VIM House Conversation Series: Spaces for Music in the 21st Century	\$10,000
Western Canadian Music Alliance	BreakOut West	\$60,000
Whistler Film Festival Society	WFF Presents, They Shoot, We Score! The TV Producer-Composer Creative Process	\$5,000
Women in Music Professional Association of Canada	Establishment of Women in Music BC Chapter, JUNO Event, Panel Series	\$9,945

Actuals may vary based on the actual costs incurred by funding recipients.

BC MUSIC FUND | **Innovation Program**

APPLICANT COMPANY	PROJECT	FUNDING COMMITTED
Blackley's Sound and Music	The Spectrum Piano Project	\$9,503
DreamRider Productions	H2WHOA!	\$40,000
Generate	The Generate Toolkit	\$50,000
Membran Canada	Music Blockchain / Smart Tickets	\$25,000
Nimbus School of Recording & Media	Nimbus Online	\$33,792
Nir Blu Productions	Blue Zula VR Concerts Series	\$9,000
Offseason Arts	ClarkWalk Vancouver	\$8,405
Secret Study Projects Inc.	Extended Expression Project	\$25,000
Small Stage	The Accelerator Project	\$51,500
Western Front New Music	Telepresence: Innovations with Virtual Reality and Sound	\$47,800
Total		\$300,000

Actuals may vary based on the actual costs incurred by funding recipients.

BC MUSIC FUND | **Signature Artist Program**

APPLICANT COMPANY	ACTIVITY	ARTIST	FUNDING COMMITTED
604 Records	Sound Recording & Video Production	Marianas Trench	\$51,558
Canadian Country Music Hall of Fame	Sound Recording	'Then and Now' Compilation Album	\$78,948
Pancho Music Inc.	Sound Recording	Michael Bublé	\$16,565
Live Nation	Tour Pre-Production	Lady Gaga	\$100,000
Live Nation	Tour Pre-Production	U2	\$100,000
Universal Music Canada	Sound Recording	Hedley	\$94,189
Universal Music Canada	Sound Recording	Jann Arden	\$58,742
Total			\$500,000

Actuals may vary based on the actual costs incurred by funding recipients.

BC MUSIC FUND | **Partnerships and Special Projects**

COMPANY/ORGANIZATION	PROJECT	FUNDING COMMITTED
Music BC	Training and professional development, export and showcasing initiatives, business travel and tour support	\$1,410,000
First Peoples' Cultural Council	Indigenous Artist Retreat, funding for mentorship for recording professionals and industry professionals	\$310,500
The Canadian Academy of Recording Arts and Sciences	2018 JUNO Awards and JUNO Week celebrations	\$1,200,000
Vancouver JUNO Host Committee	Experience Music Program, Let's Hear It: LIVE! Celebration Site, JUNO Tour to Kelowna, Victoria and Vancouver	\$150,000
Total		\$3,070,500

Actuals may vary based on the actual costs incurred by funding recipients.

BC MUSIC FUND | **Live Music Program**

APPLICANT COMPANY	PROJECT	FUNDING COMMITTED
Abbotsford Arts Council	Jam in Jubilee	\$10,000
Anza Club	Venue upgrades	\$10,803
Atomique Productions Ltd.	Capital infrastructure improvements	\$61,395
Atomique Productions Ltd.	Phillips Backyard Weekender	\$30,000
Bass Coast Project Ltd.	Live streaming; stage, sound, light improvements	\$37,500
Bez Arts Hub	Venue upgrades	\$55,750
BMT Productions Inc.	Then & Now Concert Series	\$20,325
BRANDLIVE Management Group Inc.	SKOOKUM Festival 2018	\$140,750
Bulkeley Valley Classical Strings Society	Spirit of the North Classical Music Festival	\$9,900
Centre Culturel Francophone de Vancouver	The Drum Is Calling Festival; Cap sur le Pacifique	\$129,275
Centre Culturel Francophone de Vancouver	Festival d'Été	\$22,800
City Opera Vancouver	Staffing additions	\$11,000
Coastal Jazz and Blues Society	Research Survey	\$11,000
Creative Okanagan	Support to host committee for BreakOut West 2018 in Kelowna	\$100,300
Crimson Coast Dance Society	HipHopPowWow @ InFrinGinG Dance Festival	\$20,000
Cumberland Village Works	Staffing additions, training, venue upgrades	\$39,036
Discovery Coast Music Festival	Bella Coola Music Festival - new stage	\$5,000
Elektra Women's Choir	Steinway piano refurbishment	\$8,200
Festival African Heritage Music and Dance Society	African Heritage Festival of Music and Dance	\$49,697
Gabriola Arts Council	Gabriola Music Festival	\$13,850
Golden Sound Festival Society	Golden Sound Festival 2018	\$10,000
Greater Victoria Spirit Committee Society	Spirit of Victoria 150	\$60,000
Harrison Festival Society	Venue upgrades	\$15,615
Hornby Festival Society	Venue upgrades	\$ 8,000
Indian Summer Arts Society	Indian Summer Festival	\$99,475
Inventor Live	Online archiving, live streaming	\$6,759
Island Mountain Arts Society	ArtsWells; Northern Exposure Conference	\$22,350
Island Mountain Arts Society	New portable PA system	\$5,442
John Donnelly & Associates	Khatsahlano Street Party	\$21,655
John Donnelly & Associates	Shipped Waterfront Festival	\$18,983
Kaslo Jazz Etc Society	Upgrades to floating stage	\$30,000
Latincoover Cultural & Business Society	Carnaval del Sol/Latin American Week & Sol Fiesta	\$41,600
MRG Concerts Ltd	Westward Music Festival	\$142,263
MUBI Entertainment Management Group Inc.	Albatross Music Festival	\$42,000
Music on Main Society	Staffing additions	\$45,000
Nanaimo International Jazz Festival Association	Nanaimo International Jazz Fest, concert series	\$46,000
New Forms Media Society	New Forms Festival 2017	\$37,750
Nick Blasko Presents Ltd.	Rifflandia Festival 2017	\$31,900

APPLICANT COMPANY	PROJECT	FUNDING COMMITTED
Nick Blasko Presents Ltd.	Staffing additions	\$16,000
Pacific Opera Victoria Association	New Festival of Canadian Opera	\$46,000
Pacific Rim Arts Society	Pacific Rim Summer Festival	\$10,000
Permaculture Farm Festival Club	New festival at Bulkley Canyon Ranch	\$8,618
Ponderosa Festival	Ponderosa Festival 2017/18	\$43,750
Prince George Folkfest Society	Staffing additions, marketing	\$11,000
Redshift Music Society	New multimedia/music concert	\$5,500
Renaissance Arts and Sustainability Society	Tiny Lights Festival	\$11,880
Rockin' River Music Festival	Purchase of new stage	\$75,000
Rogue Folk Club	New Fiddle Festival	\$10,000
Round Lake Community Association	Sound quality improvements – Round Lake Hall	\$9,500
Stowel Lake Farm	Sound & lighting equipment purchase	\$18,500
The Arts Council of New Westminster	Expansion of concert series	\$9,500
The Chilliwack and District Agricultural Society	New community music stage	\$17,188
The Cultch	Soft Cedar Concert Series	\$30,000
The Habitat	Sound system upgrades	\$24,510
The Habitat	Stage expansion	\$8,150
The Vancouver Folk Music Festival Society	Vancouver Folk Music Festival 2017	\$36,000
The Vancouver Folk Music Festival Society	Marketing initiatives	\$20,000
The WISE Social and Community Arts Club	Staffing additions, venue upgrades	\$90,489
This Is Blueprint Ltd.	Venue upgrades - Celebrities	\$98,500
This Is Blueprint Ltd.	Sound, light, stage upgrades - VENUE	\$50,000
Timbre Concerts Ltd.	Staffing additions	\$50,000
Two Rivers Farmers Market	'Q'emcin 2 Rivers Remix	\$7,700
Trail and District Community Arts Council	Sound & lighting upgrades, tech training, marketing initiatives – Bailey Theatre	\$73,000
University of Victoria Students Society	Felicita's Campus Pub – infrastructure update	\$7,429
Vancouver Fringe Theatre Society	Vancouver Fringe Festival 2017	\$25,250
Vancouver Symphony Society	VSO Tour of the Okanagan and Fraser Valley	\$100,000
Vashaan Music Society	Persian concert series	\$14,000
Victoria Conservatory of Music	Venue improvement – Wood Hall	\$35,000
Victoria Pretty Good Society	Pretty Good Not Bad Festival 2017	\$30,000
Victoria Pretty Good Society	Marketing initiatives	\$4,375
Vinyl Envy	Venue expansion and improvements	\$30,000
Whistler Chamber Music Society	Inaugural Chamber Music concert series	\$5,000
Wideglide Entertainment	New summer concert series @ Laketown Ranch	\$80,220
World Rhythms for Youth Society	World Music Festival expansion 2017	\$8,500
World Rhythms for Youth Society	World Music Festival expansion 2018, concert series	\$10,000
Total		\$2,602,008

BC MUSIC FUND | Music Company Development Program

APPLICANT COMPANY	PROJECT	FUNDING COMMITTED
1134134 B.C. Ltd.	Railtown Mastering – New Facilities	\$39,378
604 Records Inc.	604 Productions Development	\$72,375
Afterlife Studios Ltd.	Sustainable Growth Project	\$28,429
Amelia Artists Inc.	New Label Division	\$75,000
Becoming Sound	Studio Completion/Expansion	\$17,078
Blue Heron Music Inc.	Business Growth	\$58,250
Blue Light Studio Inc.	Studio Expansion	\$40,000
Cordova Bay Entertainment Group, Inc.	Staff and Marketing Expansion	\$23,046
Core Music Agency Inc.	Games Music Division	\$12,735
Decibel Entertainment Ltd.	West Coast Desi	\$29,500
Echoplant Recording Studios	Plan for Business Growth and Innovation	\$12,661
Fader Master Sound Studios Inc.	Ambisonic Sound Capture and Design	\$8,410
Frontside Promotions Group Inc.	Streaming Promotion Expansion	\$28,335
Hipster Bait Ltd.	A&R Strategy & B-Sides Program	\$21,375
Hyvetown Music Inc.	Marketing Expansion and Royalty Software	\$6,406
Little Red Sounds Studios Inc.	Growth and Expansion	\$10,575
Monstercat Inc.	Tagus Royalty Platform	\$75,000
Nettwerk Music Group Inc.	User Generated Playlist Project	\$20,910
Nettwerk Music Group Inc.	Functional Currency Exchange Project	\$12,500
Nettwerk Music Group Inc.	Systems Connectivity and Reporting Project	\$21,615
Nettwerk Music Group Inc.	Smart Connect Project	\$12,500
Nettwerk Music Group Inc.	Sync Web Portal Project	\$7,475
Pebble Star Artists Inc.	Staff & Showcasing Expansion	\$10,637
Ritual Media Inc.	Ritual Music's Automated Licensing Platform	\$75,000
Sessionwire Communications Inc.	Staff & Marketing Expansion	\$75,000
Sonreign Media Inc.	Real-Time Royalty Reporting	\$37,500
Studio Cloud 30 Entertainment Inc.	New Location & Expanded Recording Services	\$45,000
Suna Studios Inc.	The Jamnasium – Rehearsal Spaces	\$75,000
Take Aim Media	New Business Expansion	\$38,700
The 1851 Music Inc.	Staff Expansion	\$25,000
The Jazz Cellar Cafe Ltd.	The Cellar Archives	\$30,000
Tiny Kingdom Music	Services Expansion	\$15,000
Tonic Records Inc.	Tonic Records Expansion	\$75,000
Track Tailors	Platform & Business Expansion	\$35,121
Watchdog Music Inc.	Women in Music Management Program	\$21,140
Your Operator Productions	Services Expansion Plan	\$8,292
Yogi Tunes Inc.	Mobile App Development	\$20,000
Total		\$1,219,940

Actuals may vary based on the actual costs incurred by funding recipients.

BC MUSIC FUND | **Sound Recording Program**

ARTIST	APPLICANT COMPANY	FUNDING COMMITTED
Altona	Big Smoke Records	\$3,280
Annette Ducharme	Dream Control Music	\$14,805
Antony Koch	TK Music	\$23,170
Aza	JumpAttack Records Inc.	\$10,220
Becky Ninkovic	You Say Party! We Say Die! Entertainment	\$2,930
Compilation Project	Mrfloetic Entertainment	\$3,269
Copilots	Skye Brooks Music	\$7,805
Crispin Earl	RSE Music Services Inc.	\$8,750
Crystal Dorval	White Poppy Music	\$1,050
David Newberry	JumpAttack Records Inc.	\$3,850
Deborah Holland	RageOn Records	\$4,760
Greg Drummond	Drummond Lane Entertainment	\$8,190
Echo Painting	Barking Sphinx Performance Society	\$5,565
Fayzal Jumani	Elite Player Entertainment	\$2,800
Gelsea Mae	Gelsea Mae Music	\$5,383
HarpPixie	HarpPixie Studio	\$5,712
High Love	Rend Music	\$14,822
Jackie Jack AKA Captain Camelion	Word of Mouth Arts Network Inc.	\$5,968
Jessica Beach	Playa Consulting	\$10,397
John McLachlan	John McLachlan	\$3,609
Layten Kramer	Oscar Street Records	\$6,047
Marina & The Specks	Cosmic Mobile Music	\$3,875

ARTIST	APPLICANT COMPANY	FUNDING COMMITTED
Mark Fenster	Autumn Song Inc.	\$9,370
Marty Zylstra	JumpAttack Records Inc.	\$3,815
Matthew Lynn Kocel	Matthew Kocel Music	\$5,173
N'RTH	JumpAttack Records	\$1,925
Niki Kennedy	Niki Kennedy Music	\$6,213
Parker Hedges	Parker Hedges Music	\$9,807
Paul Lambert	Paul Lambert Music	\$7,875
Polina Grace	PGM Productions Co.	\$13,283
Quinn Bachand	Quinn Bachand Music	\$1,216
Rolla Olak	Oscar Street Records	\$5,306
Skye Brooks	Skye Brooks Music	\$5,215
Small Town Artillery	JumpAttack Records Inc.	\$2,065
Sophia Danai	Sophia Danai Music	\$8,365
The Cut Losses	The Cut Losses	\$2,664
The Five 9	Don Wolf Publishing	\$11,445
The Little Big Shot Band	Mark Brodhagen Productions	\$4,097
The Staggers & Jaggs	The Staggers & Jaggs	\$1,050
Transit22	Transit22 Music	\$15,281
The Veer Union	RSE Music Services Inc.	\$17,500
Walden Ash	Walden Ash Co.	\$17,570
Wars	Boat Dreams from The Hill	\$2,446
ZAVIA	Zavia Music Productions	\$5,488
Total		\$313,421

Additional grants were awarded in 2017-2018 due to additional funds becoming available when previously approved Sound Recording projects were completed under budget. Applications were approved on a first come, first served basis, according to the guidelines of the program.

Actual funding disbursed may vary based on the actual costs incurred by funding recipients.

BC MUSIC FUND | **Research**

COMPANY NAME	PROJECT TITLE	COMMITTED AMOUNT
Adam Kane Productions	Music Industry Labour Market Research Study	\$60,000
DoBC Media	DoBC Data Research	\$47,006
Music Canada Live	Economic Impact Assessment of BC's Live Music Sector	\$60,000
Secret Study Projects Inc.	City of Vancouver Music Ecosystem Study	\$60,000
Secret Study Projects Inc.	The Transnational Art Dialogue between Vancouver and Seattle	\$60,000
Total		\$287,006

DEVELOPMENT | **CPMA Story Department Internship**

RECIPIENT	MENTOR	PROJECT TITLE	COMMITTED AMOUNT
Heath Affolter	Brad Wright	Travelers	\$8,050
Total			\$8,050

DEVELOPMENT | **Interactive Fund**

COMPANY NAME	PROJECT TITLE	COMMITTED AMOUNT
BradField Narrative Designs Inc.	On the Boards - Episode 67: Big City Life	\$50,000
Brass Token Games Inc.	The Chant	\$50,000
Caledonia Games Ltd.	Project: Generations	\$50,000
Canada Wild Productions Ltd	UNINTERRUPTED VR	\$50,000
Christine D'Onofrio	Influence Archive	\$50,000
DreamRider Productions Society	Zero Hereos: Indigenous (Working Title)	\$50,000
LlamaZOO Interactive Inc.	Then And Now	\$50,000
Neilson Koerner-Safrata	de_make	\$40,000
Nudge Consulting Inc.	InsideGreen.ca	\$32,000
Righteous Hammer Games Inc	ZOR	\$50,000
Swivet Studio	On Data	\$50,000
V2 Games Inc.	Dungeons of Cirrane	\$50,000
Visible Art Society (dba grunt gallery)	Mount Pleasant Community Screen	\$50,000
Total		\$622,000

DEVELOPMENT | **Domestic Industry Initiatives Program**

RECIPIENT	FUNDING COMMITTED	RECIPIENT	FUNDING COMMITTED
Across Borders Media	\$4,000	Nudge Consulting Inc.	\$5,000
Ameland Films Inc.	\$12,500	Out on Screen Film & Video Society	\$8,000
Association of Book Publishers of B.C.	\$55,000	Pacific Cinematheque Society	\$5,000
Atlantic Film Festival	\$5,000	Pacific Northwest Book Society	\$23,000
Centre For Digital Media	\$5,000	Pacific Northwest Book Society	\$25,000
Doc BC	\$9,000	Reel Canada	\$2,500
Drawn Together Vancouver	\$5,000	Reel Canada	\$10,000
Emily Carr University	\$15,000	Spark Computer Graphics Society	\$30,000
Field and Post	\$15,000	The Point Artist-Run Centre	\$2,000
First Weekend Club	\$10,000	UBC Alumni	\$5,000
Golden Panda International Short Film Festival Committee	\$5,000	Vancouver Asian Film Festival Society	\$5,000
imagineNATIVE Film + Media Arts Festival	\$20,000	Vancouver International Film Festival Society (VIFF)	\$80,000
Inclusion BC Foundation	\$6,000	Victoria Independent Film & Video Festival	\$10,000
Indian Summer Festival	\$7,500	VISAFF South Asian Film Festival Society	\$5,000
Just for Laughs	\$40,000	VR/AR Association	\$1,000
Kamloops Film Society	\$5,500	West Coast Book Prize Society	\$2,500
Kwantlen Polytechnic University	\$5,000	West Coast Book Prize Society	\$9,000
Magazine Association Of B.C.	\$35,000	Western Canadian Music Alliance	\$25,000
Mediacon Events	\$5,000	Whistler Film Festival Society (WFF)	\$55,000
Motion Picture Arts & Sciences Foundation of British Columbia	\$12,500	Women in Film and Television Vancouver (WIFTV)	\$2,500
MPPIA	\$5,000	Women in Film and Television Vancouver (WIFTV)	\$10,000
Music BC	\$45,000	Women in Film and Television Vancouver (WIFTV)	\$5,000
National Film Board (NFB)	\$7,500	Women in the Director's Chair	\$10,000
		Total	\$670,000

DEVELOPMENT | **International Initiatives**

MARKET	DESTINATION	AMOUNT
American Film Market Reception	Santa Monica, USA	\$1,794
Association of Film Commissioners International (AFCI) Week	Los Angeles, USA	\$5,657
CMPA Delegations: Kidscreen, Content London + Mediacon Global Summit	Miami, USA + London, UK	\$32,000
Hong Kong Filmart	Hong Kong	\$21,160
imagineNATIVE booth at European Film Mart	Berlin, Germany	\$4,800
Kidscreen	Miami, USA	\$7,305
Pacific Northwest Booksellers Event Delegation	Oregon, USA	\$15,000
SIGGRAPH	Los Angeles, USA	\$20,000
Telefilm Canada Pavilion: Annecy International Animation Film Market (MIFA)	Annecy, France	\$5,000
Telefilm Canada Pavilion: Cannes Film Market	Cannes, France	\$10,000
Telefilm Canada Pavilion: European Film Mart (EFM)	Berlin, Germany	\$5,000
Telefilm Canada Pavilion: MIPCOM	Cannes, France	\$5,000
Telefilm Canada Pavilion: Sunnyside of the Doc	La Rochelle, France	\$5,000
Trans-Atlantic Partners Training and Networking Program	Berlin, Germany + Halifax, NS	\$5,000
Total		\$142,716

DEVELOPMENT | **MPPIA Short Film Award**

RECIPIENT + PROJECT	AMOUNT
Veronika Kurz, 20 Minutes to Life	\$5,000
Total	\$5,000

DEVELOPMENT | **Regional Film Commission Support**

REGION	LOCATION	RECIPIENT	FUNDING
Cariboo Chilcotin	Williams Lake	Cariboo Chilcotin Tourism Association	\$15,000
Columbia Shuswap	Salmon Arm	Columbia Shuswap Film Commission	\$15,000
Kootenay Columbia	Nelson	Kootenay Columbia Film	\$10,000
Okanagan	Kelowna	Okanagan Film Commission	\$30,000
Thompson-Nicola	Kamloops	Thompson-Nicola Regional District	\$30,000
Vancouver Island North	Campbell River	Vancouver Island North Film Commission	\$30,000
Northern B.C.	Prince George	Northern British Columbia Tourism Association	\$30,000
Vancouver Island South	Victoria	Vancouver Island South Film Commission	\$40,000
Total			\$200,000

MARKET/CONFERENCE	COMPANY	RECIPIENT	AMOUNT
AFM	Raven West Films Ltd.	Carl Bessai	\$1,500
	Honalee Productions Inc.	Kim Roberts	\$1,500
	Christian Piers Betley	Christian Betley	\$1,500
	Independent Edge Films Inc.	Kyle Mann	\$1,500
	Darkside Releasing	Vince D'Amato	\$1,500
	Curiosity Pictures, Inc	Kaleena Kiff	\$1,500
	Violator Films Inc.	Lori Lozinski	\$1,500
	Less Bland Productions Inc.	Leslie Bland	\$1,500
	NGN Productions Inc.	Kimberley Wakefield	\$1,500
	Screen Siren Pictures Inc.	Trish Dolman	\$1,500
Tabula Dada Productions Inc.	Haydn Wazelle	\$1,500	
American Library Association Conference	Arsenal Pulp Press	Brian Lam	\$1,500
	Talonbooks	Kevin Williams	\$1,500
	Orca Books Ltd.	Dayle Sutherland	\$1,500
Asian Film Market	Experimental Forest Films Inc.	Tyler Hagan	\$1,500
Banff World Media Festival	Dekker Film & TV	Simon Dekker	\$1,000
	Perfect Day Productions Inc.	Robert Hardy	\$1,000
	Icon Creative Studio	Carson Loveday	\$1,000
	KGP Films	Kate Green	\$1,000
	Less Bland Productions Inc.	Leslie Bland	\$1,000
	Two 4 The Money Media	Ivan Hayden	\$1,000
Beijing International Film Festival and Market	MMM Films	Raj Paul Dhillon	\$2,000
	Little Ram Productions Inc.	Kevin K. Li	\$2,000
Book Expo America	Arsenal Pulp Press	Brian Lam	\$1,500
	Greystone Books Ltd.	Rob Sanders	\$1,500
	Heritage House	Rodger Touchie	\$1,500
	Orca Books Ltd.	Andrew Woolridge	\$1,500
	Talonbooks	Kevin Williams	\$1,500
Busan Indie Connect	Busan Sanai Games	Seungwhan Shin	\$2,000
CineMart Co-Production Market	Reign Films	Magali Gillon-Krizaj	\$2,000
Clermont-Ferrand International Film Market	Jason Karman	Jason Karman	\$1,800
EFM	Darkside Releasing	Vince D'Amato	\$1,500
	Streamline Pictures Inc.	Graem Luis	\$1,500
	Pacific Northwest Pictures	Emily Alden	\$1,500
	Artifact Films	Mark Lewis	\$1,500
	Goonworks Films Ltd.	Katie Weekley	\$1,500
	Kristy Assu	Kristy Assu	\$1,500
	Sheep Noir Films Inc.	Marc Stephenson	\$1,500
	Red Cedar Films Inc.	Henrik Meyer	\$1,500
	Earth Orbit Productions	William Carne	\$1,500
	Heckel Consulting Services	Titus Heckel	\$1,500

MARKET/CONFERENCE	COMPANY	RECIPIENT	AMOUNT
FICCI Frames	Massey Productions Ltd.	Charles Singh	\$2,000
	MMM Films	Raj Paul Dhillon	\$2,000
	Wise Productions Inc.	Bal Brach	\$2,000
Film Bazaar	Massey Productions Ltd.	Charles Singh	\$1,500
	Reality Distortion Field Inc.	Stephen Hegyes	\$1,500
Frankfurt Book Fair	UBC Press	Laraine Coates	\$2,000
	Greystone Books Ltd.	Rob Sanders	\$2,000
	Arsenal Pulp Press	Brian Lam	\$2,000
	Anvil Press	Karen Green	\$2,000
	Orca Books Ltd.	Ruth Linka	\$2,000
Frontières	Derek Franson	Derek Franson	\$800
	WIFTV From Our Dark Side	Elle Wild	\$800
	WIFTV From Our Dark Side	Melanie Jones	\$800
	Goodbye Productions	Amber Ripley	\$1,500
	Titlecard Pictures Inc.	Aaron Au	\$1,500
	Gamescom	AMPD Game Technologies	Anthony Brown
GDC	Fire-point Interactive Inc.	Jonathan Bonar	\$2,000
	Koolhaus Games Inc.	Wolfgang Hamann	\$2,000
	Codename Entertainment Inc.	Eric Jordan	\$1,000
	Wizard Games Inc	Matthew Paxman	\$1,000
	New Reality Garage, Inc.	Jonathan Bonar	\$1,000
	Caledonia Games Ltd.	Nels Anderson	\$1,000
	Pinnguaq Technology Inc	Michael Despault	\$1,000
	LBC Studios Inc.	Solon Bucholtz	\$1,000
	Ninja Robot Dinosaur	Shane Neville	\$1,000
	Mythical City Games	Jedrzej Jonasz	\$1,000
	Vidhi Shah (Candor Interactive)	Vidhi Shah	\$1,000
	Cloudhead Games Ltd.	Denny Unger	\$1,000
	Silverstring Media Inc.	Lucas Johnson	\$1,000
	V2 Games Inc.	Sam Chandola	\$1,000
Good Pitch	Nudge Consulting Inc.	Sue Biely	\$2,000
GSTAR	Eden Industries	Ryan Vandendyck	\$1,500
	Spieltrieb Entertainment Inc.	Aaron Mak	\$1,500
HK Filmart	SILO Entertainment Inc.	Mel D'Souza	\$2,000
	Blue Plate Productions	Alan Goldman	\$2,000
	Rare Earth Media Inc	Jordan Paterson	\$2,000
	Infinity Filmed Entertainment Group Ltd	Shel Piercy	\$2,000
	Brightlight Pictures Inc.	Aaron Au	\$2,000
	Foresight Entertainment Inc	Charlton Jacques	\$2,000
	Ox-Co Audio-Visual Inc.	Anthony Roberts	\$2,000

MARKET/CONFERENCE	COMPANY	RECIPIENT	AMOUNT
Hot Docs Forum & Market	Flying Cloud Productions Inc.	Leon Lee	\$1,500
	Diving Bell Films	Carmen Pollard	\$1,500
	Relevision Productions Inc.	Roger Larry	\$1,500
	Hot Docs	Sofia Harwell	\$1,500
	Darren Heroux	Darren Heroux	\$1,500
	291 Film Company	Mark Bradley (291 Films)	\$1,500
	Ferns Productions Inc.	W Paterson Ferns	\$1,500
	Shaman Films Inc.	Patrick Payne	\$1,500
IFF	Foresight Entertainment Inc	Charlton Jacques	\$1,000
IFF Registration Fee	Foresight Entertainment Inc	Charlton Jacques	\$750
imagineNATIVE	Patrick Shannon	Patrick Shannon	\$1,500
	Good Medicine Media II Ltd.	Gregory Coyes	\$1,250
International Documentary Festival of Amsterdam (IDFA) Forum	Brett Gaylor	Brett Gaylor	\$1,800
	Krysmofilm BSP	Bart Simpson	\$2,000
Kidscreen	Icon Creative Studio	Carson Loveday	\$1,500
	Twofold Films Inc.	Leah Mallen	\$1,500
	Flying Kraken Creative Studios Inc.	Rose-Ann Tisserand	\$1,500
London Book Fair	Anvil Press	Bryan Pike	\$1,500
	Greystone Books Ltd.	Rob Sanders	\$1,500
	Nightwood Editions	Silas White	\$1,500
	UBC Press	Melissa Pitts	\$1,500
MatchBox Market at Oldenberg International Film Festival	Greendale Productions Inc.	Jody Wilson	\$800
MIFA	Flying Kraken Creative Studios Inc.	Rose-Ann Tisserand	\$2,000
	Atomic Cartoons	Kramer Hoehn	\$2,000
MIPCOM	Flying Kraken Creative Studios Inc.	Rose-Ann Tisserand	\$2,000
	Collingwood Management Inc.	Dylan Collingwood	\$2,000
	Saturn Animation Studios Inc.	Nazim Ragimov	\$2,000
	Partners in Motion Pictures Inc.	Ronald Goetz	\$2,000
	Parallax Film Productions Inc.	Maija Leivo	\$2,000
	NGN Productions Inc.	Jack Nasser	\$2,000
	Omnifilm Entertainment Ltd.	Michael Chechik	\$2,000
	Anaid Entertainment Inc.	Margaret Mardirossian	\$2,000
	Slap Happy Cartoons Inc.	Kathy Antonsen Rocchio	\$2,000
	Wavelength Entertainment Group Inc.	Jeff Stecyk	\$2,000
	Team Stewart Entertainment	Julie Stewart	\$2,000
MIPTV	Upstream Flix Inc.	Jhod Cardinal	\$2,000
	Partners in Motion Pictures Inc.	Ronald Goetz	\$2,000
	Infinity Filmed Entertainment Group Ltd	Shel Piercy	\$2,000

MARKET/CONFERENCE	COMPANY	RECIPIENT	AMOUNT
Ottawa International Animation Festival	Saturn Animation Studios Inc.	Nazim Ragimov	\$1,500
	Yeti Farm Creative	Ashley Ramsay	\$1,500
PG Connects & MGF London	Smoking Gun Interactive Inc.	John Johnson	\$1,500
	East Side Games	Josh Nilson	\$1,500
	Saturn Animation Studios Inc.	Nazim Ragimov	\$1,500
	V2 Games Inc.	Sam Chandola	\$1,500
	Motive.io	Peter Wittig	\$1,500
	New Reality Garage, Inc.	James Hursthouse	\$1,500
	Mythical City Games Inc.	Jedrzej Jonasz	\$1,500
	Session Games Inc.	Ian Verchere	\$1,500
	Biba Ventures Inc.	Byron Seef	\$1,500
	Realscreen Summit	Anaid Entertainment Inc.	Shae Rea
Parallax Film Productions Inc.		Maija Leivo	\$1,500
First Look Media		Trevor Hodgson	\$1,500
Young Minds Entertainment Inc.		Deborah Wainwright	\$1,500
Curious Features		Judith Pyke	\$1,500
Partners in Motion Pictures Inc.		Ronald Goetz	\$1,500
May Street Productions Ltd.		Tara-Lee Novak	\$1,500
Tyson Media Productions Inc.		Tyson Hepburn	\$1,500
Shanghai International Film Festival and Market	Infinity Filmed Entertainment Group Ltd.	Shel Piercy	\$1,500
	Rare Earth Media Inc.	Jordan Paterson	\$2,000
Sheffield Doc/Fest	Brightlight Pictures Inc.	Aaron Au	\$2,000
	Krysmofilm BSP	Bart Simpson	\$2,000
Strategic Partners	Mad Samurai Productions	Matthew Cervi	\$1,500
	Tabula Dada Productions Inc.	Haydn Wazelle	\$1,500
Sunnyside of the Doc	Gryphon Productions Ltd.	Peter von Puttkamer	\$2,000
SXSW	Busan Sanai Games	Seungwhan Shin	\$1,500
	Independent Edge Films	Kyle Mann	\$1,500
	Archiact Interactive Ltd.	Dan Burgar	\$1,500
TAP	Less Bland Productions Inc.	Leslie Bland	\$2,000
	Mills Films Inc.	Kryssta Mills	\$2,000
VRX Conference & Expo	New Reality Garage, Inc.	James Hursthouse	\$1,000
	Cloudhead Games Ltd.	Denny Unger	\$1,000
	Work At Play	David Gratton	\$1,000
World Congress of Science and Factual Producers	Make Believe Media	Bryan Sullivan	\$1,000
	Ferns Productions Inc.	W Paterson Ferns	\$1,000
	Anaid Entertainment Inc.	Ed de Rivaz	\$1,000
	Omnifilm Entertainment Ltd.	David Gullason	\$1,000
	Red Letter Films	Sylvie Peltier	\$1,000
Total			\$243,300

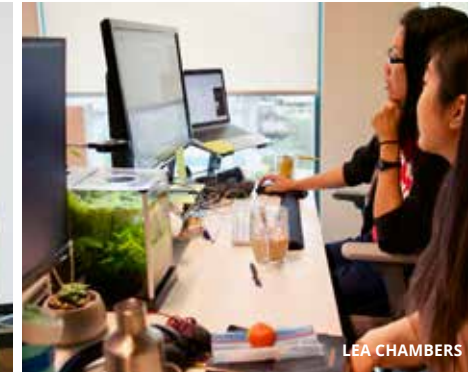
DEVELOPMENT | **Project Development Fund**

PROJECT TITLE	COMPANY	COMMITTED AMOUNT
Relics	10379492 Canada Ltd.	\$15,625
The Radicals	1132245 BC Ltd.	\$11,719
Changing Faces	1132679 BC Ltd.	\$11,719
Ending	Amazing Factory Productions Inc.	\$7,500
Shanghai Follies	AMF Productions Inc.	\$7,500
The Zombie Inconvenience	Anaid Entertainment Inc.	\$7,500
Engaging Father Christmas	Bauman Entertainment Inc.	\$10,000
Marrying Father Christmas	Bauman Productions Inc.	\$10,000
Finding Big Country	Big Country Films Inc.	\$11,719
Shin-chi's Canoe	Black Moon Media Inc.	\$10,000
Red Chef Revival	Black Rhino Creative	\$11,719
Giltrude's Dwelling	Broken Mirror Films Ltd.	\$10,000
Tales of Esluna	Cloudrise Pictures Ltd.	\$15,625
Dust n Bones	Drama Camp Productions Inc.	\$7,813
Eddy's Kingdom	EK Films Inc.	\$15,625
#memorymaker	Full Regalia Enterprises Inc.	\$3,750
Geoff & the Ninja	GATN TV Series Inc.	\$7,813
Girls vs the City	Girl on Girl Humor Productions Inc.	\$7,813
Le Studio	Great Pacific Media Inc.	\$8,333
My Rainbow Family	Heartache Productions Inc.	\$11,718
Sisters, Sense and Sensibility	Honalee Productions Inc.	\$10,000
Your Heart is the Size of Your Fist	Hope of Glory Pictures Ltd.	\$15,000
Love in Horoscopes	Horoscope Productions Inc.	\$10,000
Door Mouse	Independent Edge Films Inc.	\$15,000
Leave it on the Water	Indiginization & Innovation Consulting & Productions Inc.	\$8,000
Beauty and the Builder	Infinity Filmed Entertainment Group Ltd.	\$4,000
Italy, I Do	Infinity Filmed Entertainment Group Ltd.	\$4,000
Buckley's Chance	Joker Films Inc.	\$15,000
The Last Six	Kiss Dust Pictures Inc.	\$10,000
Monkey Beach	Mamo Oo Pictures Ltd.	\$10,000

PROJECT TITLE	COMPANY	COMMITTED AMOUNT
Cage the Fallen	Motion 58 Entertainment Inc.	\$15,000
Narcoleap	Narcoleap Media Inc.	\$15,625
She's Not Funny	North of Now Films Inc.	\$11,719
A Wolf in the Cellar	Oddfellows Entertainment Inc.	\$10,000
Great White North	Omni Film Drama Development Ltd.	\$20,000
The Killer Whale Who Changed the World	Optic Nerve Films Inc.	\$15,000
Startups of Colour	Orient Star Media Inc.	\$3,020
PB&J	Pangaryk Productions Inc.	\$10,000
The Bearded Girl	Past Lives Productions Ltd.	\$9,914
The Invasion of Erin Whittaker	Pitchblack Pictures Inc.	\$4,600
Immigration Game	Raven West Films Ltd.	\$15,000
Frozen	Reality Distortion Field Inc.	\$15,000
Beekeeper's Daughter	Reality Distortion Field Inc.	\$5,000
Milk Carton Kid	Resonance Film Inc.	\$15,000
The Cure for Death by Lightning	Rodeo Queen Pictures Inc.	\$15,000
Salt, Fresh & Field	Salt, Fresh & field Media Ltd.	\$9,912
Hey Hey Johnny	Savath Pictures Inc.	\$5,000
Tree of Life	Sha Sikwan Productions Inc.	\$8,000
Project Ivan	Sheep Noir Films Inc.	\$4,301
Slipstream	Sheep Noir Films Inc.	\$15,000
Strange Animals	Skeena Inc.	\$10,000
Best in Class	Soshefeigh Media Inc.	\$9,910
The Bigamist	Stainproof Media Inc. (d/b/a Howie Role Productions)	\$15,000
Me Mum and Willie	Storybox Movies	\$4,000
Mihkowapikwaniy	Tohkapi Cinema Ltd.	\$8,000
Nisowak	Tohkapi Cinema Ltd.	\$15,625
The Last Hangman	Tuesday Film Company Ltd.	\$7,813
Stay	Violator Films Inc.	\$2,500
Stay	Violator Films Inc.	\$7,500
Total		\$606,930

STAKEHOLDER ORGANIZATION	PROJECT ACTIVITY	CITY	AMOUNT
ABPBC	PNBA 2017	Eugene, USA	\$20,000
DigiBC	VRX	San Francisco, USA	\$9,445
DigiBC	Gamescom	Cologne, Germany	\$5,000
DigiBC	GDC	San Francisco, USA	\$25,555
WFF	Music Showcase	Whistler, Canada	\$6,293
WFF	Power Pitch	Whistler, Canada	\$1,750
WFF	WFF Summit	Whistler, Canada	\$11,958
Spark	Spark Animation 2017	Vancouver, Canada	\$30,000
VIFF	VIFF Industry Exchange	Vancouver, Canada	\$30,000
CMPA	Content London	London, UK	\$14,000
CMPA	Mediacon	Vancouver, Canada	\$11,000
CMPA	VIFF Industry Exchange	Vancouver, Canada	\$15,000
Mags BC	AMPA Magazine Conference	Calgary, Canada	\$270
Mags BC	Discoverability	online	\$9,730
Music BC	Focus Wales	Wrexham, Wales	\$3,000
Music BC	Reeperbahn	Berlin, Germany	\$1,213
Music BC	Tallinn Music Week	Tallinn, Estonia	\$3,000
Music BC	The Great Escape	Brighton, UK	\$7,200
Music BC	NH7 Weekender - India	Pune, India	\$15,587
MPPIA	BC Creates in LA	Los Angeles, USA	\$25,000
MPPIA	Reel Green Sustainability	Vancouver, Canada	\$10,000
MPPIA	VIFF Sustainability Forum	Vancouver, Canada	\$5,000
Green Spark Group	BC Creates	Vancouver, Canada	\$10,000
Hong Kong Filmart	BC Creates	Wan Chai District, Hong Kong	\$4,000
Total			\$274,001

Together, we are crafting the future of BC's creative industries!



WE ARE CREATIVE BC



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Motion Picture Industry +
Community Affairs Specialist

Christine Chiu
Program Analyst, Development

Jim Simpson
CFO

AT CREATIVE BC, OUR STRENGTH IS WITHIN THE FABRIC OF OUR TEAM.

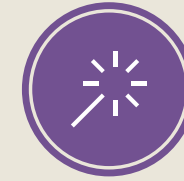
Together, we're dedicated to empowering B.C.'s storytellers through connection, collaboration, promotion and cross-pollination of ideas. Each one of us at Creative BC has a unique role to play, yet we are flexible, adaptive and resourceful. Our shared goal is profoundly clear: to use our reach, resources and vision to wholly serve our clients' needs. The narrative of our daily work and the character of our commitment to service is inspired by four key archetypes:



The Sage holds knowledge and wisdom, offering clarity in decision making.



The Creator sees the big picture, while supporting process, to create expressions of lasting value.



The Magician opens doors to transformation, forging influential associations, while turning dreams into reality.



The Lover builds relationships through community and connection, fostering memorable experiences and lasting impressions.



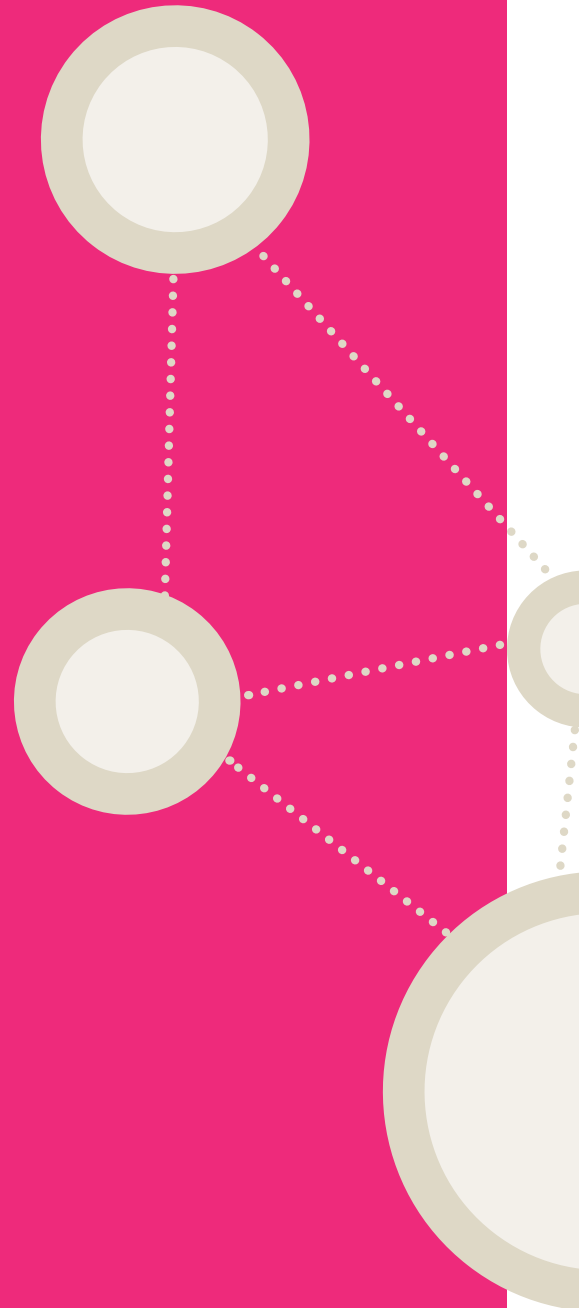
creativeBC



Creative BC is an independent society created and supported by the Province of British Columbia to sustain and help grow B.C.'s creative industries (film and television, digital and interactive media, music, and magazine and book publishing industries).

The Society delivers a wide range of programs and services to expand B.C.'s creative economy. These include the administration of the provincial government's tax credit programs for film and television; development funding and export marketing support; and motion picture production services to attract inward investment and market B.C. as a destination for domestic and international production.

The organization acts as an industry catalyst and ambassador to help B.C.'s creative sector reach its economic and creative potential both at home and globally.



creativebc.com

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