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FilmL.A. Updates Local On-Location Film Production Figures

New Report Details Los Angeles Filming Levels from 1993-2013

LOS ANGELES – January 14, 2014 – FilmL.A., the not-for-profit film office serving the Greater Los Angeles region, today announced the release of a new filming report prepared by its research division. The new report, entitled “Filming On-Location in Los Angeles: 1993-2013,” analyzes patterns of growth and decline in local filming brought about by developments in the U.S. domestic film, television and commercial production market. The report includes a detailed examination of filming trends across nine distinct project categories, with guidance on data interpretation for lay audiences.

The report underscores the importance of efforts to attract and retain film production in Los Angeles and California. The report’s many findings include:

- Over the years, Los Angeles’ attractiveness to Feature and TV Drama producers has diminished significantly. A double-digit increase in both for 2013 nonetheless left local Feature production 50 percent below its 1996 peak, and TV Drama production 39 percent below its 2008 peak.
- Even as total on-location production has grown in Los Angeles, the approximate economic value of local projects has declined. “Lower-value” forms of production, including things like reality TV, student films and still photography, increased 16 percent over the last six years, while “higher-value” production grew only 2 percent.
- Recent growth in the Commercial production category reflects a shift from soundstage to location-based filming to meet tighter production budgets. Web-based advertising also plays a role – L.A. production of web commercials doubled in 2013.

- MORE -

"This report underscores the urgency of our work to reverse runaway production," remarked Los Angeles Mayor Eric Garcetti. "The entertainment industry is a cornerstone of our civic identity and our economy, with 500,000 jobs at stake. I will cut red tape at City Hall and fight in Sacramento to make sure L.A. is the best possible place for production and ensure that we are always the entertainment capital of the world."

FilmL.A. updates its on-location production reports on a quarterly basis, and issues a television pilot production report annually. A new FilmL.A. report focused on domestic feature film production is slated for release early this year.

"The release of this report marks a milestone for FilmL.A. and the local film production industry," observed FilmL.A. President Paul Audley. "FilmL.A. production data is cited regularly in a wide variety of analyses. We hope that this report illuminates some of the challenges the region faces, and makes plain the areas where help is needed to better attract and retain film production in Los Angeles."

About FilmL.A.

FilmL.A. is Los Angeles' regional film office, serving the City and County of Los Angeles and an ever-increasing roster of local municipalities. Providing streamlined permit processing, comprehensive community relations, marketing services, film policy analysis and more to these jurisdictions, FilmL.A. works to attract and retain film production in Greater Los Angeles. Learn more about FilmL.A. at www.filmla.com.

FilmL.A.'s On-location production figures are based on days of permitted production within the jurisdictions served by FilmL.A. One permitted production day (PPD) is defined as a single crew's permission to film a single project at a single defined location during any given 24-hour period. This data does not include production that occurs on certified sound stages or on-location in jurisdictions not served by FilmL.A. Overall figures include production of feature films, television programs, commercials, documentaries, industrial videos, infomercials, music videos, still photography, student films and miscellaneous production.



Filming On-Location in Los Angeles

1993-2013

About this Report

This report is the product of independent research conducted by **FilmL.A, Inc.** FilmL.A. is Los Angeles' regional film office, serving the City and County of Los Angeles and an ever-increasing roster of local municipalities. Providing streamlined permit processing, comprehensive community relations, marketing services, film policy analysis and more to these jurisdictions, FilmL.A. works to attract and retain film production in Greater Los Angeles.

Integral to FilmL.A.'s work is ongoing research into the benefits that local filming brings to the Los Angeles region. To that end, the company maintains an internal research division devoted to the production, collection and dissemination of information regarding the U.S. film production economy.

This report aggregates more than 20 years of carefully curated data to present a historical view of on-location film production in Greater Los Angeles. The report is divided into topic sections addressing the most seriously-studied production genres in individual detail.

Although film production activity can be measured in a variety of ways, FilmL.A.'s preferred unit of measure is the permitted production day (PPD). One PPD is defined as a single crew's permission to film a single project, at a single defined location, during any given 24-hour period.

Differences in data collection practices over this study's 20-year duration, when appropriate, are identified in the report text. In some cases, these differences recommend against the comparison of data collected in earlier and later periods. These situations, rare as they are, are noted for the benefit of future researchers.

On behalf of everyone at FilmL.A. and those who depend on local entertainment production for their livelihoods, we thank you for your interest in this report. If you have any questions about the content herein, the authors welcome your inquiries.

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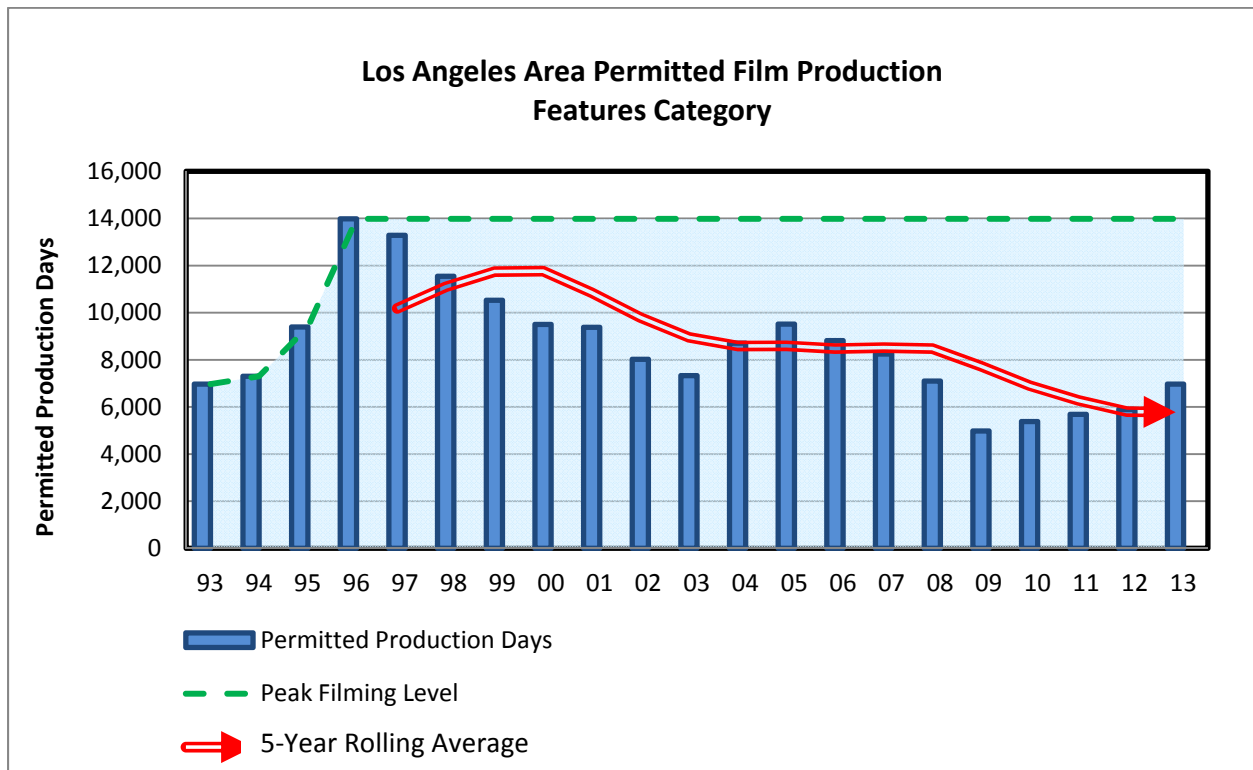
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Features Category

Category Description: This production category includes all feature film and documentary projects, regardless of project budget or project duration, that filmed on-location using a FilmL.A. coordinated permit. The category contains both studio and independent projects.

Comparative Value: No changes have been made in the way FilmL.A. tracks Feature production over time. Ordinarily, this would be beneficial, as it would allow easy comparison between Feature production levels in the early and later years of this study. Unfortunately, lack of differentiation between Feature projects of small, medium and large size complicates historical analysis – in terms of budget size, the Features made in Los Angeles in 1993 were larger than those being made in 2013. FilmL.A. may revise its data collection practices to address this limitation.



Key Observations:

- Feature production increased rapidly in Los Angeles around the time that FilmL.A. was founded in 1995. Local Feature production peaked in 1996 at 13,980 PPD, just as the first film incentive programs were pioneered in Canada.

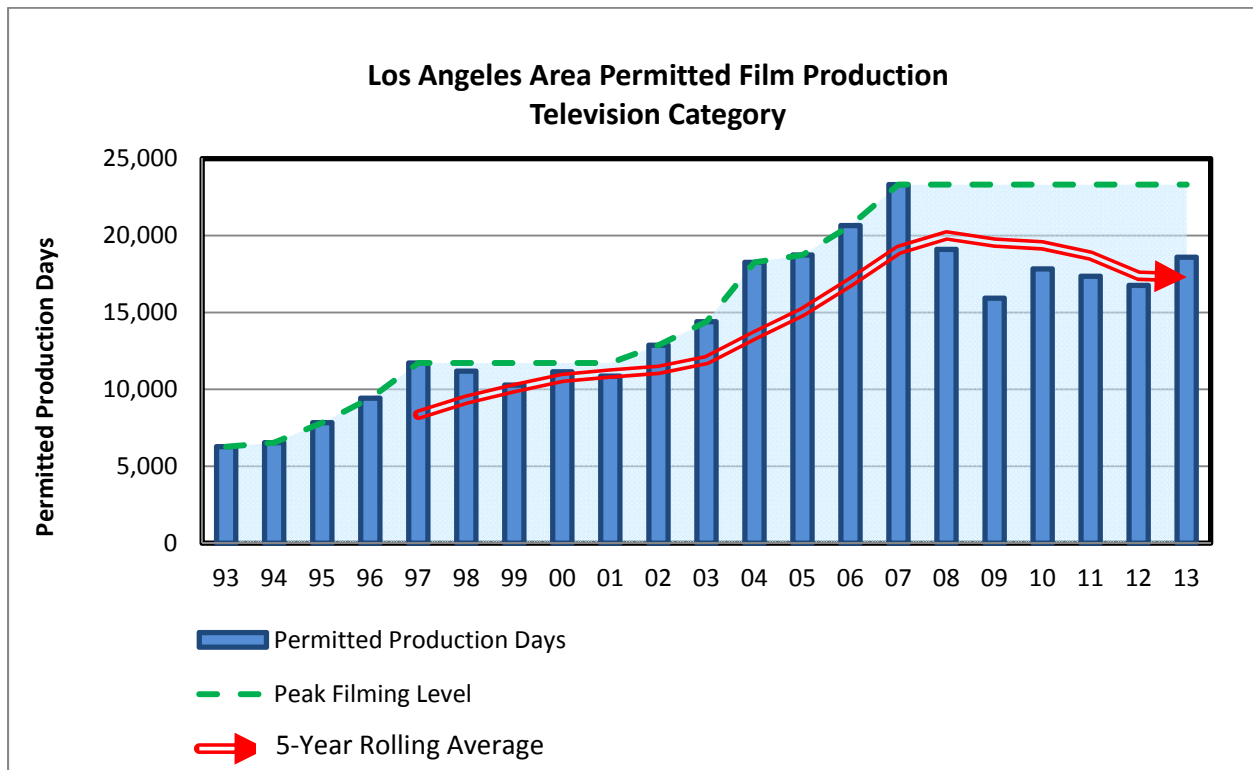
- L.A.'s steep decline in Feature production is primarily due to the loss of film projects to out of state competition. More than 40 U.S. states and 30 countries now have programs in place to lure Feature projects away from California.
- Over time, the economic value of Feature projects made in Los Angeles has changed significantly. In 1997, the majority of large-budget studio features were produced in California, with many in L.A. By 2013, most high-value feature projects were made elsewhere; just two of the year's live-action movies with budgets above \$100 million were filmed in L.A. Today, most local Feature production is for small, independent projects that offer reduced employment and spending benefits.
- 2009 marked the worst year for local Feature production in Los Angeles, bottoming out at 4,976 PPD. Since then Feature production has recovered somewhat, mostly due to smaller, independent projects.
- The 2009 introduction of the California Film & Television Tax Credit has also helped bolster local Feature production levels. Were it not for the program's existence, 2010 would have surpassed 2009 as the category's worst year on record. In 2013, state-incentivized projects accounted for 9% (607 PPD) of total Feature activity.

Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location Feature production had increased 19 percent in 2013 compared to the previous year. 2013 Feature production was up 21 percent compared to the category's five-year rolling average, **but remains down 50 percent from its peak in 1996.**

Television Category

Category Description: This production category includes all television projects, whether intended for distribution via network or cable television channels, that filmed on-location using a FilmL.A. coordinated permit. Since 2005, the Television category aggregates the main TV subcategories of TV Drama, TV Sitcom, TV Reality, TV Pilot, and Web-Based TV, as well as lesser-studied television types.

Comparative Value: Over time, significant changes have been made to the way FilmL.A. tracks local Television production. From 1993-2004, FilmL.A. and its predecessor organizations tracked all television activity using a single project category. In 2005 and again in 2008, FilmL.A. introduced new television subcategories to enable more nuanced analysis of local television production. Also in 2008, FilmL.A. changed the way Reality TV projects accrue Permitted Production Days (PPD).



Key Observations:

- For many years Television production was a growth industry in Los Angeles. Even as Feature films were being lured away by film incentive programs, growth in the local Television market continued to provide jobs for Los Angeles talent and crews.

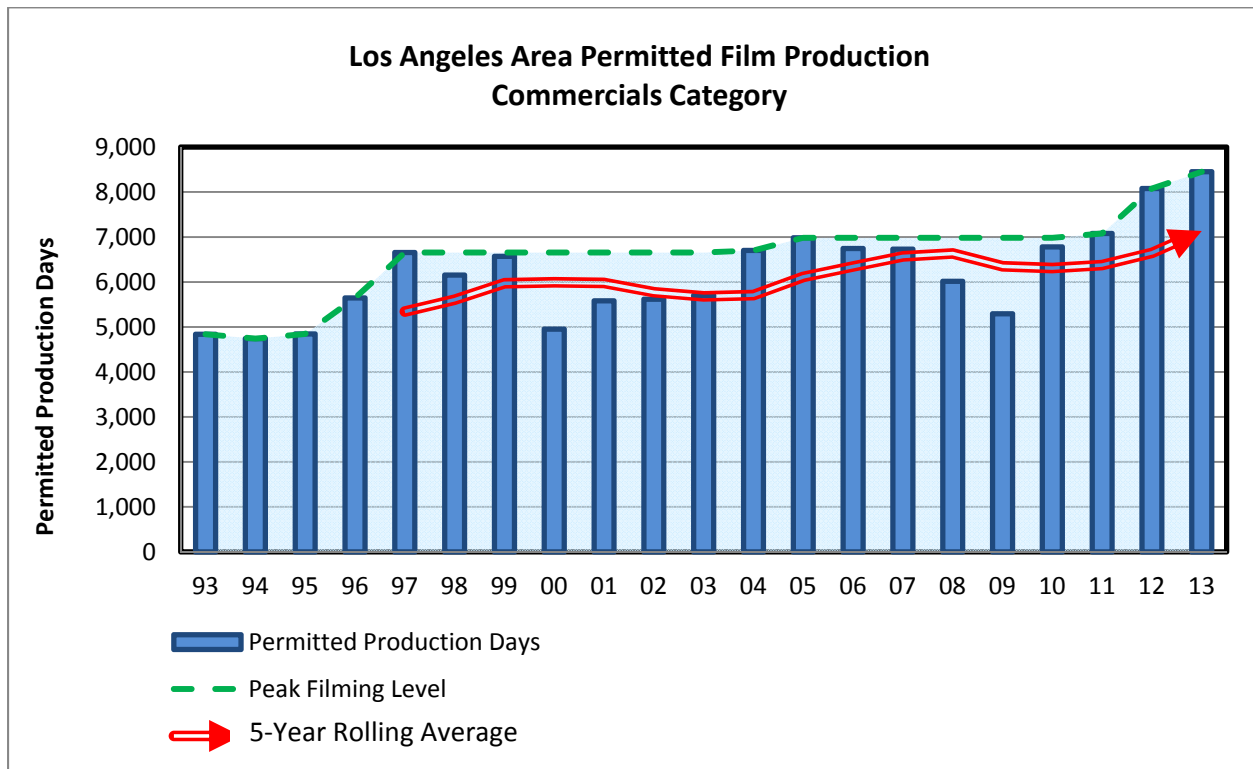
- The 1993-2007 growth in local Television production followed an increase in the number of new cable channels and service providers. Additionally, a surge in popularity for Reality Television, and the introduction of original content on premium and basic cable channels, created demand for new product that benefitted the Los Angeles Television production economy.
- Television production declined after 2007 to a 10-year low in 2009. Some of the difference from 2007 to 2008 is explained by a change in FilmL.A.'s reporting methodology, but market forces also played a role.
- Television producers, like Feature producers before them, now regularly take advantage of out-of-state film incentives to fund their projects. Established production centers like New York and Vancouver, as well as newer arrivals like Atlanta, are doing brisk business in television these days.
- While local Television production has been recovering since 2009, from an employment and production spending standpoint most of the growth has been fueled by lower-value Reality TV and Web-Based TV production.
- The 2009 introduction of the California Film & Television Tax Credit has also helped bolster local Television production levels.

Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location Television production had increased 11 percent in 2013 compared to the previous year. 2013 Television production was up 8 percent compared to the category's five-year rolling average.

Commercials Category

Category Description: This production category includes all projects created for the promotion of a product, service or cause, that filmed on-location using a FilmL.A. coordinated permit. The category contains standard commercials produced under contract with an advertising agency, as well as “spec” commercials, public service announcements (PSAs) and commercials for web display.

Comparative Value: Over time, only slight changes have been made to the way FilmL.A. tracks local Commercial production. FilmL.A. added the ability to track Commercial production by subcategory in 2008, but this change in no way prevents the comparison of data across any of the years of this study.



Key Observations:

- Commercials are generally seen as an economic bellwether. Rebounding from a near all-time category low in 2009, local Commercial production began to increase in 2010, slightly ahead of the U.S. economic recovery.

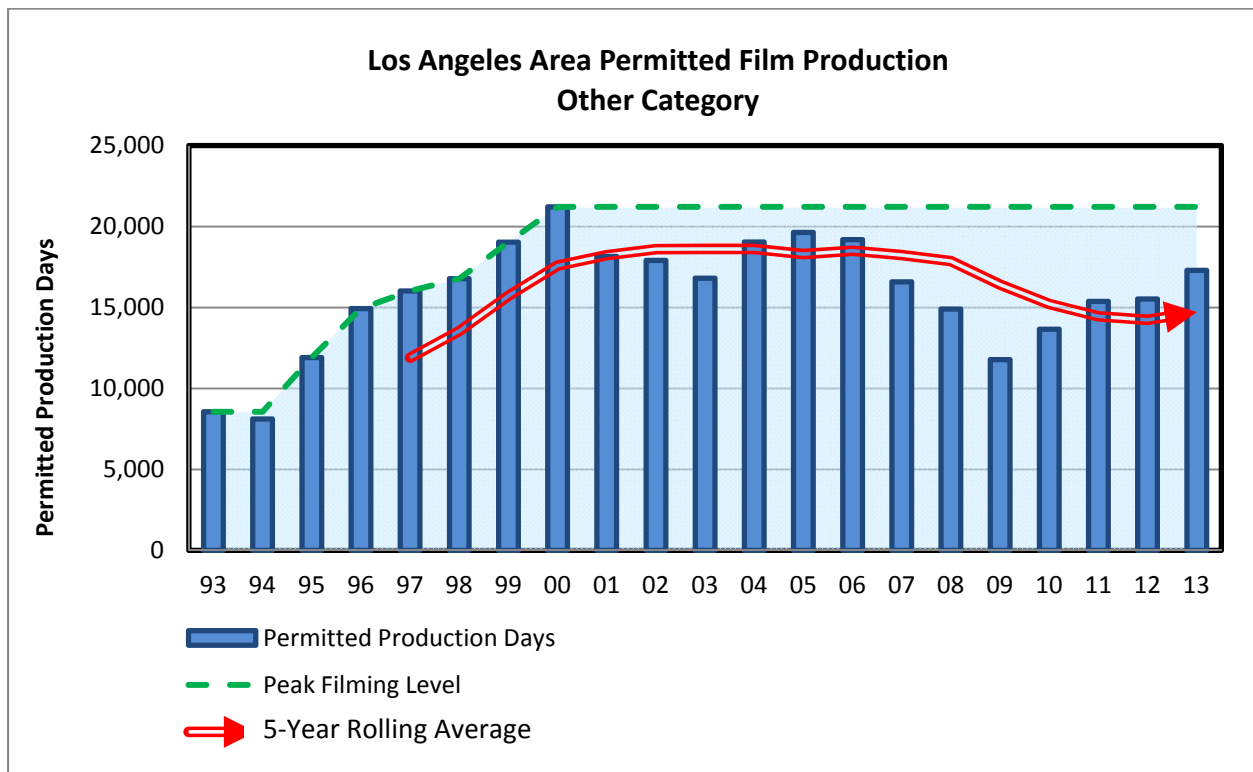
- Over the past few years, FilmL.A. has observed explosive growth in the production of commercials for web-based distribution. This reflects a change in the commercial production market. Increased broadband connectivity, coupled with the proliferation of smartphones, tablets and other media consumption devices, has created promising new opportunities for online advertising.
- Growth in the web-specific segment of the Commercial production industry has substantially outpaced that of other contributors in this category. **Local production of web-specific Commercial projects has increased 6,415 percent since 2008 and nearly doubled in 2013 alone.** By contrast, Commercials produced for network and cable distribution declined last year.
- From 2009 through the present, Commercial producers working in Los Angeles have shifted approximately 11 percent of their work from soundstages to on-location filming due to shrinking production budgets, according to the Association of Independent Commercial Producers' (AICP) Annual Industry Survey. Because less filming is taking place on area soundstages, apparent Commercial category growth over the same time period should be viewed with this in mind. FilmL.A. does not currently track film production on local soundstages.
- While PPD for commercial production is up, California's share of total direct Commercial production expenditures has been declining relative to New York and other production centers since 2007, according to the AICP.
- Commercial projects are ineligible for the California Film & Television Tax Credit. A select few of California's competing jurisdictions offer tax benefits or other incentives for commercial production.

Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location Commercial production had increased 5 percent in 2013 compared to the previous year. 2013 Commercial production was up 18 percent compared to the category's five-year rolling average. The category set a new record high in 2013.

Other Category

Category Description: This is a catch-all category for all of the lesser-studied forms of on-location production in Los Angeles. Production in this category includes, but is not limited to: still photography, student films, music videos, adult films and industrial videos. This category also includes projects described to FilmL.A. as “miscellaneous” by their creators.

Comparative Value: As a catch-all category encompassing a diverse variety of film projects, there is little consistency in the makeup of this category year-over-year. As a result, among all categories tracked by FilmL.A., the “Other” category has the least comparative value.



Key Observations:

- Permits for still photography and student filmmaking are the biggest contributors to PPD counts in the Other production category. Music video permits are another major contributor.
- Though considered “Lower-Value” from a jobs and production spending standpoint, the productions in the Other category generate a significant number of PPD.

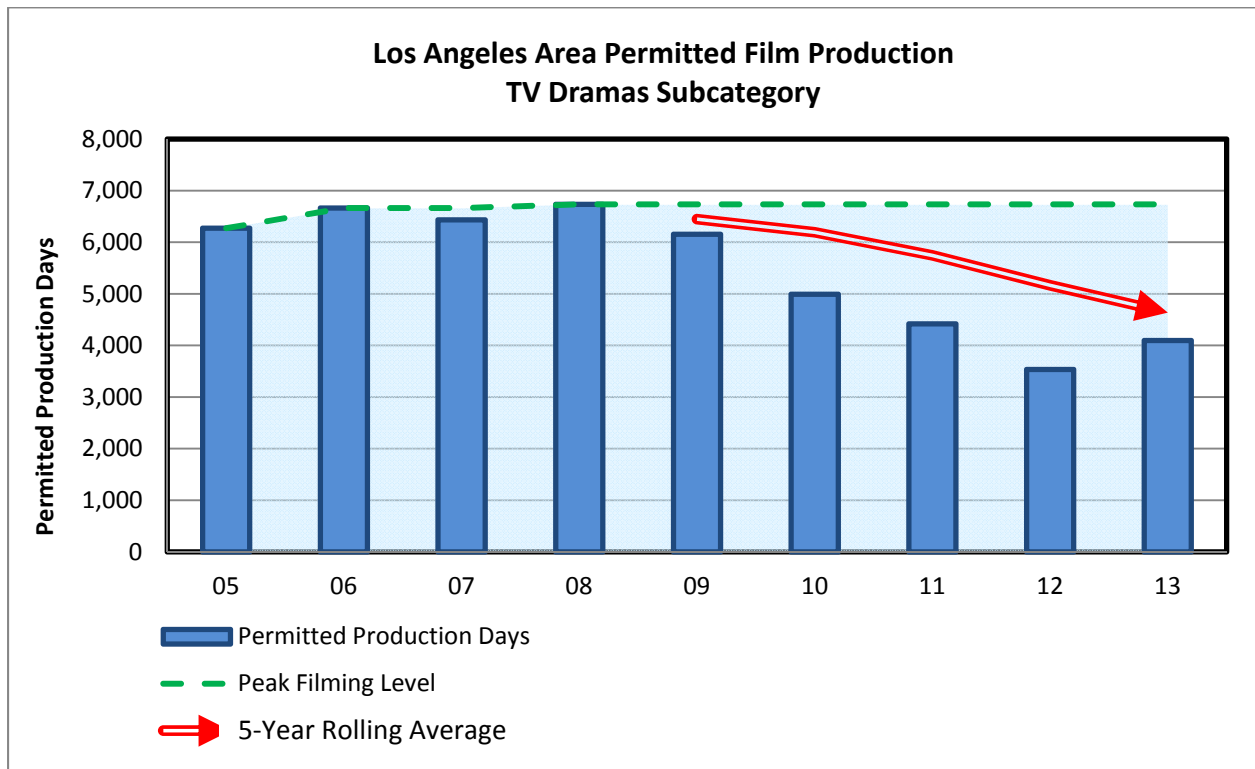
- More than one third of all production activity coordinated by FilmL.A. falls into the Other category.

Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location production in the Other category increased 11 percent in 2013 compared to the previous year. In 2013 the category finished 17 percent higher than its five-year rolling average. The category set a new record high in 2013.

TV Drama Subcategory

Category Description: This is a subcategory of the Television production category. This subcategory includes all scripted television projects of one hour in duration, intended for distribution via broadcast and cable networks and filmed on-location using a FilmL.A. coordinated permit. The category does not include TV Pilot projects, nor Web-Based TV projects, which are tracked separately.

Comparative Value: No changes have been made to the way FilmL.A. tracks TV Drama production since the category's introduction in 2005. Nothing prevents the comparison of TV Drama data across any of the years included in this study.



Key Observations:

- TV Drama production is considered the most economically lucrative form of television production. Until 2008, before the category entered a steep slump, local TV Drama production could be pointed to as the strongest pillar of the Los Angeles film production economy.

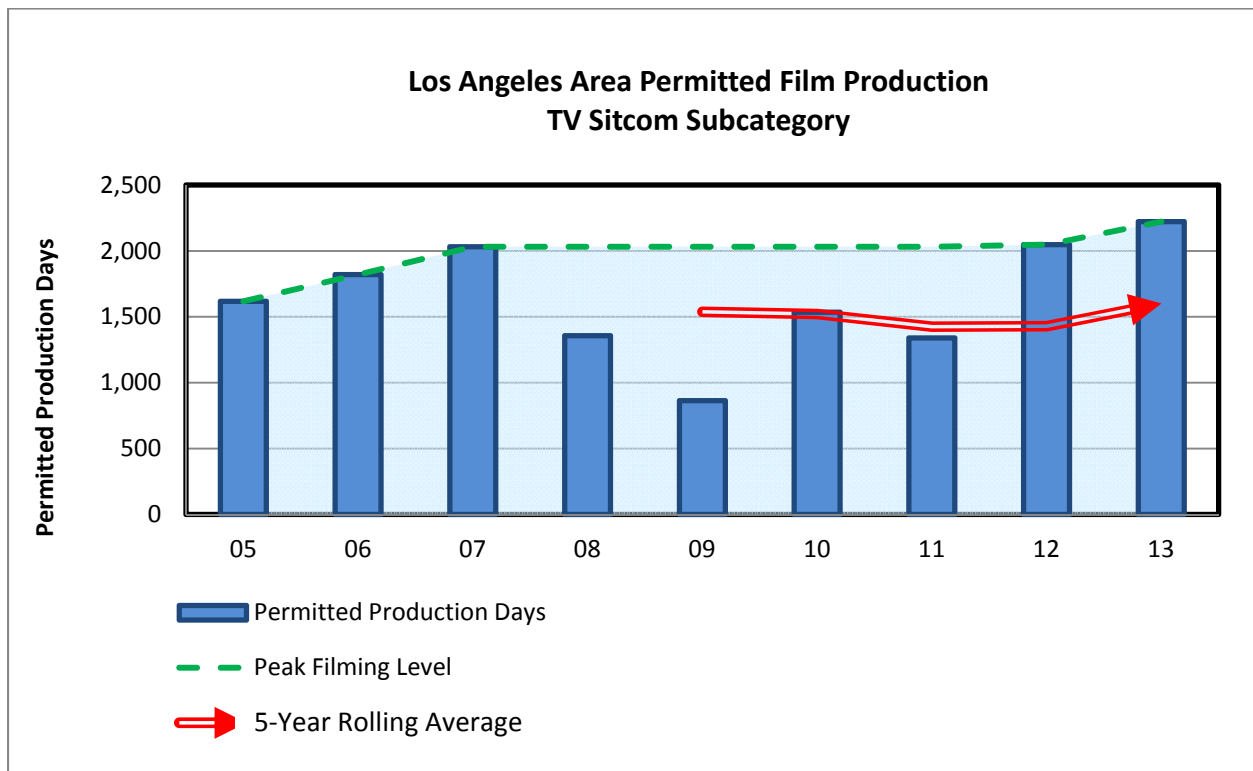
- TV Drama production represents approximately 2 of every 10 PPD logged for Television in L.A., more than TV Sitcoms but fewer than Reality TV.
- The 2009 introduction of the California Film & Television Tax Credit has helped prop up sagging local TV Drama production. In 2013, state-incentivized projects accounted for 17% (713 PPD) of total TV Drama activity.
- 2012 was the worst year on record for local TV Drama production in Los Angeles. This was caused by the cancellation of several long-running L.A. based series, in addition to the fact that in 2012, 21 of the year's 23 new primetime series were made outside Los Angeles.

Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location TV Drama production had recovered 16 percent in 2013 compared to the previous year. 2013 TV Drama production hovered 12 percent below the category's five-year rolling average, **and 39 percent lower than its peak in 2008.**

TV Sitcom Subcategory

Category Description: This is a subcategory of the Television production category. This subcategory includes all scripted television projects of one half-hour in duration, intended for distribution via broadcast and cable networks and filmed on-location using a FilmL.A. coordinated permit. It does not include TV Pilot projects, nor Web-Based TV projects, which are tracked separately.

Comparative Value: No changes have been made to the way FilmL.A. tracks TV Sitcom production since the category's introduction in 2005. Nothing prevents the comparison of TV Sitcom data across any of the years included in this study, however because FilmL.A. data does not reflect the production of local multi-camera series, this data has low applicability.



Key Observations:

- TV Sitcom production is considered the second most economically lucrative form of television production. It comes in two forms – single-camera shows and multi-camera shows. Of these, only single camera shows spend any significant amount of time shooting on location, making them trackable by FilmL.A.

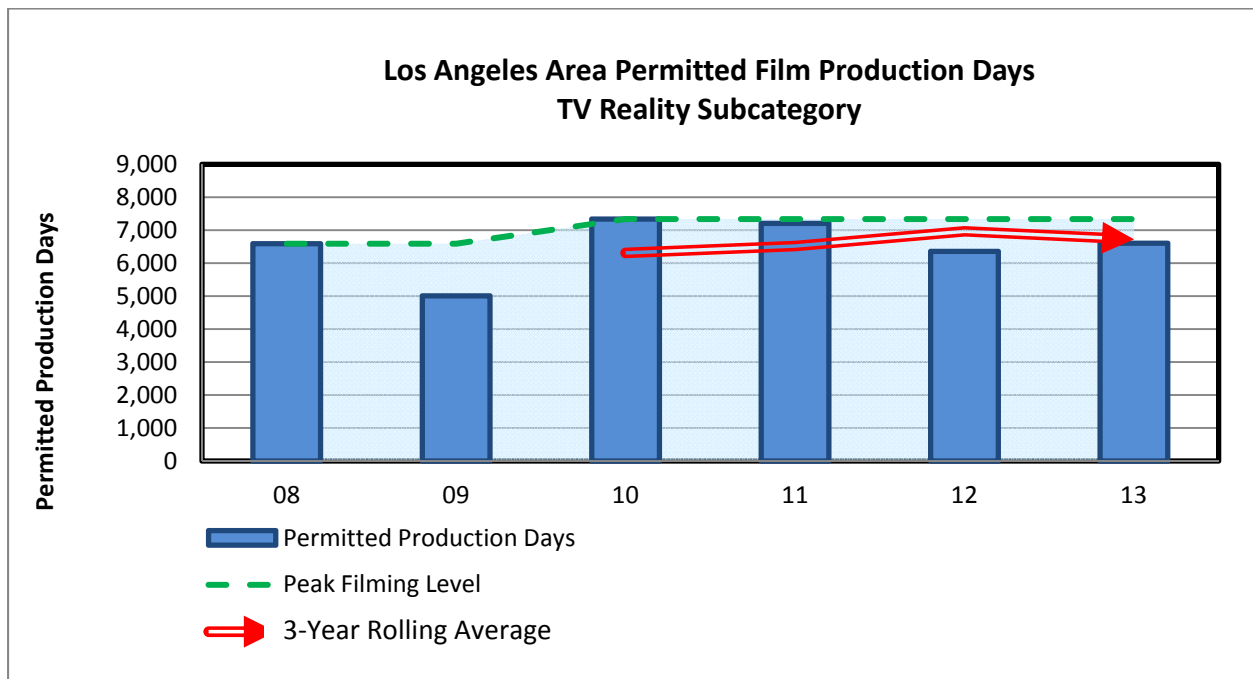
- The number and kind of TV Sitcoms in production in Los Angeles varies, depending on: network production schedules, production location decisions, and cyclical viewer preference for single camera vs. multi-camera shows.
- TV Sitcom production represents approximately 1 out of every 10 PPD logged for Television in L.A., fewer than TV Dramas and Reality TV.

Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location TV Sitcom production had increased 8 percent in 2013 compared to the previous year. 2013 TV Sitcom production was up 39 percent compared to the category's five-year rolling average. The category set a new record high in 2013.

TV Reality Subcategory

Category Description: This is a subcategory of the Television production category. This subcategory includes a diverse array of unscripted television projects filmed on-location using a FilmL.A. coordinated permit. This subcategory does not include TV Pilot projects, nor Web-Based TV projects, which are tracked separately.

Comparative Value: In 2008, FilmL.A. made a significant change in the way it tracks local TV Reality production. FilmL.A. began tracking TV Reality production by subcategory in 2005, but the unreliability of early data led the organization to start over in 2008. Reality TV data from 2008 on can be compared across any year of this study.



Key Observations:

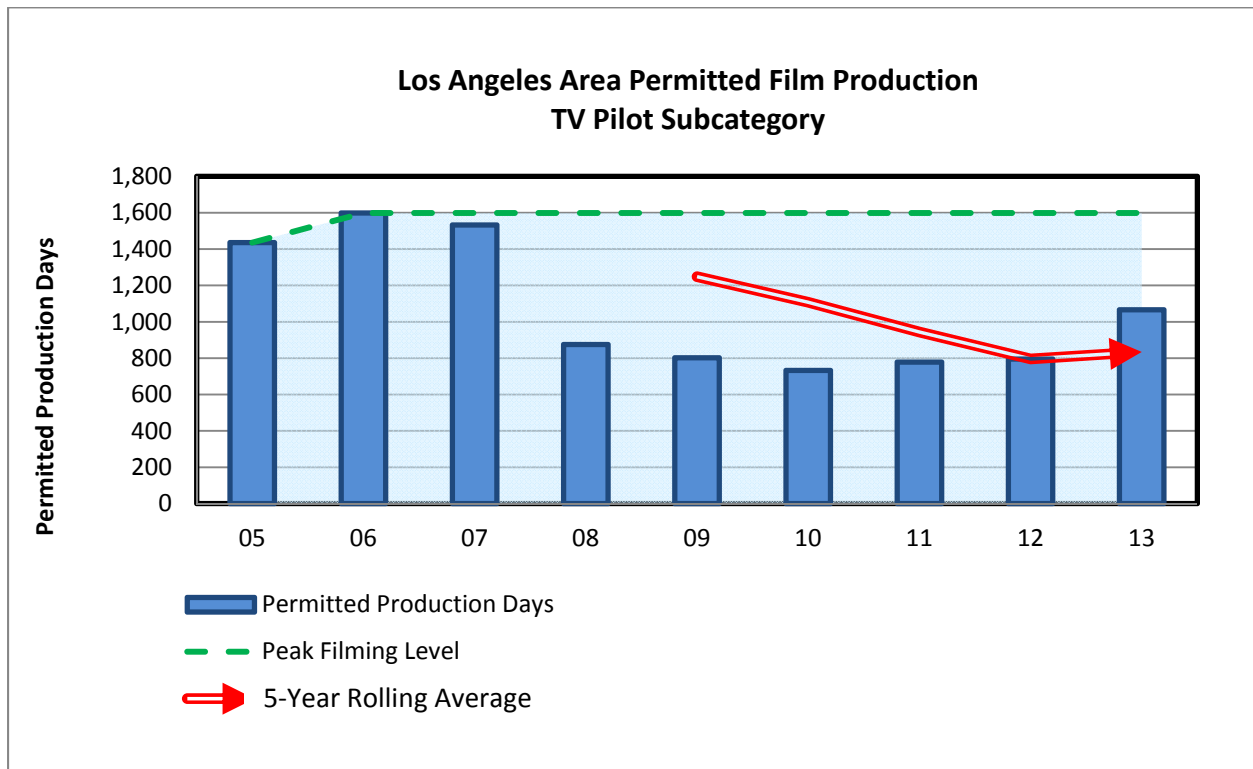
- TV Reality production surged in Los Angeles beginning in 2002. It is now the biggest contributor to local on-location Television production, accounting for more than 3 out of every 10 Television PPD logged by FilmL.A.
- Despite its proliferation and popularity, TV Reality production is considered a relatively low value form of television production. On a per project and per episode basis, Reality TV series spend substantially less and employ far fewer people than do TV Dramas or TV Sitcoms.

Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location TV Reality production increased 4 percent in 2013 compared to the previous year. 2013 TV Reality production finished 2 percent above the category's five-year rolling average, and 10 percent lower than its peak in 2010.

TV Pilot Subcategory

Category Description: This is a subcategory of the Television production category. This subcategory includes all original scripted television pilots and shorter-length presentations, of any duration, intended to air on a broadcast network, cable network, or online and filmed on-location using a FilmL.A. coordinated permit.

Comparative Value: No changes have been made to the way FilmL.A. tracks TV Pilot production since the category's introduction in 2005. Nothing prevents the comparison of TV Pilot data across any of the years included in this study.



Key Observations:

- For the past nine years, FilmL.A. has published comprehensive **Television Pilot Production Reports**. These reports offer a robust look at local TV Pilot production in Los Angeles and competing jurisdictions, and are essential reading for anyone interested in this topic.

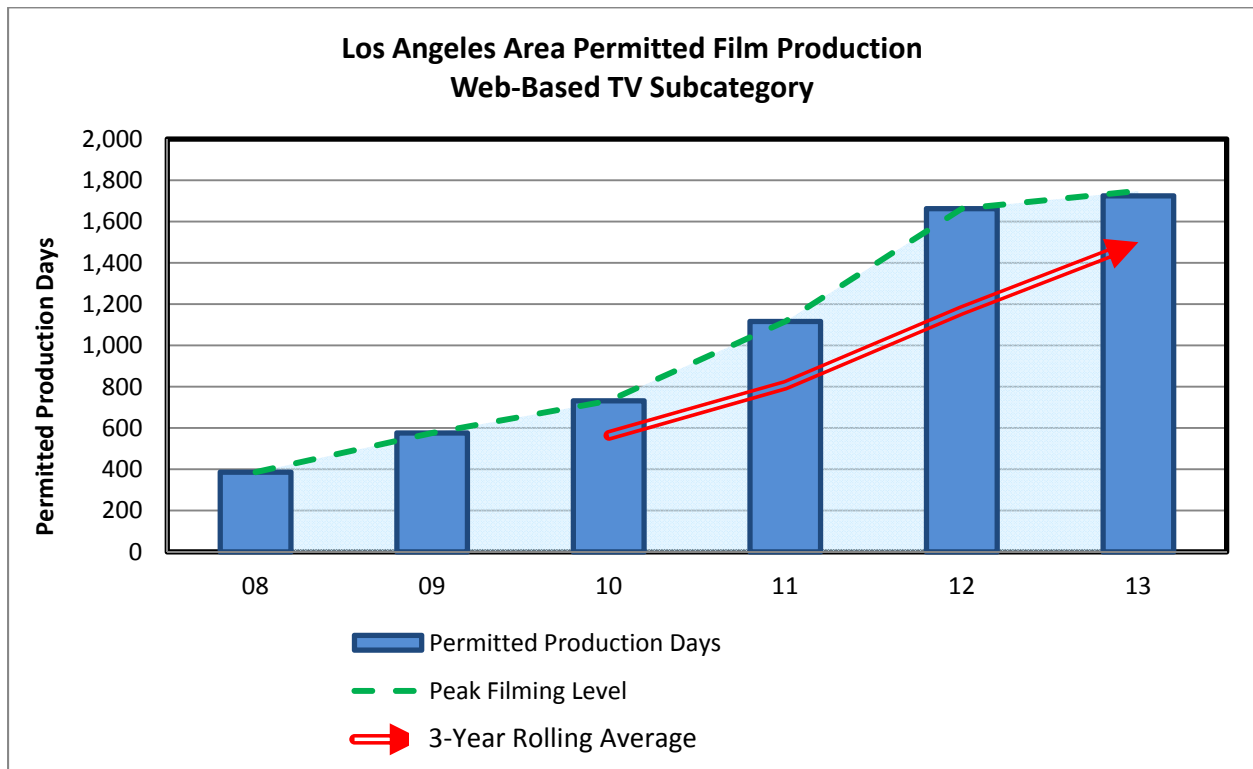
- More TV Pilot projects were made in Los Angeles this year than in 2012. The desire for original programming on many cable networks and online streaming services like Netflix and Amazon caused a record 186 pilots to be produced in the 2012/2013 pilot development cycle.
- Unfortunately, TV Pilot production is growing more rapidly outside Los Angeles and California. Los Angeles' total share of U.S. domestic TV Pilot production declined to just 52 percent of new projects, the second-lowest yield on record.
- Just six years earlier, Los Angeles' total share of U.S. domestic TV Pilot production was closer to 82 percent of new projects.

Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location TV Pilot production had increased 34 percent in 2013 compared to the previous year. 2013 TV Drama production was up 28 percent compared to the category's five-year rolling average, but remains 33 percent lower than its peak in 2006.

Web-Based TV Subcategory

Category Description: This is a subcategory of the Television production category. This subcategory includes all scripted and non-scripted content of any duration intended for distribution via the internet and filmed on-location using a FilmL.A. coordinated permit. Episodic and non-episodic projects are included without differentiation.

Comparative Value: No changes have been made to the way FilmL.A. tracks Web-Based TV production since the category's introduction in 2008. Nothing prevents the comparison of Web-Based TV data across any of the years included in this study.



Key Observations:

- Web-Based TV is FilmL.A.'s newest tracking category. The category was created in anticipation of an increase in Web-Based TV production in Los Angeles. Since its introduction, the category has exploded. From 2008-2013, production in this category increased 353 percent.

- Because of the category's rapid growth, Web-Based TV now surpasses TV Pilots as a contributor to local PPD counts. Overall production levels resemble that posted by TV Sitcoms, which happens to be trending near record highs.
- FilmL.A. officials believe local Web-Based TV totals are understated. Many new media entrepreneurs are unfamiliar with local rules regarding commercial filming and the need to secure film permits. As these projects are brought into compliance, local Web-Based TV production should increase.

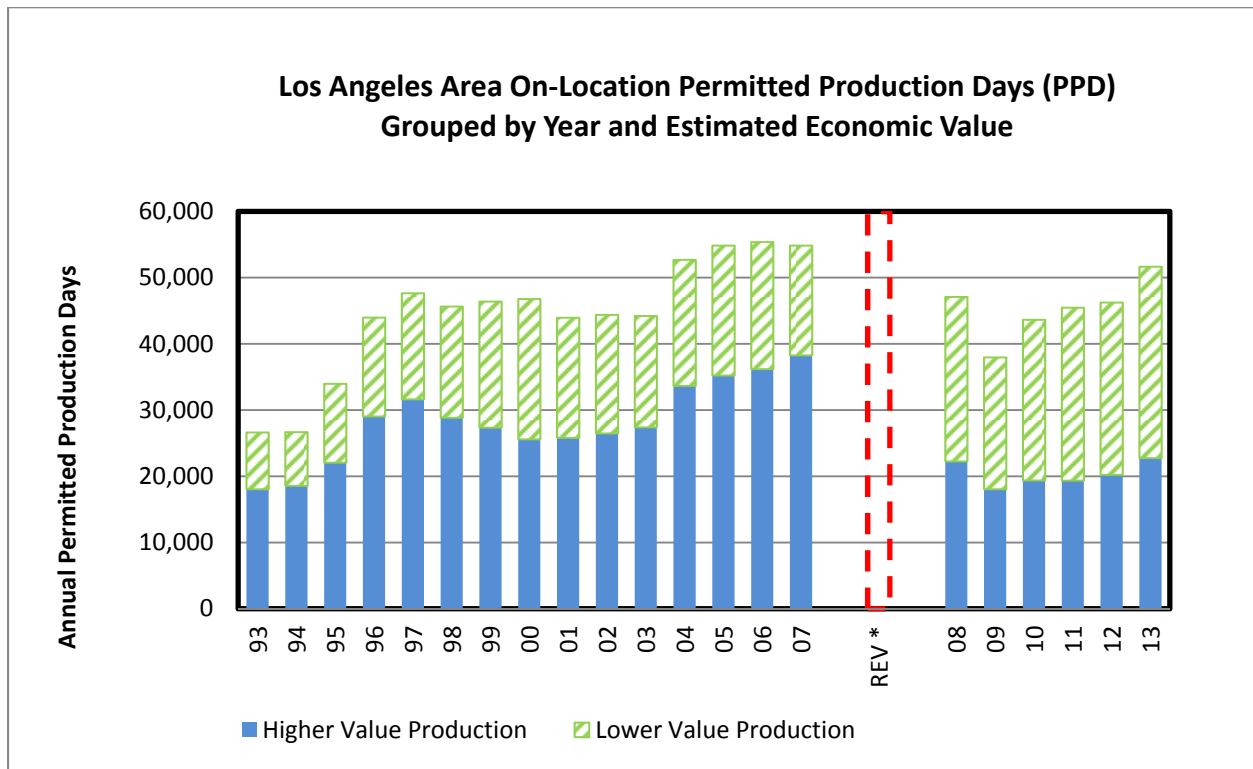
Recent Developments: By the end of calendar year 2013, FilmL.A. researchers concluded that local on-location Web-Based TV production increased 6 percent in 2013 compared to the previous year. 2013 Web production is tracking 49 percent above the category's five-year rolling average. The category set a new record high in 2013.

Annual Production Totals

Introduction: Each year, FilmL.A. fields requests from dozens of individuals and organizations seeking overall regional production figures. By aggregating all production categories tracked by FilmL.A., it is possible to derive an overall picture of on-location filming in Los Angeles. This may be productive for those studying filming in Los Angeles from a sustainability or community impact standpoint. It is also useful to FilmL.A. as a measure of its own work volume. ***For all other inquiries, this method of analysis has extremely low comparative value.***

The reason aggregate figures have low value is due to the wide array of differences among film projects across different project categories. Even within a single project category, no two permitted production days (PPD) are alike. Looking only at total regional production can yield false insight into the health of the local entertainment production industry. It is far better to study project categories individually if one's goal is to understand local filming trends.

To illustrate the differences in PPD value across project categories, FilmL.A. researchers prepared the following chart. Using the most granular data available for each year, this chart aggregates all of the annual PPD logged by FilmL.A. into one of two categories:



In this chart, “Higher Value” PPD (shaded blue) comes from productions that generally carry the greatest economic benefit. From 1993-2007 this includes all feature films, television shows and commercials. From 2008-2013, this includes all feature films, and higher-value television and commercial subcategories.

The chart also references “Lower Value” production (shaded green). From 1993-2007 this includes all PPD for projects classified as “other” in FilmL.A.’s records. From 2008-2013, this includes PPD for all of those projects, plus lower-value television and commercial subcategories.

The result is illuminating. **Even as total on-location production has grown over time in Los Angeles, the region’s hold on “Lower Value” projects has proven stronger than its grasp on “Higher Value” projects.** Over the last five years, local “Higher Value” production has increased only 2 percent while “Lower Value” production increased 16 percent.

Altogether, approximately 56 percent of the on-location filming now taking place in Los Angeles can be classified as “Lower Value,” and this figure remains optimistic. The projects classified as “Lower-Value” would be more numerous if FilmL.A.’s tracking system allowed for differentiation between Feature projects based on their estimated budgets.

Conclusion

The Los Angeles film production landscape has changed considerably over the past two decades. Where once L.A. reigned undisputed as the film production capital of the world, now the region is but one place among a globe full of options that film, television and commercial producers can choose.

The popularity of film incentive programs continues to fuel a sustained and withering assault on job prospects for California workers. Since Canadian film incentives appeared on the scene in 1997, more than 40 U.S. states and 30 countries installed their own programs to attract new film projects. For well over a decade, California policymakers chose not to respond and the state paid a heavy price. California lost its grip on the highest value film and television projects. That loss is plainly reflected in FilmL.A.'s data.

Today, Los Angeles film workers must contend with the fact that the one-time economic lifeblood of the local film industry – large-budget features and new scripted television series, has been siphoned away. Film incentives are now a part of the financial analysis that determines if film and TV projects can even be made. As a result, L.A.'s world-class crew, talent and vendor base are no longer the competitive advantages they once were.

So where are the bright spots? There are a few. FilmL.A. data shows a handful of filming categories on a multi-year upswing – including exciting new industry segments like Web-Based TV. Only time will tell what the next decade holds, but if experience counts for anything the growth in these segments should not be taken for granted but rather should be supported and encouraged.

After all, it was only a few years ago that episodic television series were considered “captive” in California, and now those projects are being lured away, too.

Let us hope – and work toward – a reversal of these trends in the years ahead.

Adjusted* Annual Permitted Production Days (PPD)

Features

Period	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003
Q1	2,205	2,022	2,333	3,178	2,946	2,738	2,154	2,302	3,339	1,387	1,840
Q2	1,461	1,769	2,796	3,163	3,048	3,015	2,809	2,614	3,613	2,132	1,659
Q3	1,639	1,753	1,924	3,580	3,744	3,264	2,908	1,924	1,212	2,400	1,669
Q4	1,660	1,760	2,340	4,059	3,546	2,525	2,655	2,661	1,215	2,105	2,161
TOTAL	6,965	7,304	9,393	13,980	13,284	11,542	10,526	9,501	9,379	8,024	7,329

Period	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Q1	1,754	2,190	2,386	1,860	2,386	921	929	880	1,019	1,279
Q2	2,174	2,089	1,946	2,514	2,482	1,383	1,542	1,604	1,750	1,758
Q3	2,204	2,559	2,423	1,897	1,183	1,485	1,387	2,079	1,640	1,959
Q4	2,575	2,680	2,058	1,976	1,045	1,187	1,520	1,119	1,483	2,000
TOTAL	8,707	9,518	8,813	8,247	7,096	4,976	5,378	5,682	5,892	6,972 *

Television

Period	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003
Q1	1,897	1,455	1,457	1,901	2,845	2,629	2,875	2,783	3,194	3,344	3,641
Q2	1,155	1,578	1,647	1,985	2,399	2,349	1,681	2,028	2,476	2,814	2,867
Q3	1,710	1,561	2,517	2,561	3,343	3,245	2,877	3,058	2,603	3,526	4,121
Q4	1,513	1,941	2,210	2,978	3,126	2,962	2,846	3,273	2,594	3,186	3,766
TOTAL	6,275	6,535	7,831	9,425	11,713	11,185	10,279	11,142	10,867	12,870	14,395

Period	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Q1	4,974	4,675	4,996	6,478	2,871	4,279	4,881	4,701	4,277	5,091
Q2	3,964	4,669	4,514	5,387	5,765	3,998	4,052	4,024	3,405	4,310
Q3	4,914	5,049	5,833	5,950	5,638	4,432	4,068	4,304	4,245	4,091
Q4	4,405	4,347	5,309	5,500	4,826	3,224	4,832	4,320	4,835	5,194
TOTAL	18,257	18,740	20,652	23,315	19,100	15,933	17,833	17,349	16,762	18,590 *

Commercials

Period	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003
Q1	1,539	1,361	1,484	2,012	2,117	1,845	1,963	2,160	2,137	1,674	1,808
Q2	1,138	1,227	1,148	1,218	1,572	1,617	1,585	1,238	1,107	1,290	1,041
Q3	1,026	1,057	1,148	1,132	1,542	1,273	1,640	574	1,223	1,418	1,342
Q4	1,135	1,098	1,065	1,283	1,423	1,417	1,381	979	1,113	1,233	1,510
TOTAL	4,838	4,743	4,845	5,645	6,654	6,152	6,569	4,951	5,580	5,615	5,701

Period	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Q1	2,079	2,044	1,896	2,076	1,989	1,266	2,034	2,083	2,309	2,295
Q2	1,457	1,668	1,393	1,633	1,581	1,193	1,604	1,484	1,901	1,986
Q3	1,602	1,654	1,674	1,434	1,103	1,215	1,481	1,726	1,635	1,925
Q4	1,565	1,617	1,780	1,587	1,343	1,618	1,659	1,786	2,233	2,308
TOTAL	6,703	6,983	6,743	6,730	6,016	5,292	6,778	7,079	8,078	8,453 *

Other

Period	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003
Q1	2,205	2,022	2,333	3,178	2,946	2,738	2,154	2,302	3,339	1,387	1,840
Q2	1,461	1,769	2,796	3,163	3,048	3,015	2,809	2,614	3,613	2,132	1,659
Q3	1,639	1,753	1,924	3,580	3,744	3,264	2,908	1,924	1,212	2,400	1,669
Q4	1,660	1,760	2,340	4,059	3,546	2,525	2,655	2,661	1,215	2,105	2,161
TOTAL	6,965	7,304	9,393	13,980	13,284	11,542	10,526	9,501	9,379	8,024	7,329

Period	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Q1	1,754	2,190	2,386	1,860	3,968	2,942	3,243	3,940	3,755	4,696
Q2	2,174	2,089	1,946	2,514	4,154	3,023	3,936	4,148	4,153	4,119
Q3	2,204	2,559	2,423	1,897	3,376	2,548	2,777	3,101	3,253	3,817
Q4	2,575	2,680	2,058	1,976	3,407	3,265	3,701	4,185	4,361	4,842
TOTAL	8,707	9,518	8,813	8,247	14,905	11,778	13,657	15,374	15,522	17,290 *

Adjusted* Annual Permitted Production Days (PPD) Major Television Subcategories

TV Dramas

Period	2005	2006	2007	2008	2009	2010	2011	2012	2013
Q1	1,483	1,584	1,661	593	1,556	1,298	1,264	1,029	1,260
Q2	1,161	1,133	1,188	1,944	1,221	755	956	581	751
Q3	1,957	2,107	1,852	2,292	2,136	1,420	1,132	923	983
Q4	1,670	1,838	1,733	1,907	1,241	1,519	1,065	1,000	1,172
TOTAL	6,271	6,662	6,434	6,736	6,154	4,992	4,417	3,533	4,095 *

TV Sitcoms

Period	2005	2006	2007	2008	2009	2010	2011	2012	2013
Q1	738	255	602	207	216	203	360	444	608
Q2	375	297	507	447	193	286	202	274	381
Q3	169	601	504	470	246	366	412	608	517
Q4	335	667	419	233	208	680	365	722	723
TOTAL	1,617	1,820	2,032	1,357	863	1,535	1,339	2,048	2,222 *

TV Pilots

Period	2005	2006	2007	2008	2009	2010	2011	2012	2013
Q1	782	722	732	180	254	361	378	335	460
Q2	478	389	306	328	309	177	185	253	384
Q3	102	201	287	151	112	52	98	53	98
Q4	74	287	208	216	127	143	117	154	124
TOTAL	1,436	1,599	1,533	875	802	733	778	795	1,066 *

TV Reality

Period	2008	2009	2010	2011	2012	2013
Q1	1,211	1,497	2,063	1,930	1,558	1,591
Q2	2,044	1,366	2,016	1,755	1,461	1,554
Q3	1,535	1,226	1,523	1,986	1,579	1,353
Q4	1,802	918	1,739	1,539	1,760	2,132
TOTAL	6,592	5,007	7,341	7,210	6,358	6,605 *

Web-Based TV

Period	2008	2009	2010	2011	2012	2013
Q1	48	155	221	175	398	539
Q2	73	157	234	310	306	499
Q3	135	177	138	170	423	357
Q4	130	87	139	461	506	354
TOTAL	386	576	732	1,116	1,633	1,725 *

*** NOTE: 2013 year-end totals for all FilmL.A. production categories have been adjusted. Quarterly data presented for this same period will not sum.**

What adjustment was applied? Filming within the jurisdiction of the following FilmL.A. clients (new for 2013), is excluded from adjusted yearly totals: City of Santa Monica, City of Monterey Park.

Why was the adjustment applied? FilmL.A. is actively engaged in the recruitment of new government clients. When the organization enters into a new client relationship, it immediately obtains access to a new body of film permit information. To ensure the accurate comparison of annual production data, FilmL.A. waits until more than one year of permit data is available from new clients before including them in annual comparisons. Adjusted annual totals are then revised to incorporate the new data, providing the clearest possible picture of regional on-location film production.