

Stratford's Digital Content Strategy

Stratford ArtsMedia

Year One - First Iteration: Festival of the Moving Image and Supporting Film Series

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1.0 Overview & Rationale: The View from the Back Row



"The most important thing a city can do is provide a community where interesting, smart people want to live with their families."

-Malcolm Gladwell

Stratford needs a formal and permanent media centre that fosters local content production and enlivens the city, year-round. Complimented by ongoing public programming and culminating with an annual festival, these public programs will generate self-sustaining income for a new administrative entity, while also driving much-needed traffic into Stratford's downtown core during the off and nearly-off seasons. By providing an encouraging environment that embraces the moving image, content creation and new media in general, this new entity will aid in the development of an increasingly tech-savvy public while emboldening, attracting and retaining emerging talent. Amplifying Stratford's reputation as a destination for rich and diverse cultural industries is the goal, making the city more attractive for new industries to start out here, and for those already established to expand or move here. An enlivened creative class can only increase our standing as a cutting-edge environment, and by providing the public and business communities with fresh perspectives, turn-key education, and tools and resources that are in synch with the information age, the creation of this organization will develop Stratford's innovators, new industries and ultimately, the city's economy. Stratford ArtsMedia (SAM) is the enabler, catalyst and driving force for Stratford to further develop, encourage and broker the creative content side of digital media. It will foster this effort in the form of public outreach events such as a film series and a premiere international digital content festival, containing both international and local content. By uniting Stratford's rich human resources and creative class as a cohesive force, SAM will be instrumental in putting Stratford at the forefront of digital content creation. SAM is a non-profit, neutral agency with a clear vision to compliment Stratford's economy, citizens and businesses.

In years one and two, the establishment of an ongoing film series and annual festival along with a moving-image liaison office will put us on the map and get our feet on the ground. Invariably, any footprint created will become a natural attractor for content producers, allowing us to map and catalogue our creative class in a database; a very handy tool when it comes to building membership and selling the city in general. In the future, a content creation hub centred in Stratford that fully compliments the Accelerator Centre and curriculum at the University of Waterloo Stratford Campus is certainly a possibility. While fostering a long-term, solid creative economy is the overall vision, getting a film series and festival up and running is the first step on this road.

1.1 Why Here?



"Of all the gin joints in all the towns in all the world..."

-Rick, Casablanca

Popular narrative cinema is the gateway to digital media enlightenment for the masses. Since the demise of *DocFest Stratford* a couple of years ago, Stratford cinephiles and casual movie lovers have not had an opportunity to experience top-quality films from near and far, outside of the Film Circuit screenings provided by Gallery Stratford. Unfortunately, the Gallery series screens only on a Monday evening, once per month at Stratford Cinemas with no more than 8 screenings per year. Stratford Cinemas will only entertain taking certain titles for booking, and the facility provides only the very basic in cinematic experience. Many people have home theatres possessing better-quality equipment. These facts ensure there is no central film society or film liaison office in Stratford to take real ownership of a cinema series and film festival, thereby encouraging films to be developed or shot in Perth County, bolstering both industry and

audience. So, not only are we nearly void of quality cinematic presence, there is no entity to sow the seeds of location shoots in producers' minds, and there is nobody to navigate the city departments, bylaws and county nuances that every film requires when shooting on location. Stratford is ripe for a top-notch film festival that attracts both audiences and industry professionals. We need an ongoing film series that generates steady revenue to enable us to reach out to film makers and feed into a local film strategy.

We have a reputable university that offers advanced studies in media, along with the Accelerator Centre in which every tenant and start-up company now engages in, or will engage in, some facet of video creation for marketing and website content. We are home to some of Canada's most talented and hardest working film actors. We have a talented youth contingent that includes Dylan Woodley, who is making some of the most popular and cutting edge music videos for acts as big as Coldplay and as culturally significant as Emm Gryner. Further, films have to be shot somewhere and Perth County offers a plethora of incredible locations. While we can't provide the urban backdrop to gritty crime thrillers set in New York, we do offer a multitude of rural, natural and small town locations. In recent years, only Cynthia Dale and Ken Gass Donnelly have shot larger productions in the region. Donnelly's *Small Town Murder Songs*, shot outside of Listowel was critically acclaimed for its stark portrayal of murder in rural Canada. The film's mise-en-scene is perfect Perth County and should be used as a calling card for more films to be shot here. Most importantly, we have a population that is culturally savvy and hungry for cinema in all of its forms. A local film and media industry is congruent with our aspirations to develop new economies, in line with our tradition of performing arts, industry and innovation, and Stratford and Perth County provide a perfect environment in which to embrace the art of the moving image. Stratford and Perth County ought to be a place that the likes of Atom Egoyan, Lars Von Trier and even J.J. Abrams always consider when shooting any film project requiring smaller town or rural settings.

2.0 Film Series Best Practice: Niagara-on-the-Lake (population 15, 400)



"We don't stop playing because we grow old; we grow old because we stop playing."

-George Bernard Shaw

Niagara-on-the-Lake has an extremely successful screening programme underway at the Shaw Theatre during their off-season, running 19 films from the beginning of December to the end of February. Not only does it generate substantial income for organizers, it is also a multiplying factor for the restaurants, bars and shops located in the town. In terms of economic development, it acts as a catalyst for business traffic during the off season. While the full economic impact of the screening series is tough to accurately quantify, it is clear that the town benefits greatly from the series.

With more than twice the population base, Stratford could learn from the Shaw model. They have successfully married cinema and culinary arts with Gathering Niagara's [Lunch Market](#) programme (think dinner and a movie, held weekly, before afternoon screenings through the off-season; something Stratford and its culinary scene would be truly adept at). They have also successfully utilized a world class theatre space that lies mostly dormant for a few months and have turned it into a revenue generator.

2.1 Niagara-on-the-Lake: By-the-Numbers

The Shaw Film Series is facilitated by Toronto International Film Festival's (TIFF) Film Circuit. Founded in 1989, Film Circuit is TIFF's successful film outreach programme, bringing the best of Canadian and international films and artists to communities across the country. Through an alternate model of grassroots distribution, marketing and exhibition, Film Circuit encompasses over 170 groups in over 150 communities across Canada, and helps TIFF lead the world in building markets and audience for Canadian and International cinema. I headed up programming at Film Circuit for many years.

Niagara-on-the-Lake average box office gross: **\$4,834.22**
 Niagara-on-the-Lake average attendance: **447**

Film Circuit average box office gross: **\$1,278.84**
 Film Circuit average attendance: **165**

In 2011, the screening of *Tinker, Tailor, Soldier, Spy* was the top-grossing, single booking on a film across all tertiary markets in Canada, with the Shaw Festival Theatre filled to capacity. This year they grossed more than \$90 000 over a mere 19 screenings.

Tickets are \$11 per film. A 13-film Festival Film Pass is available for \$120, a nine-film “Stocking Stuffer” is available for films showing after December 25 for \$90 and a Documentary Pass is available for \$60. All prices include HST. Seating is general admission at the Shaw main Theatre. Advance tickets are available and same day tickets can be purchased at the Shaw Festival Box Office or by phone. Below are their box office numbers from this past year:

| Date | Film Title | Attendance | Gross | Net | Bookings |
|--------------|---------------------------------------|--------------|--------------------|--------------------|-----------|
| 01-Dec-12 | BEASTS OF THE SOUTHERN WILD | 346 | \$3,713.96 | \$3,286.69 | 1 |
| 08-Dec-12 | INTOUCHABLES, THE | 392 | \$4,219.96 | \$3,734.48 | 1 |
| 15-Dec-12 | BERNIE | 353 | \$3,790.96 | \$3,354.83 | 1 |
| 22-Dec-12 | W.E. | 320 | \$3,427.96 | \$3,033.59 | 1 |
| 29-Dec-12 | SALMON FISHING IN THE YEMEN | 449 | \$4,826.96 | \$4,271.65 | 1 |
| 04-Jan-13 | QUEEN OF VERSAILLES, THE | 239 | \$2,601.00 | \$2,301.77 | 1 |
| 05-Jan-13 | WHERE DO WE GO NOW | 421 | \$4,516.96 | \$3,997.31 | 1 |
| 11-Jan-13 | SEARCHING FOR SUGAR MAN | 245 | \$2,673.00 | \$2,365.49 | 1 |
| 12-Jan-13 | SESSIONS, THE | 514 | \$5,539.96 | \$4,902.62 | 1 |
| 18-Jan-13 | IMPOSTER, THE | 147 | \$1,595.00 | \$1,411.50 | 1 |
| 19-Jan-13 | ARGO | 775 | \$8,410.96 | \$7,443.33 | 1 |
| 26-Jan-13 | HITCHCOCK | 553 | \$5,969.96 | \$5,283.15 | 1 |
| 01-Feb-13 | DIANA VREELAND: THE EYE HAS TO TRAVEL | 205 | \$2,233.00 | \$1,976.11 | 1 |
| 02-Feb-13 | LATE QUARTET, A | 533 | \$5,748.96 | \$5,087.58 | 1 |
| 09-Feb-13 | ANNA KARENINA | 856 | \$9,300.19 | \$8,230.26 | 1 |
| 15-Feb-13 | UNDER AFRICAN SKIES | 209 | \$2,277.00 | \$2,015.04 | 1 |
| 16-Feb-13 | SILVER LININGS PLAYBOOK | 783 | \$8,498.96 | \$7,521.20 | 1 |
| 22-Feb-13 | MIDNIGHT'S CHILDREN | 295 | \$3,245.00 | \$2,871.68 | 1 |
| 23-Feb-13 | QUARTET | 852 | \$9,260.48 | \$8,195.12 | 1 |
| TOTAL | | 8,487 | \$91,850.23 | \$81,283.40 | 19 |

Compare the above with the numbers from the Stratford Gallery Series at Stratford Cinemas:

| Date | Film Title | Attendance | Gross | Net | Bookings |
|-----------|---------------------|------------|------------|------------|----------|
| 21-Jan-13 | ANNA KARENINA | 103 | \$914.00 | \$808.85 | 1 |
| 25-Feb-13 | QUARTET | 185 | \$1,641.00 | \$1,452.21 | 1 |
| 18-Mar-13 | HYDE PARK ON HUDSON | 66 | \$584.00 | \$516.81 | 1 |
| 15-Apr-13 | STILL MINE | 89 | \$786.00 | \$695.58 | 1 |
| 13-May-13 | SAPPHIRES, THE | 40 | \$356.00 | \$315.04 | 1 |

The spike in attendance on February 25th comes on the heels of Maggie Smith’s Golden Globe nomination for her role in *Quartet* as well as her Golden Globe win for *Downton Abbey* in January, 2013. Audiences were willing to brave a temperature of -4 degrees that evening (according to Environment Canada Data at 7pm) to make their way out to the Stratford Cinemas and take in an art film. There is clearly an appetite for art films, and especially those featuring actors with ties to Stratford (as Ms. Smith has).

2.2 Some Notable Film Shot in Niagara-on-the-Lake

- *When Michael Calls*, also released as *Shattered Silence* (1972), which starred Michael Douglas, Ben Gazzara and Elizabeth Ashley
- *The Dead Zone* (1983), which starred Christopher Walken, Martin Sheen, Brooke Adams and Tom Skerritt
- *Samuel Lount* (1985)

- *The Experts* (1989), which starred John Travolta, Arye Gross and Kelly Preston
- *Trapped in Paradise* (1994), which starred Nicolas Cage, Dana Carvey and Jon Lovitz
- *The Ref* (1994), which starred Dennis Leary, Judy Davis and Kevin Spacey
- *Canadian Bacon* (1995), which starred John Candy, Alan Alda and Rhea Perlman
- *That Old Feeling* (1997)
- *An All American Fairytale* (2001)
- *Amelia* (2009), which starred Richard Gere, Hilary Swank, and Ewan McGregor

2.3 Other Towns with High-Grossing Film Series and Festivals



"So, where's the Cannes Film Festival being held this year?"
-Christina Aguilera

You don't have to be Toronto or Cannes to have a top-notch, economically viable film festival. Park City, Utah is home to the Sundance Film Festival and has a population of under 8 000. Here are some other interesting statistics from smaller centres:

Whistler, BC (population 10 500)

- Always held into the first weekend in December and founded in 2001, Whistler has a population of under 11 000 but drew an attendance of almost 10 000 attendees over its 4-day Festival in 2011.
- In total, 9,964 people attended the festival's 12th installment between Nov. 28 and Dec. 2, 2011, compared to 8,270 the year before. The festival also saw 10 per cent more delegates — hailing from as far as Norway and Japan — and a 37 per cent increase at the box office.
- The festival also garnered national and international media attention; from the *Globe and Mail* to the *Hollywood Reporter* and the *Daily Mail* in the U.K. (The latter covered Daniel Radcliffe's sold out Q&A session.)
- The Film Series in Whistler does very well and keeps its annual Festival top of mind for locals year-round, and ensures they are always in ongoing dialogue with Film distribution companies and studios.

Vail, CO (population 5 270)

- Founded in 2004, Vail's Film Festival takes place in late March
- Festival attendance exceeds 14 000 over 4 days, creating an economic impact of just under \$1 million.
- In 2007, MovieMaker Magazine rated the Vail film festival as one of the top 10 best destination film festivals in the world.
- Vail also hosts a film series through the year.

3.0 Venues and Timing



"I've always been in the right place and time. Of course, I steered myself there."
-Bob Hope

City Hall Auditorium is generally available, affordable and is a non-union staffed house that would drastically drive-down overhead, and should be used as much as possible for any film series or festival. A fully, economically-viable screening series could easily be accommodated here on nearly a year-round basis. A film series in Stratford could also run at the Avon Theatre from early November to early February, depending on rehearsal and production schedule, and hosting some part of a festival or special event is certainly feasible. At the very least, a one-night event at the Theatre should be a yearly occurrence. Special outdoor and ancillary screenings would also be accommodated throughout the year in varying venues, both indoor and out (Blues Fest, Savour Stratford, Canada Day, Stratford Summer Music, Heritage Days, etc.).

We've heard time and time again from restaurant and accommodation owners that something significant needs to happen in Stratford in June. Business owners downtown need traffic from November through May. The series will run from October to July with key events peppering the season in November, March and June.

Avon Theatre (1079 seats)

http://www.stratfordfestival.ca/uploadedFiles/Stratford/About_Us/Walk_of_Fame/AVON.pdf

City Hall Auditorium (250 seats)

<http://www.stratfordcanada.ca/en/playhere/resources/contract-2013.pdf>

4.0 Programming



With over 15 years programming experience at the Toronto International Film Festival, I have the relationships and resources to acquire the very best in contemporary and classic cinema. Not only do I know who to talk to, but distribution company representatives are always pleased to hear from me. They are long-standing, respected and cherished colleagues. In the winter, a film series in Stratford would run Friday evenings when programming would concentrate on the finest in contemporary art cinema, regularly engaging the well-educated, professional or retired professional, 40+ demographic. Saturdays might include a child-friendly matinee along with a more cutting edge film in the evening, appealing to younger audiences. Quality would always be top of mind and every film screening would be accompanied by a special guest. A local component, increasingly exposing local audiences to new media will complement all popular programming over the first two years.

5.0 Technical



"Any sufficiently advanced technology is indistinguishable from magic."

-Arthur C. Clarke

Certainly the way to start out in the first few years, is to take full advantage of the fact that a great many of films on cinema screens nowadays are available directly from the distributor on Blu-ray disc for theatrical release in cinema houses that do not have DCP equipment (which is now the standard for theatrical presentation, replacing the old 35mm film prints). This is extremely common in cinemas across Canada and the world. The shipping cost for discs is negligible,

and a projector that can throw the distance of the City Hall auditorium is easily acquired at very little cost. A sponsorship deal would be the first avenue of approach for this equipment.

But eventually, engaging the University of Waterloo, Avon Theatre and Christie Digital for partnership and technical expertise will be beneficial. Christie will allow us to access or rent a DCP compatible projector, which is highly desirable for a proper film festival. The majority of high-calibre films in theatrical release are always available on DCP hard drives, and the presentation quality is unparalleled. A new, DCP compatible projector, capable of throwing the distance of the Avon Theatre, can be purchased for under \$47 000 and financing is available. Used models are also an option. Some type of digital projector deal is necessary for the series and/or festival to be truly cutting-edge by year five, taking the Festival to that “next level” with cutting edge delivery systems, local push to mobile devices, interactive streaming and the like. The attached budget shows an increasing surplus after year two, and these surplus funds could be partially allocated to finance capital assets, including technical equipment.

6.0 Strategy and Endgame



“You may not be interested in strategy, but strategy is interested in you.”

-Leon Trotsky

Strategic partnerships with the City of Stratford, University of Waterloo, the Accelerator Centre and Perth County’s restaurants and businesses are necessary for a local film series and festival to succeed. Waterloo’s Christie Digital would also be an extremely helpful ally. My existing relationships with the top Canadian distribution companies will allow us to acquire product not normally accessible to smaller markets, and I can negotiate terms at a fraction of going rates pitched to others.

Guests are the lynchpin to audience engagement and creating “event-style” screenings. The screenings become more than just “an outing to the movies” because they come with insightful introductions and Question and Answer Sessions (Q &A’s) from industry professionals and actors attached to the film. The presence of these individuals garners media attention, and press conferences and educational programming become inevitable and regular offshoots. A guest will accompany every screening in Stratford, adding press traction and added ticket value. I hold incredible avenues into the world’s film talent pool; from top Canadian film makers like Atom Egoyan and Guy Maddin, to Hollywood icons like Roger Corman and Drew Barrymore, the guest potential is second-to-none. Further, Stratford is a natural attractor. Doc Fest already lauded William Shatner, but Colm Feore, Sheila McCarthy, Brian Dennehy and Christopher Plummer all have deep connections to our city as well as illustrious film careers and ties that reach deep into the industry. Film maker and distribution company owner, Ron Mann, has already expressed interest in being involved in any film event that is centred in Stratford, simply because he loves the town. Lively, interactive question and answer sessions, engaging guests and strategic and open minded programming will ensure audience satisfaction.

7.0 Potential Partners, Supporters and Sponsors for Film Initiative

We should look to any interested partners to help craft Mandate, Mission and Vision statements, and this would ensure that local partners feel a sense of involvement, while providing them impetus to get involved early-on. These potential partners include:

- City of Stratford and the BIA
- Accelerator Centre - “Discovery” for new and emerging film makers, along with a sidebar of locals (Dylan Woodley has done those incredible Lego videos for Coldplay and Ed Sheeran).
- University of Waterloo - “New Trends”
- Christie Digital – “Technology of Film”

- Industry Nights with involvement from Stratford's manufacturing sector.
- White Collar Nights with involvement from Stratford's professional sector.
- Stratford's actors, artists and creative sector
- Stratford's Secondary Schools
- Stratford Chef School
- Stratford Perth Museum
- Blues and Ribs Fest
- Savour Stratford

8.0 Staffing and Budget

Reporting to a managing board, the Director manages all aspects of moving image programming for the series and festival, and may also provide support and expertise to other local events (Blues Festival, Stratford Summer Music, Savour Stratford, Garlic Festival, Canada Day etc.). They will also act as liaison between the wider film making community and the City of Stratford and its departments, as well as an ambassador to the national and international motion picture industry. This includes outreach to film makers to shoot on location in Stratford and Perth County. Naturally, the Director is additionally responsible for all human resources, budgetary and corollary administration required in the execution of these events and tasks, and in the maintenance of their office. As a multiplying factor of economic impact during the off and nearly off seasons, the benefits of this office should be easily apparent within months.

An Executive Consultant will also be used during the start-up phase, facilitating the creation of a board, holding informational sessions and articulating and promoting the endeavour and its vision to the community at large. Reporting jointly to the Director and a sub-committee from the managing board, this position will help shape the local view of the organization and ensure we hit the ground running with local support and buy-in from the community. They will also provide valuable help by leading fundraising campaigns and helping in the execution of revenue generating and branding activities year-round. They will also play a key role in identifying expansion opportunities and needs within the community.

PROSPECTIVE MANAGING BOARD: Jeffery Walsh (CompuDoc) **Confirmed**, Melissa Schenk (MS2), Colm Feore (Actor), Jeremy Lach (Retired IATSE), David Stones (Retired Fundraiser), Sheila McCarthy (Actor), Anne Coughlan (Business Leader) **Confirmed**, Cynthia Dale (Actor), Graham Greene **Confirmed** (Actor), Geraint Wyn-Davies (Actor), Shohagh Simpson (Desire2Learn), Glen Crumback (Educator), Robert Doughty (Musician/Artist).

The organization's full mission and vision statements along with a five year strategic plan will be created after board input.

The attached budget is extremely conservative in nature, with all income revenue low-balled and all expenses high-balled. Fiscal responsibility is a paramount value of this endeavour and is reflected in the budget. This conservative budget shows an increasing surplus after the first two years of operation.

For more information, please contact:

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Appendix A: Preliminary Budget

| Stratford Film Series and Festival Budget (CITY HALL) 2013 - 2017 | | | | | ASSUMPTIONS |
|--|------------------|------------------|------------------|------------------|--|
| NUMBER OF EVENTS | 2013-14 | 2014-15 | 2015-16 | 2016-17 | |
| Screenings per Year | 60 | 80 | 90 | 105 | Year 1 = 40 Screening between November and March. Years 2-4 = gradually expanded seasons + Festival and ancillaries |
| TOTAL NUMBER OF EVENTS | 60 | 80 | 90 | 105 | |
| GROSS REVENUE | 2013-14 | 2014-15 | 2015-16 | 2016-17 | |
| Regular Admission Revenue | \$45,000 | \$80,000 | \$135,000 | \$157,500 | Years 1 = Average admission of 10\$ x 30% (75) house x #of screenings, increases to 40% (100) in year 2 up to 12\$ x 50% (125) year 3-4 |
| Special Events | \$1,000 | \$2,000 | \$3,000 | \$5,000 | \$1000 x #special presentations for other events. Targets are 1 event for year 1 (Blues Fest), 2 in year 2, (Blues Fest + SSM), 3 in year 3 (Blues Fest, SSM, SSPC) 5 events in year 4 (Canada Day, Blues Fest, SSM, +2) |
| Film Society | \$1,000 | \$1,500 | \$2,000 | \$3,000 | Film Society Fund Raisers |
| Earned Revenue Concessions | \$0 | \$8,000 | \$11,250 | \$13,125 | 0\$ in Year 1 to 1\$ per seat avg. in years 2-4 |
| Sponsorship | \$10,000 | \$20,000 | \$30,000 | \$40,000 | Conservative Estimate and not including cost relieving and in-kind sponsorship |
| Philanthropy and Grants | \$2,000 | \$4,000 | \$6,000 | \$8,000 | Naturally we will try for Trillium, Canada Council, etc. but for this budget, we remain conservative |
| TOTAL REVENUE | \$59,000 | \$115,500 | \$187,250 | \$226,625 | |
| EXPENSE | | | | | |
| Screening Costs | | | | | |
| Film Rental | \$10,500 | \$15,750 | \$36,750 | \$44,625 | 35% of Admission Revenue |
| Employees/Contracts | | | | | |
| Programmer/Director | \$65,000 | \$70,000 | \$70,000 | \$75,000 | |
| Executive Consultant | \$45,000 | \$50,000 | \$50,000 | \$55,000 | |
| Venue | | | | | |
| City Hall Auditorium Rental | \$6,000 | \$8,000 | \$9,000 | \$10,500 | # Events per year x \$100 |
| Servicing and Development | | | | | |
| Travel (Guests and Development) | \$1,000 | \$2,000 | \$3,000 | \$4,000 | Increases as calibre and profile increases |
| Dinners & Events | \$1,000 | \$2,000 | \$3,000 | \$4,000 | Increases as calibre and profile increases |
| Programme Admin | | | | | |
| Print Traffic/Shipping and Receiving | \$3,000 | \$4,000 | \$4,500 | \$5,250 | \$50 per screening |
| Marketing | | | | | |
| Web, Print | \$3,000 | \$4,000 | \$4,500 | \$5,250 | |
| TOTAL EXPENSE | \$124,000 | \$140,000 | \$144,000 | \$159,000 | |
| OVERALL | -\$65,000 | -\$24,500 | \$43,250 | \$67,625 | |

Appendix B: Resume of Robin Rhodes

Robin Rhodes

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Assets

- Deep knowledge of the cultural entertainment business – from inception and funding to marketing, sales, donor prospecting and client servicing – with nearly 20 years of experience in the entertainment industry.
- Extremely well-respected in the Canadian Arts Community with the very best production, distribution, talent and media contacts in every corner of the globe.
- In-depth understanding of all Festival operations and how Festivals must work to acquire quality product, sponsors, guests and performers, while ensuring ticket sales goals are met.
- Highly computer savvy with excellent knowledge of social media and search engine optimization strategies, along with superb ability to attract publicity and coverage through traditional broadcast media and print outlets.
- Exceptional relationships with the very top players in Canadian media and a passion for the performing arts.
- Tremendous strategic planning, programming and contract negotiation abilities. With TIFF, I consistently spotted the top-grossing and award-winning films very early on, and negotiated extremely favourable terms for their acquisition, while consistently ensuring revenue targets were hit.

Recent Experience

Operations Manager – Savour Stratford Perth County Culinary Festival, Stratford (www.savourstratford.com)

Savour Stratford was named Ontario's "Event of the Year" in 2012. This small Festival with a large impact is fast becoming the premiere culinary event in North America. Attracting more than 30 000 unique visitors in just 2 days, it has evolved into a must-attend event for the culinary world.

- Executive team lead, key in festival planning, budgeting and execution.
- Handle all municipal by-law variance requests and work extremely closely with local municipal government.
- Responsible for all festival logistics.
- Manage staff along with a budget exceeding \$150 000

Director of Audience Development – Creative Enterprise Initiative, Waterloo (www.creativeenterprise.ca)

Based on the ideas of urban generation and economic development through an enlivened arts community, Creative Enterprise Initiative was formed by the municipalities of Cambridge, Kitchener, Waterloo and the Region of Waterloo to ensure the area's growth embraces and fosters prosperity across the existing creative class. I was hired on a one year contract to develop relationships with local artists and creators and ensure they had the best possible resources available for their success.

- Project lead in the development of www.creativeenterprise.ca and www.grandsocial.ca, and managed online content and presence.
- Administered the first round of local arts grants (\$50 000) and tracked progress of investments.
- Developed database of the region's cultural producers.
- Consulted with local creators in a variety of marketing capacities to ensure they increasingly became financially self-sustaining.

Communications Officer – Quinlan Road Limited, Stratford (www.quinlanroad.com)

Created and implemented marketing and publicity strategy and directed day-to-day communications operations for Loreena McKennitt's Record Label, Quinlan Road Limited. Among her many distinctions, McKennitt has sold over 15 million records world-wide. She has been nominated for two Grammy Awards, holds numerous Gold and Platinum sales certifications, has won two Juno Awards and is a member of the Order of Canada.

- Led communications strategy and content creation for Loreena McKennitt's overall brand and her record label, Quinlan Road Limited.
- Developed marketing strategy and crafted marketing materials for McKennitt's films and records.
- Generated and disseminated press releases and coordinated press interviews and media appearances.
- Managed Ms. McKennitt's website, quinlanroad.com, and her vast online community of dedicated devotees along with her formidable social media presence (her Facebook page alone boasts over 350 000 followers).
- Created various forms of copy for Ms. McKennitt's involvement in civic projects. These include ownership of a Community Centre in Stratford, regular contributions to the Parliamentary Standing Committee for Canadian Copyright Reform and administration of the Cook-Rees Water Safety Fund.

Senior Manager, Film Circuit—Toronto International Film Festival, Toronto (www.filmcircuit.ca)

Directed Toronto International Film Festival's year-round, outreach programme, Film Circuit. Film Circuit is a grass-roots, alternative, motion picture distribution model that takes art films into markets that wouldn't otherwise have an opportunity to see this type of product. Film Circuit is a recipient of the Peter F. Drucker Award for Canadian Non-Profit Innovation.

- Oversaw year-round motion picture programming for nearly 200 theatres in Canada, generating over \$2 million in annual box office receipts (representing a 25% increase under my tenure).
- Supplied Canadian motion pictures, film programming and guests to more than 60 foreign markets, with programming credits that include tours through Latin America, Australia, South America, United States and India and Nepal, along with Festivals in Russia, Estonia, Latvia, Lithuania, Germany, France, Iceland, Mexico, United States, Switzerland, Sweden, Japan and China.
- Negotiated terms and settlements for motion picture theatrical runs with distribution companies, major studios, producers and cinemas.
- Introduced films and guests at public events, hosted talent, conducted question and answer sessions between film makers, actors and audience.
- Ensured screening groups had proper marketing materials, budgets and audience development strategies and tools in place.
- Wrote high-quality programme notes for publication in Release Schedules and Programme Books.

Manager, Print Traffic—Toronto International Film Festival, Toronto (www.tiff.net)

Year-round head of print traffic for all TIFF divisions, which included Cinematheque Ontario, Sprockets – Toronto International Film Festival for Children, Film Circuit, Talk Cinema and the Toronto International Film Festival.

- Supervised year-round logistics and film handling for all TIFF screening activities, which required extensive technical knowledge of all film formats and delivery systems as well as complete understanding of international shipping laws, customs necessities and ratings requirements.
- Created and directed tracking systems for individual film logistics and technical information for each film.
- Managed film handling budget and third-party billing.
- Trouble-shooting late film arrivals, technical issues and scheduling problems. I was running print traffic for TIFF with the first perfect festival underway (no dropped screenings) when the 9/11 attacks shut down all air traffic and many border points across North America.

Stage Manager—Professional Credits, Toronto

Stage Manager for several productions throughout Toronto. Working closely with the director of each production, the stage manager is responsible for assisting the director in various technical and organizational capacities during the rehearsal period, and responsible for all aspects of a show, after opening night. Stage management credits include:

- *Radio Man* by Robert Saffer, directed by Jonathan Rooke at Tarragon Theatre, Toronto.
- *Stuck* by David Rubinoff, directed by Chad Dembski at Theatre Passe Muraille, Toronto.
- *Crazy* by Michael Stray, directed by Don Allison at the Annex Theatre, Toronto.
- *Mother of Pearl* by Howie Wiseman, Rena Polley and Catherine Hayos at Solar Stage, North York.
- *Saturn Returns* by Teza Lawrence, directed by Meredith Vuchnich at Tarragon Theatre, Toronto.
- *Good Grief* by Tannis Burnett, directed by Deann deGrujter at the Annex Theatre, Toronto.
- *Bouncers* by John Godber, directed by Shaun Austin-Olsen at the El Mocambo, Toronto.
- *Come Back to the Forum*, *Guy Lafleur*, *Guy Lafleur* by Frank Flynn, directed by Rick Sherman at Toronto Fringe.

Box Office Manager—Toronto International Film Festival, Toronto (www.tiff.net)

Headed up Box Office for the Toronto International Film Festival

- Responsible for all ticketing inventories and reaching aggressive sales targets (exceeding \$3 million over a six week period) for world renowned film festival.
- Managed staff of 100.
- Managed 1-800-968-FILM customer service hotline that received hundreds of calls every day.

Training, Development, Memberships

Education

Bachelor of Arts, Carleton University, Film Studies Major
Advanced Hard Drive Management, Conestoga College
Change Management, HFI & Associates
Conflict Resolution, HFI & Associates
Active Goal Management, HFI & Associates
TIFF Media Training
WHMIS and Basic First Aid, St. John Ambulance

Memberships and Juries

Kansas City Film Festival Jury
Cinefest, Sudbury Jury
Canadian Motion Picture Pioneers
Programmer, Grand River Film Festival

Panels and Committees

Short Film Distribution, KCFF 2007
Canadian Film Production, Ru-Ca Moscow, 2008
Gala, Special Presentation and Canadian Selection
Committees, TIFF 2004-2010
Marketing and Communications Committee, Stratford
Perth Museum, 2012-Present
Alternative Film Distribution, TIFF 2010

Development and Other Experience

Mentored students through TIFF Intern programme
CIUT-FM Radio Film Reviewer, Ottawa (recorded)
Live Morning Traffic Reports for CHIN AM/FM, Toronto
Documentary Lecturer, Stratford Youth Centre

References Available

DRAFT
*Proposal to develop the creative content
side of digital media in Stratford.*

September, 2013
Andrew Watson

What is digital media?

Merriam-Webster Dictionary
No definition given.

Cambridge Dictionary
No definition given.

Oxford Dictionary
No definition given.

BusinessDictionary.com
Digitized content (text, graphics, audio, and video) that can be transmitted over internet or computer networks.

Wikipedia
Digital media is a form of electronic media where data are stored in digital (as opposed to analog) form. It can refer to the technical aspect of storage and transmission (e.g. hard disk drives or computer networking) of information or to the “end product”, such as digital video. augmented reality, digital signage, digital audio or digital art.

Florida’s digital media industry association, Digital Media Alliance Florida, defines digital media as “ the creative convergence of digital arts, science. technology and business for human expression, communication, social interaction and education”.

As defined and proposed to the Government of Canada, The Digital Economy in Canada, digitaleconomy.gc.ca

Collaboration across sectors to help define and advance Canada as a Digital Nation by working at the intersection of:

- of the arts and social sciences with technology, and business;*
- of creativity, practicality and leadership in all spheres;*
- of the past, the present, and visions of the future*

What is digital media to the average person?

There is no current survey available regarding the common definition and accepted use of the term “Digital Media”. An extrapolation of several Stratford residents’ definitions can indicate the accepted real world use of the term. People that have been on the tech side for decades will initially indicate that it would refer to the physical device such as disc or floppy drive, a storage device. However, they will quickly identify the current accepted use more as the content created and shared through digital transmission as the definition. Most

consumers that are not interested in the technical side identify it as the content consumed through their digital device. The most common element was creative content to be consumed via digital means. Films, music, television and videos are the most prevalent types referred to.

What is digital media to Stratford?

Currently the University of Waterloo, Stratford Campus is focussing on the tech side rather than the content creation side. Most of us realize this is a prudent thing and required in order for Stratford to diversify. However, the creative side of the digital media equation has been overlooked thus far. Also, the creative side is not limited to the impending breakthroughs in the technical breakthroughs at U of W. Distribution of creative content can go through a multitude of platforms and systems not limited to a local distribution method. In other words, locally generated creative content is not limited to current efforts but at the same time is a compliment to current U of W efforts.

Stratford's past, current and future strengths.

Stratford was an average producer of creative content until Tom Patterson had the forethought to establish the Stratford Festival. Apart from the live presentation of classical theatre and its subsequent economic spin offs, the festival has had another impact that has been overlooked. Many of the festival's creative team have made Stratford their home and are some of our community's biggest cheerleaders. In fact, many of them call Stratford their home base although they may not be currently working at the theatre. Every year, there is an abundance of creative people that won't be working for the theatre that would be eager to have another entity where they can work in Stratford.

Also, spouses that don't work in theatre but work in film and television would be keen on content creation in Stratford. Certain geographical areas have a creative community that then attract more creative types to then call home. Stratford has attracted a vast array of creative types over the past six or seven decades. A considerable number of our creative members have raised families and now many of their children are in arts programs including film and television. Currently there is little to no opportunity in Stratford for film or television so they will not be staying or returning to their hometown.

Good ideas and good timing.

In informal discussions with Stratford residents, creative professions and non-creative professions the response of developing a film/television/digital media industry in Stratford evokes a common response. Its about time and what has taken so long for this to become a reality. There appears to be an overall amazement that Stratford has under utilized a resource, especially the human

resource. In fact, many think that the direction the current digital media effort would be more focussed on content creation, the logical extension of our rich creative community.

The evolution of events and the timing of actions can propel entities where they need to go, providing the player knows the evolution of events and sees that opportunity is upon them. Combine this with a well conceived plan, Stratford will become a dominant player in the content creation world.

How would Stratford best take advantage of this opportunity?

- 1. Establish a non-profit institution that facilitates, promotes and manages a new sector for Stratford. Grow the content creation side of current digital media efforts.*
- 2. The City of Stratford provides the initial, symbolic, seed money to register a non-profit institution.*
- 3. The City of Stratford acts as a liaison for the initial funding from federal and provincial governments. Seed money from existing digital media players in Stratford as well as their corporate sponsors is anticipated. It is also anticipated that current media players in Canada as well as many corporations will be amiable to donating to this effort.*
- 4. There will be two initial employees, Robin Rhodes and Andrew Watson. They will report in accordance to professional standards to a managing board.*
- 5. The foundation will need an initial equipment investment fund, operating expenses and salaries for two personnel sourced from corporate donations and grants. This will not be funds from the City of Stratford.*
- 6. Prior to any announcement to the public a symbolic founding board will announce the launch of the new foundation as well as its first festival. This board may consist of the following people; Colm Feore, Sheila McCarthy, Cedric Smith, Peter Mansbridge, Brian Dennehy, Cynthia Dale, Graham Green, Lucy Peacock, Christopher Plummer, Justin Bieber, Scott Wentworth, Loreena McKennitt.....*
- 7. After the foundation is established, the City of Stratford will have an arm's length relationship with the foundation.*
- 8. The foundation will be funded through various grants, corporate sponsorship, membership fees, points on production and commissions for services.*
- 9. Enter a brick and mortar phase of the foundation with a multi use facility proportional to the growing needs of the foundation. It is anticipated there will be a need for space to create, present and manage in.*
- 10. For the City of Stratford to further encourage companies in content creation to locate in Stratford. Also establish a creative content educational institution or encourage an established university or college with an existing film and television program to locate in Stratford.*

What is this, an institution, co-op, service, promoter, incubator or creative service agency?

In its infancy of development it was thought that a co-op formula was urgently needed to kickstart creative content production in Stratford. Upon further research it was identified that a more nimble and faster reacting entity was needed. It needed to be more encompassing in order to grow content creation towards a high international standard.

By nature it is an incubator of creative ideas and a cheerleader for made in Stratford content. As a creative service agency it further liberates the creator from many things that he or she does not enjoy, more importantly doesn't have the skills to undertake. This allows them to focus on their strengths.

introducing

coreactor

co-core-reactor-react-act-actor

coreactor.ca
canada
cocreate,

coreactor

*With members of the **coreactor** community. Crew up your production, rent cinema grade digital cameras, lighting, and sound equipment, find an actor, manage your film or show, launch an international digital arts festival, watch independent films and all time favorite classics, support local productions for film, TV and streaming, attract*

productions to Stratford, networking , distribution solutions, access location shoot archives, stream your audition, remote voiceovers & press conferences.

coinspire

*More than a logistical management tool, more than a production aid, more than a chat room and more than a mere dream. **coreactor** is a media production portal for Stratford to take on the world. Although it uses very common technology familiar by many, it is more about uniting skilled media production personnel with creators, production companies and distributors. It doesn't matter how brilliant a person is, it is impossible for one person to undertake a feature length movie by themselves.*

coreactor

coshare

Portal/Hub

*Of course human beings are at the heart of **coreactor**, technology will however centralize this common effort. The **coreactor** website will include a message/chat room feature for networking and the exchange of ideas, job postings, resources for production, equipment rental information, location shoot library, grant application help, member profiles including production crew and actors, information about **coreactor** events and productions.*

coexist

*Community. **coreactor** will incorporate the longstanding tradition of involving Stratford residents. Films from local, national and international filmmakers will be shown in a downtown location on weekends from November to April. Volunteers will play a vital role as **coreactor** launches the world's first major digital media festival. Also, as the creative media production ramps up there will be a need for extras and as casts.*

coreactor

cofounders

(Andrew Watson and Robin Rhodes grew up in Stratford, Ontario and jumped into Toronto's creative community in their early twenties. While Andrew undertook the task of publishing an arts and entertainment weekly, graphics and alternative music promotions, Robin opted for a fifteen year stint at TIFF in all facets of the festival. Both

can attribute their mentor as Tom Patterson and fondly look back at their lengthy discussions with him. Andrew returned to Stratford and built a hospitality business and recently Robin returned to the nest. Andrew launched his film and television career with a sitcom (on the shelf at Bell Media) and then completed the feature length documentary SV-1; The Bricklin Inquiry. Robin jumped in late to Savour Stratford this year to help them out as they lost a key member).

Discussions then began about the human resources in the media production segment of Stratford and the baffling fact that film, television and digital media production was negligible. A quick analogy of the situation was that Stratford had developed a DVD with no content. It was quickly identified that Stratford needed an entity to enable and promote content production. A compliment to Stratford's existing digital media efforts as well as be a benefit to Stratford's economy.

coreactor **economy**

In most instances, film and television productions are independent business from the company that is producing it. These businesses contract out to companies or individuals, equity members and union members. Each of these efforts require services and supplies. The more that these small businesses cycle money within a local economy it generates wealth for the community. An easy analogy for this is the small businesses such as restaurants, inns and B&Bs requiring services and supplies locally. The longer money recycles within the local economy the better it is for that community.

coreactor means opportunities to establish more small businesses, in fact this effort will benefit Stratford's existing small business community. It is easy to see that the economic impact of this venture is very significant.

Bringing films back into the downtown core will be beneficial to business such as restaurants and bars. Inviting the world to present amazing digital arts and showcase our own creative efforts at the same time will have dramatic impact on the local economy.

coreactor **copromote**

As part of the coreactor effort it will encourage productions with a significant amount of Stratford content to include the “made in stratford” tag. This tag will serve as a beneficial factor to the overall effort as well as further reinforce the Stratford brand.

The “**made in stratford**” tag would be embraced and further promoted by citizens. Existing arts organizations will be invited into elements of **coreactor** to promote their individual efforts as well as promote **coreactor** itself.

coenable

coreactor also plays a role in the retention of Stratford's creative community that has had some recent challenges.

“Each year I work the Festival to pay off debts and then build debt until the next season”

“...had to move to Toronto to work all year round”

“ My partner stays in Toronto during the week and would love to do what he does in Stratford, but...”

coreactor **comentors**

Currently in Stratford we have a significant number of internationally acclaimed actors, filmmakers, editors, writers, sound and lighting engineers, set and costume designers that have been and will be mentors to an emerging content production effort. Robin and Andrew will personally meet with them to enlist them as **coreactor** mentors as well as members. These mentors come with a wealth of production experiences, ideas and contacts.

coreactor

The new event on the block for Stratford

Stratford Arts & Media Festival

SAM

SAMfest.ca
SAM

SAM celebrates the convergence of arts and technology, incorporating emerging and existing new media formats. It takes elements of a traditional film festival, arts showcase, multi media event, trade show and TedTalks to merge them into a new and exciting concept. This concept is not only unique to the world, it is an opportunity for Stratford to claim the dominant position. It brings the digital media producers to our doorstep as well as spotlights Stratford's digital media productions to the world.

DATE. The tentative timing of **SAMone** will be based on several factors that include placing it in a time slot that does not conflict with existing events in Stratford as well as a suitable time with media industry players. It was identified that the first half of June was lightish for current hospitality stakeholders and does not interfere with the Stratford Festival's opening week. This time slot then leads into the beginning of the Stratford Rib and Blues Festival. It is anticipated that lead in and lead out features of SAM will compliment the Stratford Festival as well as Stratford Rib and Blues Festival. An accelerated work flow is achievable to launch **SAMone** for June 2014.

SAM will be a festival that utilizes both indoor and outdoor, permanent and temporary facilities in traditional and non-traditional settings. The use of both public and private buildings, parks, market square, alley ways, and factories. Presentation of human and digital interactions, in the form of dance, readings, deejays, light and motion projection. Intimate to large settings matched to the film or video playing. Red carpet galas timed to major movies opening in June for the summer market. The market square would be the equivalent of the much music awards in Toronto. Certain events will be hosted at local bars and restaurants. Seminars about editing software such as Apple Final Cut Pro and Adobe Premiers, cameras, production equipment and much

more. Software, equipment and distribution solutions for both pro and consumer solutions as part of a trade show. Awards for both pro and amateur in categories from feature length productions to youtube wonders. There will be several feature events where a live stream will be streamed on Ustream or another similar service.

Funding for SAM will come from various entities with strong corporate sponsorships from both media and non-media corporations as well as various government grants. SAM would be eligible for various grant programs in the arts, digital media and tourism development.

SAM

conclusion

The direct and indirect economic benefits for Stratford by building the creative content side of digital media will have a significant impact on Stratford's overall economy. Opportunities to retain Stratford's creative community as well as attract other skilled and talented individuals is a net positive for the community. It will further promote the Stratford brand to the world, that then attracts tourism and investment.

Stratford ArtsMedia

Developing the Creative Side of Media Content in Stratford

Project

Stratford needs a formal and permanent media entity that fosters local content production and enlivens the city, year-round. Complimented by ongoing public programming and culminating with an annual festival, these public programs will generate self-sustaining income for a new administrative entity, while also driving much-needed traffic into Stratford's downtown core during the off and nearly-off seasons. By providing an encouraging environment that embraces the moving image, content creation and new media in general, this new entity will aid in the development of an increasingly tech-savvy public while emboldening, attracting and retaining emerging talent.

Need

An enlivened creative class can only increase our standing as a cutting-edge environment, and by providing the public and business communities with fresh perspectives, turn-key education, and tools and resources that are in synch with the information age, the creation of this organization will develop Stratford's innovators, new industries and ultimately, the city's economy.

Program

Stratford ArtsMedia (SAM) is the enabler, catalyst and driving force for Stratford to further develop, encourage and broker the creative content side of digital media. It will foster this effort in the form of public outreach events such as a film series and a premiere international digital content festival, containing both international and local content. By uniting Stratford's rich human resources and creative class as a cohesive force, SAM will be instrumental in putting Stratford at the forefront of digital content creation. SAM is a non-profit, neutral agency with a clear vision to compliment Stratford's economy, citizens and businesses.

Goals & Objectives

In years one and two, the establishment of an ongoing film series and annual festival along with a moving-image liaison office will put us on the map and get our feet on the ground. While fostering a long-term, solid creative economy is the overall vision, getting a film series and festival up and running is the first step on this road. Invariably, any footprint created will become a natural attractor for content producers, allowing us to map and catalogue our creative class in a database; a very handy tool when it comes to building membership and selling the city in general. During this time we also will create a 5 year strategic plan with board input. The long-term objectives include a content creation hub centred in Stratford that fully compliments the Accelerator Centre and curriculum at the University of Waterloo Stratford Campus.

Advisory Board

CONFIRMED:

Anne Coughlan, President and CEO, [Supporting Roles](#)
Gordon Sherwin, President, Stratford Management Corp., [Contact](#)
Graham Green, Actor, [IMDB Profile](#)
Dan Mathieson, Mayor, [City of Stratford](#)
Richard Fitzpatrick, Actor, [IMDB Profile](#)
Jeffrey Walsh, Proprietor, [The CompuDoc](#)
Geraint Wyn Davies, Actor, [IMDB Profile](#)
Kit Carrothers, Owner, [Rosehurst Bed & Breakfast](#)
Cynthia Dale, Actor, [IMDB Profile](#)
Martha Cook, Lawyer, [Cooklaw.ca](#)

TO BE CONFIRMED:

Jennifer Birmingham, Proprietor of the Bruce Hotel, [Facebook Page](#)
Sheila McCarthy, Actor, [IMDB Profile](#)
Colm Feore, Actor, [IMDB Profile](#)
Marcia Matsui, Attorney, [Canada Lawyer List](#)

Budget

If the City of Stratford approves our grant request for \$10 000, we will use the funds as follows:

| | |
|--|-----------------|
| Incorporation (FULL) | 834.32 |
| Non Profit Status | 155.00 |
| Marketing (WEBSITE DEVELOPMENT – Phase 1 General Site) | 4,010.00 |
| Program Administration (Print Traffic, Shipping and Receiving - \$50 per film x 60 Screenings) | 3,000.00 |
| Guest Travel and Servicing | 2,000.00 |
| Total | 9,999.32 |

**The City of Stratford is the first agency we have approached for funding this project.*

***As this is an organization in start-up mode, no year-end financial statements are currently available.*

****Please see attached documents outlining annual budget, containing anticipated revenues and expense, along with another page from Uber Design containing quote for website construction.*

For more information, please contact:

Robin Rhodes, 81 Milton Street, Stratford N5A 3V2

Phone: (519) 301-3349 Email: binrhodes@gmail.com

Stratford ArtsMedia

DRAFT Organizational Structure



Stratford ArtsMedia
Robin Rhodes
18 Milton Street
Stratford, ON N5A 3V2



ESTIMATE | 14 NOVEMBER 2013

Dear Robin,

I am very pleased to submit an estimate to design a website with a back-end CMS (Content Management System) that allows for the following:

- 1 | Client will have the ability to add / edit / delete 'standard' content pages, and the main content area within these pages will be editable via a 'rich text' editor that allows for images, tables, links and other standard web page formatting plus the insertion of custom HTML code when necessary;
- 2 | Films / Screenings / Events pages categorized by venues and film categories (drama / horror / documentary / etc.), with ability to add video previews of films;
- 3 | Venue pages showing associated films / screenings / events plus address, contact info, map;
- 4 | A Calendar page that shows films / screenings organized by date and time (in a list view, not a block calendar view), with links to associated venues;
- 5 | Sign-up form to become a member (with back-end ability to add / edit / delete members). Note that the form itself would not be editable in CMS;
- 6 | Drop-down menu system, with customizable page order and page level.

BUDGET

Design, implementation and testing of site with
CMS throughout site and CMS video tutorial

\$4,010

continued on next page >

THE FINE PRINT

High-resolution (300ppi) photography, illustration, including the client's wordmark or logo and final, edited text is to be provided digitally by the client unless otherwise stated.

Significant changes to design or client-supplied content once work has commenced, or any change in the scope of the project may result in additional charges.

Taxes are **NOT** included in this estimate, nor are: photography, scanning, photo editing, photo research, stock photography and/or illustration fees, print costs, domain registration, web hosting or web site maintenance, or any related costs (where applicable).

A deposit of 25% is requested on acceptance of this estimate. This estimate is valid for 60 days.

www.uberdesign.ca

134 BRUNSWICK STREET, STRATFORD
ONTARIO | N5A 3M1 | 519 271 1207
E-MAIL: creative@uberdesign.ca

ABOUT THE DESIGN

All of über design's projects are custom designs. Your website will be designed around your content and requirements, and the result is a unique product. We do not use wordpress or any other pre-designed templates.

ABOUT CONTENT MANAGEMENT SYSTEM (CMS)

Our Content Management System will allow you to maintain the site content in-house, without affecting the structure and style of the design. Maintenance capabilities include adding, editing and deleting pages, text, photo + video content.

CMS TRAINING

A custom video tutorial will be provided to guide you through the user-friendly system. No prior website maintenance experience is necessary. The CMS may be accessed through any computer with an internet connection, via any web browser. Our tutorials have been very well-received. We have found video to be the best medium to show clients 'how to' use the CMS. Your video will be completely customized and relevant to your particular site and requirements.

SEO

Minimum Search Engine Optimization (SEO) will be built into the framework of your site. Once it is up and running, a SEO report and assessment may be done, if desired, to see if any further work is required. Report, assessment and any further work not included in this estimate.

Please don't hesitate to contact me with any questions you may have about this estimate. I hope that you find this acceptable, and look forward to working with you.

With best regards,
Sharon Morrice