



City of Phoenix

FILM OFFICE

To: Mark Hughes
Public Information Director

August 15, 1997

Winner of the
Carl Bertelsmann
Prize

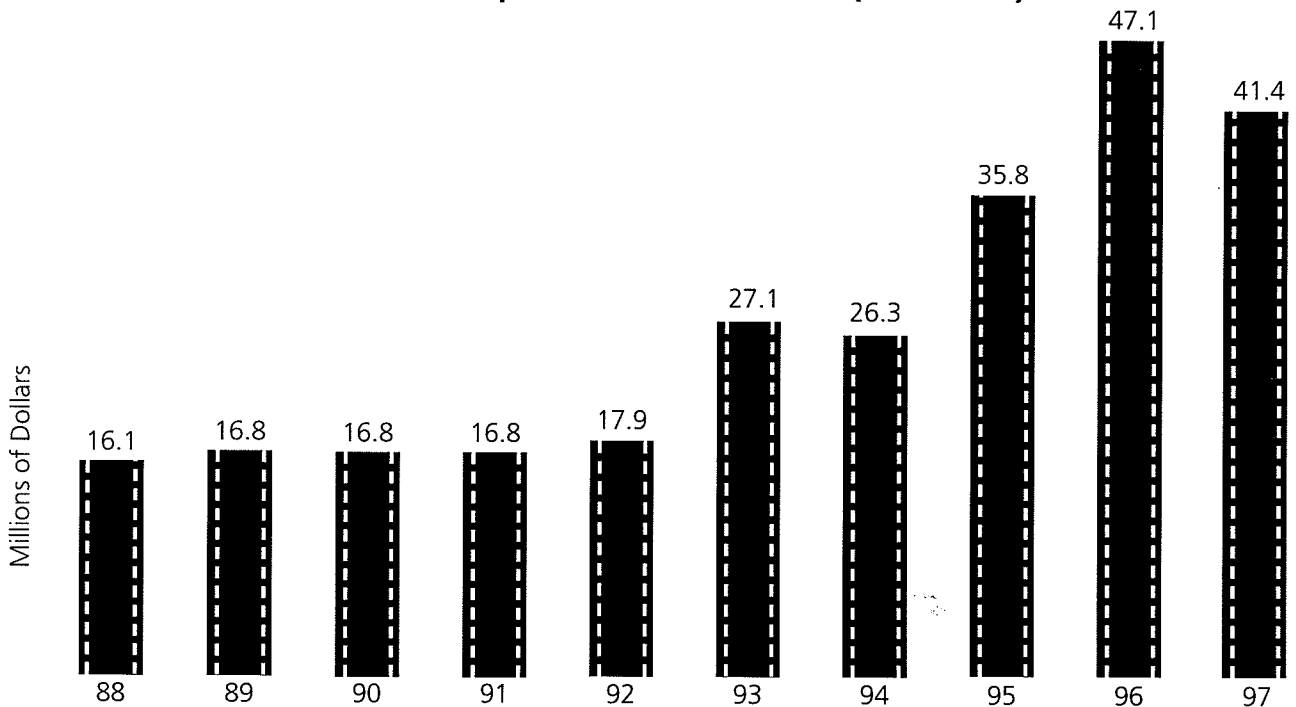
From: Luci Marshall
Program Manager

Subject: Economic Impact Film Production Report
Fiscal Year 1996-97



- 2 Feature Films
- 2 Television Movies
- 16 Television Shows
- 9 Video Releases
- 10 Music Videos
- 271 Commercials
- 283 Still Photo Assignments
- 55 Industrials

Economic Impact of Film Production (Fiscal Year)



Film production for the City of Phoenix reached \$41,476,390 in fiscal 1996-97 which is the second highest amount ever recorded in this office. We are excited that production companies continue to return and regard Phoenix as their "place in the sun".

The local independent film community is alive and well in Phoenix. They are writing, directing, producing and financing their own straight to video films and small budget features which are finding their way to film festivals across the country.

Fox Animation's feature film "Anastasia" continues to provide a positive infusion of revenue into the economy. It is scheduled for a December, 1997 release.

This figure is compiled by out-of-state and local production companies, no multiplier is used. Attached is a copy highlighting film activity.

Feature Films

"Family Plan"
"The Ride"

Movies of the Week

"All My Friends Are Cowboys"
"Robin Cook's Invasion"

Video Release

Camerahead
Golden Fleece
Finding Destiny
Hack
Midnight Mambo
Starved
The Fanatic
21 War Room

Television Shows

All-State Motor Club
Country America
Court TV
Dating (Japan)
Day & Date
Discovery Channel
Great Escapes
History Channel
Inside Story — The Human Body
Medical Detectives
Native American Pathways
River of Life
Rules of the Game (England)
Technology: Year 3.5 Million
(Japan)
Wheel of Fortune
Wish You Were Here (England)

Commercials

ABCO
Acura
Adidas
Allstate Insurance
America West
American Express
American National Bank
APS
Arizona Diamondbacks
Arizona Health Services
Arizona Lottery
Asahi Beer (Japan)
AT&T
Audi
Bank One
Best Western
British Airways
Bombardi A — Electric Car
Bud Light
Buick

BMW
Cadillac
Chapman Chevrolet
Charles Schwab
Checker Auto
Cheerios
Chevrolet
Chrysler
Circle K
Cliff Castle Casino
Cobra Golf Clubs
Colt 45 (Malaysia)
Coors
Dodge
Don Pablo Restaurants
Doral Cigarettes
Dow Chemical
Dr. Scholl's
ESPN
Fox Baseball
GM Oldsmobile
Hamburg Electric Company (Germany)
Honda
Hummer
Ivory Soap
Johnson Memorial Hospital
KitKat Bar
K-Mart
KMLE Radio
KPNX-TV 12
KTAR Radio
Kudos Candy Bar
La Quinta Hotels
Lencrafters
L&M Cigarettes (Europe)
Mazda
McCain Pizza (France)
Medici Research
Miller Life
Molson
Nike
Nissan
Novell Computers
Oakland A's
Oldsmobile
Phoenix Coyotes
Plymouth
Pontiac (Canada)
Premier Health Care of AZ
Realty Executives
Southwest Airlines
Snapple
State Farm Insurance
Texaco
Toyota
Tyco Toys
US West
Visa
Wil/Tel Communications

still Photo Assignments

Alba Moda
Aqua Leisure Fashion Catalog
Besserer (Germany)
Buick
Burger du-Nord Fashion Catalog
(France)
Cadillac
Chevrolet
Corvette
Deva Life Wear Catalog
Dodge
Doral Cigarettes
Draper & Damons Fashion Catalog
Farrah Slacks
Fila
Ford
General Motors
Harley Davidson Fashion Catalog
J.Jill Fashion Catalog
Lane Bryant Fasion
Limited
Lord & Taylor
Macy's Menswear Catalog
Marlboro
Mark's Work Warehouse
Maul Belser (Germany)
Medasis Pharmaceutical
Men's Fitness Magazine (Germany)
Motorola
Motunui Fashion Catalog (Belgium)
National Bank of America
Neiman Marcus Fashion Catalog
Newport News
Nordstrom Fashion Catalog
Otto Versand (Germany)
Premier Health Care of AZ
Realty Executives
Reliable Resources
Rolling Rock Beer
Sears Fashion Catalog
Speedo Fasion Catalog
Spiegel Fasion Catalog
Sportschek Fashion Catalog
(Sweden)
Talbot's Fashion Catalog
United Way
US West
Veillon (France)
Volvo
Wehkamp Fashion Catalog
Wilmore Manufacturing
Yonex Fashion Catalog

Phoenix stars in films

Fiscal '97 take hits \$41.4 million

By Ken Western
The Arizona Republic

While no blockbuster movies were shot in Phoenix last fiscal year, it still was a very good year for film production in the city.

Phoenix enjoyed its second-best year ever, with revenues from film production hitting \$41.4 million in fiscal 1997. That compared with a record \$47.1 million in fiscal 1996.

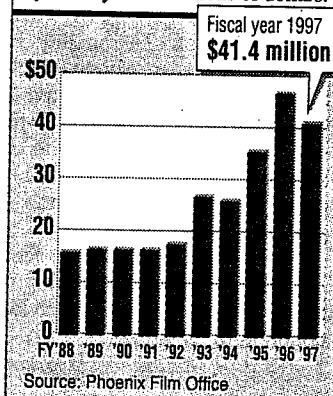
Those moviemaking dollars touched everything from hotels and restaurants to rental-car outfits, retailers and building-supply companies, said Luci Marshall, program manager for the Phoenix Film Office.

The productions also provided employment for local actors, models and production crews.

"It's big business," Marshall said Wednesday. "With the caliber and professionalism of talent and crews based here, we're very

FILM PRODUCTION

Economic impact of film production by fiscal year in millions of dollars.



The Arizona Republic

optimistic this will continue."

Efforts by the Teamsters and International Alliance of Theatrical and Stage Employees to unionize more low-budget productions in Phoenix appear to have had less impact on film production than anticipated, she added.

"We have embraced every production and done everything we could to make them welcome," Marshall said, adding she had received two scripts Tuesday from companies looking at filming in Phoenix.

"Summer is almost gone, and we're picking up in business."

More than 270 commercials, 16 television shows and 10 music videos were among the projects

— Please see **FILM**, Page D2

FYI

Film Production in Phoenix for Fiscal '97

Theatrical features: *Family Plan* and *the Ride*.

Movies of the Week: *All My Friends Are Cowboys* and *Robin Cook's Invasion*.

Television Shows: *Court TV*, *Wheel of Fortune*, *Dating (Japan)*, *Medical Detectives*, *Rules of the Game (England)*, and *Wish You Were Here (England)*.

Video Releases: *Camerahead*, *Golden Fleece*, *Midnight Mambo*, *The Fanatic* and *21 War Room*.

Commercials: Asahi Beer (Japan), British Airways, Cobra Golf Clubs, L&M Cigarettes (Europe), Nike, Pontiac (Canada), and Texaco.

Still Photo Assignments: Buick, Farrah Slacks, Harley-Davidson fashion catalog, Lord & Taylor, Motorola, Speedo fashion catalog, Sportschek fashion catalog (Sweden), and Volvo.

Source: Phoenix Film Office

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Film production in Phoenix posts 2nd-best year

— FILM, from Page D1

shot in Phoenix in fiscal 1997, which ended June 30.

Also filmed were two theatrical features, *Family Plan*, a comedy starring Leslie Nielsen about a group of investors who try to turn a summer camp into condos, and *The Ride*.

The Ride, starring Michael Biehn and produced by Billy Graham's Worldwide Pictures, is slated to make its premiere Sept. 14 in Scottsdale. It's about a down-and-out cowboy's rela-

tionship with a boy with terminal cancer (played by Marco Savittieri).

Two movies-of-the-week also were made and aired on television: *All My Friends Are Cowboys* and *Robin Cook's Invasion*.

Also figured into the overall film revenues was Phoenix-based Fox Animation Studio's upcoming feature *Anastasia*. The \$53 million film is about the last surviving member of Russia's ill-fated Romanov royal family and slated for release on Nov. 21.

Phoenix, with its clear weather and

variety of locations, also is becoming a popular location for shooting photos for fashion catalogs, Marshall said.

Among the publications shooting in Phoenix were fashion catalogs from France, Germany, Belgium and Sweden.

Marshall predicted that film revenues will top 1997's \$41.4 million in fiscal 1998. Various efforts by private parties to round up investors to build sound stages would provide a further inducement for producers to film in Phoenix, she added.



City of Phoenix
PUBLIC INFORMATION OFFICE

News

Contact: David Ramirez 262-6181 Aug. 29, 1997
201-7390 (pager)
Luci Marshall 261-8737

Winner of the
Carl Bertelsmann
Prize for



PHOENIX FILM PRODUCTION REVENUES TOP \$40 MILLION

Revenues from film production in the city of Phoenix reached \$41.4 million in fiscal 1996-97, which is the second highest total ever recorded by the Phoenix Film Office.

More than 270 commercials, 16 television shows and 10 music videos were among the projects shot here last year, according to Luci Marshall, program manager. (See attached chart.)

Marshall noted that Fox Animation Studio's feature film "Anastasia" strongly contributed to the overall film revenues. The film is scheduled for release in December.

Last year was the biggest revenue producing year recorded by the Film Office, posting \$47.1 million.



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CITY COUNCIL REPORT

DATE: March 28, 1997

TO: Marsha Wallace
Executive Assistant to the City Manager

FROM: Mark Hughes
Public Information Director

SUBJECT: PHOENIX FILM OFFICE UPDATE

This report provides an update to the City Council on the work of the Phoenix Film Office, which markets the city as a shooting location to the film and television industries worldwide.

BACKGROUND

In 1974, Phoenix established the Film Office as a one-stop customer-service center for companies making feature-length motion pictures, television shows, commercials and print advertisements. The office promotes Phoenix in industry circles and coordinates the various municipal services that assist the profession, including the police, fire, aviation, street transportation, parks and public works departments.

DISCUSSION

By solving day-to-day problems for film companies, the Phoenix Film Office builds Phoenix's reputation as an attractive place to do business. During the past fiscal year, Luci Marshall, the Film Office program manager, and her staff have assisted with four feature films, four television movies, 13 television shows, 6 video releases, 3 movie shorts, 4 music videos, 320 commercials, 268 still photography assignments and 68 industrial films.

The \$47.1 million deposited into the local economy during Fiscal 1995-96 constituted the best year in Phoenix's film history, a 31.6% jump from the previous year.

The office promotes the advantages of filming in Phoenix, which include our excellent climate, our professionally-trained local crews, our proximity to Southern California and our willingness to do whatever it takes to create a smooth path for the people who make films here.

Ms. Marshall's recent trip to the Locations '97 trade show in Los Angeles prompted 150 requests for the office's brochures and production manuals from interested film producers. She also regularly attends the Sundance Film Festival in Utah, an important point of contact with

hundreds of independent film producers.

Recently, the office has started a postcard marketing campaign aimed at producers, location managers, film directors and screen writers to remind them of Phoenix's red carpet treatment of the industry. We are also preparing for our second "fam tour" this fall in which selected film producers are invited to Phoenix to become acquainted first hand with some of the local film crews and the locations that can bring their scripts alive.

CONCLUSION

Through the years, Phoenix has established itself as an attractive location for filmmaking. As more and more production companies discover our absence of bureaucratic red tape and our willingness to respond to their requests quickly, the contributions to the local economy will continue to grow.

CCR/DISTRIBUTION & APPROVAL

FROM DEPARTMENT/FUNCTION:
SUBJECT: Phoenix Film Office Achievements

Public Information Office
DATE: March 28, 1997

REQUESTED AGENDA OR

INFORMATION REPORT

SUGGESTED DATE:
CONSENT AGENDA:
POLICY AGENDA:
SUGGESTED NO. OF MINUTES:

COUNCIL REQUEST:
CITIZEN REQUEST:
GENERAL INFORMATION: XX
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City of Phoenix
FILM OFFICE

Winner of the
Carl Bertelsmann
Prize



TO: Tom Hilderbrand, Director
Tucson Film Office

DATE: October 14, 1996

FROM: Luci Fontanilla Marshall
Program Manager
Phoenix Film Office

SUBJECT: ECONOMIC IMPACT REPORTING

The city of Phoenix Film Office has been reporting the economic impact of film production in Phoenix since 1976.

As you know, trying to get the exact figures from a production company is no easy task. In fact, the AFCI (Association of Film Commissioners International) addressed the issue of getting comprehensive expenditure estimates by providing a uniform form that film commissions could give to each production company coming into their jurisdiction. As good an idea as it was, it didn't catch on with the film companies.

Film productions are always very secretive about their budgets whether its above the line or below the line. Therefore, it continues to be a dilemma for film commissioners trying to get accurate figures from a production company.

At the time a production company applies for a Phoenix film permit we attach to the permit a Location Expenditure/Customer Satisfaction Survey and ask that they turn it in at the end of their project or mail it back to us. The return rate is about 30%. We really depend on the information verbally (as no one wants to take the time or have anything in writing) to us by the production manager, producer, or location manager.

Attached is a copy of the Location Expenditure/Customer Survey

October 14, 1996

Memorandum

To: Tom Hildebrand
Tucson Film Commission

From: Bill Arnold
The North Carolina Film Office

Subject: Film Expenditure Estimates

Tom:

This is to confirm our conversation today regarding the North Carolina Film Office's method of determining local spending by a production company filming in our state .

First, let me emphasize that these figures are estimates only. They can never be anything other than estimates, because film companies shooting here on location are not required (nor should they be) to divulge their budgets or spending figures. They are not required to tell the film commission how much they spend, where they spend it, or any of the particulars of the process. Nonetheless, we attempt to arrive at an accurate estimate by a three-way process: (1) we ask the production company, (2) we ask local crew people who are usually in a position on the shoot to obtain accurate spending figures, (3) we use our own judgement, based on 17 years of working with production, and feel that our own estimates, taking into account the various factors, probably is as reliable as any other source.

While there are some who believe a state or area hosting a film should have the right to audit a production, we disagree. The quickest way to scare production away would be to propose auditing it to determine its spending.

Actually, Tom, we believe our method is more reliable even than those which actually manage to obtain in writing figures from production companies. As we know, production companies are not always accurate, either, sometimes preferring to inflate, or lessen, their spending numbers for reasons of their own.