

The Impacts of the COVID-19 Pandemic and 2023 WGA and SAG-AFTRA Labour Stoppages on Toronto's Film Industry

By Leila Popatia

AUTHOR BIO

Leila Popatia is a junior at Branksome Hall in Toronto, Canada. Her interest in film and economics motivated her to investigate the twin effects of the COVID-19 pandemic and the labour stoppages, in rapid succession, on the film industry in her home city. The unprecedented scale of the disruption combined with the acceleration of streaming business models during the period raised questions about the long-term economic contribution of the industry in Toronto, including the sustainability of theatrical exhibition in particular. Through this research, Leila sought to answer her own questions about the future of film and movie theaters, both of which she loves.

ABSTRACT

This paper explores the profound impacts of the COVID-19 pandemic and the ensuing 2023 Writers Guild of American ("WGA") and Screen Actors Guild ("SAG-AFTRA") labour stoppages on Toronto's film industry. As Canada's largest production hub, the combination of these two disruptions caused significant instability and uncertainty for theatres, production companies, and film workers in the city as release and production schedules were significantly delayed, disrupting film supply at an unprecedented scale. Through a mixed-methods approach, this study analyses financial data, industry reports, attendance levels, and interviews to examine how these disruptions affected film production, exhibition, and distribution in Toronto. The study explains how lockdowns caused a dramatic reduction in production levels and theatre attendance, leaving many workers without income. Meanwhile, audience behaviour and consumption habits shifted causing permanent damage to theatrical exhibition. While production in the city has surpassed pre-pandemic levels, attendance levels at movie theatres remain below pre-pandemic levels, likely due to lingering film supply shortages and shifts in consumer behavior through the pandemic towards increased streaming adoption. These findings suggest that the future success of Toronto as a film hub depends on its ability to adapt to shifting distribution models and evolving audience behaviour.

Keywords: COVID-19, labour strikes, streaming, movie theatres, film exhibition, film industry, Toronto, Canada, film festivals, infrastructure, pandemic

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INTRODUCTION

I remember going to see Christopher Nolan's *Tenet* in Toronto with my dad and my sister during the pandemic, expecting the usual excitement and packed seats. Instead, the theatre was almost empty. There were no lines at concession, rows of vacant seats around us, and an unsettling silence that filled the air. The following year I went to see *Spider-Man: No Way Home* for my 12th birthday, and the experience was completely different. The theatre was busy, the audience cheered when Andrew Garfield and Tobey Maguire appeared, and I remember thinking that this was the sense of community I had missed for the past two years. These experiences reflect the dramatic shifts in the film industry during the COVID-19 pandemic. Theatres closed, attendance dropped, and streaming overtook film exhibition. Two years later, the 2023 labour strikes hit, and I lost the moviegoing community once again. For anyone who loves movies, understanding how these disruptions changed the industry is essential for preserving and predicting the future of the film industry. This paper examines how the COVID-19 pandemic and the 2023 labour strikes reshaped Toronto's film industry, particularly in terms of production, exhibition, and audience behaviour.

LITERATURE REVIEW

COVID-19 & The Toronto Film Industry

Over the past decade there have been two major disruptions to the film and television industry: the COVID-19 pandemic, and the 2023 WGA and SAG-AFTRA strikes. The consequences of these two events reshaped theatrical exhibition, production, labor structures, as well as streaming business models on a global scale. However, much of the current discussion centers on Hollywood, leaving scholarly gaps in analysis of other North American film hubs. This literature review aims to critically examine existing research to gain insight on the impacts of these two disruptions on Toronto's film industry.

Because Hollywood plays a dominant role in film distribution around the world, exhibition markets outside the U.S. are directly tied to Hollywood production. Canadian film culture operates within a media environment heavily influenced by U.S. productions, with Hollywood being the main source of entertainment in Canadian theatres representing over 90% of box office revenue in recent years (Tinic, 2005; TeleFilm Canada, 2025). Moreover, Hollywood productions can spend CAD \$5-6 billion in Canada, representing about half of Canadian film production, with typically 40% of this amount spent in Toronto alone, representing approximately 1% of the city's GDP, after considering ancillary multiplier effects (CMPA, 2024; MPA Canada, 2020; Canada, 2024). Canada remains the largest foreign production center for U.S. film and television given its skilled crews, tax credits, proximity and similarities, location-breadth, and exchange rate advantages. Film production in Canada accounts for over 239,000 jobs and \$14 billion of GDP (MPA Canada, 2020). Consequently, any disruption in Hollywood directly affects Canadian exhibitors and production, as evidenced by a near 20% drop in film and television production volume in 2023 and a 23% decline in industry employment (Casemore, 2023; Fortmueller, 2022).

While scholars have examined the economic effects of the pandemic and labour strikes on film production and exhibition, fewer studies have focused on consumer preferences and viewing behavior.

Media researchers argue that watching film is an active experience, meaning that audiences choose what they watch based on different emotional and social needs (Ungvarsky, 2020). The Uses and Gratification Theory suggests that people consume media for reasons such as entertainment, escapism, relaxation, and emotional connection (Ungvarsky, 2020). In the context of movie theatres, this means cinemas are not only competing with streaming services based on convenience and content quality, but also on the type of experience they can offer.

This idea becomes especially important when examining the recovery of Toronto's film industry after the pandemic and the 2023 labour strikes. Scholars in New Cinema History argue that going to the movies is often a social and cultural experience, and that people remember the feeling of being in a theatre just as much as the film itself (Van De Vijver, 2017). This helps explain why the closure of theatres during the pandemic represented more than just an economic loss. In a city like Toronto, where large theatre chains, independent cinemas, and film festivals are all significant parts of the city's cultural fabric, the loss of shared moviegoing also disrupted an important social experience and the associated learning and dialogue, whether in media or between individuals.

Studies on risk-perception also provide insights on why reopening theatres didn't automatically lead to full exhibition recovery. Risk-perception suggests that people respond not only to actual danger, but also to how safe they feel (ScienceDirect, 2014). During COVID-19, people began associating shared indoor public spaces like cinemas with their health concerns (Cipolletta et al., 2022). As a result, returning to movie theatres wasn't only a decision about entertainment, but also a question of comfort and safety. This helps explain why some audiences quickly returned to cinemas after restrictions were lifted, while others remained hesitant long after theatres were legally allowed to reopen.

Scholars broadly agree that the COVID-19 pandemic severely disrupted theatrical exhibition as the global box office fell by 72% in 2020 (Adgate, 2021). These losses were largely because cinemas rely on in-person audiences and concession sales (Pahl, 2021; Adgate, 2021; Mondello, 2025). Government lockdowns accelerated the growth of streaming platforms and disrupted traditional theatrical distribution models, with many studios shortening theatrical windows or experimenting with direct-to-streaming releases (Sweney, 2020; Artavia, 2025).

At the same time, while risk aversion may explain the slow recovery in theatrical attendance in the first months following a lifting of pandemic restrictions, cinema viewership remains far below pre-pandemic levels even in 2025 and 2026 year-to-date (Cineplex, 2025), suggesting that reduced theatrical film supply and increased streaming adoption are the primary factors restraining full recovery today, years after the pandemic's end.

The 2023 WGA & SAG-AFTRA Strikes

Almost immediately after the film industry began recovering from the pandemic, the 2023 WGA and SAG-AFTRA strikes hit (Dwivedi & Chhonkar, 2025). Estimates place the economic toll in the U.S between \$5 billion and \$6.5 billion, with \$1.4 billion to \$1.6 billion in wages lost in the Los Angeles area alone (Carras, 2023). Approximately 45,000 industry jobs were lost in the United States between May and October 2023, creating a multiplier effect for thousands of supported sectors (Weprin, 2023). Both strikes

were a response to a shifting entertainment landscape including the widespread adoption of streaming and its unfamiliar business models, as well as the looming threat of artificial intelligence following the public launch of OpenAI's ChatGPT in November 2022, prior to the strikes. Hundreds of productions were halted, causing significant delays, and even cancellations of films and television series.

Although the strikes occurred in the U.S., their effects extended to Canada due to the country's reliance on Hollywood production and exhibition. Many large-scale productions filmed in Canada are run by American studios, meaning that the U.S. strikes slowed production throughout Canada's film industry (Mudhar, 2023).

Existing research shows that both the COVID-19 pandemic and the 2023 writers' and actors' strikes created major instability within the global film industry by disrupting film production and release schedules, while accelerating the use of streaming. While scholars have addressed these impacts in a variety of national contexts, Canada's experience tends to be overlooked, perhaps because of its proximity to, and reliance on the U.S. industry.

METHODS

This research paper analyzes both quantitative and qualitative data to provide a comprehensive understanding of how the COVID-19 pandemic and 2023 writers' and actors' strikes impacted Toronto's film industry. Specifically, the study looks at data from before the pandemic (2019), during the pandemic (2020-2021), during the strikes (2023), and in recovery (2022-present). The study gathers primary economic data from industry reports, including the annual reports of Canada's largest theater chain, Cineplex, the Canadian Media Producers Association (CMPA), the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), government reports, including Ontario Creates and Statistics Canada. Data collection focused on production spending, employment levels, theatre attendance, and box office revenues were collected and subsequently compared across different time periods to identify outliers and trends.

To contextualize these findings into a broader timeline and gain insight on the global context of these disruptions, news sources such as *The Globe and Mail*, *The Toronto Star*, *CBC*, *CityNews*, *The Los Angeles Times*, and *The Hollywood Reporter* were consulted. These sources provided information on the timeline of policy changes, theatre closures, government support programs, and effects of these disruptions on local workers and communities. A limitation of this research is that many sources reported on provincial and national trends, rather than specifically focusing on Toronto. This research addresses this limitation by considering the effects on Toronto-specific institutions such as the Toronto International Film Festival and independent cinemas in the Greater Toronto Area (GTA). These sources provide specific insight at a city level, enabling a comparison between national, provincial, and local experience.

FINDINGS

The findings of the research demonstrate that the COVID-19 pandemic and the 2023 writers' and actors' strikes permanently altered Toronto's film industry, in mostly negative ways, but also for the better. The shocks seem to have structurally impaired theatrical exhibition attendance, accentuated labor

instability, and exposed Toronto's reliance on Hollywood. At the same time, the rise of streaming, while perhaps most damaging to exhibition and the long-term economic streams of creators, has had some offsetting positive impacts on Toronto's production volumes.

The following sections dive into the details of how these two disruptions affected exhibition, audience behaviour, labour, and production infrastructure.

At its simplest, the pandemic appears to have made consumers less used to going to theatres and more dependent on streaming. Later, the strikes made it harder for theatres to recover, even as consumers wanted to return, because fewer major new films were being released and promoted. At the same time, the strikes were connected to problems that had become highlighted during the pandemic, especially unstable work and frustration over streaming data and revenue and how it would be shared. While the themes were centered in Hollywood and global in nature, the impacts were felt in Toronto.

The Collapse of Theatrical and Festival Exhibition During COVID-19

The COVID-19 pandemic marked one of the most severe disruptions to the film industry in decades, particularly to theatrical exhibition. In March 2020, government lockdowns forced cinemas across Canada to close, eliminating all in-person audiences and both ticket and concession sales (Cineplex, 2020). Cinemas in Toronto, Canada's largest city and its economic hub, did not remove pandemic-related capacity limits for almost two years, in March 2022 (Strikeman Elliot, 2020).

After the most severe lockdowns in 2020, movie theatres began reopening at different times across countries and regions in late 2020 and throughout 2021 (Cineplex, 2021). However, reopenings were often limited by capacity, with masking restrictions in effect. Consumer hesitancy to enter populated indoor spaces appears to have been a factor in the slow post-pandemic recovery in theater attendance, exacerbated by inconsistent health authority advice and a series of false starts in reopening (Cineplex, 2020; Chen et al., 2023). In Canada, for example, provincial governments repeatedly closed and reopened cinemas, often adjusting capacity limits, concession policies, and health regulations (Friend, 2021). It is difficult to mathematically attribute moviegoer reluctance to lingering pandemic concerns versus the rise of streaming versus the slow recovery of film supply, though there is evidence that film supply played a significant role given attendance surges related to the release of more popular and compelling film fare like *Top Gun: Maverick*, as early as May 2022, and the release of the *Avatar* sequel later that year (Pulver, 2023).

In 2020, Cineplex revenue fell by 74.9%, to \$418 million, while theatre attendance declined by more than 80% compared to 2019 (Cineplex Annual Report, 2020). The company reported a total net loss of \$628,953,000, relative to \$28,891,000 in profit in 2019, which shows the profound economic impacts of the lockdowns and how much theatres rely on in-person audiences (Cineplex Annual Report, 2020). Even with government aid through programs like the Canada Emergency Wage Subsidy program, which gave the company \$57 million, Cineplex struggled to offset the challenges of the pandemic (Cineplex Annual Report, 2020).

At the time, Cineplex was to be acquired by the European theatre company Cineworld for \$2.8 billion CAD in order to create the largest cinema business in North America (“Cineworld Scraps \$2.8-Billion Takeover of Canada’s Cineplex, Setting up Legal Battle”, 2020). In June 2020, however, Cineworld backed out of the deal claiming that the pandemic had created a “material adverse effect” making the deal too expensive (“Cineworld Scraps \$2.8-Billion Takeover of Canada’s Cineplex, Setting up Legal Battle”, 2020). Cineplex sued Cineworld for wrongful termination, and was awarded CAD 1.24 billion (Maddaus, 2021). These funds might have helped Cineplex recover from the pandemic, however, they were never received as Cineworld filed for Chapter 11 bankruptcy in 2022 (Reuters, 2022).

Independent cinemas in Toronto, on the other hand, have significantly smaller financial margins and savings compared to Cineplex. This forced them to experiment with alternative revenue methods. The Fox, a cinema in The Beaches, for example, sold the naming rights to seats in their theatres (Pahl, 2021). Along with The Revue and The Royal theatres, they held virtual screenings and sold takeout concession foods (Pahl, 2021). Similarly, the Paradise Theatre promoted its affiliated restaurant and bottle shop (Pahl, 2021). Due in part to these methods and strong community support, most independent cinemas in Toronto managed to stay open.

In addition to impacting movie theatres, the pandemic also affected the 2020 Toronto International Film Festival. In 2019 the festival screened 245 films, but in 2020 that number dropped to 50 (Dalke et al., 2020). This decrease was owed to a decline in global film production and post-production, but also to the fact that many studios didn’t want to release films ahead of a recovery in theater audiences given the importance of exhibition in increasing film profiles, including for awards recognition (Dalke et al., 2020). Instead of filling theatres with critics and press, some festivals held drive-ins, limited in-person screenings, and open-air events (Dalke et al., 2020).

The Rise of Streaming

One of the most significant long-term consequences of the pandemic was the accelerated growth of streaming platforms, which has contributed to reduced theatre attendance, perhaps for the long-term. Although streaming services like Netflix, Amazon Prime, and Disney+ existed before the pandemic, their subscriptions soared because of lockdowns (Korsh, 2020). This success prompted the creation of more competitors such as HBO Max, Paramount+, and Peacock (Korsh, 2020). In 2020, streaming subscriptions passed 1 billion worldwide for the first time, 20.7 million of which can be attributed to Canadians (Government of Canada, 2022).

By 2022, 81% of Canadians subscribed to at least one streaming platform (Media in Canada, 2022). This prompted studios to experiment with different methods of releasing films. In 2021, for example, WarnerMedia initiated “Project Popcorn” where they released all their theatrical films in theatres and on HBO Max simultaneously (McClintock & McClintock, 2021). The plan was designed to quickly boost streaming subscriptions while theatres faced low attendance numbers due to the pandemic (McClintock & McClintock, 2021). Films such as *Dune*, *The Suicide Squad*, *Godzilla vs. Kong*, and *Space Jam: A New Legacy* were affected (McClintock & McClintock, 2021). Disney made similar changes with films like *Mulan* being released straight on to Disney+.

This illustrates how the rise of streaming was not just a technological advancement, but also a behavioral one. The pandemic gave audiences a reason to stay home and time to build new habits (Song, 2024). Once viewers became accustomed to the convenience of streaming and shorter waits between theatrical and digital release, movie theatres had to work harder to prove their value (Song, 2024). Recent studies have found that the big screen and the social aspect of cinemas remain strong motivations for viewership, yet those same studies also identify high ticket prices and convenience as major barriers (TeleFilm Canada, 2023). Audiences may not have lost interest in movies, but they do appear to have changed the circumstances in which they're willing to pay to see them (TeleFilm Canada, 2023). This helps explain why the recovery of theatrical exhibition has been so uneven and prolonged. An interesting subsequent research question, not explored here, is the extent to which plentiful financing and low interest rates during the pandemic drove a kind of land-grab for streaming subscriptions and content spending that was not grounded in a sustainable and profitable business case benefiting all industry constituents. For example, a more recent trend among studios, even those with captive streaming businesses, has been to return to theatrical-first releases for major productions, and to adopt longer release windows. Even Netflix has announced a 49-day theatrical release window for its upcoming reboot of its *Narnia* intellectual property (Barco, 2026).

Attendance levels remain lower than 2019. Cineplex's pre-pandemic attendance levels were around 66.3 million people, while 2024 was only 42.9 million, a year that saw 94 wide releases relative to 120 in 2019 (Cineplex, 2024). The attendance reduction of 35% relative to the supply reduction of 22% suggests compelling film supply is part but not all the reason, with the rise of streaming and changing consumer preferences likely playing a role.

In response to the decrease in attendance Cineplex has increased its per patron revenue through higher ticket prices and premium screening formats (Cineplex, 2024). Since 2020, the major Hollywood studios have also decreased their theatrical windows. Pre-pandemic films were kept in theatres for 75-90 days, but today, most films are shown for no more than a month before they are released on streaming services (Friend, 2020). This major shift suggests that streaming didn't just expand during the pandemic, but it may have permanently altered consumer habits, making it more difficult for theatrical exhibition to recover.

Labour Instability

Beyond exhibition and changes in audience behaviour, the pandemic also caused widespread job loss across Toronto's film industry, particularly for freelance and entry-level workers. Ontario's only production activity in 2020 occurred in January and February, before the lockdowns (Ontario Creates Annual Report, 2022). The province had 85 fewer domestic productions that year compared to 261 in 2019, and production spending fell by 30.8%, with many productions being put on pause, or even cancelled altogether (Ontario Creates Annual Report, 2022).

This was an especially hard hit since 2019 held record highs for production in both Toronto and Canada (ACTRA Toronto, 2021). Lockdowns prevented the hundreds of thousands of people that typically work on set from being employed. At the height of the pandemic, an estimated 45,000 workers, employed directly or indirectly in the film industry, were out of work each month in Ontario (Topp &

Jennings, 2020). Freelance workers and those looking for entry-level jobs were particularly vulnerable during these times because they relied on short-term contracts and in-person positions, creating significant income instability (Topp & Jennings, 2020). This caused many people to exit the film industry altogether. However, some sectors such as animation and VFX were able to work remotely, maintaining 85% capacity (Topp & Jennings, 2020).

The Expansion of Production Infrastructure

Despite the lockdowns, an increase in demand for streaming content led to the expansion of Toronto's production infrastructure through the pandemic. Pinewood Toronto Studios, for example, started building five more studios, while Cinespace Studios added 50,000 square feet to its Kipling Campus (ACTRA Toronto, 2021). This growth has been largely driven by the increasing demand for streaming content, with studios like Netflix opening an office in Toronto (Schneller, 2022). In just five years, from 2016 to 2021, Ontario's square feet of stage space grew from 2.1 million to 3.7 million (Schneller, 2022).

The exact date the pandemic ended is subjective, and it's even harder to provide an end point for its impact on the film industry. Many film buffs, however, suggest that the recovery of theatrical exhibition can be marked by the release of *Spider-Man: No Way Home* in December 2021. This was the first film since 2019 to earn more than \$1 billion worldwide, becoming the 6th highest grossing film of all time (Rubin, 2021). Unfortunately, however, almost immediately after the industry began recovering from the pandemic, another disruption hit.

The 2023 Strikes and Toronto's Reliance on Hollywood

On May 2, 2023, the Writers Guild of America (WGA) went on strike, demanding higher pay, streaming residuals and better job security, including protections against AI in scriptwriting, following the public launch of OpenAI's ChatGPT the prior November (Donchenko, 2025). As previously discussed, the COVID-19 pandemic accelerated the growth of streaming while existing industry compensation structures had not adapted to this change. In traditional television, writers and actors could earn residuals when their shows were rerun. Compensation from streaming services, however, was disconnected from viewership and long-term success. When workers saw their earning potential plummet, it helped catalyzed the strikes. The WGA strike lasted 148 days, ending on September 27 (Donchenko, 2025). On July 14, SAG-AFTRA, the Screen Actors Guild–American Federation of Television and Radio Artists went on strike hoping to achieve similar protections against streaming and AI (Donchenko, 2025). This strike lasted 118 days ending on November 9, marking the first dual strike since 1960, and halting almost all film production across the U.S. for several months (McCluskey, 2023).

An important point, however, is that the strikes were shaped by the pandemic. As studios became more dependent on streaming, workers experienced layoffs, shorter contracts, and unstable income. By 2023, writers and actors were not only responding to new concerns like AI, but also to the economic instability that had grown during the pandemic. The strikes, therefore, revealed how deeply COVID-19 had intensified problems in the streaming economy.

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Although the strikes were in the U.S., they had significant ripple effects on Toronto, as many of the city's productions are overseen by American studios and workers (Mudhar, 2023). In fact, around 70% of Toronto's film and television production is from international projects, most of which are American (Mudhar, 2023). As a result, the strikes caused a dramatic decline in production in the city, with Toronto's Film Commissioner reporting an 80% drop in the number of active productions in 2023 (Mudhar, 2023). This had significant consequences for local film workers, with IATSE Local 873, Toronto's largest film technicians' union, reporting that wages for its members were down 89% (Mudhar, 2023). Similarly, foreign production spending in Ontario fell from \$1.95 billion in 2022 to just \$886.6 million in 2023, revealing the extent to which Toronto relies on the U.S for film production and revenue (Mirza, 2024). This shows how closely Toronto's film industry is tied to Hollywood. Even though Toronto has many studios, crews, and production resources, much of its work still depends on American projects coming to the city. When those projects stopped, Toronto workers were affected too, even though the strikes were happening in the U.S.

However, it is important to mention that the impact of the strikes was not even across Toronto's film industry. Some Canadian productions, such as *Murdoch Mysteries*, were still able to continue running because they were entirely Canadian and therefore not tied to American unions.

Disruptions to Exhibition and Film Festivals During the Strikes

The halt in Hollywood production during the strikes created a shortage of new films, significantly impacting theatrical exhibition in Toronto by limiting box office revenues and reducing theatre attendance (Deschamps, 2024). Unfortunately, these delays did not end when the strikes did. The release dates of many large films like *Mission Impossible: Dead Reckoning Part Two* and several Marvel blockbusters were pushed deep into 2025, and even early 2026 (Kelley, 2023). This is where the relationship between the strikes and the pandemic becomes most visible. Theatres were already trying to rebuild attendance after COVID-19 had changed viewing habits and lowered theatre attendance. The strikes then disrupted the supply and promotion of new releases just as cinemas needed large films to convince audiences to return.

The 2023 Toronto International Film Festival, like other festivals, was also affected by the strikes, as actors were prohibited from promoting their films (Weaver, 2023). All the American films that premiered at TIFF that year lacked celebrity appearances, interviews, and Q&As, features that bring audiences to theatres and give films attention for awards (Weaver, 2023). Without celebrity promotion many of these films went unrecognized and underperformed box office projects. For example, Amanda Seyfried didn't attend the TIFF premiere for *Seven Veils* nor was she able to promote the film (Weaver, 2023). This may have contributed to the film's low box office performance, grossing only \$157,313 worldwide (Box Office Mojo, 2026). However, the absence of Hollywood stars made way for Canadian filmmakers, with films like *Bria Mack Gets a Life* and *Hell of a Summer* getting more visibility (Vlessing, 2023). This is significant for Toronto's film industry because TIFF is not only a place where films are screened, but also a major publicity platform. Celebrity appearances, interviews, and red carpets help smaller films gain popularity, especially during awards season. Without that attention, the festival lost some of the excitement and media coverage that usually helps films gain momentum. For Toronto, this

meant the strikes not only affected production, but also the city's role as an important festival and exhibition hub.

CONCLUSION

Overall, these findings show that the COVID-19 pandemic and the 2023 labour strikes should not be seen as separate disruptions with separate consequences. The pandemic changed the psychology of public gathering, accelerated streaming, and destabilized film labour, while the strikes then made it harder for theatres to recover by delaying new releases, reducing promotion, and showing how much Toronto's film industry depends on Hollywood. However, the fact that people still go to the movies shows that theatres offer something streaming cannot fully replace: a shared social experience. Because of this, Toronto's future as a film hub depends not only on having studio space and high production levels, but also on protecting workers, rebuilding moviegoing habits, and keeping the communal experience of cinema alive. No matter how much the film industry changes, there's still nothing quite like sitting in a dark theatre and watching a movie in a room full of strangers.

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