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New York Surpasses Los Angeles in Attracting New TV Drama Pilots

Los Angeles' Annual Pilot Production Share Slips to 44 Percent – A New Low

LOS ANGELES – June 24, 2014 – FilmL.A., the not-for-profit film office serving the Greater Los Angeles Region, today announced the release of a new report prepared by its research division. The **2014 Television Pilot Production Report** provides updated insight into L.A.'s ongoing loss of new television pilot projects and promising series.

The 2013/2014 development cycle saw New York (with 24 drama projects retained) dethrone Los Angeles (with 19 drama projects retained) to become North America's most attractive location for one-hour TV pilot production.

Overall, Los Angeles retained only 90 projects (19 one-hour dramas and 71 half-hour comedies) out of 203 tracked during the '13/'14 development cycle, yielding a 44 percent pilot production share. Last year, L.A.'s pilot production share was 52 percent, and six years earlier, a commanding 82 percent.

Leading competitors – including New York (35 total projects), Vancouver (17 total projects), Atlanta (12 total projects) and Toronto (8 total projects) – continue to gain ground on Los Angeles by attracting pilot producers with class-leading film incentive programs.

Most of the pilot projects shot outside California were lucrative one-hour drama series produced for network, cable, or new media distribution. Including "straight-to-series" orders favored by new media content producers like Netflix, these projects cost \$6 to \$8 million to produce and employ 150-230 people during production. In all, there were 91 drama pilots produced outside Los Angeles in the '13/'14 development cycle, whittling L.A.'s share down to just 17 percent of drama projects, another record low.

"Losing television pilots – and then series – to other North American competitors leads to the destruction of steady, well-paying California jobs," said FilmL.A. President Paul Audley.

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Audley added, “California’s current incentive program makes it hard to attract and retain new pilots and TV series. The data makes plain why an expanded film incentive is needed to bring this part of the industry back.”

Having lost its leadership in drama pilot production, Los Angeles’ status as North America’s premier pilot production location now hinges on its attractiveness to comedy producers. Los Angeles’ share of overall comedy production in the ‘13/’14 development cycle was 76 percent, down slightly from the 83 percent share it enjoyed last year, but off considerably from the 100 percent share the region captured seven years prior.

FilmL.A.’s study devotes considerable page space to film incentives and their effect on the pilot production market. The California Film & Television Tax Credit – outmatched as it is – has over time helped reverse a tiny amount of runaway production. From 2009-2014, the program has helped relocate seven current series to California from other destinations – a benefit worth thousands of full and part-time jobs and more than \$170 million in qualified production spending. None of the series produced in California with the aid of the state’s tax credit have ever left the state in search of a new production location.

The study also examines the impact of new media companies’ efforts at original content production and resulting changes to broadcast and cable business models. The ‘13/’14 development cycle saw 38 network, cable and new media shows skip traditional pilot testing and instead go “straight-to-series.” More shows went straight to series this development cycle than in the three previous cycles combined. The list of “straight-to-series” shows includes both one-hour dramas (10 broadcast, and 20 between cable and new media) and half-hour comedies (3 broadcast, and 5 between cable and new media).

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.



2014 Production Report

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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. 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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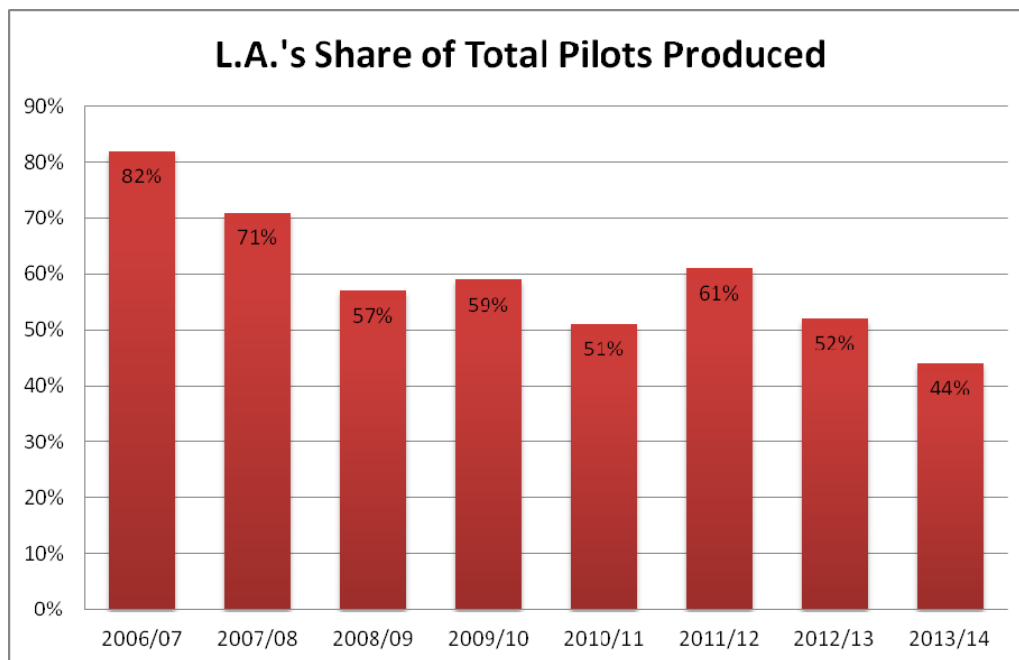
Each year between January and April, Los Angeles residents observe a marked increase in local on-location filming. New television pilots, produced in anticipation of May screenings for television advertisers, join continuing TV series, feature films and commercial projects in competition for talent, crews, stage space and sought-after locations.

However, Los Angeles isn't the only place in North America hosting pilot production. Other jurisdictions, most notably the City of New York, the Vancouver area and the City of Toronto, have established themselves as strong competitors for this lucrative part of Hollywood's business tradition. More recently, Atlanta, Georgia has emerged as a strong contender for pilot productions, surpassing even Toronto in total number of pilots produced for 2014.

FilmL.A. — the not-for-profit organization that coordinates permits for filmed entertainment shot on-location in the City of Los Angeles, unincorporated parts of Los Angeles County and other local jurisdictions — recently updated its ongoing annual study of television pilots in production.

FilmL.A.'s official count shows that 203 broadcast, cable and new media television pilots were produced during the '13/'14 development cycle, making the past year the most productive on record by a large margin. Out of those 203 television pilots, a total of 90 projects were filmed in the Los Angeles region.

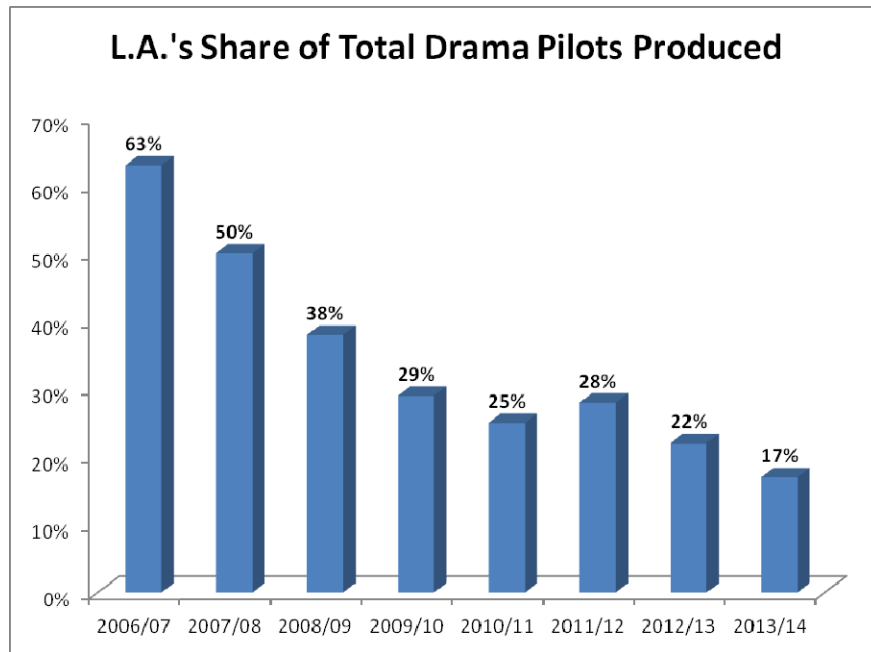
While this is the fourth largest annual pilot tally in Los Angeles' history, it is still 11 fewer than L.A. handled during its peak year of '04/'05. In terms of overall market share, L.A. captured just 44 percent of all pilots in the current cycle. This is the lowest on record by a wide margin and the first time that L.A.'s market share has fallen below 50 percent. Needless to say, it is a very far cry from L.A.'s record 82 percent share in '06/'07.



TV Dramas

In '13/'14, the Los Angeles region captured just 17 percent of all television drama pilots. This represents a staggering decline of 73 percent from the peak in '06/'07, when L.A.'s drama share was a commanding 63 percent. For one-hour drama pilots, the '13/'14 cycle is also L.A.'s lowest market share on record and the first time the region's pilot production share has dipped below 20 percent.

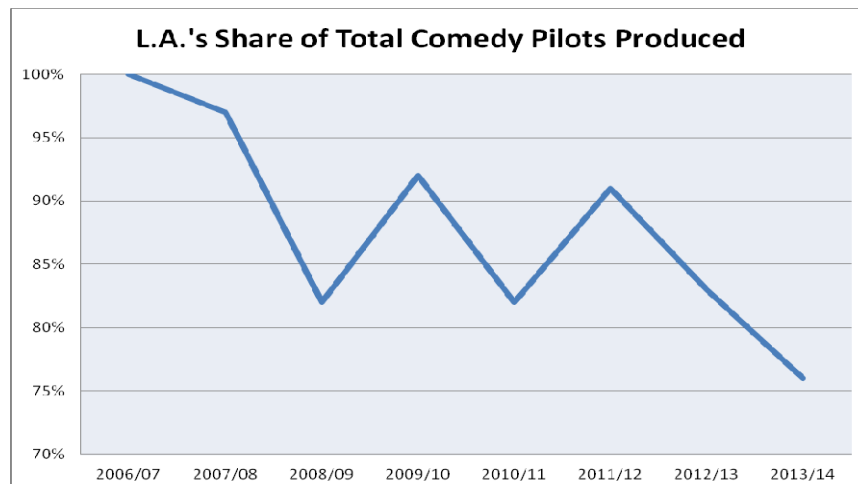
In the '12/'13 cycle, the ratio of drama pilots filmed outside L.A. was over 4-to-1. During the previous three development cycles ('09/'10-'11/'12), drama pilots were filmed outside the L.A. region by a ratio of more than 2-to-1. Alarming, these ratios now seem rosy compared to the '13/'14 cycle, in which the ratio of drama pilots filmed outside L.A. was almost 5-to-1.



TV Comedies

L.A.'s share of comedy pilots produced in '13/'14 was 76 percent, down from 83 percent in the previous cycle and substantially smaller than its 91 percent share in '11/'12. The number of comedy pilots produced in L.A. was 71 in '13/'14 compared to 75 in the previous cycle.

L.A.'s status as the premier pilot production center continues to hinge on industry willingness to produce comedy projects in Los Angeles. Until recently, generous film incentives in other locations have not been as successful at siphoning comedy production from L.A. An emerging exception to that rule is New York, which has seen remarkable growth (discussed later in this report). However, with 11 comedy pilots produced in New York, it remains a very distant second to Los Angeles.



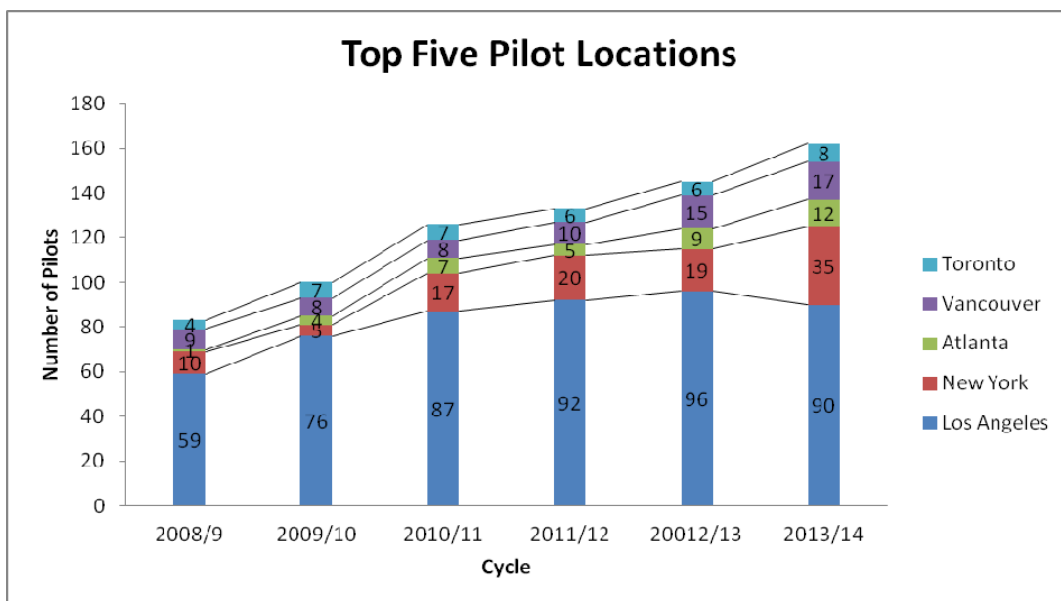
Multi-camera, stage-bound comedies, which L.A. has been able to retain in great numbers, cost up to \$1.5 million to produce per episode. In '13/'14, there were 40 multi-camera pilots produced (37 in L.A.). By comparison, in '12/'13, there were 40 multi-camera pilots produced (36 in L.A.). Creative reasons, as opposed to economic reasons, presently keep these productions in Los Angeles.

Single-camera comedies that regularly shoot on-location cost slightly more to make at up to \$2.0 million per episode. In '13/'14, there were 52 single-camera pilots produced (33 in L.A.). By comparison, in '12/'13, there were 50 single-camera pilots produced (39 in L.A.).

Pilot Production Locations

During the '13/'14 development cycle, 90 television pilots were filmed on Los Angeles streets and stages. However, 113 other pilots — of which 91 were coveted one-hour drama projects — were produced outside the region in competing jurisdictions. In the previous development cycle, only 90 total pilots were produced outside the region.

After L.A., the top four competitors for pilot production in '13/'14 were New York (35 pilots), Vancouver (17 pilots), Atlanta (12 pilots) and Toronto (8 pilots). Trailing the top four was the State of Texas, which hosted five total pilots (Austin: 3; Dallas: 2).



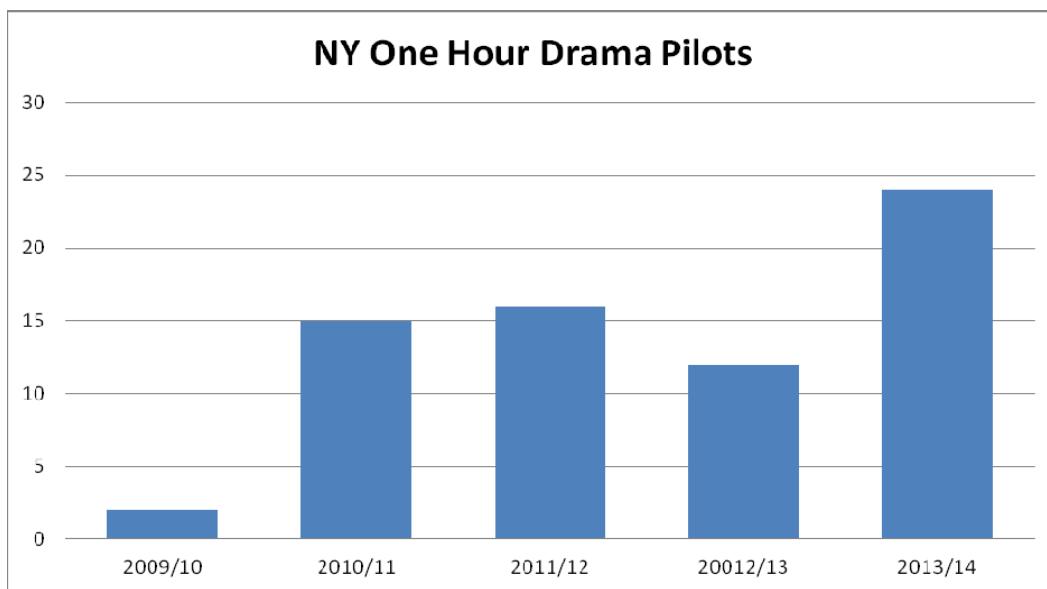
The availability of financial production incentives and production infrastructure are key factors influencing where pilot producers choose to film. As in prior years, some form of film production incentive was available in every one of the non-California locations used during the '13/'14 development cycle. Indeed, the availability of generous financial incentives and the availability of an established and/or rapidly growing production infrastructure proved decisive for two of L.A.'s top competitors: New York & Georgia.

New York

In 2009, the State of New York increased the amount of available funds under the state's film tax credit program to over \$400 million. The increased funding became necessary due to the greatly increased demand and popularity of the program after the rate of the incentive in New York was increased from 10 percent to 30 percent in late 2008.

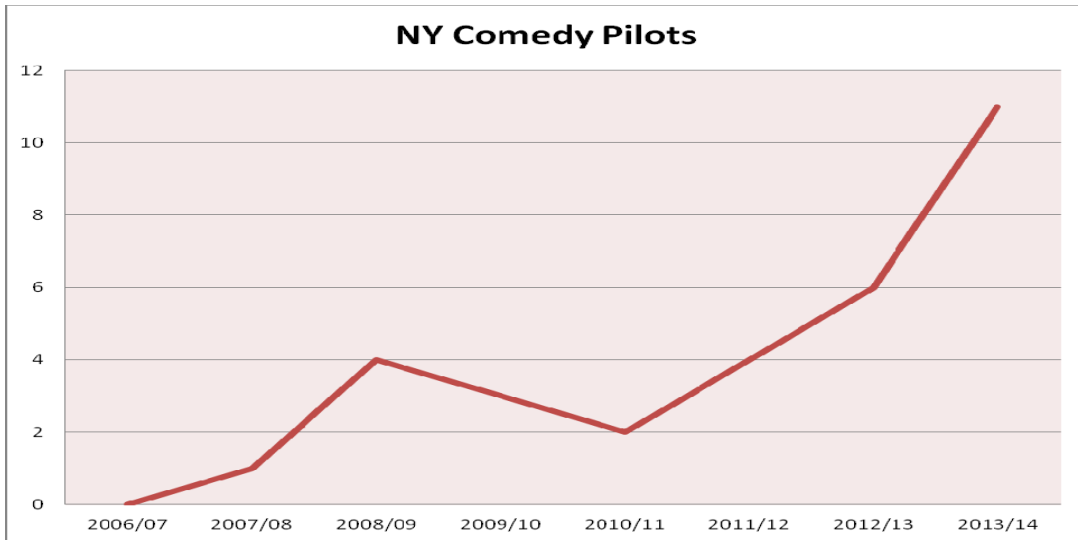
In the '09/'10 development cycle, the year before its program took effect, just five total pilots were produced in New York. The very next year, during the '10/'11 development cycle, the number of pilots produced in New York exploded to 17, a 240 percent increase over the prior year. With the 35 total pilots produced in New York during the '13/'14 cycle, New York has seen the volume of total pilots produced within its borders increase by 600 percent since the state increased the rate and availability of its film tax credit program.

When it comes to one-hour drama pilots, the growth in New York since the state increased its incentive is even more "dramatic." In '09/'10, just two one-hour drama pilots filmed in New York. During the most recent cycle, that number had climbed to a record high of 24 one-hour dramas in '13/'14. For the economically lucrative one-hour network dramas (which typically shoot twice as many episodes each season compared to cable), New York went from hosting zero network drama pilots in '09/'10 to 12 in the '13/'14 cycle. By comparison, Los Angeles saw the number of one-hour network pilots decline from 14 to just seven during the same period, a 50 percent decline.



The '13/'14 cycle also marks another milestone for New York. For the first time on record, New York hosted more one-hour drama pilots than California. The Empire State hosted 24 one-hour drama pilots compared to just 19 for Los Angeles.

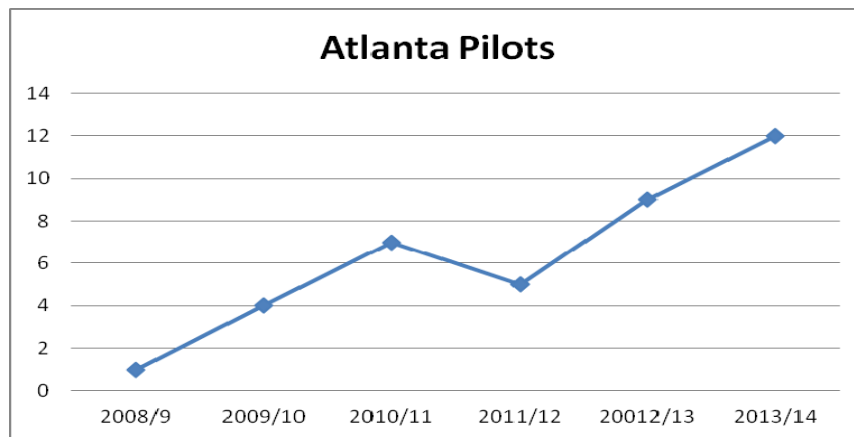
New York has also seen remarkable growth in the number of comedy pilots produced in the state. During the '13/'14 development cycle, comedy pilot production activity in New York increased 83 percent over the prior year, with 11 comedy pilots produced in the Empire State.



More importantly, 14 of the 17 comedy pilots produced in New York over the last two years have been for coveted single-camera shows, which cost more to produce than multi-camera comedies.

Georgia

In 2008, the State of Georgia enacted an uncapped film tax credit program that covers up to 30 percent of production expenditures incurred within the state. As in New York, Georgia saw a significant increase in production spending within its borders, including an increase in the number of TV pilots shot there. In the '08/'09 development cycle, which occurred just before the new incentive began to take effect, just one pilot was produced in the Peach State. The following year, however, with the new incentive in full effect, the number of pilots shot in Georgia quadrupled. During the '13/'14 cycle, a total of 12 pilots filmed in Georgia, an increase of 1,100 percent over the '08/'09 cycle when Georgia enacted its large incentive.



In addition to its generous uncapped incentive program, Georgia has been aggressively building up its native film infrastructure. Filmmaker (and Georgia native) Tyler Perry's studios are currently undergoing a massive expansion that will nearly double their current 38-acres. United Kingdom-based Pinewood Studios is also expanding its presence in Georgia and currently operates six state-of-the-art soundstages at its 288-acre campus, where it has plans to build at least six more. More recently, Georgia Governor Nathan Deal has expressed interest in having 1,000 or more acres of land in Georgia converted into use for a movie ranch similar to those found in Southern California.

Georgia’s generous incentive and investment in infrastructure are having a profound effect on the popularity of the state as a filming destination. Last year, Georgia overtook Louisiana as the third largest US state in total production spending.

Digital Platforms Reshaping Television Landscape

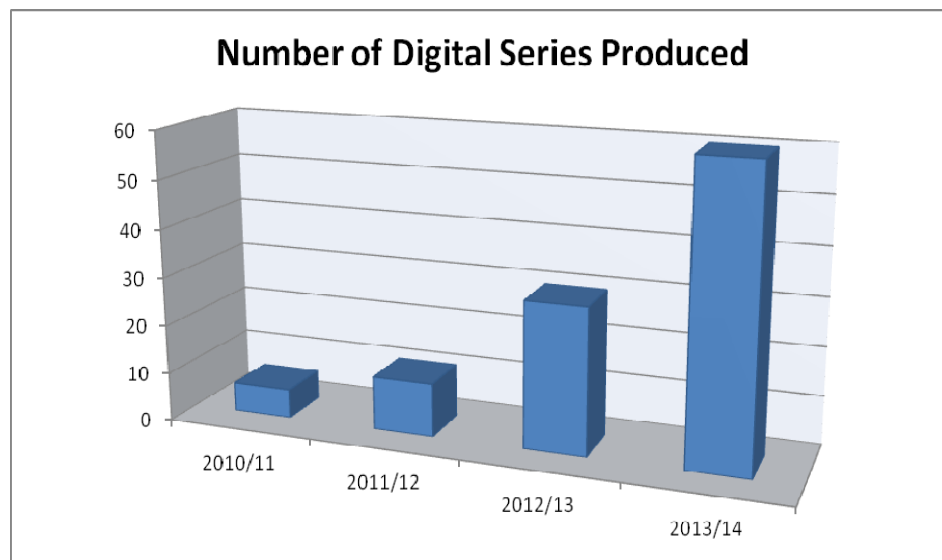
In just the last several years, non-traditional programming available from online services like Amazon and Netflix has begun altering how more traditional television broadcaster acquire and deliver content.

In August 2013, actor Kevin Spacey, the star of Netflix’s hit series *House of Cards*, gave a speech at the Edinburgh Television Festival in which he predicted differentiation between content delivery platforms would end within a decade:

“One way that our industry might fail to adapt to the continually shifting sands is to keep a dogmatic differentiation in their minds between various media -- separating film and TV and mini-series and webisodes and however else you might want to label narrative formats... I predict that in the next decade or two, any differentiation between these formats -- these platforms -- will fall away.

Is 13 hours watched as one cinematic whole really any different than a film? Do we define film by being something two hours or less? Surely it goes deeper than that. If you are watching a film on your television, is it no longer a film because you’re not watching it in the theater? If you watch a TV show on your iPad is it no longer a TV show? The device and length are irrelevant. The labels are useless -- except perhaps to agents and managers and lawyers who use these labels to conduct business deals. For kids growing up now there’s no difference watching *Avatar* on an iPad or watching YouTube on a TV and watching *Game of Thrones* on their computer. It’s all content. It’s all story.”

In the 2010/11 season, just six digital series were being produced for non-traditional digital platforms. The growth in the number of digital series¹ that began airing since that time has been remarkable:



¹ Digital Platforms include: Amazon, AOL, Crackle, Hulu, MSN, Netflix, Playstation, XBOX, Yahoo, YouTube (Source: Baseline Studio Systems)

Amazon

In '13/'14, Amazon Studios produced seven live action pilots (plus an additional three animated) for its Amazon Prime subscription streaming service, just one more than the six live-action pilots the studio produced in the previous cycle. However, Amazon picked up five of the seven live action pilots produced in '13/'14, compared to just two (of six) in the previous cycle. Amazon selects which pilots receive full series orders based in large part on the number of times a show is streamed and the percentage of viewers who finish the pilot. Unlike network television, on Amazon there are no commercial interruptions and advertiser influence is effectively taken out of the equation.

The response from viewers appears to be very promising for Amazon. According to Amazon, the number of streams for each pilot produced in the '13/'14 cycle increased by 100 percent compared to last year. Some industry observers point to a rumored doubling of Amazon Prime's subscriber base over the past year, which could help explain why the number of views for pilots this year doubled as well. While that is a valid explanation, it's worth noting that the five pilots produced for children saw the number of streams increase by 200 percent over last year. Amazon is tightly guarded about revealing exactly how many subscribers Amazon Prime has, but unofficial estimates place it around 20 million.

It's possible the increased subscriber base for Amazon Prime included more families with children. It could also reflect a generational reality that children, unlike their parents, are much more likely to consume content via nontraditional platforms and viewing devices. It's also possible the number of subscribers to Amazon increased because of the growing amount of original content being produced outside traditional television broadcasting and the manner in which content is delivered.

Netflix

Unlike Amazon, the original programming on Netflix has all consisted of straight-to-series orders. Rather than release episodes on a weekly basis like traditional networks, Netflix makes all episodes available at one time, which also takes advertisers out of the equation.

Rather than make viewers tune in weekly, Netflix allows viewers to "binge" on an entire season of episodes as quickly as they please. Moreover, because there are no commercial interruptions or gaps between episodes, Netflix allows screenwriters to control the pace and flow of the story, avoiding commercial interruptions or the need for weekly cliffhangers. The Netflix model appears to be a hit with viewers.

When Netflix rolled out its online streaming service in 2008, the company had 8.2 million subscribers. By the close of 2010, the number of subscribers had soared to almost 20 million. By the end of 2013, the company had more than 40 million subscribers worldwide, including over 33 million in the U.S. and 9.7 million overseas (compared to less than one million international subscribers in early 2011). In 2011, Netflix began acquiring original content to air exclusively on its streaming subscription service, and its first original series, *Lillyhammer*, was released in 2012. In 2013, Netflix added five more series of original content, including hit series like *House of Cards* and *Orange is the New Black*. At the end of 2014, Netflix will have a total of 11 original series (including three animated shows). In 2015, Netflix plans to add seven more series to its original content lineup, including the first of 60 episodes in a series produced by Disney featuring Marvel superheroes.

Netflix demands high quality for its original content and has been willing to pay top dollar to get it. Total spending in Maryland for the first three seasons of *House of Cards* is expected to exceed \$173 million. Marvel Studios is expected to spend \$200 million in New York, where all 60 episodes of its four superhero series will be filmed. New York also benefits from roughly \$4 million spent making each episode of *Orange is the New Black*, for a total of \$104 million in its first two seasons.

Project	Location	Spending
<i>House of Cards</i> (S1-S3)	Maryland	\$173 million
Marvel Superhero Series	New York	\$200 million
<i>Orange is the New Black</i> (S1-S2)	New York	\$104 million

Presume for a moment that such series could have been made in California, were incentives in place to bring them here. The lost opportunity to the California economy from just these three Netflix series approaches \$475 million.

The Mainstreaming of “Straight-to-Series” Production

As the initial episode of a proposed television series, many pilots are made, but only a few will ever be shown to viewers on broadcast or cable television. Before a pilot can be green-lighted for series, it must first be deemed marketable to television advertisers and foreign distributors.

For decades, broadcast networks have courted advertisers in an expensive and seasonally-driven “upfronts” process. Every year in late May, advertisers preview the shows that will go on to be aired on broadcast networks in the fall or early the following year as mid-season replacements.

Cable networks also screen a variety of scripted content. Unlike network pilots, cable pilots are produced year-round and have increased in number to contribute mightily to development cycle yields. New cable series debut throughout the year.

Not only have the traditional broadcast and cable television networks begun to respond to the presence of new competitors, it appears they are adapting their own business models to suit. According to the former chairman of entertainment at Fox Broadcasting, Kevin Reilly at the Television Critics Association in January, the game had already changed and there was a desire at the network to play by new rules. As of January 2014, Fox announced to the world that it would skip pilot production altogether:

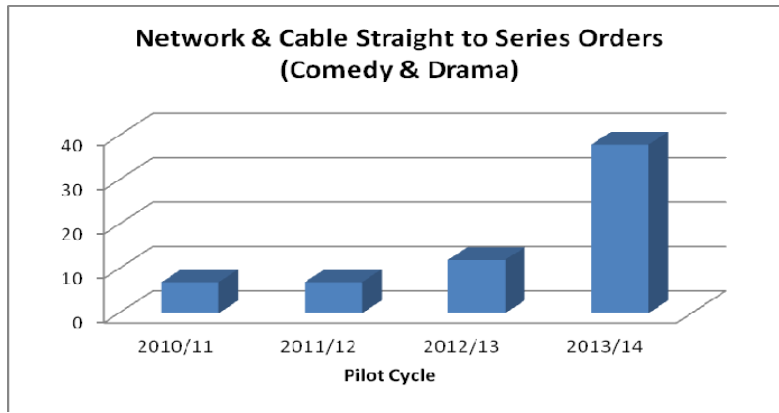
“We’ve been trying to do away with pilot season for a long time at Fox. The broadcast scheduling process was built for a different era when there were three networks that had a near monopoly. We don’t live in that age anymore.”

If the industry has entered a different era, what does that mean for television show runners? As screenwriter Travis Beacham told the *Los Angeles Times* earlier this year, the resulting creative freedom could help make unusual show concepts more commercially viable:

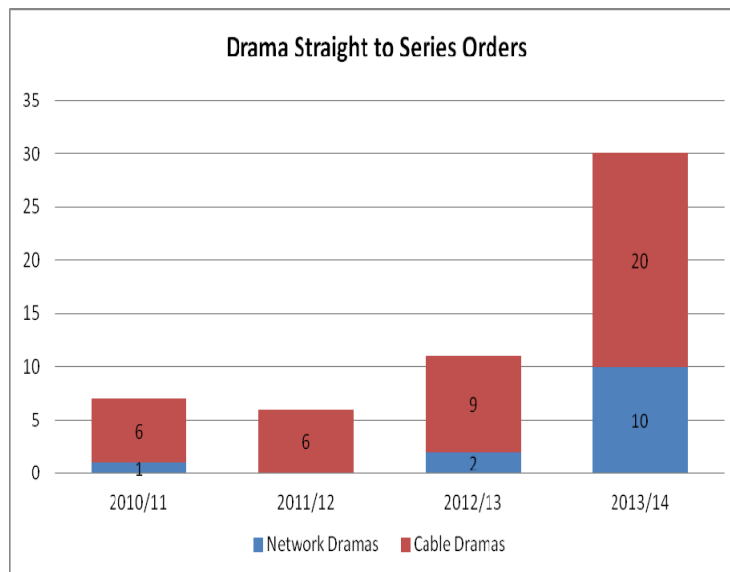
“A few years ago Fox passed on making a pilot for the proposed series by screenwriter Travis Beacham, which seemed like the kiss of death... This year, however, Fox decided to take the series. But it didn't just order a pilot — it ordered 13 episodes.

‘The biggest advantage of a series order is that it gives us a crucial head start on the sort of preparation it takes to realize a world as lush and complex as this,’ Beacham told *The Times* in an email. ‘It’s hard to invest that kind of effort in a pilot that may or may not see the light of day. Without a series commitment, it’s almost impossible for something like *Hieroglyph* to happen.’”

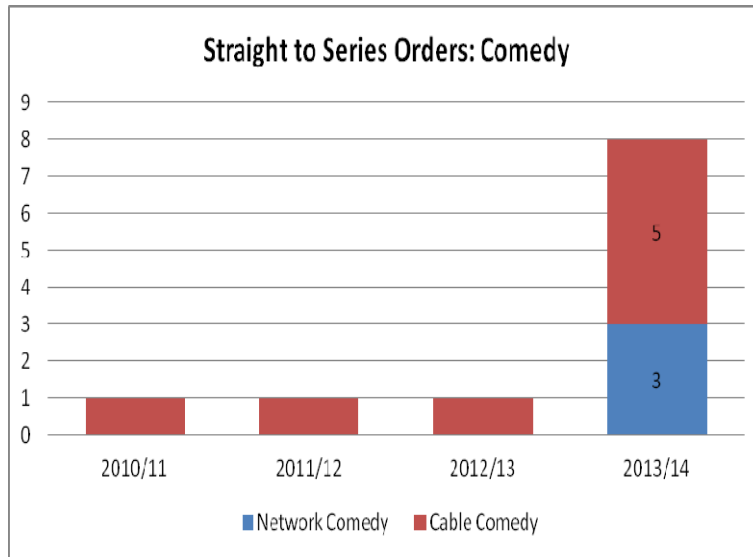
If adapting to a new era of television broadcasting means adopting the practice of ordering more shows “straight-to-series,” a review of FilmL.A.’s historical data suggests the ‘13/’14 cycle marks year one of the new era. A total of 38 network, cable and new media shows were ordered straight-to-series in the ‘13/’14 cycle, which is more than double the combined total of the three previous development cycles.



Looking at the trends for both categories individually reveals other patterns. When it comes to drama, cable networks have been more aggressive than broadcast networks in each of the last four cycles. In the three cycles prior to '13/'14, the number of dramas ordered straight to series for cable outpaced network orders by a 7-1 margin. Whereas in the '13/'14 cycle, cable orders still outpaced network orders, but only by a 2-1 margin. The 20 cable drama orders in '13/'14 represent a 122 percent increase over the prior cycle. By comparison, the 10 network drama orders in '13/'14 represent a 400 percent increase over the prior two cycles combined.



When it comes to comedy, neither cable nor broadcast networks placed a priority on ordering shows straight to series prior to '13/'14, when almost three times as many comedies were ordered than the prior three cycles combined. Comedy straight to series orders for cable outpaced network orders by nearly a 3-1 margin.

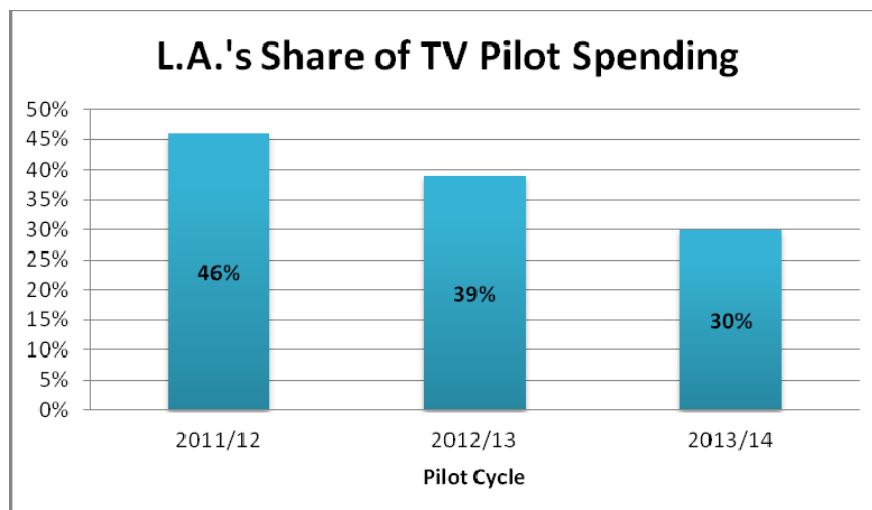


Pilots' Economic Importance

Pilot production is worthy of study because the activity creates significant economic benefits for the hosting region. According to industry sources, the average one-hour drama pilot can directly employ 150-230 people for the duration of the project.

Typical pilot production costs, having risen over the years, now average about \$2 million (for comedy pilots) and \$6 million to \$8 million (for drama pilots). Presentations, which are sometimes made in lieu of pilots, cost up to 40 percent less to produce than full-length pilots.

Based on these figures, FilmL.A. estimates that approximately \$290 million was spent on television pilot production in Los Angeles during the '13/'14 development cycle, an increase over the \$278 million spent in L.A. during the previous cycle.² This is roughly 30 percent of the total amount spent by producers in all locations.



² While there were six fewer pilots producing in L.A. during the '13/'14 cycle, total spending increased due an increase in the estimated cost to produce a one-hour drama. During the previous cycle, the average cost for a drama pilot was \$5.5 million.

Runaway Series Production

Pilot producers' ongoing wanderlust introduces a pair of related concerns for those who work in television in L.A. On one hand, lost production share carries with it the threat of diminished pilot season spending. But another, more serious, concern is that the one-time loss of a pilot can easily lead to the loss of a promising series.

Historically, pilots made in Los Angeles were highly likely to stay in the region if picked up for series production. In recent years, however, a growing number of productions have begun to buck this trend. Even a pilot shot in L.A. for a show that is set in L.A. has no guarantee of staying in L.A. for series.

After filming the pilot episode for USA's Southern California-set drama *Graceland* in L.A., producers relocated the series to Florida after it failed to receive the California Film & Television Tax Credit. As a result, the remaining 11 episodes for *Graceland's* first season filmed in Florida. On average, *Graceland* spent more than \$151,000 for each day of production in Miami. This represents a loss to California of more than \$19 million, including \$10.2 million spent on wages, for just this one show. Unfortunately, *Graceland* wasn't California's only recent series loss.

Plans were recently announced to relocate *The Whispers*, a network drama series, to Vancouver after filming the pilot in L.A. The two-part pilot episode for the *NCIS* spin-off, *NCIS: New Orleans*, reportedly spent the bulk of its \$10.7 million budget in L.A., but the series is relocating to New Orleans. While for the latter there are obvious creative considerations in play, all prior series in the *NCIS* franchise have been L.A. based, and producers point to Louisiana's generous tax credit program as an important factor in determining their choice of location.

This comes on the heels of losing *American Horror Story*, another coveted one-hour drama, to Louisiana after the show filmed its first two seasons in Los Angeles. The only reason *American Horror Story* did not relocate after season one is that producers were hoping season two would make it off the waiting list for the California Film & Television Tax Credit. Unfortunately, the gamble did not pay off and the show, which spends roughly \$60 million making each season, moved to New Orleans.

From Pilot to Series Production

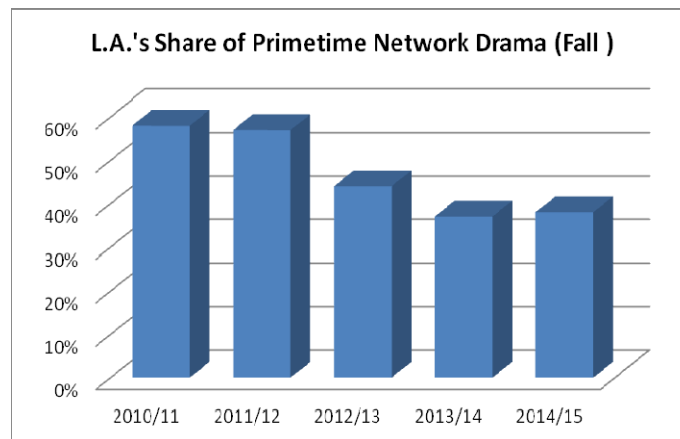
Today, the availability of production incentives and established production infrastructure outside Los Angeles make it possible to film series in other places. This fact, combined with network decisions about which shows to pick up or cancel in a given year, poses a serious threat to established production centers like Los Angeles.

In an effort to help quantify this problem, FilmL.A. researchers analyzed new and continuing series pickups each year from the 2010/2011 fall viewing season to the forthcoming 2014/15 fall viewing season on major broadcast networks during primetime. This analysis excluded cable and web productions, because of their irregular series start patterns, as well as reality, animated and non-scripted broadcasting such as sports and news programming.

Three years ago, the 2012/2013 season marked the first time during FilmL.A.'s ongoing study in which L.A. accounted for less than 50 percent of network screen time devoted to primetime scripted dramas. Since then, L.A.'s share of network screen time devoted to dramas has fallen below 40 percent for the second time in a row heading into this fall.

At the beginning of the 2013/2014 fall viewing season, L.A.'s share of network screen time devoted to primetime scripted dramas fell below 40 percent, a record low. In all, viewers last fall were exposed to 38 L.A.-based shows (15 dramas, 23 comedies). Viewers were also exposed to 27 shows filmed outside the region (26 dramas, 1 comedy).

By the beginning of the 2014/2015 fall viewing season, L.A.'s share of network screen time devoted to primetime scripted dramas will, for the second year in a row, again fall below 40 percent. In all, viewers will be exposed to 36 L.A.-based shows (14 dramas, 22 comedies). They will also be exposed to 23 shows (all dramas) filmed outside the region.



Is There Any Good News?

For the forthcoming fall season, nine of 29 new network dramas series will film in Los Angeles. While this may sound like bleak news, it still represents a remarkable recovery considering the last two years. Last fall, just five of 26 new network drama series filmed in L.A., and only two of 22 new network dramas series filmed in L.A. during the prior cycle.

The California Film & Television Tax Credit program has helped reverse a tiny amount of runaway production. In 2014, the program helped relocate seven television series that filmed their pilot episodes and/or prior seasons from outside of the state. As a result, these seven productions will spend more than \$170 million in the state and sustain over 30,000 full & part-time positions this year.

Production	Background & Stand-ins	Cast	Crew	Qualified Spending	Prior Location
<i>Deliverance Creek</i>	3,450	120	200	\$23,425,111	Austin, TX (Pilot)
<i>Franklin & Bash</i>	3,580	261	142	\$20,128,375	Atlanta, GA (Pilot)
<i>Justified</i>	3,705	331	140	\$29,457,855	Pennsylvania (Pilot)
<i>Perception</i>	4,554	179	207	\$27,748,988	Toronto, ON (Pilot)
<i>Pretty Little Liars</i>	10,500	313	130	\$40,181,676	Vancouver, BC (Pilot)
<i>Teen Wolf</i>	3,570	20	130	\$24,069,925	Atlanta, GA (Pilot, Season 1)
<i>Let's Stay Together</i>	480	10	86	\$5,664,555	Atlanta, GA (Season 1-4)

It's worth noting that two of these productions, (*Teen Wolf* & *Let's Stay Together*) relocated after filming prior seasons in Georgia, where the incentive is almost double what California offers. Moreover, *Let's Stay Together* filmed its pilot episode in California before moving the show to Georgia and only relocated to back to Los Angeles after it was one of the lucky few productions able to secure a tax credit under California's current program. Similarly, had there been enough tax credits to prevent a show like *American Horror Story* from getting waitlisted, it might have prevented the show from moving to Louisiana (which offers the same amount as Georgia).

Also of note, none of the television series that have received the California Film & Television Tax Credit since the program's inception in 2009 have ever relocated to another jurisdiction outside of the state. Once a

series gets the California tax credit, the show stays in the state. Similarly, every series that has filmed prior seasons or pilot episodes outside of the state has relocated to California upon receiving the state's film incentive.

Talk, Talent & Variety in L.A.

Though not a focus of this report, other soundstage-reliant facets of Los Angeles' television production industry are worthy of mention.

The L.A. region hosts numerous television talk shows, including *Conan*, *The Late Late Show with Craig Ferguson*, *Jimmy Kimmel Live*, *The Talk*, *Ellen* and *Dr. Phil*.

Locally-produced game shows include, but are not limited to, *Jeopardy*, *Wheel of Fortune*, *Let's Make a Deal*, *Shark Tank*, *Wipeout*, *The Biggest Loser* and *The Price is Right*.

Talent shows in L.A. include *American Idol*, *America's Best Dance Crew*, *The Voice*, *The X Factor*, *America's Got Talent*, *So You Think You Can Dance*, *Dancing with the Stars*, *Duets* and *America's Next Top Model*.

METHODOLOGY

Since January, 2005, FilmL.A. has conducted ongoing primary and secondary research to keep track of new television pilots.

This report captures all pilot productions, presentations, and straight-to-series television projects intended for primetime viewing on major broadcast and cable networks and premium web services.

Our lists include all pilots of which FilmL.A. has been made aware through primary and secondary research, and for which a primary production location could be verified.

Please note that it is rare for unscripted (reality) television series to produce pilots. A few turn up in each development cycle survey, but report authors opt to exclude them from official counts.

NOTES

1. FilmL.A. uses the word "pilot" throughout this study to refer to all original scripted pilots, shorter-length presentations or "hidden pilots" captured during the development cycle. Pilot counts within a development cycle include both stage-based and location-based projects made in any location, of any running duration, intended for primetime debut on either broadcast or cable networks serving U.S. audiences. Original web series are included for this analysis, but animated pilot productions are not counted.
2. Networks may choose to skip pilot and presentation production and immediately "green light" promising new shows for series production. Rather than discount new production occurring anywhere within the development cycle, FilmL.A. includes the first episode of these "straight-to-series" productions as "hidden pilots" in all of its counts.
3. FilmL.A. defines a development cycle as the period leading up to the earliest possible date that new pilots would air, post-pickup. Thus, the '13/'14 development cycle includes production activity that starts in 2013 and continues into 2014 for show starts at any time in 2014 (or later).
4. FilmL.A. accounts for the difference between full pilot and presentation costs in its overall pilot season spending estimates.