

Motion Picture Competitiveness Program



Biennial Report Pursuant to the Washington State Legislature
Pursuant to RCW 43.365.040

**OFFICE OF ECONOMIC
DEVELOPMENT AND
COMPETITIVENESS**

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REPORT TO THE LEGISLATURE

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Letter from Commerce Director Dr. Lisa Brown



The COVID-19 pandemic has had a devastating impact on the creative economy, from large-scale movie productions to independent musicians and everything between.

At \$3.5 million per year, Washington's program is the *third smallest* in the country. Regionally, Washington significantly trails our neighbors:

- California - ***\$330 million***
- Oregon - ***\$14 million***
- Montana - ***\$10 million***, and
- British Columbia – ***No cap***, annual expenditures are similar to California.

A new global economy is emerging that prioritizes combining information, knowledge, and innovation to create new products and services. Washington is home to major corporations that have virtually reinvented aviation, retailing, software, real estate, information technology and travel. Collaboration and innovation across sectors will become increasingly important to stay globally competitive. Our gaming industry, which ranks #2 nationally with over \$11.6 billion in economic input, is a case in point. Washington's virtual reality companies will open significant new opportunities for businesses to innovate how they train employees, sell real estate, treat disease, and so much more.

The ability to innovate is fundamental to Washington's ability to maintain its position at the top of national economic rankings. The creative economy drives innovation, it has huge potential to create good-paying jobs, and it is time to support this sector. The report's recommendations are a starting place to do that.

Sincerely,

Lisa J. Brown, Ph.D.
Director, Department of Commerce

Overview

The Legislature created the Motion Picture Competitiveness Program in 2006 to attract and retain film industry investment in Washington (Chapter 43.365 RCW). Washington Filmworks is the private nonprofit organization that manages the Motion Picture Competitiveness Program (MPCP) and the state film office. Washington Filmworks offers funding assistance for qualified expenditures for motion pictures, episodic series and commercial productions. To qualify for funding assistance, a production company must meet the following in-state spending thresholds:

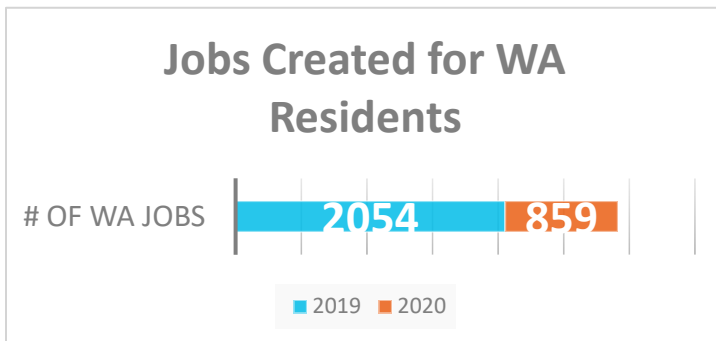
- \$500,000 for motion pictures
- \$300,000 for episodic series (per episode)
- \$150,000 for commercials

Certified and Complete Statistics

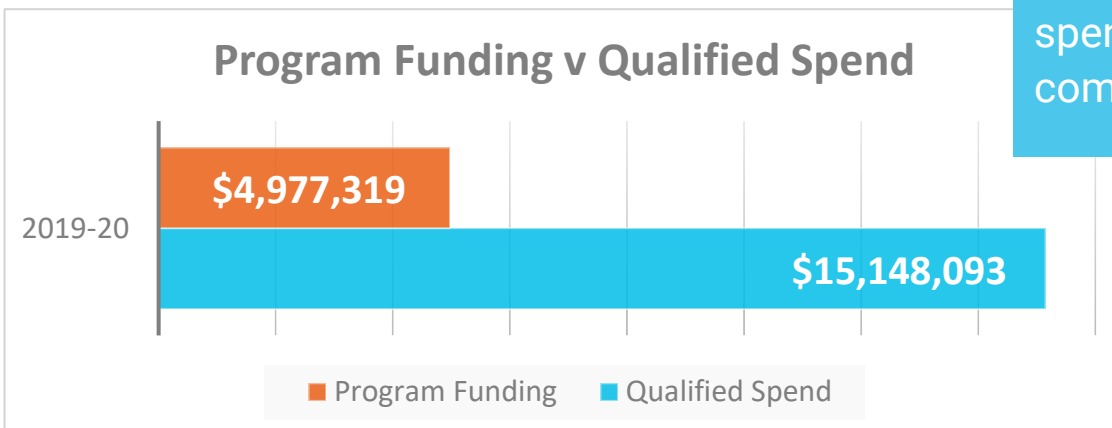
RCW 43.365.040 requires Commerce to provide specified summary statistics as follows:

(6) The department must use the information from this section to prepare summary descriptive statistics. The department must report these statistics to the legislature each even-numbered year by September 1st.

This is the report for July 2018 - June 2020. During this reporting period, Washington Filmworks allocated \$4.97 million in tax credits resulting in over **\$15.1 million** in qualified spending within local communities and **2,913** jobs for Washington residents. Appendix A provides full summary descriptive statistics for all productions approved for funding assistance through June 30, 2020.



In addition to creating nearly 3,000 jobs, every \$1 dollar of program funding generated over \$3 dollars of spending in local communities.



Why the Motion Picture Competitiveness Program is Important

Sustained Economic Development

The program continues to create significant economic development opportunities. Since 2007, the Motion Picture Competitiveness Program (MPCP) has financially supported 126 projects that have invested over **\$140 million** in qualified spending within local communities and has created over **24,200 jobs** for in-state cast and crew.

Direct spend with businesses peaked in 2016 when the program was able to fund two episodic series in one funding cycle. A slight decline in 2019 is due to having three approved projects push their productions to 2020. The steep decline in jobs created in 2020 is due to the COVID-19 pandemic.

Through its film office division, Washington Filmworks supports myriad other projects that do not qualify for the MPCP program including nonfiction television and industrial / corporate projects, and commercials. On average, the film office generates an estimated \$11 million of investment in Washington annually.

Jobs, Living Wages, and Benefits

Episodic series production continues to be the best and most consistent work for Washington's creative economy gig workers. On average, the MPCP creates **1,733 jobs** for Washington gig workers each year. From 2015-19, Washington was the production home of three episodic series and the average number of jobs created by the MPCP was 2,214 annually.

In addition to providing consistent work, the episodic series work provides high wages and contributions to health and retirement benefits. The average hourly wage for Washington workers on season 5 of Z Nation was \$34, and the average hourly wage for Washington workers on Three Busy Debras was \$48 per hour. Washington's MPCP continues to be the ***only production incentive program in the country*** that requires employers to provide health and retirement benefits for workers. Ninety percent of approved productions satisfy this requirement by signing contracts with entertainment unions.

Support for Local Economies

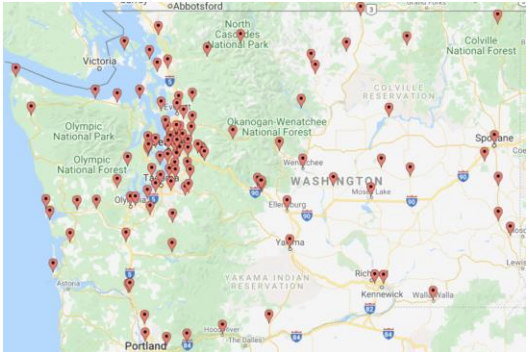
Motion picture production spending goes beyond the film industry and positively affects almost every sector of the economy. A significant portion of a production's budget supports local businesses in areas such as rental and leasing businesses (11%), professional services (9.9%), and hotel and food service vendors (7.3%). Three great examples of the diversity of businesses that were positively impacted by the filming of the episodic series Z Nation in Spokane: Diversify Truck and Equipment Repair, Michael Ruby Art and Stella's Cafe.

While Spokane and Seattle are the major productions hubs in the state, program dollars have generated spending in ***every legislative district*** in the state.

Projects funded from 2012 to 2018 generated on average \$9.8 million annually in qualified in-state spend. Film production dollars have been spent in ***every legislative district*** in the state.

Community Partnerships

In 2009, Washington Filmworks integrated the motion picture resources previously managed by the Community Trade and Economic Development Department. Washington Filmworks continues to maintain and expand these film office resources including a locations database, a crew database and a recently launched



Courtesy Washington Filmworks

production services directory. The organization also maintains a statewide film liaison network of over 125 professionals from across the state who serve as ambassadors for filmmakers when they are filming in their community (see map below). Washington Filmworks also serves as a trusted resource to help state agencies and communities navigate the unique nature of film production and answers questions from our partners about safety and industry standard practices.

Washington Filmworks continues to lead important initiatives that bring the statewide film community together. Most recently, the organization led a 160-person statewide task force to design on-set safety protocols that were approved by the Governor's Office on July 8, allowing film production in counties in Phase 2 or 3 of the Safe Start Plan. In tandem, Washington Filmworks also launched COVID-19 Resources for Film Production with information about sourcing personal protective equipment, signage, safety videos and business tool kits.

Gender Equity

As Hollywood continues to struggle with gender parity in the film industry, Washington has become a place where women writers, directors and producers thrive. Washington Filmworks has helped build that reputation by supporting filmmakers such as Cornelia Duryée, Megan Griffiths, Lacey Leavitt and the late Lynn Shelton.

Since 2008, Women and Hollywood has educated and advocated for gender diversity and inclusion in the film industry. In 2019, their report found that women comprised only 23% of all directors, writers, producers, executive producers, editors, and cinematographers in the top 500 highest grossing films in 2018-19. Women comprised 45% of all directors, writers, producers, editors and cinematographers in the four feature films funded by the MPCP over the past two years.

Women comprised 45% of all directors, writers, producers, editors and cinematographers in the four feature films *supported* by the MPCP over the past two years.



Photo credit: Adult Swim

Seattle-based Lacey Leavitt, who produced the episodic series *Three Busy Debras*, attributes the success of women in Washington to several key factors. "Washington has been a place where women can succeed in the film business because of a combination of our state's progressive values (more acceptance of women leaders in the creative industries), as well as being 'Hollywood adjacent.'

The downside of being slightly removed from the main core of the industry is the lack of studio

infrastructure and the stability those major corporations provide. The upside is that we've been able to create our own industry here outside of some of the structural barriers that have been (mostly unconsciously) in place in the film industry epicenters that have traditionally kept women out of positions of power. We still have work to do in Washington, but I believe that's why women have been able to thrive as producers and directors to a higher degree than in other filmmaking regions."

Support for Gig Workers

Gig workers comprise 65% of the creative economy workforce. The program is one of few state initiatives that provide jobs, living wages, and benefits to gig workers. Episodic series continues to be the best and most consistent work for Washington's creative economy gig workers. An analysis done by Washington Filmworks indicates approximately 50% of a project's budget is spent on payroll and health and retirement benefits for cast and crew. On average, the MPCP creates 1,733 jobs for Washington gig workers annually.

Program Next Steps

Address Missed Opportunities

Film entities have approached Commerce and other state officials with interest in operating new studio facilities. These facilities would enable a much higher volume of in-state movies and television shows. Washington has many highly desirable natural attributes, outdoor landscapes and features, and a desirable climate and daytime outdoor lighting (not too bright and sunny), but large movie studio projects thus far have not come to fruition as firms often cite the larger tax incentives available from other state or provincial governments.

Funding for the MPCP program has not increased since created in 2006, and the program is now the third smallest fund in the country. This cap on the MPCP means that Washington is turning away work from major studios and streaming services including Netflix, HBO and Amazon Prime.

The MPCP is now
the *third smallest*
fund in the country.

In 2020, the Syfy Channel did not renew Z Nation for season 6. The show's producers began work on a spin-off titled "Black Summer." Washington Filmworks aggressively pursued the producers to film the spin-off series in state. While the show's creator preferred Spokane, Washington, the series ultimately went to Canada because the MPCP did not have enough funding to secure the project. The show currently airs on Netflix.

Support the Creative Economy

Going forward, Washington Filmworks will continue to play a pivotal role in supporting and sustaining the motion picture industry and creative economy in Washington. In 2021, the organization will have a laser focus on:

- Creating jobs for creative economy gig workers
- Leading a statewide conversation about equity and inclusion in the creative industries
- Providing resources for creative workers and creative businesses for the COVID-19 recovery.
- Improving outreach to diverse and underrepresented communities through venues such as Commerce's Business Resiliency Assistance Program.

Commit to Equity

Washington Filmworks has historically used an early application window to invite eligible projects to apply. In 2019, Washington Filmworks modified the application process to allow filmmaker s additional time to secure project funding and to apply throughout the year. Washington Filmworks will continue to monitor the application process to ensure that it allows full participation of eligible applicants including BIPOC filmmakers while maintaining the program’s statutory economic development mandates.

In addition, Washington Filmworks acknowledges that creatives of color are suffering disproportionately due to the long-standing inequities within the industry. Moving forward, Washington Filmworks believes that the most important opportunity for the statewide film industry is to address the systemic inequities that prevent filmmakers of color and marginalized communities from having full access to creative careers. Washington Filmworks has four key initiatives currently underway to address this important issue:

- **Equity Committee:** Washington Filmworks recently launched a committee to identify and address equity and inclusion issues in the statewide film industry.
- **Innovation Lab:** To jump-start the careers of filmmakers of color and filmmakers from marginalized communities, Washington Filmworks is redesigning its Innovation Lab to be more inclusive. The new program will provide education about the business of film, mentorships, and funding for new projects.
- **Internship Program:** Washington Filmworks is currently designing a paid internship program that will support BIPOC creatives looking for entry-level positions in the film industry.
- **Board Expansion:** Washington Filmworks Board of Directors is recruiting additional board members to improve geographic and racial diversity within the organization’s leadership.

The most important opportunity for the statewide film industry is to address the systemic inequities that prevent filmmakers of color and marginalized communities from having full access to creative careers.

Recommendations: Build a stronger creative economy in Washington

Film is the cornerstone of many creative careers because it offers high-wage jobs and diverse opportunities for visual artists, writers, digital technologists, designers and more. Washington Filmworks recognizes that much more is possible. Currently, there is no existing statewide clearinghouse of industry news, jobs, events, and services relevant to the needs of the creative businesses and professionals in Washington. Washington Filmworks recently launched Whipsmart, a new partner organization to support creative workers and creative businesses to empower the creative sector and keep Washington’s economy competitive.

Need for a Creative Economy

The creative economy consists of those companies, entrepreneurs and talented individuals that inspire, introduce, and innovate: creating new ideas, services and products that bring revenue and jobs to Washington.

A healthy creative economy creates jobs, attracts talent, inspires innovation, and leverages public and private investments.

Washington's creative economy has suffered disproportionately from the pandemic. Creative spaces were of the first to close and will be of the last to re-open. These venues have a direct and significant ripple effect on the hospitality industry. Creative districts within communities are a proven way to create jobs, inspire innovation, and bring new life and investment into main streets across the state.

The creative economy workforce is largely composed (65%) of gig workers. These workers do not enjoy the same worker rights and protections as other types of workers. Minority populations have historically not had equal access to creative jobs. A focus on equity will provide new pathways that will benefit not only these individuals but also the communities in which they work.

Possible Interventions:

Connect and grow existing initiatives

- Fund a sector lead within the Department of Commerce.

Create a digital hub for creatives

- Provide contract funding to build a web-based platform that allows businesses to find and use Washington talent for a broad range of creative talent.
- Develop a “brand” for Washington creatives.
- Co-fund a program that pairs creatives with businesses seeking to innovate.
- Expand broadband services to rural areas and/or equipment to creative gig-workers, and/or
- Collaborate with All IN WA philanthropies and businesses to leverage government funding.

Develop a creative economy workforce pipeline

- Use a dual credit - career technical education (CTE) approach in partnership with select community colleges to build a creative economy workforce across multiple creative occupations.
- Explore a partnership with Career Connect Washington, Office of Superintendent of Public Instruction, State Board for Community and Technical Colleges, and Department of Labor and Industries to build the curricula and apprenticeships necessary to implement this initiative.
- Expand the Latino Fund or develop a corollary to fund creative economy internships and apprenticeships for minority populations.

Increase capital budget funding for the Arts

- Provide funding to renovate existing creative economy venues.
- Expand funding to a broader array of performing arts and community spaces.
- Allow for-profit creative economy entities eligible for funding when they provide similar services as nonprofits.
- Provide funding for new or expanded multi-purpose creative facilities to include performance, skill building, and job-incubator spaces (e.g., Tacoma SpaceWorks)
- Focus funding on communities with significant minority populations, and/or
- Explore possible connections with our Community Development Block Grant program.
- Explore funding to support artist housing as part of new or existing art-based community and economic development.

Projects Funded: July 2018 - June 2020

Episodic Series

Three Busy Debras - Season 1 (6 Episodes)

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

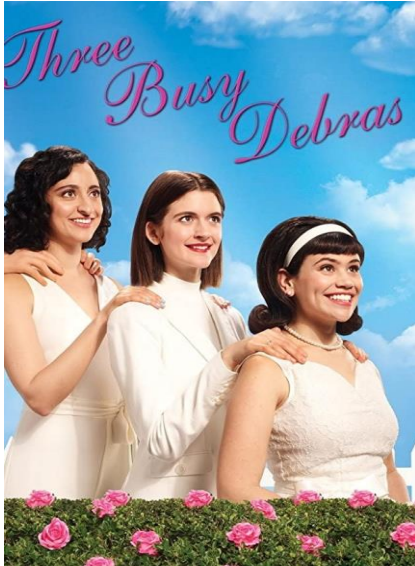


Photo credit: Adult Swim

Distributed By: Adult Swim

Filming Dates: August 2019 - September 2019

Synopsis: Three Busy Debras is a quarter-hour live-action series following the surreal day-to-day lives of three deranged housewives, all named Debra, in their affluent suburban town.

Where Filmed: The series filmed in the Puget Sound region including Edmonds, Seattle and Snoqualmie.

Notable: This project was the first female-driven live action comedy on Adult Swim and boasts an all-women leadership team of executive producers, writers, directors and stars. The show, which aired on Sundays in the spring of 2020, averaged **543,000 views** per episode. The show renewed for a second season shortly after its premiere.

Producer Kim Lessing from the Los Angeles-based production company, Paper Kite, said:

"Simply put, filming in Washington with the incentive made this show possible. However, more than that, our experience in Seattle made Three Busy Debras one of the most creative and exciting production experiences Paper Kite has had to date. Our show is a huge undertaking. We knew going into this that we would need a crew that thought outside the box and was willing to go along with us on this unique journey. We never dreamed we would get the kind of creative problem-solving team spirit and left of center attitude that our crew demonstrated. The result was a wonderful work environment and a product we are proud of."

Z Nation - Season 5 (13 Episodes)

Official Website: <https://www.syfy.com/z-nation>

Distributed By: SyFy Channel

Filming Dates: May 2018 - September 2018

Synopsis: A group of survivors must cross the country with a possible cure for the zombie apocalypse. The holder of the cure, a zombie-human hybrid named Murphy, may not be so cooperative.



Photo credit: Washington Filmworks

Where Filmed: The Greater Spokane Area

"I've been able to hire 10 full-time Washington resident employees. I can't tell you how much the consistent work has helped me grow and sustain my business."

Jason McKee, MODEFx

Notable: Between June 2015 and September 2018, Washington state was the production home for five seasons of the SyFy Channel's hit television series *Z Nation*. While filming Season 5 of the series, the show employed over **138 Washington residents per episode** and the series **spent money at over 575 unique Washington state businesses**. Three of the five lead actors on the show were Washington residents and they quickly became global superstars as fan clubs popped up in places like Australia, Brazil, India, Japan, Philippines, United Kingdom and South Africa.

Securing an episodic series continues to be a priority for Washington Filmworks because this work generates the best and most consistent work for local cast and crew.

Jason McKee, the founder of MODEFx, states: "Because of the television series, I was able to launch my visual effects business in 2015. Not only has the series kept me at home working in Washington, but I've been able to hire 10 full-time Washington resident employees. I can't tell you how much the consistent work has helped me grow and sustain my business."

Feature Films

All Those Small Things

Official Website: <https://allthosesmallthingsmovie.com/> **Filming Dates:** November 2019 - December 2019



Photo credit: Rebel Kat Productions

Synopsis: A longtime British game show host finds himself questioning his mortality and legacy after the recent death of a close friend. When he comes across an unexpected letter from an American fan, he heads to the backwoods of the Pacific Northwest in search of a deeper meaning for his life.

Where Filmed: Spokane, Eastern WA

Notable: When asked why production chose Spokane as the location for the film, executive producer Nike Imoru talked about her deep roots within the community.

“North by Northwest is probably the only company I have worked with in America that actually invited me to the table as an unknown - 14 years ago - and believed in me, even when I wasn’t so sure of myself. It is the one place in America in which I have NOT experienced unbridled racism or sexism or the onslaught of both. I feel safe. I feel extremely respected and I feel seen and understood. I felt 100% confident that I could make an excellent film here, based on my knowledge and experience with crew, actors, and regional resources.”

Producer Marc Dahlstrom also had this to say about working with the local crew in Spokane:

“As a producer, I’m always trying to identify emerging talent and train crew so that we can continue to make projects right here in Spokane. I had this inspired moment working with the crew during our three-day shoot in London. We brought our first assistant camera, Nick Kelling. He has worked with us for seven years. He started out as a second assistant camera on his first feature and is now a very accomplished first assistant, working with cinematographers as a leader in the camera department. As I watched him work in London - next to some of the best craftspeople in the world - I was reminded that we have world-class talent making great movies right here in Washington.”

“As a producer, I’m always trying to identify emerging talent and train crew so that we can continue to make projects right here in Spokane...we have world class talent making great movies right here in Washington.”

Marc Dahlstrom, producer

Where to see: All Those Small Things is currently in post-production and anticipates a film festival premiere and distribution deal in the future.

East of the Mountains

Filming Dates: June 2019

Synopsis: After losing his wife of many years, retired heart surgeon Ben Givens learns that he has cancer and takes his beloved dog back to his boyhood home in eastern Washington, determined to end his life on his own terms. Ben’s journey, though, takes an unexpected turn, and soon becomes an adventure that shows him the way back to love and connection.

Where Filmed: Eastern Washington



Photo credit: Dave Drummond

Notable: East of the Mountains is based on the best-selling novel of the same name by Seattle-based author David Guterson. The film was directed by SJ Chiro and produced by Jane Charles and stars Washington's own Tom Skerritt (Top Gun) and Academy Award® winner Mira Sorvino (Mighty Aphrodite). Gender parity on the film set was of paramount importance, and more half of the 100-plus workers employed on the production were women.

Of the 30-day filming schedule, production spent 20 days in eastern Washington and capitalized on a diversity of iconic locations including Frenchman Coulee and two apple orchards in the greater Wenatchee area, Key Stone Ranch and Clarke & Clarke Orchards.

Producer Mischa Jakupcak shared:

"The grit the cast and crew exhibited throughout the photography of this film may not be readily apparent upon viewing, but the beauty and majestic vistas couldn't have made it to the screen without the passion and perseverance of the collective team and the support of Washington Filmworks."

"The beauty and majestic vistas couldn't have made it to the screen without the passion and perseverance of the collective team and the support of Washington Filmworks."

Mischa Jakupcak, producer

Where to see: The film is currently in post-production and will seek distribution in 2021.

Home Sweet Home

Official Website: <https://www.gobmg.com/product/home-sweet-home/>

Distributor: BMG Global

Filming Dates: June 2018

Synopsis: A flirtatious barista fakes her religious convictions to attract the leader of a Christian affordable housing ministry. In the process of trying to win his heart, she finds true meaning in serving others.

Where Filmed: Home Sweet Home was filmed in and around Spokane Valley in June 2019 and was the first narrative project produced by Spokane-based producers Robin McClain and JD Dewitt from 5x5 Media.

Notable: According to DeWitt, going local is an important part of the Washington-based 5x5 Media business plan:

"Home Sweet Home was the first of many projects we plan to produce in the Spokane area. My business partner and I are committed to bringing feature film and TV projects to eastern Washington so we can grow and sustain a solid base of crew, actors, and vendors - all of the elements necessary to be successful in the film industry. Without the available incentives, we would not have been able to produce Home Sweet Home in Washington, or bring jobs to our community. With the help of Washington Filmworks, we are able to be an economic force in our community."



Photo credit: BMG Global

The screenplay is adapted from a book entitled *Home for the Holidays* written by Washington writer Lesley Ann McDaniel and was directed by Spokane-based DGA director Juan Mas.

“With the help of Washington Filmworks, we are able to be an economic force in our community.”

JD Dewitt, producer

Mas has this to say about filming on location in Spokane:

“When I saw Sun City Church, I knew it was the perfect location. The scene we filmed there was tricky because our actors had to have ‘near misses’ with each other and the design of the church fit perfectly into the written script,” said Mas. “But technicalities aside, filming at the church was an incredible experience because the pastor, church staff and congregation helped make it feel like a community event. I’d definitely say that all those people helped make our little movie exponentially better.”

Where to see: [Rent or buy the movie at https://www.gobmg.com/product/home-sweet-home/](https://www.gobmg.com/product/home-sweet-home/)

Language Arts

Official Website: www.languageartsmovie.com

Filming Dates: July 2018 - August 2018

Synopsis: When a student proposes a project involving autistic youth and senior dementia patients, high school English teacher Charles Marlow must confront the indelible mark that autism has made on the story of his life.

Notable: The feature film *Language Arts* was directed by Cornelia Duryée and is based on a novel by best-selling Seattle-based author Stephanie Kallos. Longtime creative collaborators, Duryée and Kallos took about 18 months to adapt the book into a screenplay, then filming took place over a six-week period in the Laurelhurst neighborhood of Seattle.



Photo credit: Annabel Clark

Director Duryée suggests that this was a very personal film for her.

“This is kinda my story; a lot of the aspects of the book literally happened to me. The author used our family as one of eight families that she was drawing on to make the collage that became the autistic people in the movie. I added a few scenes (in the movie) that aren’t in the book that depicted our personal relationship with our autistic son. It is the most autobiographical thing that I have ever written. This was like writing my life when I adapted the book.”

Producer Larry Estes believes that the movie will help educate audiences.

“Few people know what it is like to live with a child on the autism spectrum,” says Estes. “The film depicts the joy and sorrow of it all without being exploitive, and it’s a good thing that people can see on the big screen that families come in all shapes and sizes. Ultimately, I believe that it will help people move from feeling sorry for families with these children to being supportive and aware.”

Appendix A: Program Summary Statistics

Summary Descriptive Statistics

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
Salary Range Totals for Washington Residents							
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
Benefits Jobs							
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

Summary Descriptive Statistics (continued)

Category	FY 2014	FY 2015	FY 2016	FY 2017	FY 2018	FY 2019	FY 2020	Totals
Projects That Have Completed Principal Photography and Completion Packages Have Been Reviewed	11	8*	9**	4***	3****	2†	4††	126
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	\$140,435,320
Total Funds Distributed	\$2,649,530	\$3,366,665	\$3,366,763	\$2,943,560	\$2,572,400	\$2,999,472	\$1,977,847	\$39,822,459
Total Washington Hires	1,294	2,491	2,696	2,025	1,806	2,054	859	24,261
Total Non-Washington Hires	211	429	748	542	530	663	126	5,127
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	7,508
From \$30,000 to \$60,000; starting 2013, from \$15 to \$30 per hour	270	831	995	726	513	519	353	6,315
Over \$60,000; starting 2013, over \$30 per hour	240	637	738	577	953	958	234	5,916
Benefits Jobs								
Up to \$30,000	118	60	17	3	10	1	9	1,057
From \$30,000 to \$60,000	256	744	755	654	289	277	139	4,404
Over \$60,000	378	500	668	549	936	927	225	5,280

* 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.

Appendix B - About Washington Filmworks

Washington Filmworks is a 501(c)6 organization legislatively commissioned to manage the MPCP and the resources of the state film office. Washington Filmworks serves as the first point of contact for resident and non-resident filmmakers to answer questions about film permitting, locations and production resources and serves as a hub for a diversity of resources for the creative industries in Washington.

Washington Filmworks continues to maintain and expand these film office resources including a locations database, a crew database and a recently launched production services directory. The organization also maintains a statewide film liaison network of over 125 professionals from across the state that serve as ambassadors for filmmakers when they are filming in their community. Washington Filmworks also serves as a trusted resource to help state agencies and communities navigate the unique nature of film production and answers questions from our partners about safety and industry standard practices.

Through its state film office, Washington Filmworks supports a myriad of other projects outside of the MPCP program. This work generates an additional \$11 million of investment in Washington annually.

Through its film office division, Washington Filmworks supports myriad other projects that do not qualify for the MPCP program including nonfiction television and industrial / corporate projects, and commercials. On average, the film office generates an estimated \$11 million of investment in Washington annually.

Washington Filmworks continues to lead important initiatives that bring the statewide film community together. The organization recently led a 160-person statewide task force to design on-set safety protocols. The Governor's Office approved these protocols on July 8, allowing for film production in counties in Phase 2 or 3 of the Safe Start Plan. Washington Filmworks also launched COVID-19 Resources for Film Production with information about sourcing personal protective equipment, signage, safety videos and business tool kits.

Funding for the MPCP program has not increased since created in 2006, and the program is now the third smallest fund in the country.

Funding for the MPCP program has not increased since it was created in 2006, and the program is now the third smallest fund in the country. This cap on the MPCP means by definition Washington is turning away work from major studios and streaming services including Netflix, HBO and Amazon Prime.

In order to maximize the impact of the program, Washington Filmworks launched Local Lens in March 2019, becoming the first production incentive program in the country to reserve its funds exclusively for projects creatively driven by Washington residents. This move prioritizes local hires of cast and crew, invests in local creative talent and assists in developing a statewide talent pipeline.

Appendix C - Testimonials

Labor Support

Washington State Labor Council

"The Washington State Labor Council has been pleased to support the MPCP because it is the only film production incentive in the nation to connect job quality to the benefits. This means that thousands of jobs supported by this investment come with health care and retirement programs that are family-supporting. And this is not just experienced in the Puget Sound area. Workers all over the state have benefited from the 24,000 good jobs created by the MPCP. It is truly a model for smart, accountable, tax policy." Joe Kendo, WSLC Government Affairs Director

Business Support

Association of Washington Business

The Association of Washington Business supports the Motion Picture Competitiveness Program. The objective of this program is to strengthen the motion picture industry in Washington, which has created economic opportunity, and this impacts other areas. At \$3.5 million, Washington's fund is less than one-third of Oregon's and only about one-one-hundredth of what Vancouver, B.C., has. From crews purchasing meals in local eateries to the need for crews to the use of hotel rooms, this program will indirectly help our hard-hit hospitality industry carrying meaningful economic benefits across the state. The direct and indirect impacts of this program allow Washington to be more competitive in this space.

Examples of Businesses Positively Impacted by Film Production

Chef Justina Catering

"The regular work of the (Z Nation) series provided the financial foundation so that I could invest in my catering business. I was able to purchase my catering truck and now on set I prepare hundreds of meals per day. I source all of my products at local farmers markets and grocery stores, so my business supports not only me, but my community as well." - Justina Renoud, Owner of Chef Justina Catering



Photo credit: Daniel Schaefer

Diversify Truck and Equipment Repair



Photo credit: Spokane Film Project

Jake Fischer owns Diversify Truck and Equipment Repair in Spokane, WA. He was surprised to see how well his business complimented the needs of the film industry in Spokane when productions like Z Nation came seeking items from his junk yard. Jake's services and equipment were also sought when the production needed restroom trailers or trucks to get crews to and from set.

"A lot of that income I would have never gotten in normal circumstances. This year, it was at least 25 percent of my total income." Fischer says.

Find out more about film's impact on this business by watching this video: WF Site:

<https://www.washingtonfilmworks.org/washington-filmworks-news/film-turns-junk-into-cash>