

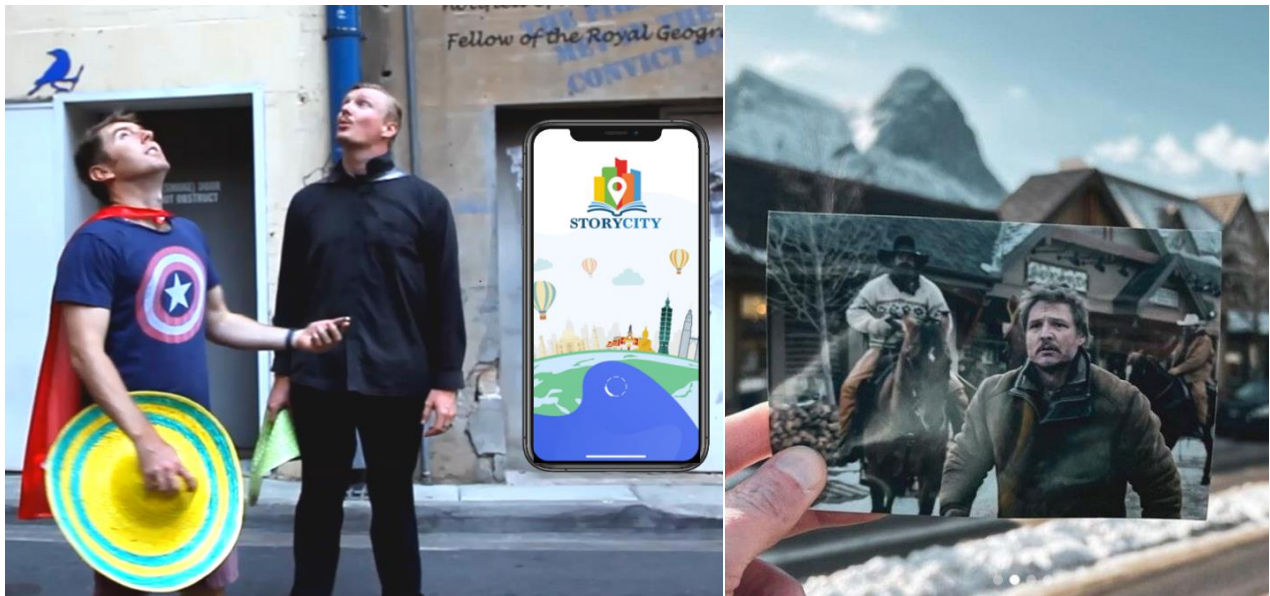


Story City + Film Tourism Development

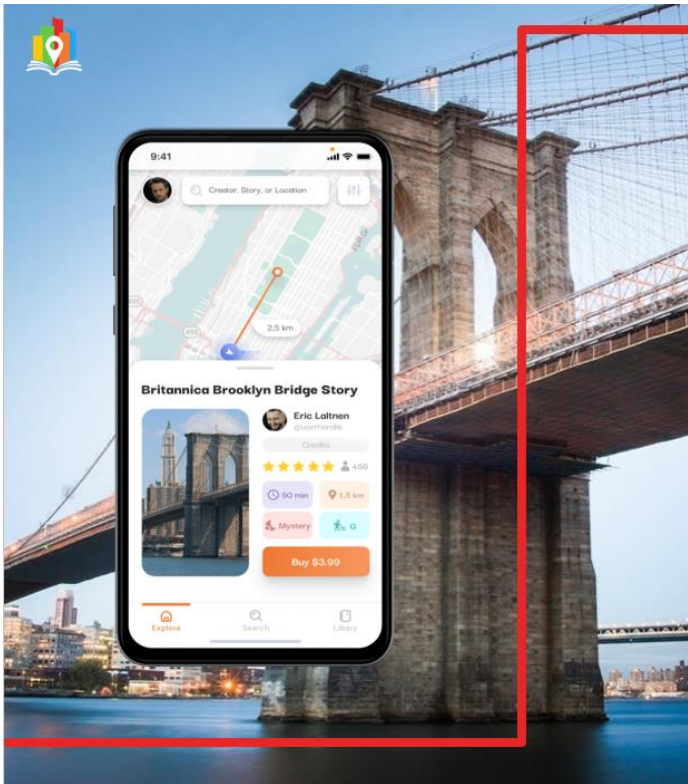
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Use smart phones and Story City's GPS technology to turn the assets of your film and TV industry and the surrounding region into an adventure wonderland by creating engaging interactive stories for film tourism, a \$66.8B per year industry. These stories aim to get adventurers (local and tourists alike) particularly in the youth demographic, interacting and engaged with local business, public space, and the rich history of the area via their favourite intellectual property.



WHAT IS STORY CITY

Why be a tourist when you can be Joel in The Last of Us? Or living out your small-town fantasies as Amy and Lou in Heartland? With Story City you get to be the hero, you get to choose your adventure.

Story City is a Canadian company that helps make and host locative stories, stories told in the location the audience is standing. Each story is accessed via our GPS smartphone app, which only unlocks a story when you're standing in the right place. Whether they are Behind-the-Scenes film tours, Instagram location trails, documentaries, or puzzle trails, our stories are all created by local orgs who know their region best. Here's a [1min video example](#) of a choose your adventure.

We've worked with over 25 partners including municipalities, tourism bodies, UNESCO Cities of Literature, festivals, non-profits, and business associations. We've

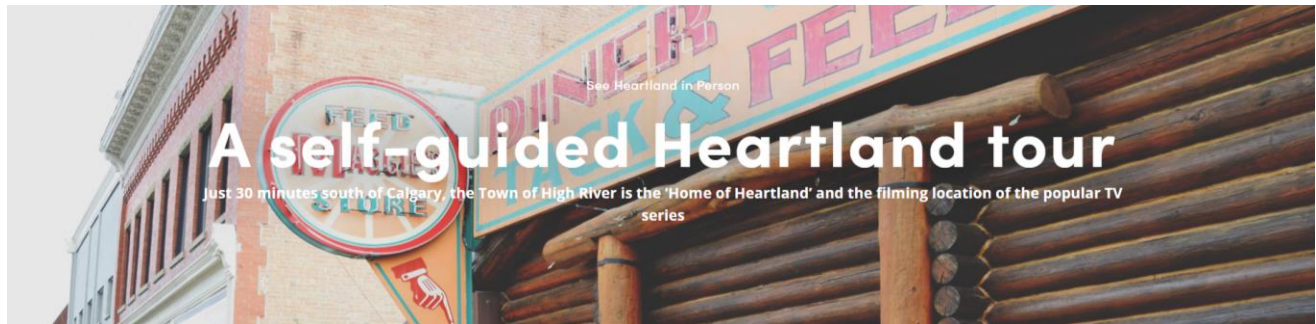
been profiled over 50 times in the media, seen 30,000 users (18-35yrs, 63% iOS) in a single city, have a 85% completion rate of experiences from start to end, and a team that has over a decade's worth of experience in interactive storytelling and gaming.

OUR MISSION

We're on a mission to build local creative economies, and the future of interactive entertainment for non-gamers. We do this by making interactive, location-based technology equalising and accessible, with our no code, easy to use creator tools allowing Film offices, DMOs, local tour guides, and even studios, to take the behind-the-scenes assets they're already collecting to create and/or sell interactive, digital film experiences at their film locations.

This is why at Story City we provide the capacity building and skillsets directly to the film and tourism community in regions where we run our projects. Over the past three years we have published 70+ interactive stories across nine cities, trained 500+ creatives and employed 150+ writers, artists, filmmakers, and musicians to create stories set in the location you're standing and gamify the tour into one seamless experience.

At Story City, we want to redefine stories so that they are something you are a part of, rather than something you are told.



IS FILM TOURISM EVEN THAT BIG?

While global film market (\$234.9B in production spending) is expected to hit [\\$411B/year by 2030](#), Global film tourism is estimated to reach [\\$128.78B/year by 2032](#) – indicating that the **economic impact of film tourism in that same region could be as large as a 3rd of the production dollars spend per year for upwards of 5-10 years after production.**

One area that leveraged film tourism was Northern Ireland who found one in every 6 out-of-state visitors came because of HBO's Game of Thrones, by the end of the series they saw \$50M injected into the economy thanks to film tourism alone in a single year, with a total \$251M injected into the economy from 2014-2021 at the [time of reporting](#). Key to this was a filming locations app and collection of online visitor guides showcasing locations.

Just for reference season 1 of The Last of Us saw a cumulative audience of [30.4M as the biggest for any HBO series](#) since the final season of Game of Thrones (whose 7th season came in a 32.5M) providing a powerful indicator on the film tourism Alberta can expect to see.

Netflix noted from studies of their viewers that people who watch their shows were 2.5 times more like to want to go visit that place and are actively undertaking film tourism initiatives to 'get their fans closer to the shows they love' like the launch of [Netflix In Your Neighbourhood](#).

The Netflix initiative in part was driven by the Dec [2022 New Mexico Film Office's report](#) showcasing that for every \$1 they invested via tax incentives they got back \$7.83 – if 1/3 of film tourism follows a similar pattern then for **every \$1 spent on film tourism they should receive an economic impact of \$2.35**. Opportunity exists around giving an additional 1-5% tax incentive or discount off permit costs to productions if they give permission for set stills and behind the scenes content for government tourism bodies in the region.

The same report for NM film office showed that even though Breaking Bad aired its last season in 2013, Breaking Bad tours have consistently sold out, booked up for months even until today in 2023 (10 years after completion of filming), with 44% of out of state consumers reporting Breaking Bad was their main reason for visiting & found the average spend per person was \$1,405 – which included \$785 on accommodation, \$275 hospitality, \$237 on transport \$107.50 on souvenirs.

So in a nutshell, yes film tourism is getting that big, and can result in an economic development long tail for regions who double down on film tourism as a part of their film production strategy and spending.

HOW CAN WE WORK WITH STORY CITY?

While we are known mainly for our activation of city streets with entertainment content like real-life choose your adventures & puzzle trails, there are 2 common ways organisations tend to work with us depending on their budget, aims, content control and targeted ROI.

1: In House Creation

Your organisation already has the creative assets, and locations (and potentially a working relationship with the production) that it would like to digitize and host in a seamless experience and can create this content in-house with your current communications team.

You know that if you have a couple of big-budget, tent pole products as pilot projects, you can then use these to drive discovery of more local film and documentary markers who also chose to film in the region and are highlighted via these experiences. Story City, in addition to the subscription for the platform and creator tools, can also provide editorial support for your first couple of experiences to train your staff in the most engaging way to create interactive experiences for your chosen locations.

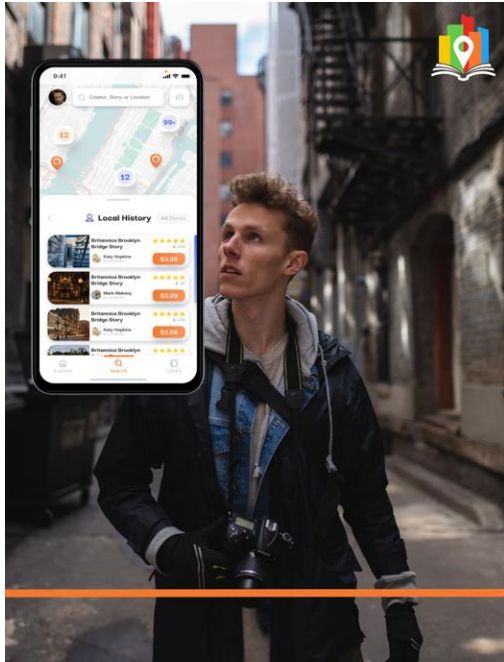
Perfect if you wish to create a series of scavenger hunts, walking/driving tours, or Instagramable location trails.

Impact includes:

1. Repurposing of content via easy to use, seamless platform
2. Content can be added within days (though if this is a new experience/content being collected it will typically take 2-3 weeks to pull a new experience together from a writing perspective) and updates are immediately live
3. Multiple locations activated with non-fiction content for adult demographic (or gamified non-fiction content for families)
4. Stories are generally freely available for the public 24/7 for greatest foot traffic (Or you can test selling of experiences).



2. Leveraging Story City Production Experience



Your organisation already has the creative assets (or know where to collect them), and locations that it would need to create a seamless experience, but you don't have the internal capacity, or are looking to expand your internal capacity, to build out the experiences.

Story City has produced 70+ interactive experiences for our partners and know exactly the distances, gamification mechanics, and psychology that goes into getting a user to start and complete an experience and then share it liberally on social media. We're also skilled at incorporating information from history to highlights on small businesses in an impactful way that leverages invisible learning.

You'll note that Story City doesn't just drop pins on a map – which typically travellers consider to be more stressful to plan around, and results in less engagement at the location itself – instead every experience on Story City is a curated trail with a start and end point (sometimes multiple end points). This taps into the findings of many tourism reports that 78% of younger demographics prefer to spend

disposable income on curated experiences, and are more likely to do so using more cost effective and technology-based measures (than say in-person tours).

Normally in the case of "linear narratives" we recommend a collect of typically 5-10 locations (to a max of 15) per tour loop which would mean for a single, large scale production you'll probably end up with 3-4 different loops (eg. The Last of Us would have 1-2 Calgary loops, an Edmonton Loop, a Waterton Loop, a Canmore loop etc).

Will you be the leading-edge organisation that brings interactive film & tv experiences to your region?



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