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On-Location Filming in Los Angeles Increases 9.6 Percent in 2014

L.A. Film Office Introduces New Method for Tracking Local Film Production

LOS ANGELES – January 13, 2015 – FilmL.A., the not-for-profit film office serving the Greater Los Angeles region, today announced the release of a new report from its research division. “On-Location Filming in Los Angeles: 2010-2014,” is the first report from FilmL.A. to feature a Shoot Day (SD)* based system for film production tracking and measurement. The report reveals a 9.6 percent increase in area filming for 2014, as measured in total annual Shoot Days.

Similar to past reports, FilmL.A.’s latest study includes an examination of five-year filming trends across nine distinct project categories, including Feature, Television and Commercial production. The report also includes a discussion of FilmL.A.’s two distinct production tracking methods – Permitted Production Days (PPD) and Shoot Days (SD) - and explains how they differ. The report is the last planned update from FilmL.A. that will reference PPD data.

“Over the past six months, FilmL.A. has devoted considerable resources to build a new system for film production tracking,” noted FilmL.A. President Paul Audley. “The new system – which we built in consultation with our board’s research advisory group – will make it easier to compare data from FilmL.A. and other jurisdictions.”

Some of the report’s main findings include:

- On-location Feature Film production slipped 3.2 percent for 2014, after that category experienced a disappointing 28 percent drop in the fourth quarter alone.
- On-location Television production increased 12.2 percent for 2014, boosted by increases in Television Drama and Television Reality production.

- Commercial production increased 9.0 percent for 2014. Projects classified as internet commercials are powering much of the category's growth.

FilmL.A. updates its on-location production reports on a quarterly basis, and issues television pilot and feature film production reports annually. Also underway at FilmL.A. Research is an investigation into local soundstage-based production.

"This is big news for our city given the critical role the entertainment industry plays in creating tens of thousands of good middle class jobs and showing the world what it means to be an Angeleno," said Los Angeles Mayor Eric Garcetti. "Our work to make L.A. more film-friendly is already paying off, and we're excited to see even bigger numbers when the new film tax credit we got passed goes into effect."

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 filming within the jurisdictions served by FilmL.A. FilmL.A. 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.

One **Shoot Day (SD)** is defined as a single crew's permission to film using a single government film permit at one or more locations during any given 24-hour period. Please note that this unit of measure is separate and distinct from the Permitted Production Day (PPD), which FilmL.A. also uses to measure on-location production. For a detailed explanation of the difference between these two systems of measurement, please see page 2 in the attached report.

MORE – REPORT FOLLOWS



Filming On-Location in Los Angeles

2010-2014

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 -- FilmL.A. Research -- devoted to the production, collection and dissemination of information regarding the U.S. film production economy and global production trends.

This report aggregates 5 years of film permit-derived data to present a recent overview 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.

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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Production Tracking Methodology

Starting January, 2015, FilmL.A. will maintain two separate systems for on-location film production measurement. Each system relies on a unique unit of measure, and it is important to understand the difference between these measures if one hopes to draw any conclusions from FilmL.A. data.

In a notable break with past practice, FilmL.A. now references as its preferred unit of measure and comparison the “Shoot Day” (SD) instead of the Permitted Production Day (PPD).

The main reason for this change is to ensure that filming within and outside of FilmL.A.'s service area can be more easily and fairly compared. In 2014, FilmL.A. looked at other film offices, particularly within California, and determined that the Shoot Day (SD) is a more commonly used measure of local production than the Permitted Production Day (PPD). The two terms are not equivalent.

Measurement Methods Compared

The difference between FilmL.A.'s two production tracking methods is best illustrated by example. Let's start by examining any given 7-day week of the 365-day calendar year:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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Then let us consult FilmL.A.'s Online Permit System (OPS), and discover which of these days included one or more government permissions to film on-location, which in this hypothetical week, number five:

Sunday Filming	Monday NO Filming	Tuesday Filming	Wednesday Filming	Thursday Filming	Friday Filming	Saturday NO Filming
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If we were to simply count all calendar days on which filming occurred, this week would yield five total filming days. Applying the same method to an entire year could yield any number between 0 and 365.

But this approach isn't very useful. Each day, dozens of filmmakers are working simultaneously on-location in Los Angeles area communities. Furthermore, they do so using government permits valid for filming at up to 10 different defined locations, for up to two weeks at each!

As a result, if we want to know how much filming takes place locally, we must look at **how much** filming is happening during each of these five calendar days. Each of FilmL.A.'s tracking systems offers a different way to accomplish this.

Measurement Method 1: Permitted Production Days (PPD)

A Permitted Production Day (PPD) is defined as one crew's permission to film at **a single defined location** during all or part of any given 24-hour period. This measure is best used to quantify days of impact from filming on area communities. Determining PPD involves looking at all calendar days in which filming occurs, and summing the number of **unique locations** filmmakers were permitted to use on each day. Here is what that looks like for our sample week:

Sunday Filming 5 Locations	Monday NO Filming	Tuesday Filming 3 Locations	Wednesday Filming 5 Locations	Thursday Filming 1 Location	Friday Filming 1 Location	Saturday NO Filming
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In our sample week, the sum of all locations in use is 15. In other words, a pool of local filmmakers had permission to visit 15 different locations during full or partial calendar days during the week. This yields a total of **15 Permitted Production Days (PPD)** for the period.

Measurement Method 2: Shoot Days (SD)

A Shoot Day (SD) is defined as one crew's permission to film at **one or more defined locations** during all or part of any given 24-hour period. This measure is used to quantify how many days of work film crews perform during a given time period. Determining SD involves looking at all calendar days during which filming occurs, and summing the number of **unique permits** simultaneously active for filming on each day. Here is what that looks like for our sample week:

Sunday Filming 3 Permits	Monday NO Filming	Tuesday Filming 3 Permits	Wednesday Filming 2 Permits	Thursday Filming 1 Permit	Friday Filming 1 Permit	Saturday NO Filming
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Every unique permit active on any given calendar day represents one day of filming work, and thus contributes one Shoot Day (SD) to the daily total. Thus, in sum our sample week yields **10 Shoot Days (SD)**. This is notably not the same as counting unique permits, because as we previously note, film permits often have multi-day durations.

Accounting for Differences

The calendar days when filming occurred and the number of permits active did not change, so what accounts for the difference in total PPD vs. SD count (15 vs. 10) in our example?

The simple answer is that unlike centimeters and inches, which are different units of measure for *length*, PPD and SD aim at measuring different things.

At FilmL.A., PPD is used to measure community impact, calculate location use frequency, and conduct other location-based analysis. Meanwhile, SD can be used to measure work, which makes it more useful for economic analysis.

In calculating SD, how many locations a crew uses in a calendar day is ignored, since regardless of the number of locations visited, in 24 hours one crew can accomplish only one day of filming.

No two days of filming are ever exactly alike, but applied in the proper circumstances, and with an understanding of their limitations, both Permitted Production Days (PPD) and Shoot Days (SD) provide valuable insight into what's happening out on location.

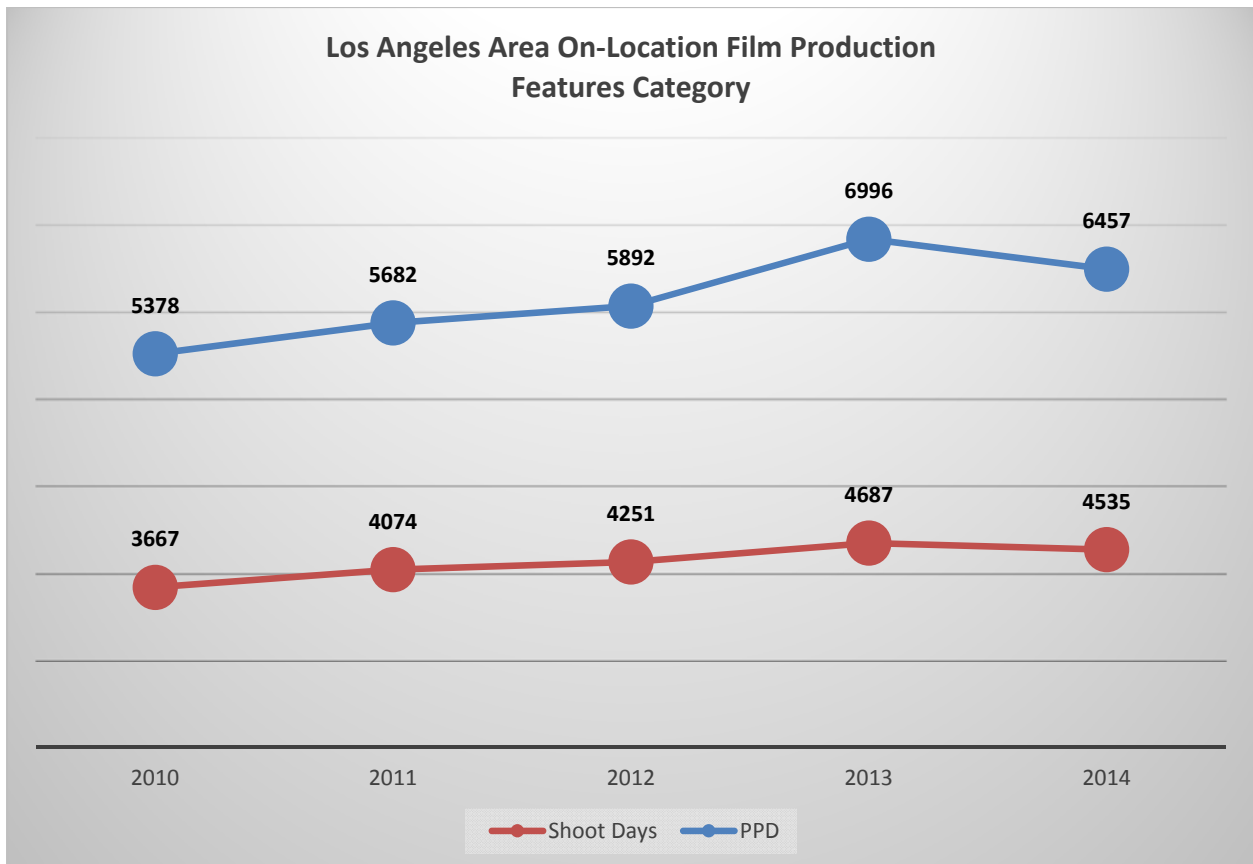
Impact on Overall Filming Trends

Whether one examines SD or PPD counts while making historical comparisons, patterns of growth or decline are evident and similar on the whole. Aggregating FilmL.A. production data across all tracked filming categories for a five-year period reveals the following:

- For each year in this study, overall SD and PPD growth rates differed by **< 4 percentage points**
- Growth in SD increased 33.2 percent from 2010 to 2014 (from 27,643 SD to 36,807 SD)
- Growth in PPD increased 26.0 percent from 2010 to 2014 (from 43,636 PPD to 55,012 PPD)

Film Production Trends by Genre: Feature Films

Category Description: This production category includes all feature film 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. It does not include student films.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location Feature production **decreased 3.2 percent** compared to the previous year (4,535 vs. 4,687), as measured in total Shoot Days (SD).
- For 2014, on-location Feature production was **up 6.9 percent** compared to the category's five-year rolling average.

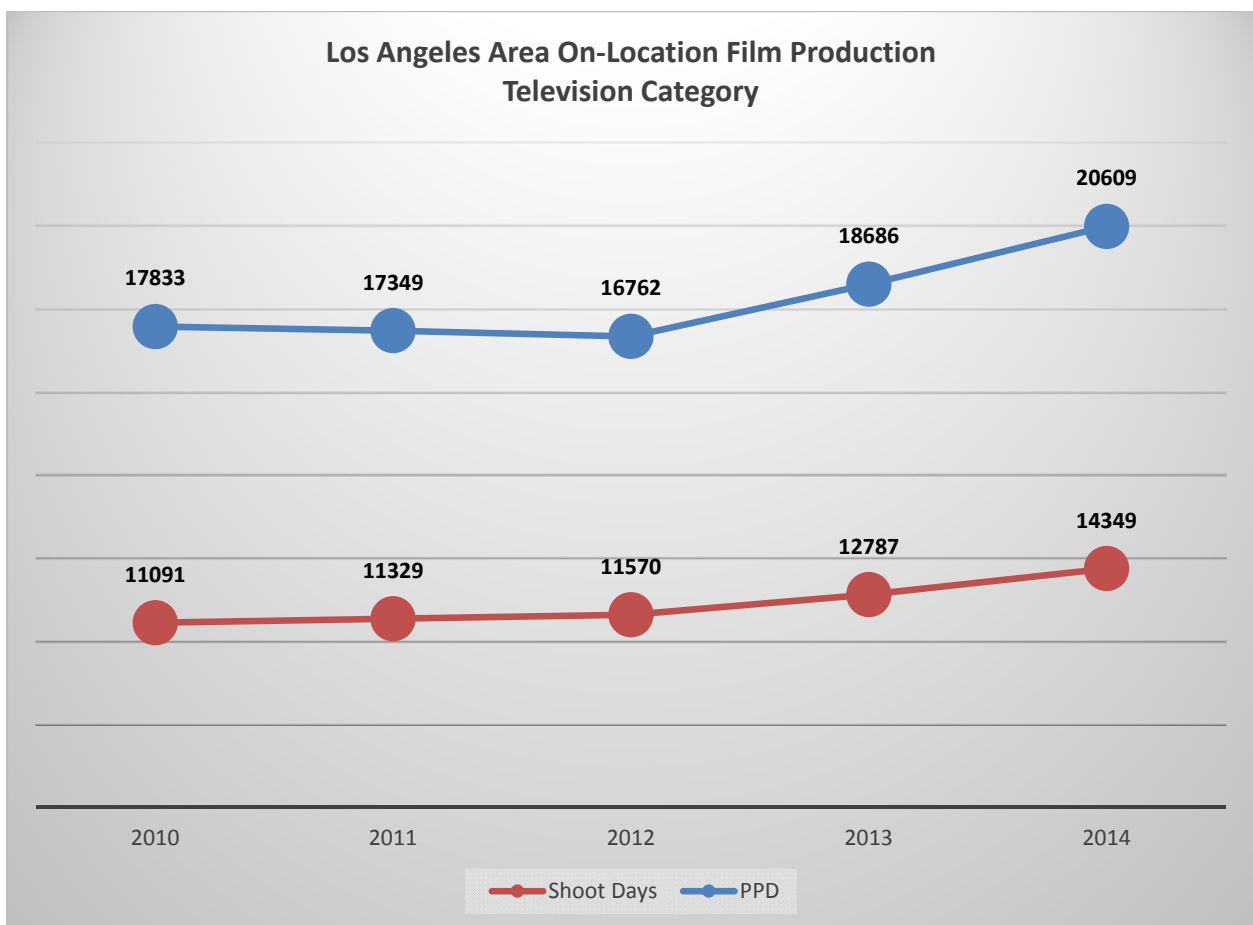
Category Context:

- Local on-location Feature production peaked in 1996, just as the first film incentive programs were pioneered in Canada. FilmL.A.'s last analysis of runaway production trends (see "2013 Feature Film Production Report," from FilmL.A. Research) indicated that in the years since then, local Feature film production has fallen by roughly fifty percent.
- L.A.'s steep decline in Feature production is primarily due to the loss of film projects to out of state competition. More than 30 U.S. states and 30 countries now have programs in place to lure Feature projects away from California.
- 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 2014, some examples of Feature film productions that received the California Film & Television Tax Credit included *American Sniper*, *Nightcrawler*, *The Purge: Anarchy*, *The Gambler* and *Jersey Boys*.

SECTION END

Film Production Trends by Genre: Television Shows (Aggregate)

Category Description: This production category includes all television projects, whether intended for distribution via network, cable or internet channels, that filmed on-location using a FilmL.A. coordinated permit. 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.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location Television production **increased 12.2 percent** compared to the previous year (14,349 vs. 12,787), as measured in total Shoot Days (SD).

- For 2014, on-location Television production was **up 17.4 percent** compared to the category's five-year rolling average.

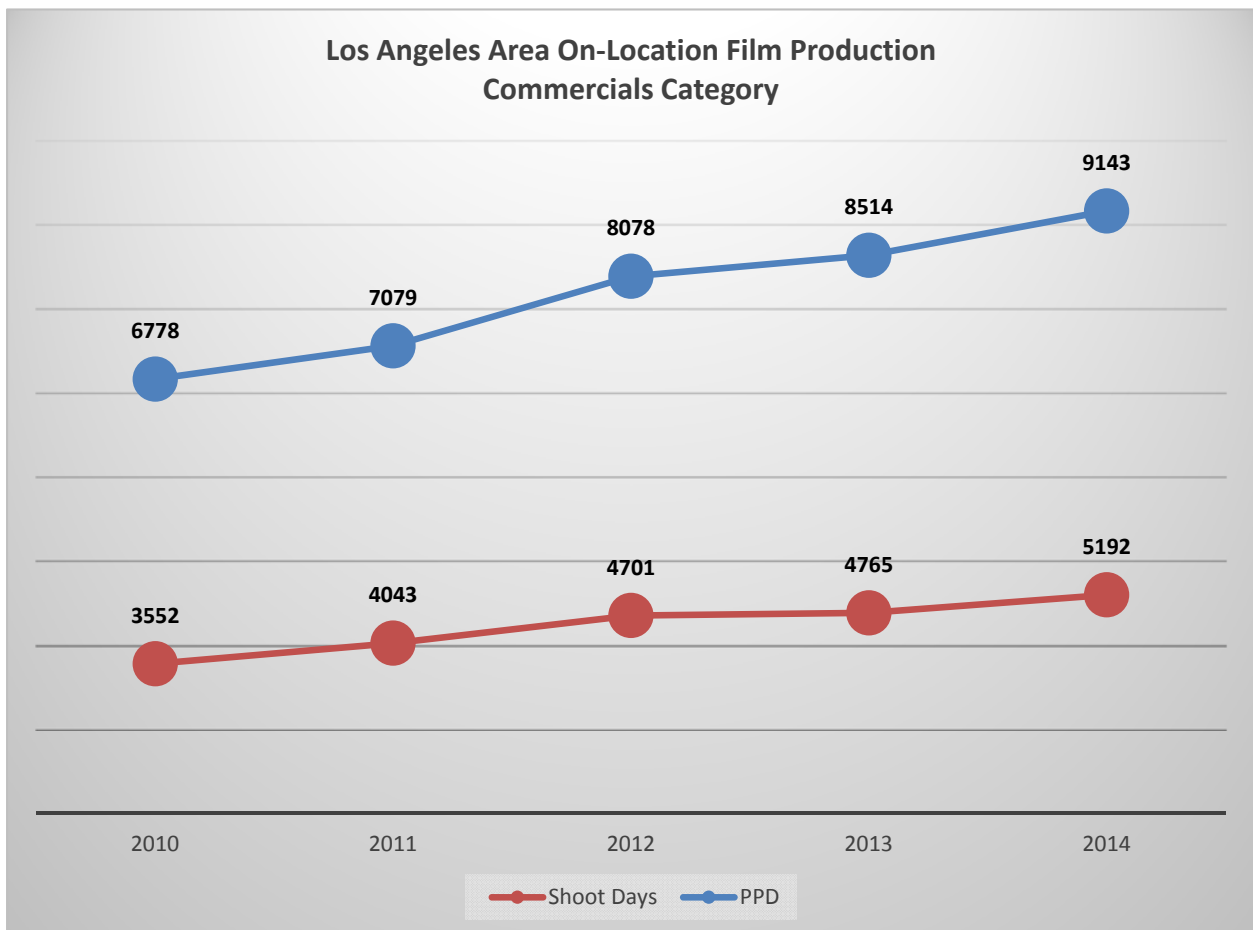
Category Context:

- 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.
- From 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.
- The 2009 introduction of the California Film & Television Tax Credit has helped prop up sagging local TV Drama production.
- In 2014, incentivized dramas shooting in California due to the state's tax credit now represent 27 percent of all dramas (network & cable) shooting in the state. Four years ago, just four percent of dramas were incentivized.
- For cable dramas specifically, it's important to note that of the 26 series shooting in California in 2014, 50 percent (13 shows) received the California Film & Television Tax Credit (see "The Decline of Dramatic Television Series Production in California, 2014" from FilmL.A. Research).
- In 2014, examples of TV Drama projects that received the California Film & Television Tax Credit included *Justified*, *Pretty Little Liars*, *Teen Wolf*, *Major Crimes* and *Murder in the First*.

SECTION END

Film Production Trends by Genre: Commercials

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.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location Commercial production **increased 9.0 percent** compared to the previous year (5,192 vs. 4,765), as measured in total Shoot Days (SD).

- For 2014, on-location Commercial production was **up 16.7 percent** compared to the category's five-year rolling average.

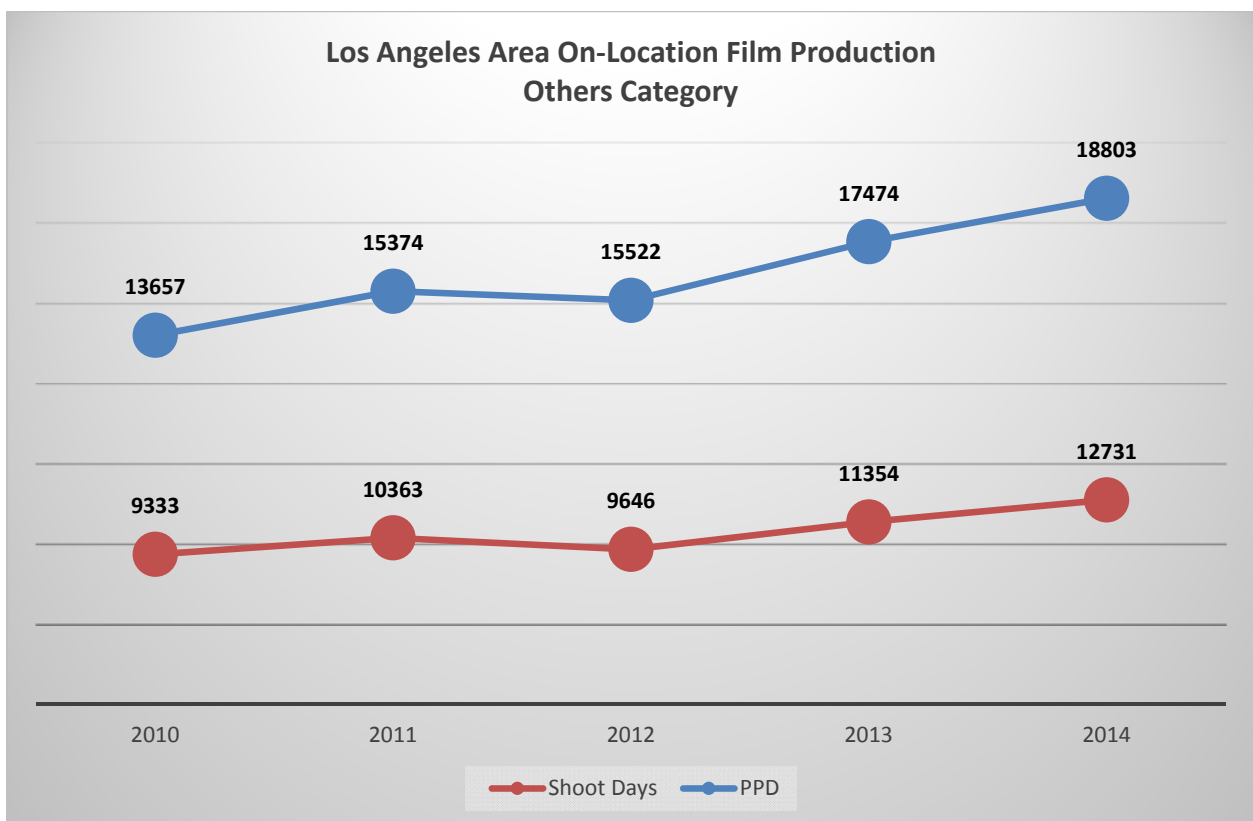
Category Context:

- Commercials are generally seen as an economic bellwether. Commercial production fell in the wake of the Great Recession, although Commercial production began to increase in 2010, slightly ahead of the U.S. economic recovery.
- Over the past few years, FilmL.A. has observed substantial growth in the production of commercials for web-based distribution. From 2010 to 2014, local production of internet-based commercials increased 336 percent, rising from 177 annual Shoot Days (2010) to 771 (2014). This reflects a profound 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.

SECTION END

Film Production Trends by Genre: Other / Miscellaneous

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.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location production in the “Other” category **increased 12.1 percent** compared to the previous year (12,731 vs. 11,354), as measured in total Shoot Days (SD).
- For 2014, on-location Other production was **up 19.1 percent** compared to the category’s five-year rolling average.

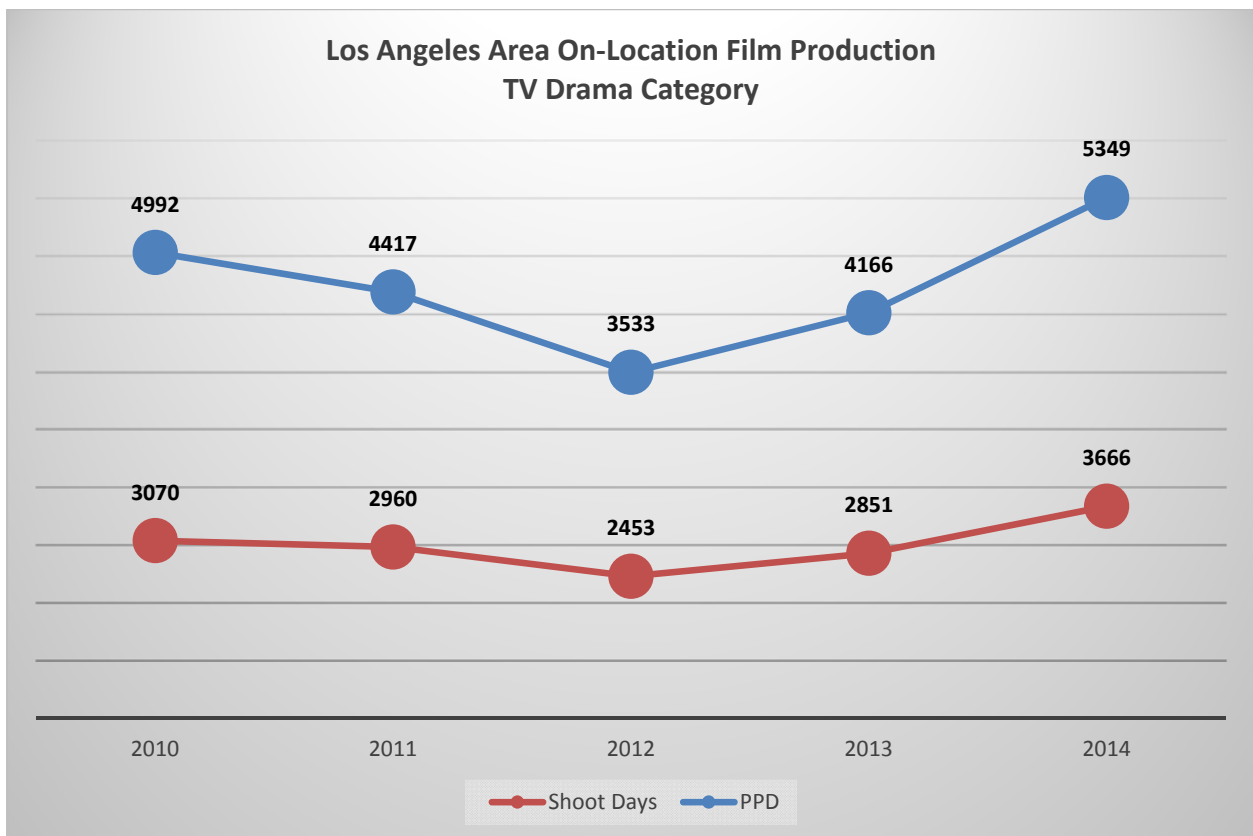
Category Context:

- Permits for still photography and student filmmaking are the biggest contributors to Shoot Day counts in the Other production category.
- Much of the production falling into this category can be considered “low-value” when viewed from a strictly economic standpoint.

SECTION END

Film Production Trends by Subgenre: TV Dramas

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.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location Television Drama production **increased 28.6 percent** compared to the previous year (3,666 vs. 2,851), as measured in total Shoot Days (SD).

- For 2014, on-location Television Drama production was **up 22.2 percent** compared to the category's five-year rolling average.

Category Context:

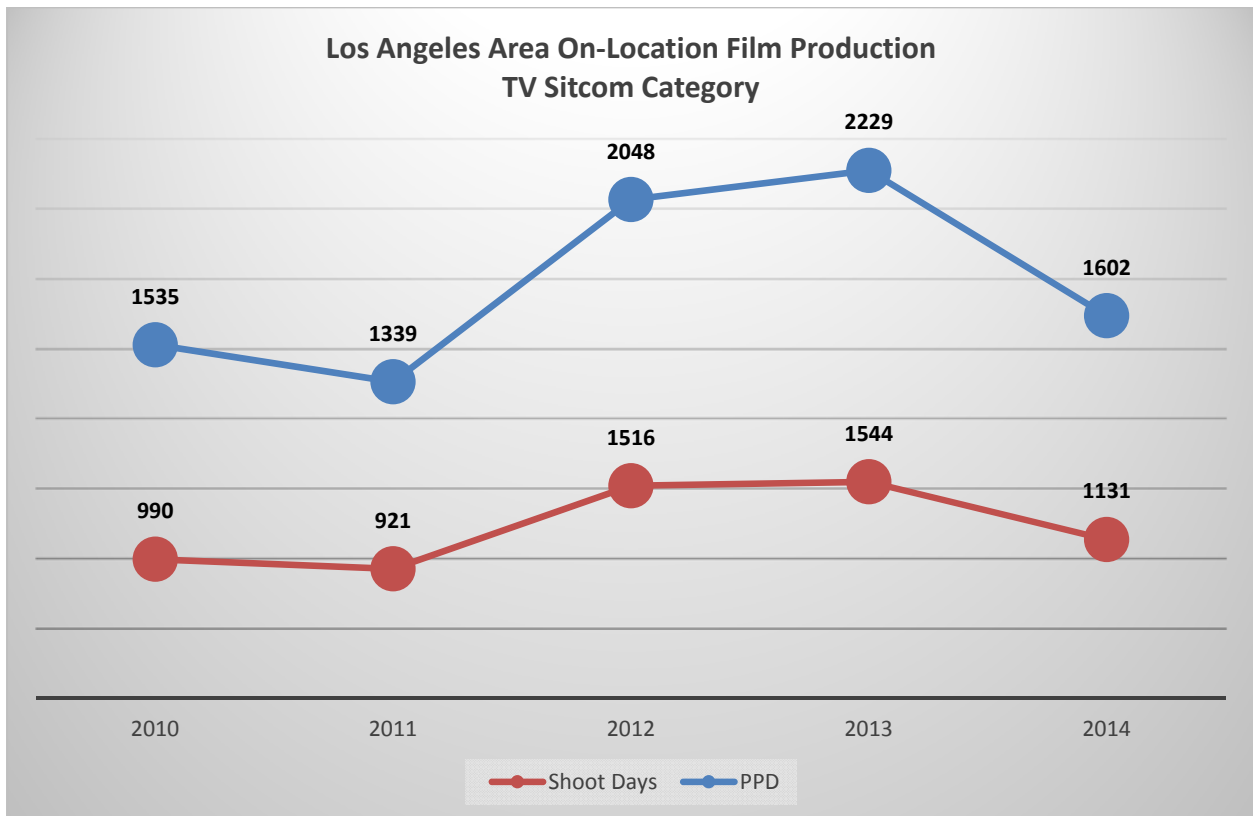
- TV Drama production is considered the most economically lucrative form of television production. Dramas offer long-term employment prospects, providing financial stability for locally-employed crews and support vendors.
- 2012 was the worst year on record for local TV Drama production in Los Angeles (see "Television Pilot Production Report," from FilmL.A. Research). This was caused by the cancellation of several long-running L.A. based series, in addition to the fact that in 2012 only 21 of the year's 23 new primetime series were made in Los Angeles.
- Since 2012, the TV Drama category has gotten healthier. The driving force behind the recovery is a massive increase in orders for new content and the arrival of aggressive nontraditional media players like Netflix and Amazon.
- The emergence of the nontraditional players, is causing cable and network broadcasters to increase their investment into new scripted series to retain audience share. According to *Variety*, broadcast and cable networks last year aired 145 scripted original primetime series and miniseries, a 14 percent increase over the same period in 2013. At least 350 new and returning scripted series have been ordered for the 2014-15 television cycle (which includes Summer 2015).

SECTION END

Film Production Trends by Subgenre: TV Sitcoms

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.

TV Sitcoms come in two forms – single-camera and multi-camera shows. Of these, only single camera shows spend any significant amount of time shooting on location, so the reliability of this data is limited.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location Television Sitcom production **decreased 26.7 percent** compared to the previous year (1,131 vs. 1,544), as measured in total Shoot Days (SD).

- For 2014, on-location Television Sitcom production was **down 7.3 percent** compared to the category's five-year rolling average.

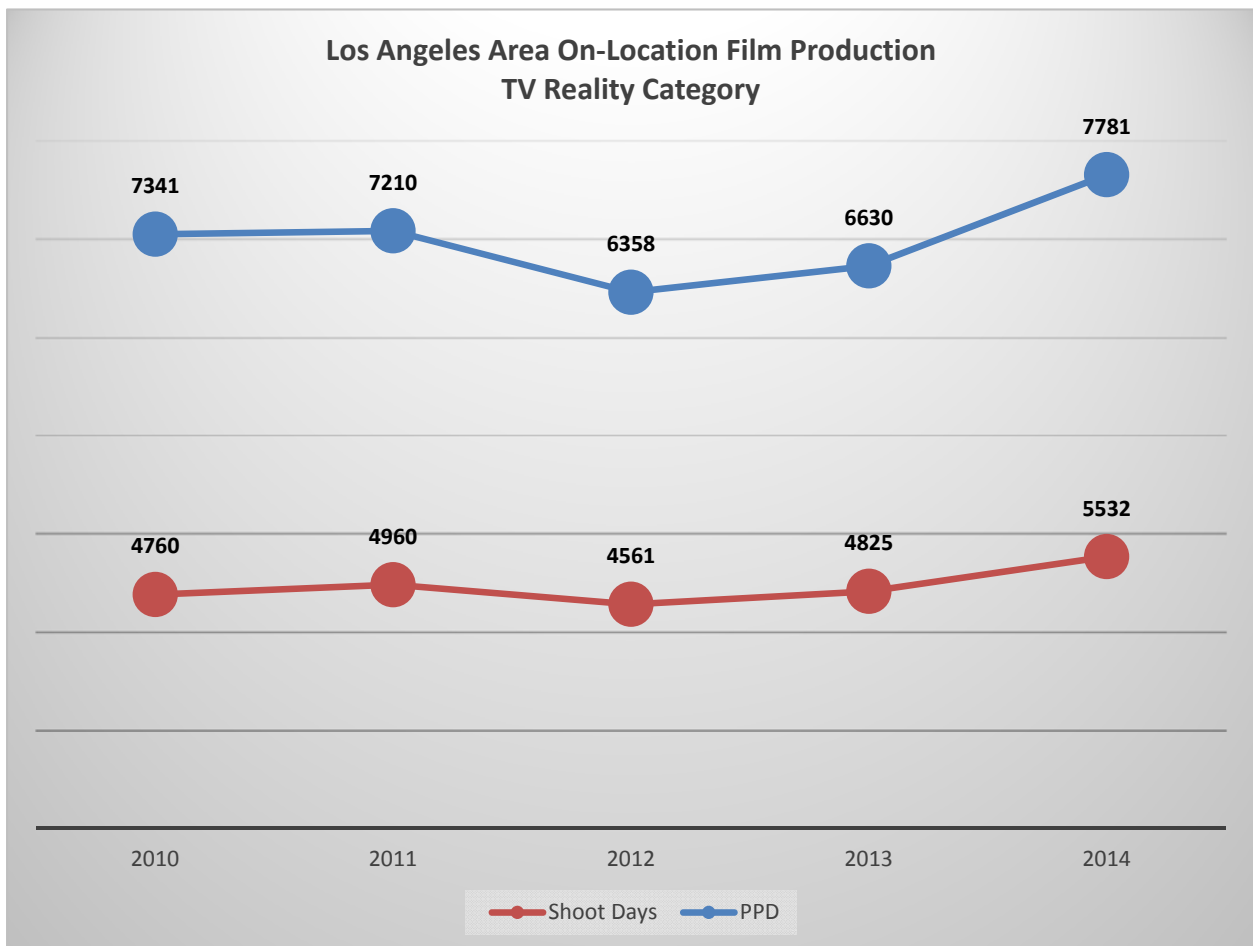
Category Context:

- TV Sitcom production is considered the second most economically lucrative form of television production.
- Because stage-bound TV Sitcom production is not represented in this data, FilmL.A. cautions against reading too much into this category's apparent upswings and downswings.
- 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.

SECTION END

Film Production Trends by Subgenre: TV Reality

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.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location Television Reality production **increased 14.7 percent** compared to the previous year (5,532 vs. 4,825), as measured in total Shoot Days (SD).

- For 2014, on-location Television Sitcom production was **up 12.3 percent** compared to the category's five-year rolling average.

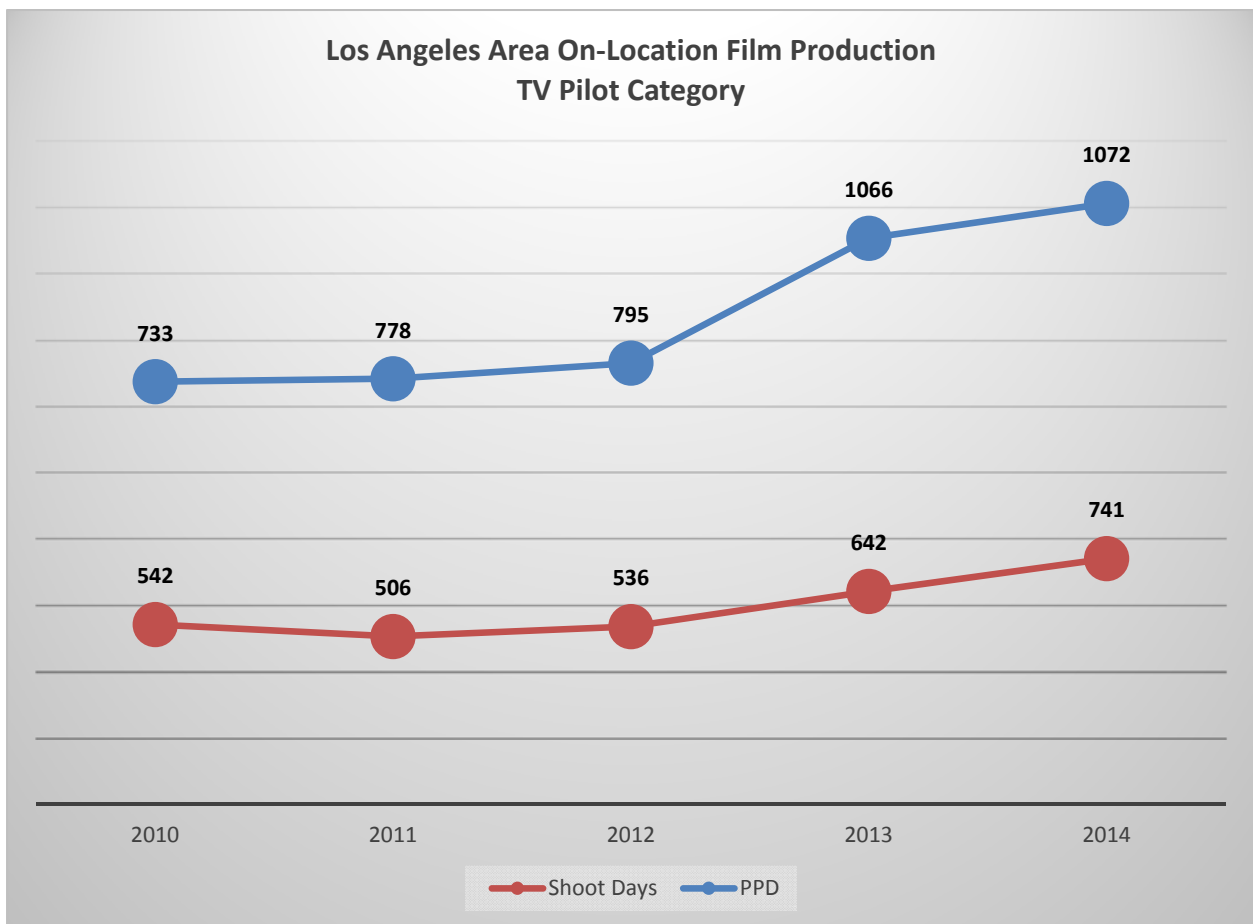
Category Context:

- TV Reality production surged in Los Angeles beginning in 2002. It is now the biggest contributor to local on-location Television production, accounting for four out of every ten Television Shoot Days.
- Generally speaking, Reality Television projects typically have smaller economic footprints than Television Dramas or Television Sitcoms. Crews and cast are usually small and comparatively less time is spent setting up for and filming each Reality Television episode.

SECTION END

Film Production Trends by Subgenre: TV Pilots

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.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location Television Pilot production **increased 15.4 percent** compared to the previous year (741 vs. 642), as measured in total Shoot Days (SD).

- For 2014, on-location Television Pilot production was **up 24.9 percent** compared to the category's five-year rolling average.

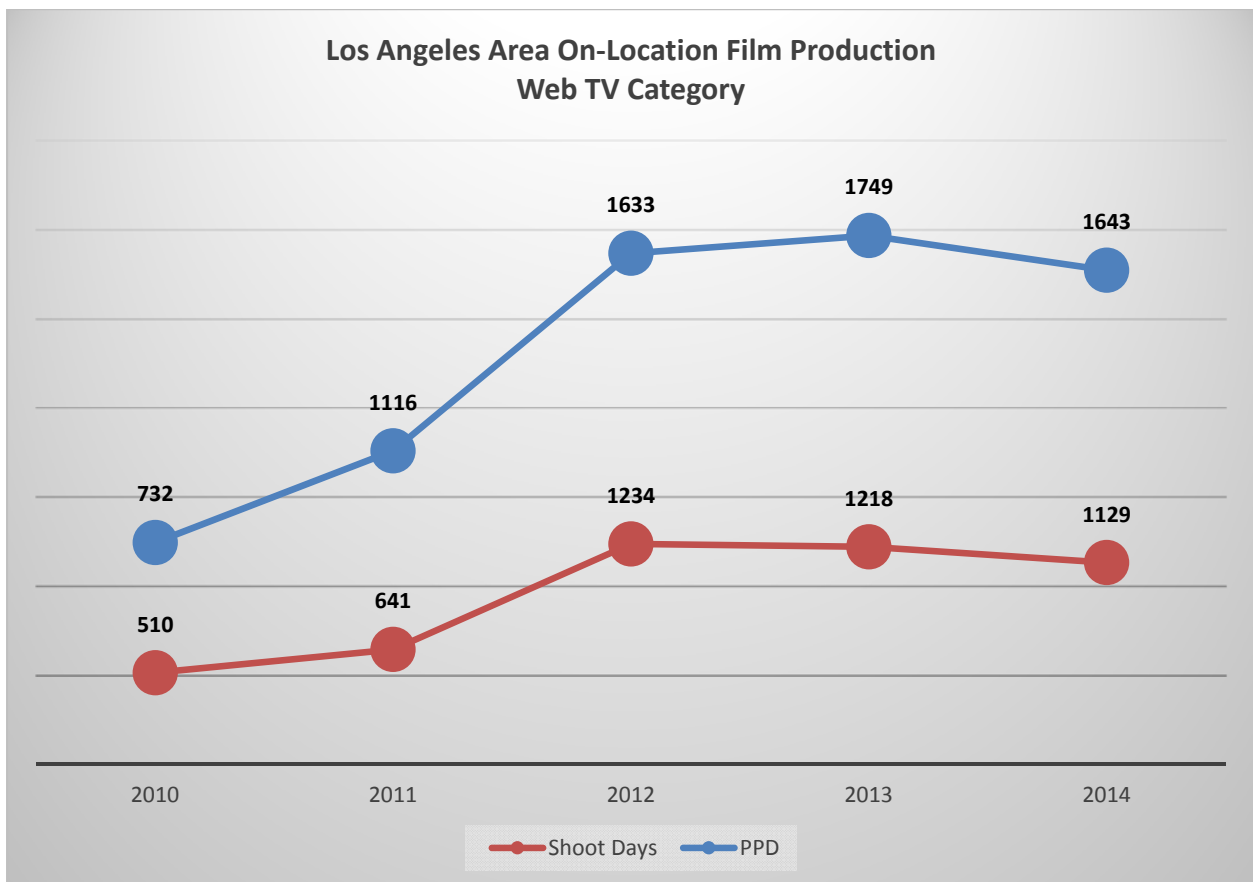
Category Context:

- For the past ten 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.
- The desire for original programming on many cable networks and online streaming services like Netflix and Amazon caused a record 203 pilots to be produced in the 2013/2014 pilot development cycle.

SECTION END

Film Production Trends by Subgenre: Web-Based TV

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.



Recent Developments:

- FilmL.A. researchers conclude that in 2014, L.A. area on-location Web-Based Television production **decreased 7.3 percent** compared to the previous year (1,129 vs. 1,218), as measured in total Shoot Days (SD).

- For 2014, on-location Web-Based Television production was **up 19.3 percent** compared to the category's five-year rolling average.

Category Context:

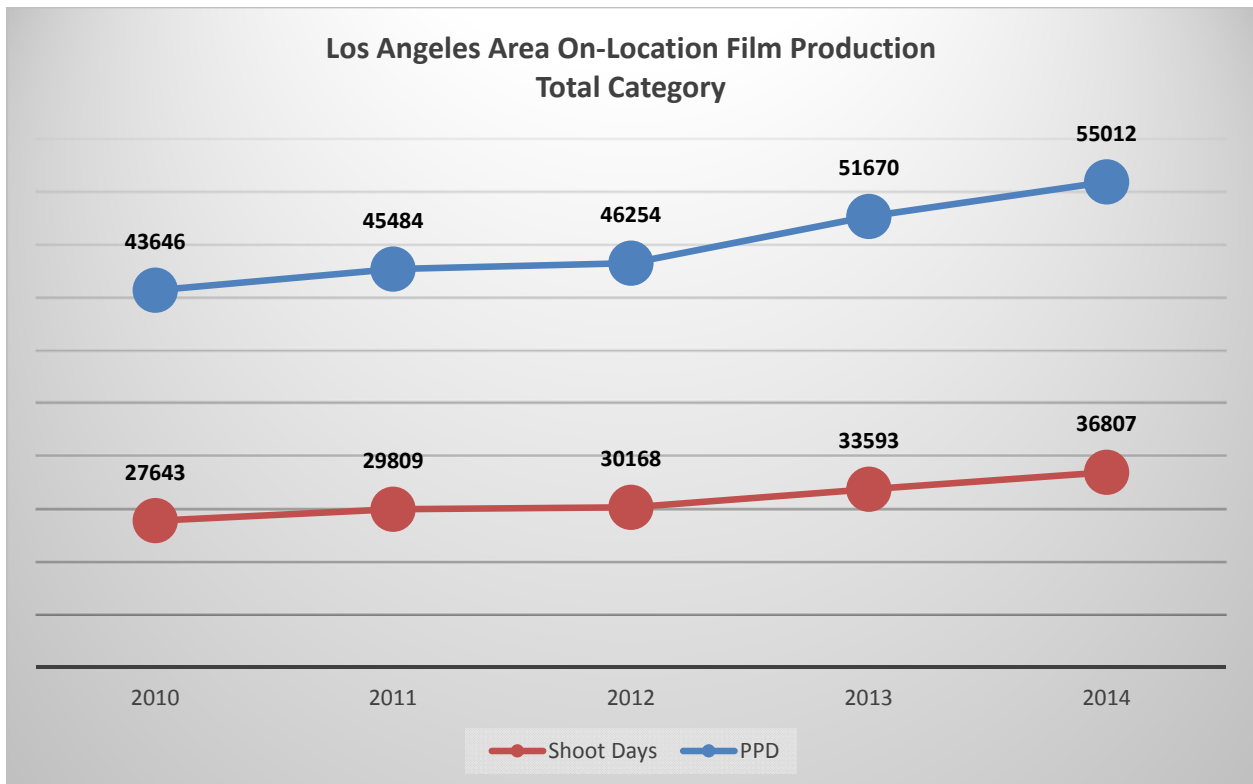
- Web-Based TV is FilmL.A.'s newest tracking category. The category was created in anticipation of an increase in Web-Based TV production in Los Angeles. Since its introduction, the category has exploded. From 2010-2014, production in this category increased 121 percent.
- Because of the category's rapid growth, Web-Based TV now surpasses TV Pilots and TV Sitcoms as a contributor to local Shoot Day counts.
- 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.

SECTION END

Overall L.A. Film Production Trends

In one sense, aggregating film production data across all filming categories presents a distorted view of filming in Los Angeles. When analyzing FilmL.A. data, it is important to note that no two days of filming are alike! The economic and neighborhood impact between two Shoot Days (SD) can be profound, even within a single filming category. To aggregate data is to ignore these important differences.

Nonetheless, it is interesting to know how many Shoot Days the Greater Los Angeles Region hosts on an annual basis. Below is the result over the last five years:



Recent Developments:

- FilmL.A. researchers conclude that in 2014, overall L.A. area on-location production **increased 9.6 percent** compared to the previous year (36,807 vs. 33,593), as measured in total Shoot Days (SD). That's an increase of **16.5 percent** for the region over the 5-year rolling average.

Annual Shoot Days (SD)

Features

Period	2010	2011	2012	2013	2014
Q1	672	633	739	780	1,094
Q2	936	1,027	1,195	1,180	1,188
Q3	1,001	1,559	1,235	1,387	1,288
Q4	1,058	855	1,082	1,340	965
TOTAL	3,667	4,074	4,251	4,687	4,535

Television

Period	2010	2011	2012	2013	2014
Q1	2,986	2,942	2,965	3,315	3,257
Q2	2,537	2,738	2,294	2,993	3,922
Q3	2,595	2,824	3,029	2,963	3,860
Q4	2,973	2,825	3,282	3,516	3,310
TOTAL	11,091	11,329	11,570	12,787	14,349

Commercials

Period	2010	2011	2012	2013	2014
Q1	1,010	1,195	1,401	1,294	1,351
Q2	770	851	1,076	1,091	1,346
Q3	854	973	960	1,157	1,151
Q4	918	1,024	1,264	1,223	1,344
TOTAL	3,552	4,043	4,701	4,765	5,192

Other

Period	2010	2011	2012	2013	2014
Q1	2,204	2,698	1,968	2,715	3,280
Q2	2,636	2,671	2,635	2,749	3,118
Q3	1,953	2,146	2,201	2,589	2,863
Q4	2,540	2,848	2,842	3,301	3,470
TOTAL	9,333	10,363	9,646	11,354	12,731

Annual Shoot Days (SD) Major Television Subcategories

TV Dramas

Period	2010	2011	2012	2013	2014
Q1	791	813	707	832	816
Q2	461	656	397	537	894
Q3	918	797	630	721	958
Q4	900	694	719	761	998
TOTAL	3,070	2,960	2,453	2,851	3,666

TV Sitcoms

Period	2010	2011	2012	2013	2014
Q1	172	235	355	391	357
Q2	203	120	207	242	260
Q3	253	284	477	377	278
Q4	362	282	477	534	236
TOTAL	990	921	1,516	1,544	1,131

TV Pilots

Period	2010	2011	2012	2013	2014
Q1	214	249	245	284	319
Q2	116	131	145	206	196
Q3	117	63	40	70	95
Q4	95	63	106	82	131
TOTAL	542	506	536	642	741

TV Reality

Period	2010	2011	2012	2013	2014
Q1	1,356	1,237	1,132	1,101	1,039
Q2	1,297	1,276	1,032	1,178	1,646
Q3	972	1,287	1,167	1,096	1,578
Q4	1,135	1,160	1,230	1,450	1,269
TOTAL	4,760	4,960	4,561	4,825	5,532

Web-Based TV

Period	2010	2011	2012	2013	2014
Q1	138	117	255	328	230
Q2	168	179	220	383	326
Q3	101	103	348	247	301
Q4	103	242	411	260	272
TOTAL	510	641	1,234	1,218	1,129

Annual Permitted Production Days

FilmL.A. Research offers this information as a courtesy. PPD -based charts will not be distributed after January, 2015.

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	2014
Q1	1,754	2,190	2,386	1,860	2,386	921	929	880	1,019	1,279	1,588
Q2	2,174	2,089	1,946	2,514	2,482	1,383	1,542	1,604	1,750	1,758	1,665
Q3	2,204	2,559	2,423	1,897	1,183	1,485	1,387	2,079	1,640	1,959	1,881
Q4	2,575	2,680	2,058	1,976	1,045	1,187	1,520	1,119	1,483	2,000	1,323
TOTAL	8,707	9,518	8,813	8,247	7,096	4,976	5,378	5,682	5,892	6,996	6,457

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	2014
Q1	4,974	4,675	4,996	6,478	2,871	4,279	4,881	4,701	4,277	5,091	4,624
Q2	3,964	4,669	4,514	5,387	5,765	3,998	4,052	4,024	3,405	4,310	5,761
Q3	4,914	5,049	5,833	5,950	5,638	4,432	4,068	4,304	4,245	4,091	5,363
Q4	4,405	4,347	5,309	5,500	4,826	3,224	4,832	4,320	4,835	5,194	4,861
TOTAL	18,257	18,740	20,652	23,315	19,100	15,933	17,833	17,349	16,762	18,686	20,609

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	2014
Q1	2,079	2,044	1,896	2,076	1,989	1,266	2,034	2,083	2,309	2,295	2,360
Q2	1,457	1,668	1,393	1,633	1,581	1,193	1,604	1,484	1,901	1,986	2,393
Q3	1,602	1,654	1,674	1,434	1,103	1,215	1,481	1,726	1,635	1,925	1,963
Q4	1,565	1,617	1,780	1,587	1,343	1,618	1,659	1,786	2,233	2,308	2,427
TOTAL	6,703	6,983	6,743	6,730	6,016	5,292	6,778	7,079	8,078	8,514	9,143

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	2014
Q1	1,754	2,190	2,386	1,860	3,968	2,942	3,243	3,940	3,755	4,696	4,693
Q2	2,174	2,089	1,946	2,514	4,154	3,023	3,936	4,148	4,153	4,119	4,525
Q3	2,204	2,559	2,423	1,897	3,376	2,548	2,777	3,101	3,253	3,817	4,267
Q4	2,575	2,680	2,058	1,976	3,407	3,265	3,701	4,185	4,361	4,842	5,318
TOTAL	8,707	9,518	8,813	8,247	14,905	11,778	13,657	15,374	15,522	17,474	18,803

Annual Permitted Production Days (PPD) Major Television Subcategories

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TV Dramas

Period	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Q1	1,483	1,584	1,661	593	1,556	1,298	1,264	1,029	1,260	1,160
Q2	1,161	1,133	1,188	1,944	1,221	755	956	581	751	1,191
Q3	1,957	2,107	1,852	2,292	2,136	1,420	1,132	923	983	1,408
Q4	1,670	1,838	1,733	1,907	1,241	1,519	1,065	1,000	1,172	1,590
TOTAL	6,271	6,662	6,434	6,736	6,154	4,992	4,417	3,533	4,166	5,349

TV Sitcoms

Period	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Q1	738	255	602	207	216	203	360	444	608	496
Q2	375	297	507	447	193	286	202	274	381	402
Q3	169	601	504	470	246	366	412	608	517	367
Q4	335	667	419	233	208	680	365	722	723	337
TOTAL	1,617	1,820	2,032	1,357	863	1,535	1,339	2,048	2,229	1,602

TV Pilots

Period	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Q1	782	722	732	180	254	361	378	335	460	467
Q2	478	389	306	328	309	177	185	253	384	282
Q3	102	201	287	151	112	52	98	53	98	138
Q4	74	287	208	216	127	143	117	154	124	185
TOTAL	1,436	1,599	1,533	875	802	733	778	795	1,066	1,072

TV Reality

Period	2008	2009	2010	2011	2012	2013	2014
Q1	1,211	1,497	2,063	1,930	1,558	1,591	1,446
Q2	2,044	1,366	2,016	1,755	1,461	1,554	2,550
Q3	1,535	1,226	1,523	1,986	1,579	1,353	2,019
Q4	1,802	918	1,739	1,539	1,760	2,132	1,766
TOTAL	6,592	5,007	7,341	7,210	6,358	6,630	7,781

Web-Based TV

Period	2008	2009	2010	2011	2012	2013	2014
Q1	48	155	221	175	398	539	379
Q2	73	157	234	310	306	499	516
Q3	135	177	138	170	423	357	401
Q4	130	87	139	461	506	354	347
TOTAL	386	576	732	1,116	1,633	1,749	1,643