

# Motion Picture Competitiveness Report



Annual report to the Washington State Legislature pursuant to  
Chapter 43.365 RCW

**OFFICE OF ECONOMIC  
DEVELOPMENT AND  
COMPETITIVENESS**

March 1, 2023

Report to the Legislature

**Interim Director Kendrick Stewart**

# Acknowledgments

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# Table of Contents

- Overview ..... 2**
- Impact of COVID-19 on film production ..... 3**
- Film office ..... 4**
- Diversity, equity and inclusion in the film Industry ..... 4**
- Implementing Chapter 270, Laws of 2022 (ESHB 1914) ..... 5**
- Projects funded: July 2020 - June 2022 ..... 8**
- Appendix A: Summary Descriptive Statistics ..... 15**

# Overview

The Legislature created the Motion Picture Competitiveness Program (MPCP) in 2006 to attract and retain film industry investment in Washington ([Chapter 43.365 RCW](#)).

[Chapter 270, Laws of 2022 \(ESHB 1914\)](#) increased the funding cap for the MPCP to \$15 million a year. The legislation includes several other provisions that expand and strengthen the statewide film industry, including:

- Additional incentives for projects filming in rural jurisdictions and for films that tell stories of marginalized communities
- A workforce development mandate for people from underrepresented communities
- Support for small budget productions creatively driven by Washington residents
- Extended sunset date of the program to 2030

## Legislative mandate

This report is required annually to the Legislature pursuant to [RCW 43.365.020](#) (12):

By December 31, 2022, and annually thereafter, the department, on behalf of the board, must report to the legislature on the approved motion picture competitiveness program. This report may include information required in the survey established in RCW 43.365.040. At a minimum, the report must include an annual list of recipients awarded financial assistance from the prior year with total estimated production costs, locations of each production, and the board's progress towards the goal of at least 20 percent of its funding assistance provided to motion picture productions located or filmed in rural communities and 20 percent of its funding assistance provided to motion picture productions that tell stories of marginalized communities. The report must also include information on workforce development, career connected learning, and business development activities, including whether they have been scaled up in size from the previous year and how they are meeting the goal of supporting people from marginalized communities.

## Washington Filmworks

Washington Filmworks is the private non-profit organization that manages the MPCP and an array of resources that support the creative industries. The mission of Washington Filmworks is to create economic development opportunities by building and enhancing the competitiveness, profile and sustainability of Washington's film industry.

Washington Filmworks offers funding assistance for qualified expenditures for motion picture, episodic series and commercial productions. To qualify for funding assistance, a production company must meet the following in-state spending thresholds:

- \$500,000 for motion pictures
- \$300,000 for episodic series (per episode)
- \$150,000 for commercials

In 2020, Washington Filmworks launched Whipsmart, a partner organization to support Washington's creative economy.



## Certified and complete statistics

[RCW 43.365.040](#) requires Commerce to provide specified summary statistics as follows:

(6) The department must use the information from this section to prepare summary descriptive statistics. The department must use the information from this section to prepare summary descriptive statistics. The department must report these statistics to the legislature each even-numbered year by September 1st. The department must provide the complete annual surveys to the joint legislative audit and review committee, which shall perform a review as required under RCW 43.365.050.

This report covers the period from July 2020 to June 2022. During this reporting period, Washington Filmworks provided **\$3.78 million in funding assistance, resulting in over \$11.5 million in qualified spending** within local communities and **1,680 jobs for Washington residents**. [Appendix A](#) provides full summary descriptive statistics for all productions approved for funding assistance through June 30, 2022.

## Impact of COVID-19 on film production

The film industry nationwide was deeply impacted by the COVID-19 pandemic. Film was one of the first industries to shut down, and given the high-impact nature of film production, one of the last to reopen. In July 2021, [Forbes reported](#) “Theaters and movie sets were shut down for months, causing the U.S. box office to lose \$5 billion in 2020. Only 338 movies were released in theaters in 2020, a 66% decline from 2019. The number of movies that began production in 2020 declined significantly, taking a 45% drop to 447.” While the pandemic surged worldwide, theatrical releases were put on hold and many productions were suspended, delayed or canceled, resulting in a queue of movies that have yet to be released which could lead to fewer projects being greenlit in the near future.

An additional complication, particularly for lower-budget productions, is the high cost of COVID-19 safety protocols required by the Return to Work Agreement, a joint agreement with labor unions including Director's Guild of America (DGA), International Alliance of Theatrical Stage Employees (IATSE), Screen Actors Guild – American Federation of Television and Radio Artists (SAG-AFTRA) and Teamsters/Basic Crafts. [Variety reported](#) in May 2021 that the rigorous requirements in the union agreement increased production budgets between 12%-22%. These increased costs take a toll on the independent feature film market, either shortening production schedules or delaying them entirely.

Early in the pandemic, Washington Filmworks led a 160-person statewide task force to design safety protocols. These were approved by the Governor's Office on July 8, 2020. To help disseminate information, Washington Filmworks used its YouTube Channel to host a number of informational seminars with a variety of film professionals who shared best practices about how to stay safe on set. The organization continues to maintain its [COVID-19 Resources page](#), which shares the most up-to-date industry information about set safety.

## Film office

Washington Filmworks provides the services of the statewide film office. This division continues to drive significant economic development opportunities for communities across the state that are not included in the MPCP reporting.

Using the location database, which houses thousands of photos from across the state, and the knowledge of the film liaison network and staff at Washington Filmworks, the film office attracts smaller budgeted projects that are not necessarily driven by the MPCP.

For example, in spring 2022 Washington Filmworks worked closely with the HBO series "The Sex Lives of College Girls" to find a key location at the University of Washington, which led to over a month of local work on the production and more than 100 local hires. The key to the success of the production was making sure that filming worked for both the production and the University of Washington. After the successful filming experience, producer Bonnie Munoz said, "I think it's a no-brainer to become greater partners because it's been such a good experience."

"Washington Filmworks brings that larger perspective about how do we engage with the state and how do we engage with the film community in the state. It's just such a help at the UW to have that resource."

— Alanya Cannon, Director of Brand Management at the University of Washington

Washington continues to be recognized as a national destination for car commercials given the pristine locations and beautiful roadways across the state. While car commercials have shorter production schedules (generally a week or less), they can spend upwards of \$250,000 hiring local crew and filming on location. More recently, Washington has hosted Audi, Kia, Infiniti and Freightliner Trucks for commercials.

The following are examples of the variety of projects that Washington Filmworks' film office worked with in the reporting period:

- ABC: "Station 19"
- Photographer Annie Leibovitz
- BBC: "The Changing World"
- Bridgestone Tires commercials
- Discovery: "Ghost Hunters"
- HGTV: "BeachFront Bargain Hunt"
- McDonalds commercial
- National Geographic: "Prix Frix"
- Netflix: "Love is Blind Series"
- Puma Shoes commercial

## Diversity, equity and inclusion in the film industry

In March 2022, the University of California at Los Angeles released its annual [Hollywood Diversity Report](#), which found that while people of color have made gains in roles such as writer and director, they are still underrepresented in the industry overall. The report states that both male and female people of color represent a mere 30% of directors and 32% of writers.

Washington Filmworks acknowledges this inequity and has been working diligently to address the issue by adding diverse voices to its Film Leadership Council and Board of Directors, as well as helping people from underrepresented groups gain access to the film industry. In spring 2021, the organization launched the **Media Mentorship Program**, which offers people from underrepresented communities access to film education, one-on-one mentorships and the opportunity to work as a production assistant on one of Washington Filmworks' approved productions. The program helped build the creative careers of emerging Washington Filmmakers, including Spokane-based Frances Mortel.

Mortel had this to say about the program: "After four years being a working full-time student, completing a film degree, I learned the hard reality that there aren't a lot of opportunities for film in Spokane, even harder as an immigrant and a brown woman. Through the program, I was able to attend the Seattle Film Summit, which opened doors into networking with other film workers in the region."

"The program also paved the way to booking my first project as a production assistant with (a) TV series, which filmed in Spokane for eight weeks. This also gave opportunity for meaningful relationships and creative collaboration between the West Coast and the Inland Northwest, and led to another TV project which is currently filming in Spokane for two weeks."

— Frances Mortel

As part of its expanded workforce development initiative, Washington Filmworks plans to scale this program statewide and fund production assistant positions on both incentive and non-incentive projects so emerging talent has the work experience they need to break into Washington's film industry.

Washington Filmworks continues its work with **Epiphanies of Equity** to ensure that the policies and programs of the organization are equitable and to work on building inclusive film sets in Washington. Epiphanies of Equity is also helping the Equity co-chairs draft a charter for committee work. The organization anticipates onboarding members in early 2023.

## Implementing Chapter 270, Laws of 2022 (ESHB 1914)

[Chapter 270, Laws of 2022](#) gives Washington Filmworks the legislative authority to better support the film ecosystem by providing career connected learning opportunities and workforce development initiatives. The bill also requires that the organization initiate a business development plan to market the state as a destination for motion picture content. Since the bill was signed into law in March 2022, Washington Filmworks has been working with the film industry and community partners to design impactful new programs that will set the industry up for success and help build the future of film in Washington.

### Workforce development

The statute (Section 13(a)) requires that Washington Filmworks invest at least \$500,000 in fiscal years 2023 and 2024 and \$750,000 per year from fiscal year 2025 until the program sunsets on workforce development initiatives that focus on individuals from marginalized communities. Per the recommendation of community members, which included a listening tour of industry stakeholders state-wide, Washington Filmworks replaced the phrase "marginalized communities" with "historically underrepresented communities." The first two initiatives to be approved by Washington Filmworks' Board of Directors are the **Emerge Program** and the **Small Budget Production Funding Program**.

## Emerge Educational Program

The Emerge Program provides educational opportunities and mentorships to emerging directors and producers. It is the first Washington Filmworks' workforce development initiative for directors and producers. Inspired by programs like the Sundance Lab, the program is designed to help local filmmakers develop a professional network, level up their business skills, provide a path to financing their films, and ultimately get their film finished. The program will focus on narrative filmmaking in the first year, with the intention of designing a similar program for documentary filmmakers moving forward.

The Emerge Program will launch with a three-month educational program for up to 30 Washington participants. Each participant must have a narrative or non-scripted work of fiction with a budget between \$20,000 and \$1 million to develop during the program. Educational topics include legal, financing, pitching/marketing, distribution, and how to work in Washington. The majority of the programming will take place virtually, with the exception of the final weekend which will be an in person event. After the educational program ends, Washington Filmworks will facilitate continued communication and networking opportunities via electronic channels and informal meet-ups.

### Emerge Mentorship Program

All participants in the Educational Program will have the opportunity to apply for a seven-month mentorship to further develop a narrative project by working with a film professional from Washington and a film professional from a major production market, such as Los Angeles or New York. The program will invite three to five director/producer teams to participate. Mentors will help teams with script rewrites, pitching projects, budgeting, financier introductions and finding Washington-based production resources. Since the educational program will focus on the nuts and bolts of filmmaking, additional educational opportunities for the creative side of filmmaking will be made available specifically for directors.

## Small Budget Production Funding Program

Washington Filmworks will open an application window for filmmakers not participating in the Emerge Program. Filmmakers can apply before having funding for their projects in place, and money will be held in reserve for up to six months. Producers and directors can be the applicant of record and all types of filmed content with budgets between \$20,000 to \$1 million are eligible to apply. Applications for the Small Budget Production Funding Program will be reviewed by the Board of Directors quarterly.

Other workforce development initiatives currently being considered by Washington Filmworks focus on below-the-line talent (such as crew) and include an expansion of the Media Mentorship Program and funding technical assistance programs that have a history of success.

## Rural Enhanced Incentive

The Washington Filmworks board aims to allocate 20% of its funding to projects that film in rural jurisdictions. The Rural Enhancement is designed to expand motion picture production beyond the production centers of Seattle and Spokane. Financial incentives encourage productions to showcase Washington's rural areas, which means communities that do not typically benefit from the film industry will have the opportunity to benefit from the economic development opportunities that motion picture production provides. In designing the Rural Enhancement program, Washington Filmworks researched existing place-based incentives, spoke to other film offices across the country and interviewed local producers to better understand the increased costs associated with filming in rural locations. The [Washington State Office of Financial Management](#) defines only nine of Washington's 39 counties as urban; the other 30 are rural.

Washington Filmworks' Board of Directors approved the following criteria to qualify for up to an additional 10% enhanced incentive on all qualified Washington production expenses incurred both in and outside the rural community:

- Films defined as "located for filmed in a rural community" have a minimum of 50% of the total production schedule in a rural county.
- Film provides Washington Filmworks and the rural community marketing collateral such as behind-the-scenes photos and interviews with usable sound bites for community outlets, pull quotes for community promotional materials, social media collateral, and screening of the project within the community.
- Film adheres to all of Washington Filmworks' standard program requirements, including spending thresholds.

To support the expansion of film production in rural counties, Washington Filmworks hired Sherrye Wyatt as the director of rural economic development. Given the high impact of film production in communities, Wyatt will work in partnership with Production Services Manager Vicky Berglund-Davenport to ensure that our communities are "film ready." Wyatt and Berglund-Davenport will help film liaisons learn best practices for working with a film production, how to market their destination to the film industry and how to develop a positive culture for film in their communities.

In addition to working with film liaisons, Washington Filmworks is adapting its tools so prospective clients can easily identify rural destinations for filmmaking. Washington Filmworks worked with [Reelscout](#) to designate all rural locations in the statewide location database. To help rural locations better market their destination, Washington Filmworks launched the [List Your Property](#) portal on its website, where individuals can upload photos of their locations to be published in the Location Database.

## Enhanced Incentive for Telling Stories of Marginalized Communities

Washington Filmworks is working to define what it means to tell the story of marginalized communities. This enhanced incentive is the first of its kind in the United States. The legislation does not define the phrase "marginalized communities," nor is there an agreed-upon definition of the phrase for the state of Washington. In an effort to reflect a breadth of diversity in experience across race, gender, ability, sexual orientation and place of origin, Washington Filmworks continues to do its due diligence and have conversations with film community members, government agencies, Epiphanies of Equity and lawyers with social justice backgrounds.



## Projects funded: July 2020 - June 2022

This reflects the film incentive program from the previous budget year. The next report will review work under production in the current budget cycle, as per the new incentive described in [Chapter 270, Laws of 2022 \(ESHB 1914\)](#), which includes additional incentives focused on rural and historically underrepresented communities.

### Title: 3 Busy Debras - Season 2 (10 Episodes)

Official website: <https://www.adultswim.com/videos/three-busy-debras>

Distributed by: Adult Swim and HBO Max

Filming dates: April 2021 - June 2021

Where to see: Adult Swim and HBO Max

**Synopsis:** Three housewives live in a wealthy Connecticut suburb that exists outside reality for the rest of the world.

**Where filmed:** Seattle, Kirkland, Lynnwood

**Notable:** Journalists have called Three Busy Debras "weird," "absurd" and "cultish," but as show creators (aka "the Debras") suggest, "It's really a social commentary about community. The protagonists of the show are villains to the world but they are villains because they are a product of the place and time and structure they have been raised in so it's sort of like sympathizing with these horrible women but also you get to laugh at them and laugh with them." (Bullseye with Jesse Thorn/NPR (May 13, 2022: 15:05)

The show originated as a play, which premiered at the Anonymous Theatre in Brooklyn. There, it got the attention of Amy Poehler and her production company Paper Kite Productions. Adult Swim was selected as the distributor.

There were benefits to filming two seasons in Seattle as the Debras became acquainted with local talent. "We didn't know that there was this amazing theater scene in Seattle," Jouhari said. "And especially you can see in that first episode of Season two – Ray Tagavilla, Rachel Pate, Kelsi Umeko, Kevin Warren – those are all local Seattle actors who were in the first season who we loved and we're really consciously trying to give them more to do." (Seattle Times, April 19, 2022).



Photo credit: Tony Becerra

"The competitive tax incentive, paired with the talented crew and lovely folks at Washington Filmworks makes it an ideal place to film!"

— Adult Swim Finance Executive Karin Vitolo at Adult Swim on Washington state

## Title: Going Home Season 1 (six episodes)

### Official website:

<https://www.pureflix.com/movie/going-home>

**Distributed by:** Sony Entertainment's streaming service Pure Flix

**Filming dates:** September 2021 - November 2021

**Where to see:** <https://www.pureflix.com/movie/going-home>

**Synopsis:** Going Home follows an inspiring team of nurses who help guide patients and loved ones on the ultimate journey - one of transition from this world to their forever home. It's a race against time as the team must help their clients find peace and wrap up loose ends with compassion and dignity before they pass.

**Where filmed:** Spokane

**Notable:** One of the first projects greenlit by Sony's new streaming platform Pure Flix (which focuses on family friendly content that is positive and uplifting), "Going Home" aims to open the conversation about end-of-life care and death itself.

"I was surprised by how accessible and relatable people have found the show," said showrunner Dan Merchant. "On one hand, it's obvious, we are all touched by death and will, at some point, experience it ourselves, but on the other hand our society isn't comfortable discussing such things -- that conversation is something Going Home can help with."

After his work as a director on the SyFy series "Z Nation," Merchant was eager to work again with the local cast and crew in Spokane and recruited all the producers for the show locally for both season one and season two. He also cast Washington resident Cynthia Geary (Northern Exposure) in the lead role of nurse Charley Copeland. When asked why she took the role, Geary said, "'Going Home' is so well written and Dan Merchant spent a lot of time with the nurses and staff at Hospice of Spokane who consulted on the series and all the scripts are all rooted in real experiences and emotions. I had no experience with hospice, so Dan arranged for me to visit Hospice of Spokane before we began filming. Sitting and talking with the head nurse really helped me bring Charlie to life. One thing that really surprised me was the nurse's sense of humor. 'Going Home' writers did a great job adding moments of light and humor to some heart wrenching stories.

After five successful seasons of working on the hit SyFy series Z Nation, Merchant knew that Spokane was the right home for Going Home: "Spokane is home to an experienced and energetic film community, so 'Going Home' has benefitted from that surprisingly high level of expertise. Spokane itself has a broad range of scenic locations, great hotels, great restaurants and is a very filmmaker friendly place to set up shop. Plus, the ten minutes from downtown to airport is a unique asset in the Northwest, which has seen the region grow so much in recent years. It's unusual for a prime location with so much to offer to also be such an easy place to work."



## Title: Boon

**Official website:** <https://cinedigm.com/movies-shows/>

**Distributed by:** Cinedigm Entertainment Group

**Filming dates:** January 2021 - February 2021

**Where to see:** Amazon Prime Video, Netflix, Redbox

**Where filmed:** Spokane

**Synopsis:** Mercenary Nick Boon (Neal McDonough) is trying to atone for his life as an enforcer for a ruthless syndicate. Running from his past, Boon moves to a remote area in the Pacific Northwest where he meets a struggling widow (Christina Ochoa) and her son. When he finds the pair living in fear of a criminal kingpin (Tommy Flanagan), Boon realizes the only way to protect them is to do what he does best: Kill.

**Notable:** Spokane is one of two production centers in Washington and has earned its reputation as a film friendly destination after hosting projects like the SyFy series "Z Nation" and the hit feature film "At Middleton," starring Andy Garcia and Vera Farmiga.

The production team behind "Boon" was equally impressed with the location and had this to say about the community:

Director Derek Presley: "What I think I enjoyed the most was the reaction from the people who live in Spokane. When we were shooting in the Garland District and tying up traffic, people were not just good about it, they were great! People recognized Neal from 'Yellowstone' and screamed, 'We love you' and 'Thanks for filming in our city.'" ([Spokesman-Review: March 4, 2021](#))

Lead Actor Neal McDonough (Yellowstone): "I want to have the secret of Spokane out in the open now. I want people to see that this is a great place to film. The people here are really cool. The vibe here in Spokane is terrific." ([KHQ News Segment January 16, 2021](#))



Photo credit: Boon; photo by Cinedigm.

"This film (Boon) is going to bring a few million dollars into the economy and employ a few hundred people and let's keep that train rolling."

— Actor Neal McDonough



## Title: Midday Black Midnight Blue

**Official website:** Not available

**Distributed by:** Film Festivals

**Filming dates:** June 2022

**Where filmed:** Renton, Seattle, Whidbey, Camano Island

**Where to see:** Film Festivals

**Synopsis:** Isolated in an empty house, Ian (Chris Stack) still grieves a woman he loved who died two decades ago. The memory clamoring to be released, and his daily existence turning ever darker, Ian will have to find a way to let her go.

**Notable:** Washington Filmworks got a panicked phone call from producers Lovell Holder and Addie Johnson Talbott after losing their key waterfront location on a lake in Michigan. With their start date only a month away, the production was eager to find a new production home that could provide the same cinematic looks. Then film liaison Sherrye Wyatt hosted them on a scout and Holder was sold immediately.

After production, Holder said that, to honor their excellent filming experience, the film plays Whidbey Island for itself. Several local businesses are featured in the film, including Cozy's Restaurant (which provided catering services for the film crew; proprietor John McGovern said this was "Good for business" and "a pretty cool experience.") During the production, the film crew spent more than \$48,000 in the community, including over 340 room nights at local hotels.

When asked about the importance of the production incentives in making a decision of where to film, Lovell said "I think the simple reality is that incentive dollars are a sizable part of why a movie goes to a specific location. So often when decisions are made by committee, very often the one thing that everyone can agree on are the things with the dollar signs. Knowing that there is a place that suits the artistic needs of a project while still getting a substantial return on your investment that can meaningfully move the project along is compelling."



Photo credit: Lovell Holder



"The beauty of filming in Washington is that it just affords an epic-ness that you just simply can't get in other parts of the country or really anywhere in the world."

"I have yet to work on a single film where the tax incentive was not a major factor in terms of why that location was picked."

— Producer Lovell Holder

## Project Surveys

In order to recognize the accountability and effectiveness of tax policy, the Legislature requires that each qualified production approved for funding assistance submit a survey detailing the economic impact of the production. In cases where the qualified production submitted a post-production completion package, a second survey was submitted. Attached as [Appendix A](#) are summary descriptive statistics for all productions that have been approved for funding assistance, completed principal photography and been reviewed by Washington Filmworks through June 30, 2022. Below is a list of projects that have submitted surveys.

- \* “Feature” refers to a feature film.
- “Commercial” refers to a commercial advertisement.
- “MOW” refers to a Movie of the Week/episodic series.
- “Episodic” refers to a series for television or streaming media that consists of a season of episodes.
- “Post” refers to the post-production survey to capture post-production expenditures.
- “Innovation Lab Project” refers to projects approved through the Filmworks Innovation Lab program.

Fiscal Year 2007	Fiscal Year 2008	Fiscal Year 2009	Fiscal Year 2010
“The Holidays” – Feature	“Diamond Dog” – Feature	“Finding Bliss” – Feature	Banner Bank – Commercial
Lipitor – Commercial	“Little Dizzle” – Feature	“Alicia’s Book” – Feature	“\$5 Cover” – Feature
	Mervyn’s – Commercial	“Norman” – Feature	Target – Commercial
	“Letter to Bill Gates” – MOW	“The Whole Truth” – Feature	“The Ward” – Feature
	“The Golden Door” – Feature	“World’s Greatest Dad” – Feature Commit – Commercial	Campbell’s – Commercial
	“True Adolescents” – MOW	“Dear Lemon Lima” – MOW	Chevrolet – Commercial
	“Travelling” – Feature	“Give ‘Em Hell, Malone” – Feature	“The Details” – Feature
	WA Lottery Tumbling – Commercial	Hyundai – Commercial	“The Joneses” – Feature
		Mervyn’s LP – Commercial	“The Big Bang” – Feature
		“Oy Vey My Son Is Gay” – Feature	MS in Store – Commercial
		BECU – Commercial	MS Sherlock – Commercial
		“Wrong Turn at Tahoe” – Feature	Xbox360 Lips – Commercial
		WA Lottery Frisbee – Commercial	“The Hit List” – Feature
		“The Whole Truth” – Feature	Coors – Commercial
			“Late Autumn” – Feature
			Catch 22 – Commercial

Fiscal Year 2011	Fiscal Year 2012	Fiscal Year 2013	Fiscal Year 2014
MS Natal – Commercial	“Safety Not Guaranteed” – Feature	“You Can’t Win” – Feature	“Different Drummers” – Prod/Post – Feature
“Knights of Badassdom” – Feature	Humira – Commercial	“Touchy Feely” – Feature	“Laggies” – Prod/Post – Feature
Toyota Running Footage – Commercial	Cathay Pacific – Commercial	“One Square Mile” – Feature	“Seven Minutes” – Prod/Post – Feature
Evergreen – Commercial	MS Xbox Kinect – Commercial	Ford Summer Sales Event – Commercial	“The Architect” – Feature
“Grassroots” – Feature	“Fat Kid Rules the World” – Feature	Xbox (062012) – Commercial	“West of Redemption” – Feature
“The River Sorrow” – Feature	“21 and Over” – Feature	99 Tigers – Commercial	KIA – Commercial
Xbox – Commercial	“Mine Games” – Feature	“Admissions” – Feature	Sugar Plum – Commercial
Bank of America – Commercial	“Eden” – Feature	Glad – Commercial	WA Lottery (Royale) – Commercial
WA Lottery Celebration – Commercial	Xbox 360 (042012) – Commercial	Bank of America – Commercial	Samsung – Commercial
Chevy Silverado – Commercial	“Safety Not Guaranteed” – Feature	“A Bit of Bad Luck” – Feature	WA Healthplan Finder – Commercial
Seattle Cancer Care Alliance – Commercial	Humira – Commercial	“Deep Burial” – Feature	“The Maury Island Incident” – Innovation Lab Project
Bridgestone – Commercial	Cathay Pacific – Commercial	“Lucky Them” – Feature	“Touchy Feely” – Post
Ben Bridge – Commercial	MS Xbox Kinect – Commercial	Green Mountain Coffee – Commercial	“A Bit of Bad Luck” – Post
Green Squirrel – Commercial		American Family Insurance – Commercial	“You Can’t Win” – Post
“Camilla Dickinson” – Feature		“One Square Mile” – Post	“Deep Burial” – Post
Navy Spirit Lake – Commercial			
Chevy Crossroads – Commercial			
WA Lottery Beneficiary – Commercial			
WA Lottery How to Play – Commercial			
WA Lottery Joust – Commercial			
“Thunderballs” – MOW			

Fiscal Year 2011	Fiscal Year 2012	Fiscal Year 2013	Fiscal Year 2014
Xbox Play – Commercial			
Fiscal Year 2015	Fiscal Year 2016	Fiscal Year 2017	Fiscal Year 2018
“Z Nation,” Season Episodes 1-13 – Episodic	Nissan – Commercial	“Z Nation,” Season 3 Episodes 1-15 – Episodic	“Z Nation,” Season 4 Episodes 1-13 – Episodic
“Captain Fantastic” – Feature	Bank of America – Commercial	“Polae” – Innovation Lab Project	“Tabitha Witch of the Order” – Innovation Lab Project
Toyota Running Footage – Commercial	Ford – Commercial	“Wallflower” – Innovation Lab Project	Untitled “Grey’s Anatomy” Spinoff – Episodic
Alaska Airlines – Commercial	“Z Nation,” Season 2 Episodes 1-15 – Episodic	“This Brute Land Virginia” – Innovation Lab Project	
JP Morgan-Chase – Commercial	“Rancho Rosa” – Episodic		
Subaru – Commercial	“West of Redemption” – Feature Post		
“The Architect” –Post	“Salish Seas” – Innovation Lab Project		
“Box Walk” – Innovation Lab Project	“Salish Seas” – Innovation Lab Project Post		
“Rocket Men” – Innovation Lab Project	“War Room” – Innovation Lab Project		
	“Strowlers” – Innovation Lab Project		
	“Automata” – Innovation Lab Project		
Fiscal Year 2019	Fiscal Year 2020	Fiscal Year 2021	Fiscal Year 2022
“Z Nation,” Season 5 Episodes 1-13 – Episodic	“East of the Mountains” – Feature	“All Those Small Things” – Post Production	“Boon” – Feature
“Language Arts” – Feature	“Home Sweet Home” – Feature		“Three Busy Debras,” Season 2 Episodes 1-10 – Episodic
	“Three Busy Debras,” Season 1 Episodes 1-6 – Episodic		“Midday Black Midnight Blue” – Feature
	“All Those Small Things” – Feature		“Year of the Fox” – Feature (Partial) †
	“Language Arts” – Post Production		“Going Home” – Season 1 Episodes 1-6 – Episodic

† This survey encompasses only some of the project expenses. The balance of the project was reported in Fiscal Year 2023 which will be reflected in a future report.

## Appendix A: Summary Descriptive Statistics

Appendix A includes summary descriptive statistics for all productions that have been approved for funding assistance, completed principal photography and been reviewed by Washington Filmworks through June 30, 2022.

Category	FY 2007	FY 2008	FY 2009	FY 2010	FY 2011	FY 2012	FY 2013
Projects That Have Completed Principal Photography and Completion Packages Have Been Reviewed	2	8	14	16	22	9	14
Verified Total Qualified Spend Per Review	\$1,047,031	\$6,704,051	\$15,808,957	\$18,387,627	\$13,465,933	\$10,899,713	\$9,435,555
Total Funds Distributed	\$203,665	\$1,337,810	\$3,205,607	\$5,516,288	\$3,992,689	\$3,119,780	\$2,570,383
Total Washington Hires	94	1,162	2,590	1,804	2,048	1,868	1,470
Total Non-Washington Hires	40	141	575	311	332	250	229
<b>Salary Range Totals for Washington Residents</b>							
Up to \$30,000; starting 2013, up to \$15 per hour	93	493	364	843	211	223	765
From \$30,000 to \$60,000; starting 2013, from \$15 to \$30 per hour	1	54	412	488	512	354	287
Over \$60,000; starting 2013, over \$30 per hour	0	145	270	209	316	221	418
<b>Benefits Jobs</b>							
Up to \$30,000	46	315	138	2	52	160	126
From \$30,000 to \$60,000	1	41	324	155	244	247	278
Over \$60,000	0	138	111	85	182	221	360

Category	FY 2014	FY 2015	FY 2016	FY 2017	FY 2018	FY 2019	FY 2020
Projects That Have Completed Principal Photography and Completion Packages Have Been Reviewed	11	8*	9**	4***	3****	2†	4††
Verified Total Qualified Spend Per Review	\$9,688,254	\$11,109,475	\$12,450,689	\$8,689,410	\$7,600,534	\$8,857,697	\$6,290,396
Total Funds Distributed	\$2,649,530	\$3,366,665	\$3,366,763	\$2,943,560	\$2,572,400	\$2,999,472	\$1,977,847
Total Washington Hires	1,294	2,491	2,696	2,025	1,806	2054	859
Total Non-Washington Hires	211	429	748	542	530	663	126

### Salary Range Totals for Washington Residents

Up to \$30,000; starting 2013, up to \$15 per hour	619	1,023	963	722	340	577	272
From \$30,000 to \$60,000; starting 2013, from \$15 to \$30 per hour	270	831	995	726	513	519	353
Over \$60,000; starting 2013, over \$30 per hour	240	637	738	577	953	958	234

### Benefits Jobs

Up to \$30,000	118	60	17	3	10	1	9
From \$30,000 to \$60,000	256	744	755	654	289	277	139
Over \$60,000	378	500	668	549	936	927	225

\* For reporting practices, Washington Filmworks counts "Z Nation" Season 1 with 13 individual episodes as one project.

\*\* For reporting practices, Washington Filmworks counts "Z Nation" Season 2 with 15 individual episodes as one project.

\*\*\* For reporting practices, Washington Filmworks counts "Z Nation" Season 3 with 15 individual episodes as one project.

\*\*\*\* For reporting practices, Washington Filmworks counts "Z Nation" Season 4 with 13 individual episodes as one project.

† For reporting practices, Washington Filmworks counts "Z Nation" Season 5 with 13 individual episodes as one project.

†† For reporting practices, Washington Filmworks counts "Three Busy Debras" Season 1 with 6 individual episodes as one project.

Category	FY 2021	FY 2022	Totals
Projects That Have Completed Principal Photography and Completion Packages Have Been Reviewed	0	5†††	131
Verified Total Qualified Spend Per Review	\$116,212	\$11,428,202	\$151,979,737
Total Funds Distributed	\$31,241	\$3,751,735	\$43,605,435
Total Washington Hires	4	1,676	25,941
Total Non-Washington Hires	0	196	5,323
<b>Salary Range Totals for Washington Residents</b>			
Up to \$30,000; starting 2013, up to \$15 per hour	0	31	7,539
From \$30,000 to \$60,000; starting 2013, from \$15 to \$30 per hour	0	575	6,890
Over \$60,000; starting 2013, over \$30 per hour	4	1070	6,990
<b>Benefits Jobs</b>			
Up to \$30,000	0	4	1,061
From \$30,000 to \$60,000	0	156	4,560
Over \$60,000	4	1020	6,304

††† For reporting practices, Washington Filmworks counts “Three Busy Debras” Season 2 with 10 individual episodes as one project and “Going Home Season 1” with 6 individual episodes as one project.