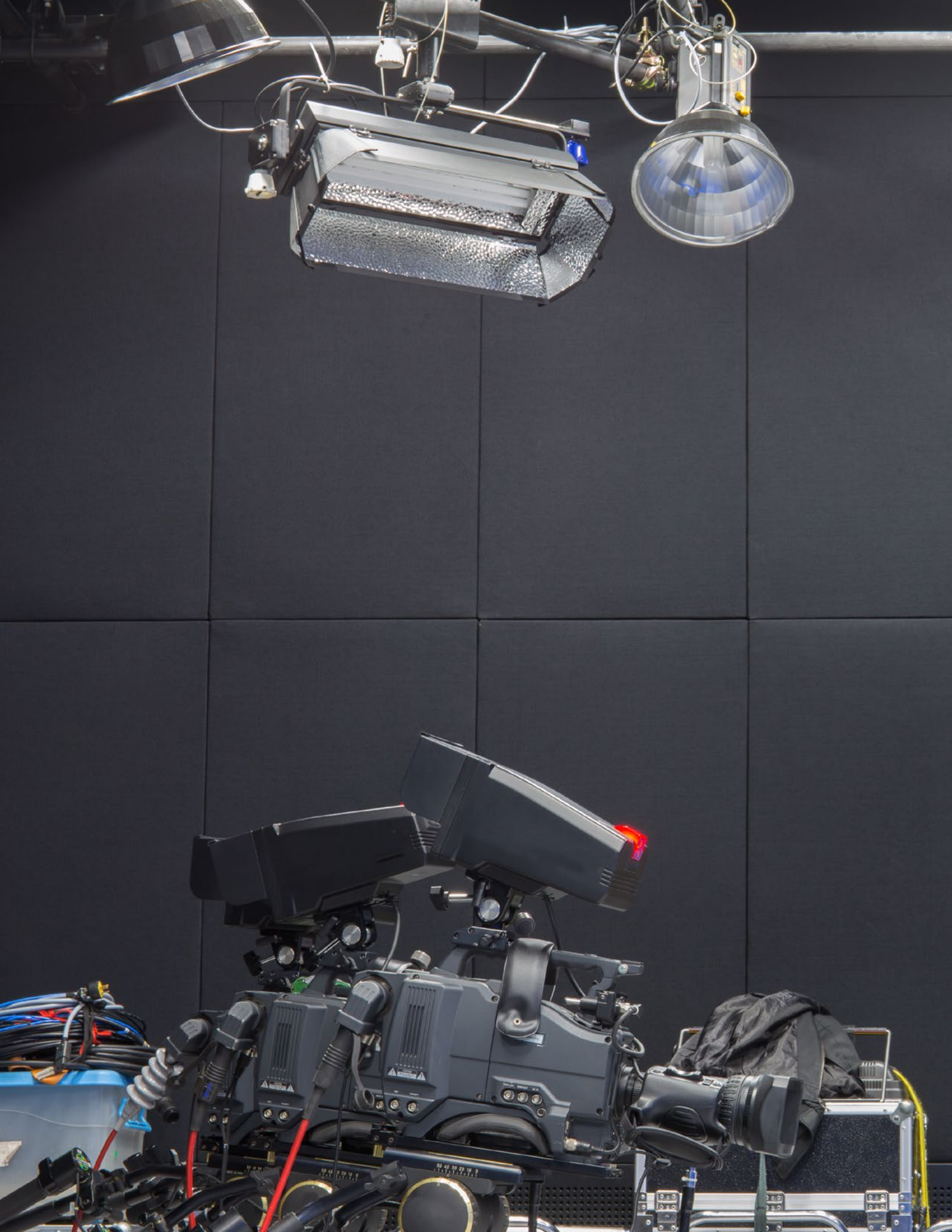




2015
FEATURE FILM STUDY





ABOUT THIS REPORT

For the last three years, FilmL.A. Research has endeavored to track the movies released in 2013, 2014 and now 2015 to determine where they were filmed, why they filmed in the locations they did and how much was spent to produce them. The 2015 Feature Film Production Study follows the same methodology and tracks the feature films released theatrically within the U.S.¹ during the 2015 calendar year. Where possible, FilmL.A. tracks primary and secondary filming locations, primary and secondary locations for postproduction/visual effects (VFX) work, production spending and jobs.

Total box-office revenues reached a record high in 2015, with global box office ticket sales hitting \$38 billion. For the third year in a row, despite more than 700 movies released in 2015, a relative handful accounted for most of the global revenue. The top 50 films of 2015 pulled in \$22.4 billion worldwide; the top 25 films raked in almost \$18 billion and just the top five films took in \$7.8 billion. In 2015, only two of the top 25 films at the worldwide box-office (*Taken 3* and *Maze Runner: The Scorch Trials*) had budgets below \$70 million; none had budgets below \$40 million. Most of the films were produced between 2013 and 2015. From an economic perspective, these are valuable projects, costing significant sums to produce and employing many people during production.

Of the 109 movies (see **Appendix A** for complete list) released by the Majors and Mini-Majors, reported production budgets ranged from \$1 million to over \$300 million. The average production budget in the sample was \$67 million.

The 109 films in this year's study represent over \$7 billion in direct production spending and tens of thousands of high-wage jobs in a wide array of professions. By comparison, the 107 movies included in the 2014 Feature Film Production Study had a combined production spend of \$6.3 billion.

¹ FilmL.A. Research focused on films that were produced by the six major studios in Southern California ("Majors", including Disney®, Warner Bros.®, NBCUniversal®, Paramount®, Sony® and 20th Century Fox™) and six of the best known independent studios ("Mini Majors", including Dreamworks®, Lionsgate/Summit Entertainment®, Weinstein Co.®, CBS® and Blumhouse®). This yielded a study sample of 109 feature films (7 animated & 102 live-action). CBS Films & Blumhouse replaced Relativity Media, which had its entire 2015 slate of films pushed or cancelled due to bankruptcy.



6255 W. Sunset Blvd.
12th Floor
Hollywood, CA 90028

<http://www.filmla.com/>

 @FilmLA
 FilmLA
 FilmLAinc

CREDITS:

Research Analyst:
Adrian McDonald

Graphic Design:
Shane Hirschman

Photography:
Shutterstock
Disney®
Universal Pictures®

QUESTIONS? CONTACT US!

Adrian McDonald
Research Analyst
(213) 977-8636
amcdonald@filmla.com

TABLE OF CONTENTS

FILMING LOCATIONS	2
MADE IN CALIFORNIA	4
PRODUCTION SPENDING	5
VFX AND MUSIC SCORING	6
FILM PRODUCTION JOBS	8
THE LURE AND COST OF INCENTIVES	9
COMPARING INCENTIVES	12
LURE OF LOCATIONS	14
TOP FILMING LOCATIONS AT THE BOX OFFICE	15
INDEPENDENT FILMS	17
CONCLUSION	18
STUDY METHODOLOGY	18
MOVIES OF 2015: APPENDIX A (TABLE)	21
MOVIES OF 2015: APPENDIX B (MAP)	24

FILMING LOCATIONS

While Southern California and Hollywood are considered by many as the traditional home of moviemaking, the film industry is, without a doubt, a worldwide enterprise. Today, feature films produced by U.S. companies are filmed across the globe. For many films, principal photography can—and often does—span more than one location. Accordingly, FilmL.A. worked to identify both primary production locations and secondary production locations for studied films.

In the end, our research determined that nearly 30 different U.S. states and foreign countries were used as primary production locations among this study's 109 films.

From a national perspective, the United States served as the primary production location for 65 percent (71 count) of the 109 films. This is almost identical to the 64 percent share in 2014 and matches the 65 percent share in 2013.

From a California perspective, the state declined from a 21 percent share in 2014 to 17 percent (19 count) of the films produced primarily within the state. In terms of raw movie count, California remained on top for the second year in a row.

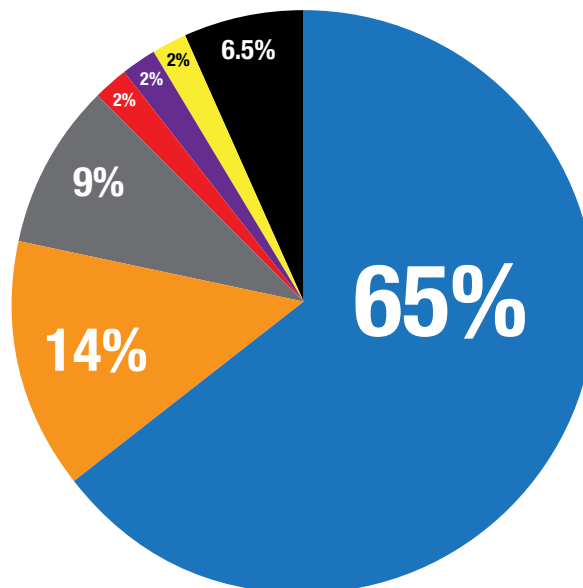
The United Kingdom (UK) hosted three more movies in 2015 than it did in each of the prior two years. More importantly, the UK ranked first (discussed later) in total budget value and budget spend within its borders for the 2015 movies.

The states of Georgia and Louisiana, which hosted 12 movies each, tied for third place behind the UK. Rounding out the top five was Canada, which hosted one less film in 2015 (11 count) than it did in 2014. Within Canada, the leading province was British Columbia (6 movies), followed by Ontario (3 movies) and Alberta & Quebec (which hosted one apiece).

New York's impressive rise to second place in 2014 was followed by a somewhat surprising decline to sixth place in 2015, which marks the second time in three years that New York failed to rank in the top five production centers for feature films.

**INTERNATIONAL SHARE OF
109 SURVEYED FILMS
(2015)**

- UNITED STATES
- UK
- CANADA
- AUSTRALIA / NZ
- HUNGARY
- GERMANY
- OTHER



FILMING LOCATIONS (CONTINUED)

PRODUCTION CENTER	2015	2014	2013
California	19	22	15
UK	15	12	12
Georgia	12	10	9
Louisiana	12	5	18
Canada	11	12	15
New York	7	13	4
Pennsylvania	6	1	2
Massachusetts	3	3	5
North Carolina	3	2	4
New Mexico	2	2	3
Germany	2	1	1
Australia	1	3	2
South Africa	1	2	0
New Zealand	1	1	2
Michigan	0	2	1

As predicted in last year's report, Louisiana surged back into the top five locations in 2015. In 2014, Louisiana failed to land a top five spot after making headlines in 2013, when it ranked number one with 18 movies.



MADE IN CALIFORNIA

In 2015, three of the 19 films produced in California were animated movies. Of the 16 live-action movies filmed primarily in the state, seven were incentivized projects that qualified for the California Film & Television Tax Credit Program.

CA TAX CREDIT PROJECT	CA Spend (million)	Extras	Crew	Cast
<i>Straight Outta Compton</i>	\$49.9	6,225	104	275
<i>Entourage</i>	\$39.1	2,204	41	265
<i>Freaks of Nature</i>	\$33.1	2,429	53	155
<i>Scouts Guide to the Zombie Apocalypse</i>	\$21.3	1,505	48	100
<i>The Wedding Ringer</i>	\$21	3,260	96	160
<i>The Perfect Guy</i>	\$17.7	698	52	198
<i>Insidious Chapter 3</i>	\$11.2	792	20	160
TOTAL	\$193.3	17,113	414	1,313

Six live-action films with budgets of \$10 million or less also filmed in California despite not receiving incentives, as incentives in other locations are often not lucrative enough for smaller projects that would have to incur additional travel, lodging and shipping costs if they left the state.

Of the three other live-action films produced in California (i.e., with a budget over \$10 million but not receiving incentives), only two (*Steve Jobs* & *McFarland USA*) had budgets over \$20 million.

The \$35 million *Steve Jobs* project was kept in California by director, Danny Boyle, who wanted to stay in the state for creative and authenticity concerns. Boyle’s insistence to shoot in California was one of the reasons Sony®, which wanted the filmmaker to shoot in Georgia, passed on the project.

Similarly, *McFarland USA* had strong reasons for wanting to film in California, as the project is based on the true story of the 1987 cross country running team from McFarland, California, where location filming took place over 11 days in 2013.

© 2014 - Disney Enterprises, Inc.



© 2015 - Universal Pictures



© 2015 - Universal Pictures



PRODUCTION SPENDING

From an economic impact stand-point, a much more important number than project count is total production spending. For a given location, hosting the majority of just one movie that spends \$100 million has a bigger economic impact in direct spending than hosting 10 films with \$5 million budgets.






In addition to film crew wages, expenditures offer insight into how local production vendors and suppliers benefit from a production's presence. Money spent on film production can circulate within a local economy, eventually providing benefits to individuals and businesses that are unaffiliated with the film production directly.

Of course, serving as a primary shooting location for a \$100 million film project does not mean a given jurisdiction will see the film's entire budget spent within their borders. Even for California-based films, this would today be a rare occurrence.

Determining where filmmakers spend their budgets is very difficult, given that full production budgets are rarely publicly disclosed. Complicating matters further, most feature films produced today use multiple jurisdictions throughout every stage of production. One of the challenges when determining the total budget for a given movie (especially when shot in a location that lacks transparency in its incentive program) is that some budget estimates reported in the press reflect the net cost to the studio, and not necessarily the full amount spent to make the project. A good example of this is the film *Daddy's Home*, which was reported in industry trades as having a \$50 million budget estimate. For the studio, this amount is fairly precise, as the out of pocket cost for the studio itself was \$53 million. However, the gross (i.e. actual) cost of the film was \$69 million. The other \$16 million of the actual cost was financed by Louisiana's film incentive.

The proliferation of government programs designed to attract film production has led to one very useful development for film industry researchers. Today, it is possible—although still rather difficult—to compare production spending across different jurisdictions.²

In Canada and the UK, the respective government agencies and film commissions that report on production activity and/or administer incentive programs do not typically disclose spending information for individual projects. However, aggregate spending totals for different production categories and country of origin are disclosed and jurisdiction spend percentages versus total budget are reported. Louisiana has complete transparency under its program, whereas Georgia has next to none.

PRODUCTION CENTER	Movies	Budget Value (millions)	Amount/Percent Spent in Location
California 	19	\$780	\$719.7 (92%)
UK 	15	\$1,956	\$1,625.5 (83%)
Canada 	11	\$822	\$575.4 (70%)
Georgia 	12	\$952	\$535 (56%)
Louisiana 	12	\$814	\$529 (65%)

² Percentage sources: 2012 British Columbia Film Commission Production Statistics; CMPA Profile 2015 Report; 2015 British Film Institute Statistical Yearbook; UK Companies House filings for *Star Wars: The Force Awakens*, *Mortdecai*, *Avengers Age of Ultron*, *Cinderella*, *Everest*, *Paddington* and *Kingsman: The Secret Service*. Georgia's spending estimate stems from a 2010 economic impact report commissioned by the MPAA and prepared by Meyer's Norris Penny (MNP) and exact spend information for *Furious 7*, *Goosebumps* and *Ant-Man*.

Precise in-state spend amounts for the seven films that received the California Film & Television Tax Credit were provided by the California Film Commission. In some instances, FilmL.A. was able to obtain the exact California spend for specific films from filmmakers and/or respective studios. For the remaining live-action films, a different approach was required.

Because of the state's massive infrastructure and deep vendor supply base, very few goods or people need to be imported into California to sustain local feature film production. According to the Los Angeles Economic Development Corporation (LAEDC), 92 percent of all production spending on live-action production in California is wholly sourced from within the state. For the live-action California films that did not receive the state's film incentive, we applied a slightly more conservative approach and assumed 90 percent of their budget was spent in the state.

In terms of total production value and the respective share of production spending, California was outperformed by the UK in both categories (see 'Comparing Incentives' later in this report for a discussion of this finding). This marks the first time in the three feature film reports that California's raw spend amount was bested by a competitor.

California was fortunate to host the production of three of the major animated films released in 2015 (*Inside Out*, *Home* and *The Good Dinosaur*). The combined budget value of the three animated films was \$485 million, which is well over half (63 percent) of the total budget value for films shot in the state. Incentives targeted specifically at animated production were able to lure two of the major animated films released in 2015. British Columbia hosted *Hotel Transylvania 2*, and *The Peanuts Movie* was produced in Connecticut.

VFX AND MUSIC SCORING

FilmL.A. is aware of a widely held belief that while California may lose out on principal photography due to runaway production, the state is still the beneficiary of the bulk of post-production and visual effects work. Mounting evidence demonstrates that this is not true.





The UK and Canada have both usurped California (and the United States) as global centers for VFX work. This is a concern for California because the biggest-budget features spend much of their production budgets on post and VFX. An analysis of the 25 top live-action movies with budgets of \$75 million or more reveals that almost half of the total jobs on many films go to VFX. Increasingly, few of these high-skill jobs remain in California (or the US).

CONTINUED ON NEXT PAGE >

VFX AND MUSIC SCORING (CONTINUED)

MOVIE	Budget (millions)	Primary VFX Location(s)	Secondary VFX Location(s)
<i>Alvin and the Chipmunks: The Road Chip</i>	\$90	New Zealand (Weta)	California
<i>Ant-Man</i>	\$130	Australia/California (Luma), UK (Double Negative - DNeg)	California (Method Studios; ILM, The Third Floor), Germany (Trixter)
<i>Avengers: Age Of Ultron</i>	\$444	California/UK/Canada (Industrial Light & Magic - ILM), UK/Canada/India (DNeg)	Australia/California (Luma Pictures), Canada (Soho VFX), Australia (Animal Logic), California (Lola VFX), Germany (Trixter), California (Legacy Effects)
<i>Cinderella</i>	\$100	Quebec/UK (MPC)	UK (Argon Effects)
<i>Fantastic Four</i>	\$155	UK/Quebec (Moving Picture Company - MPC)	New Zealand (Weta), California/Canada (Pixomondo), Canada (Rodeo FX), California (The Cavalry FX)
<i>Furious 7</i>	\$190	New Zealand (Weta), Canada/California (Digital Domain)	UK (MPC), Canada (Scanline), Germany (Pixomondo)
<i>Goosebumps</i>	\$84	UK/Quebec (MPC)	Canada (Legend 3D)
<i>In the Heart of the Sea</i>	\$100	UK (DNeg), Canada (Scanline)	Australia/California (Luma), California (Scanline)
<i>Jupiter Ascending</i>	\$175	UK/Singapore (Dneg), UK/Canada (Framestore)	Quebec (Rodeo FX), UK/Canada/California (Method Studios)
<i>Jurassic World</i>	\$150	California (ILM)	Quebec (Hybride), British Columbia (Image Engine), Canada/Singapore (ILM)
<i>Mad Max: Fury Road</i>	\$150	Australia (Iloura)	Canada/California (Stereo D)
<i>Mission: Impossible Rogue Nation</i>	\$150	UK (DNeg)	Singapore (DNeg), California (The Third Floor)
<i>Pan</i>	\$150	UK/Quebec (MPC, Framestore), Canada (Scanline)	California (Scanline)
<i>Pixels</i>	\$129	British Columbia/California (Sony Imageworks, Digital Domain)	India (Prime Focus)
<i>Point Break</i>	\$105	British Columbia (Image Engine)	Czech Republic (UPP), California (Lola VFX)
<i>San Andreas</i>	\$110	Canada (Scanline, Method Studios)	California (Method Studios, hydraulx)
<i>Seventh Son</i>	\$95	California (Rhythm & Hues);UK/Quebec/India (MPC)	Australia (Rising Sun), California (Method Studios)
<i>Spectre</i>	\$250	UK / Singapore (DNeg)	UK (ILM)
<i>Star Wars: The Force Awakens</i>	\$306	California (ILM)	China (Base FX), California/Canada (Stereo D)
<i>Terminator: Genisys</i>	\$158	UK (MPC, DNeg, Method Studios)	California (Lola VFX, Legacy Effects, ILM), India (Prime Focus)
<i>The Divergent Series: Insurgent</i>	\$110	UK/Canada/Singapore (Dneg), Canada (Legend 3D)	Australia/California (Luma), Canada (Gener8), Australia/Canada (Animal Logic)
<i>The Hunger Games: Mockingjay, Part 2</i>	\$160	UK (MPC) UK/Singapore (DNeg)	New Zealand (Weta), California (Lola VFX), Canada (Legend 3D)
<i>The Martian</i>	\$108	UK/Quebec (MPC), UK (Framestore)	UK (The Senate VFX), California (ILM), India (Prime Focus)
<i>The Revenant</i>	\$135	California/British Columbia (ILM)	India (MPC)
<i>Tomorrowland</i>	\$180	California (ILM)	Quebec (Rodeo FX)

Based on a review of the top 25 live-action movies released in 2013 (which had budgets of \$100 million or more) and the top 25 live-action films surveyed in 2014 & 2015 (with budgets of \$75 million or more), the situation for the California VFX industry improved slightly from 2014. However, the growth of work in Canada and the UK suggests that California is unlikely to regain its position as a major player in VFX in the near future, if ever.

PRODUCTION CENTER		Primary VFX Location 2013 Movies	Primary VFX Location 2014 Movies	Primary VFX Location 2015 Movies
California		10	7	9
Canada		7	10	14
UK		7	11	15
New Zealand		5	2	2

As for music scoring, Los Angeles “scored” musical work for roughly 41 of the 109 films in this year’s study, which represents 39 percent of the surveyed films. By comparison, Los Angeles captured scoring work for 41 percent of the surveyed films in 2014 and 40 percent in 2013.

FILM PRODUCTION JOBS

In the U.S., most jurisdictions seeking to attract film projects make some kind of effort to track the jobs they create in the process. Unfortunately, the number of different counting methods in use makes comparing job growth across jurisdictions virtually impossible.

While various jurisdictions report employment counts for specific projects (or report total job counts in the aggregate), they differ in their job count methodologies. For example, North Carolina officials report the total number of people who work on film projects in their state, regardless of how long those jobs last. A background actor who worked a single day on a film like *Iron Man 3* would be counted as holding one job, the same as the director, who worked on the film every day and was paid substantially more. Nevertheless, from a total job count perspective, many would count this as two jobs.

Officials in some states attempt to do one better by calculating the number of Full Time Equivalent (FTE) jobs created by local filming. A head count of 1,000 workers may result in 300 FTE jobs, for example.

New Mexico and Georgia use a different approach altogether and report the number of film “worker days.” While this is similar to the FTE approach in terms of obtaining a more accurate employment picture, both states only report the number in the aggregate, making it impossible to know how many worker days a given movie may have racked up while shooting in the state.

Given the varying methodologies to track film production employment across the globe, FilmL.A. elected to use credited job count estimates to calculate the number of jobs California likely lost to other jurisdictions that hosted primary production for one or more of the 2015 releases included in this report. While not a perfect methodology, the estimated job counts based on credited positions tends to be more conservative than many headcount estimates employed in different states. That said, California lost out on no less than 50,000 credited jobs for the movies that filmed primarily outside the state.

THE LURE AND COST OF INCENTIVES

With the exception of New York and Louisiana³, all of California’s top five competitors offer substantial uncapped film incentive programs:

LOCATION	FILM INCENTIVE
New York	30% on qualifying local spend for Below-the-Line (BTL) costs. Above-the-Line costs are excluded from the incentive. Annual cap of \$420 million.
Louisiana	30% (45% maximum with bonus) on qualifying local spend for BTL and Above-the-Line (ATL) costs. Bonus: 10% for each individual LA resident (must have residency form and backup for each LA resident). Bonus: 15% of base investment for qualifying Louisiana screenplay
Georgia	20% of the base investment in the state, plus 10% if the qualified production activities include a Georgia promotional logo in credits. ATL and BTL costs are covered. No annual cap.
UK	20-25% of all qualifying local UK spend. ATL and BTL costs are covered, as well as back-end profit participation payments. No annual cap.
British Columbia (Canada)	33% of qualifying British Columbia (BC) labor expenditures; Digital Animation or Visual Effects (DAVE) Credit bonus: 17.5% additional credit on qualifying DAVE labor. No annual cap.
Ontario (Canada)	21.5% of qualifying Ontario expenditures (not limited to ON labor); Bonuses: Computer Animation and Special Effects- 20% of qualifying labor related to digital animation and special effects work. No annual cap.
Quebec (Canada)	25% of qualifying Quebec (QC) expenditures (not limited to QC labor); Bonuses: QC Computer Animation and Special Effects Tax Credit = 20% additional credit on qualifying animation and special effects QC labor. No annual cap.

The top filming locations outside California are recognized production centers with modest to robust film industry infrastructure and talent. That said, the concentration of industry infrastructure and industry talent in California still places the state far ahead of its rivals. This world-class infrastructure and home-field advantage is one of the reasons California was the only location that hosted films primarily produced here without receiving a state incentive⁴. Indeed, while California hosted 12 such productions (3 animated & 9 live-action), none of the top five competing locations outside the state hosted even a single surveyed film without offering a generous subsidy.

The impact of film incentives and their ability to influence location decisions for where films are made is undeniable. Also undeniable is the public cost of various film incentive schemes and the controversial debate surrounding their efficacy. Film incentive award amounts to individual productions were available for 47 of the movies of this study. In all, these 47 movies received at least \$546 million from various state/provincial and national governments.

³ In 2015, Louisiana capped the amount of film tax credits that can be redeemed in a single year at \$180 million. Previously, the state’s incentive was uncapped.

⁴ Just seven films received the California Film & Television Tax Credit.

FILM INCENTIVES AND LOCATIONS (TABLE)

MOVIE	Incentive Amount	Budget Estimated (millions)	Primary Location	Money Spent in Primary Location (millions)
<i>Aloha</i>	\$7.20	\$52	Hawaii, USA	\$52.40
<i>American Ultra</i>	\$6.55	\$28	Louisiana	\$20.40
<i>Ant-Man</i>	GA: \$32 (est.) UK: \$736k (for VFX work)	\$142	Georgia	\$106
<i>Avengers: Age Of Ultron</i>	\$78.52	\$444	UK	\$444.00
<i>Cinderella</i>	\$15.79	\$100	UK	\$100.00
<i>Concussion</i>	\$10.00	\$57	Pennsylvania	\$40.00
<i>Creed</i>	\$9.98	\$40	Pennsylvania	\$39.90
<i>Daddy's Home</i>	\$16.00	\$69	Louisiana	\$52.60
<i>Entourage</i>	\$5.80	\$39	California	\$39.00
<i>Everest</i>	\$4.70	\$55	UK	\$46.50
<i>Fantastic Four</i>	\$29.10	\$155	Louisiana	\$97.40
<i>Focus</i>	\$9.80	\$50	Louisiana/Argentina	\$31.60
<i>Freaks of Nature</i>	\$3.90	\$33	California	\$33.10
<i>Furious 7</i>	\$14.00	\$190	Georgia	\$47
<i>Get Hard</i>	\$12.30	\$44	Louisiana	\$39.80
<i>Goosebumps</i>	\$17.50	\$84	Georgia	\$54.00
<i>Hot Pursuit</i>	\$11.30	\$35	Louisiana	\$36.00
<i>Hot Tub Time Machine 2</i>	\$4.30	\$18	Louisiana	\$13.50
<i>Insidious: Chapter 3</i>	\$2.40	\$11	California	\$11.20
<i>Jupiter Ascending</i>	\$27.33	\$175	UK	\$165.00
<i>Jurassic World</i>	\$20.70	\$150	Louisiana	\$67.40
<i>Kingsman: The Secret Service</i>	\$15.80	\$94	UK	\$94
<i>Love the Coopers</i>	\$6.08	\$24	Pennsylvania	\$24.30
<i>Max</i>	\$4.65	\$20	North Carolina	\$18.60
<i>Mortdecai</i>	\$7.00	\$60	UK	\$57.00
<i>Our Brand Is Crisis</i>	\$4.60	\$28	Louisiana	\$14.70
<i>Paddington</i>	\$10.31	\$65	UK	\$65.00
<i>Paper Towns</i>	\$3.00	\$12	North Carolina	\$11.9
<i>Paul Blart: Mall Cop 2</i>	\$4.30	\$40	Nevada	\$40.49
<i>Pitch Perfect 2</i>	\$8.90	\$31	Louisiana	\$28.80
<i>Pixels</i>	\$19.30	\$129	Canada, Toronto & British Columbia (VFX)	\$129
<i>Ricki and the Flash</i>	\$5.10	\$30	NY	\$30.20
<i>Run All Night</i>	\$11.00	\$61.6	New York	\$61.6
<i>Scouts Guide to the Zombie Apocalypse</i>	\$3.00	\$24	California	\$21.30
<i>Southpaw</i>	\$5.80	\$25	Pennsylvania	\$23.20
<i>Star Wars: The Force Awakens</i>	\$47.40	\$306	UK	\$306
<i>Straight Outta Compton</i>	\$4.88	\$50	California	\$49.90
<i>Ted 2</i>	\$14.00	\$68	Massachusetts	\$56.00
<i>Terminator: Genisys</i>	\$33.10	\$158	Louisiana	\$108.00
<i>The Big Short</i>	\$5.80	\$50	Louisiana	\$18.60

MOVIE	Incentive Amount	Budget Estimated (millions)	Primary Location	Money Spent in Primary Location (millions)
<i>The Last Witch Hunter</i>	\$14.00	\$71	Pennsylvania	\$56.00
<i>The Longest Ride</i>	\$5.80	\$34	North Carolina	\$23.30
<i>The Perfect Guy</i>	\$2.20	\$18	California	\$17.70
<i>The Visit</i>	\$1.17	\$5	Pennsylvania	\$4.68
<i>The Walk</i>	\$9.00	\$45	Canada, Quebec	\$45.00
<i>The Wedding Ringer</i>	\$2.80	\$21	California	\$21.00
<i>Tomorrowland</i>	\$26.40	\$180	Canada, Vancouver	\$92.00

Over the last two years, as a result of mounting costs, major production centers have been (or may be) impacted by reductions to their respective film incentive programs.

In 2015, Louisiana’s budget shortfalls resulted in their film tax credit program limiting the value of film credits that can be redeemed in any given year (until 2018) to \$180 million. As a result, as of March 2016, just 61 productions worth a total of \$225 million in production spending applied for the Louisiana film tax credit; during the same period last year, a total 138 productions worth a total of \$1.2 billion in production spending applied for the incentive.⁵ Making matters worse for Louisiana is the fact that roughly \$500 million of tax credits issued in previous years are expected to be redeemed over the next two years, which will more than take up the annual cap.

In Ontario, Canada, a large and growing debt caused the provincial government to trim the rate of the film tax credit program from 25 percent to 21.5 percent after the cost of Ontario’s various film & media incentives rose to \$440 million (CAD) (\$330 million USD) in each of the last two years. While the rate reduction in Ontario may appear slight, it did result in a hit to its reputation for having a “stable” film incentive and caused at least one major upcoming film—*Blade Runner 2*—to pull out of a planned shoot at Toronto’s Pinewood Studios.⁶

In western Canada, British Columbia announced recently that their generous film incentive was also going to be curtailed. The cost of British Columbia’s film incentives is expected to reach \$493 million⁷ (CAD) (\$370 million USD) in 2016; by comparison, the cost in 2009/10 was \$186 million (CAD).⁸

While not currently under heavy scrutiny, the UK’s film incentive program costs have been rising rapidly in recent years and were projected to hit £294 million (\$467 million USD⁹) for the 2014/15 fiscal year, according to government reports.¹⁰ By comparison, the UK spent £104 million (\$201 million USD) on its film incentive in 2007/08.

Finally, in the State of Georgia, opposition to the Peach State’s generous film tax credit program has been growing, with at least one powerful special interest group committed to lobbying against the program in the next legislative session.¹¹ Opposition to Georgia’s film incentive stems in part from the massive cost of the program, which cost the state \$504 million in issued tax credits in FY2015 (more than double the cost in FY2012).¹² Adjusting for the Canadian and UK currencies, the \$504 million in issued tax credits by Georgia is the largest amount spent by any jurisdiction in North America or Europe on a film tax credit in a single year.

⁵ <http://theadvocate.com/news/15300902-77/major-downturn-plagues-louisianas-film-tv-industry-hollywood-south-after-big-changes-to-film-tax-credit>

⁶ http://www.ontla.on.ca/web/committee-proceedings/committee_transcripts_details.do?locale=en&Date=2015-05-21&ParlCommID=8997&BillID=3295&Business=&DocumentID=29190

⁷ <http://www.theglobeandmail.com/news/british-columbia/bc-finance-minister-says-province-cant-afford-film-tv-tax-credits/article28899367/>

⁸ http://www.creativebc.com/database/files/library/BCF_ActivityReport_0910.pdf

⁹ Exchange rates for the UK were calculated using the annual average for the given years.

¹⁰ https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/487090/December_2015_Commentary_Creative_Industries_Statistics.pdf

¹¹ <http://www.wsj.com/articles/group-backed-by-koch-brothers-takes-aim-at-tax-credits-for-films-1458934367>

¹² https://opb.georgia.gov/sites/opb.georgia.gov/files/related_files/site_page/FY%202017%20Governor%27s%20Budget%20Report.pdf

COMPARING INCENTIVES

As predicted in last year's study, California did not benefit from a single major live-action film with a budget of \$100 million or more in 2015. California hosted two live-action films with budgets over \$100 million in each of the prior two years (*Star Trek Into Darkness* & *The Hangover 3* in 2013; *Captain America: The Winter Soldier* & *Interstellar* in 2014).

In fact, the largest live-action movie budget spent in California was the \$49.9 million spent on *Straight Outta Compton*. Looking ahead, California was fortunate to host all principal photography on Disney's upcoming *Jungle Book*, a film with an estimated budget of \$175 million. Unfortunately, much of the budget on the film is being spent on VFX work performed by UK-based MPC and New Zealand-based WETA Digital.

California's Film & Television Tax Credit was significantly enhanced towards the end of 2014. Beginning in 2015, the annual cap was increased to \$330 million, with 35 percent of total funding allocated solely for feature films. More importantly, features with budgets over \$75 million are eligible to apply for the new incentive, which will only apply to the first \$100 million of the film's budget.

Thus far, none of the feature film recipients of the new film tax credit in California have reported a budget over \$100 million. Since the new program only began to take effect in late summer of 2015, film projects selected under the improved incentive could not have begun production until after July 2015. As a result, it is unlikely the new program will begin to demonstrate an impact until next year's FilmL.A. report.

While some might argue that limiting the new California Tax Credit to the first \$100 million spent by a given production is preventing large budget films from applying, there is another major factor at play in both California and New York that offers a more compelling explanation. Under both the California and New York film incentive programs, spending on actors, directors, writers and other Above-the-Line (ATL) costs are not covered. Only Below-the-Line (BTL) costs are covered. For example, a film that pays an actor \$10 million on a tax credit project in California or New York wouldn't receive the incentive on that spending, but \$10 million paid to BTL crew members would be covered.

In competing locations like Georgia and the UK, however, the film incentive programs cover both ATL and BTL costs. Under Georgia's 30% incentive and the UK's 20-25% incentive, a film that paid \$10 million to an actor would receive \$3 million or \$2-\$2.5 million in the respective locations. On average, ATL costs tend to represent 30-40 percent of the total budget, and sometimes 50 percent or more.

© 2015 - Disney Enterprises, Inc.

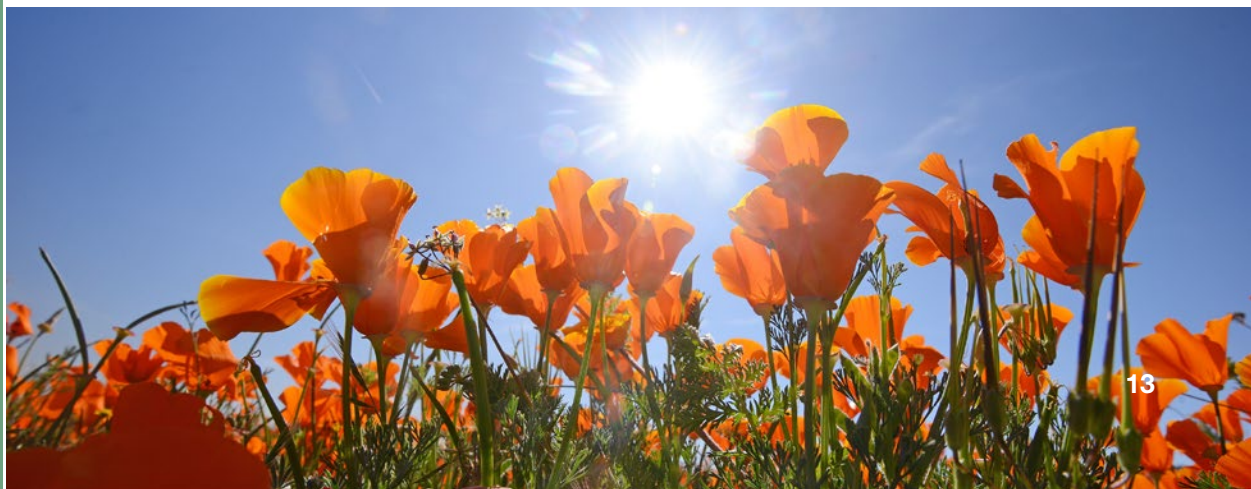


The following table shows how these differences in the various film incentive programs play out for a hypothetical \$200 million film. In California and New York, the incentive would reduce the out of pocket cost to the studio by \$20 million and \$36 million respectively. But in Georgia and the UK, which cover ATL costs, the net out of pocket to the studio is reduced by \$60 million and \$40 million respectively. It's important to note that in all cases, a full \$200 million is spent to produce the film; the reductions to the studio's out of pocket are still part of the cost to make the film. A location like Georgia is only "cheaper" because the state is subsidizing a much larger portion of the budget. Another important wrinkle not accounted for here is that the UK film incentive also covers back-end costs like profit participation payments, which will lower such costs by 20 percent even after the film is released. Over time, the 20 percent subsidy on back end costs can be very lucrative for the studio.

BIG BUDGET FILM	CA Incentive	NY incentive	GA incentive	UK incentive
ATL Costs	Not covered	Not covered	\$24 million	\$16 million
BTL Costs	\$20 million	\$36 million	\$36 million	\$24 million
Total Incentive Amount	\$20 million	\$36 million	\$60 million	\$40 million
Gross Spend	\$200 million	\$200 million	\$200 million	\$200 million
Net Cost to Studio Less Incentive	\$180 million	\$164 million	\$120 million	\$160 million

The advantage of covering ATL costs, especially for large budget movies with expensive talent, is that they are much more likely to attract big budget movies than locations that do not subsidize ATL spending. Of the live-action movies with budgets of \$100 million or more, none filmed primarily in California or New York whereas Georgia hosted four and the UK hosted eight.






The disadvantage of covering ATL costs is that it drives up the cost of the film incentive program significantly for a location, like Georgia, where the vast majority of ATL talent doesn't reside. As a result, such locations are unlikely to benefit from the economic impact from wages paid to ATL talent, who often reside in California or New York. Another disadvantage to a location that covers ATL costs is that they have to spend far more under their film incentive program than a location like California to attract the same amount of spending. For example, last year Georgia issued \$504 million in tax credits to attract a total of \$1.7 billion in direct production spending. By comparison, California spent less than half (\$230 million) than Georgia during the same period to attract the exact same amount of production spending.



LURE OF LOCATIONS

Are exotic locations still a lure for filmmakers? It seems unlikely. In today's feature film business, creative concerns and realism in film setting are trumped by economic realities. Films that are set in California (or any other location) can be filmed in alternate locations worldwide.

Continuing an analysis FilmL.A. began two years ago, we examined how many films were set either wholly or partially in the locations they were produced in.

LOCATION	Movies	Primarily Set	Partially Set	Set Elsewhere
California 	19	15	0	4
Canada 	11	0	0	11
U.K. 	15	4	3	8
Georgia 	12	0	0	12
Louisiana 	12	1	1	10

Historically, California was regarded as a prime filming location because the state's diverse landscape and locations allowed it to play for virtually any location on the planet. As a result, the state often portrayed other locations as often, if not more so, than it played itself. In recent years, however, when it comes to feature films, California has been playing itself for films shot here.

Conversely, locations like Georgia, Louisiana and Canada—over three FilmL.A. feature film reports—have been used mainly to portray locations outside their borders. In fact, six of the movies filmed in Georgia and Louisiana were set wholly or partially in California, which casts doubt on the notion those locations will benefit from film-induced tourism.

CALIFORNIA-SET MOVIE	Budget	Filming Location
<i>Terminator Genysis</i>	\$158	Louisiana
<i>Get Hard</i>	\$44	Louisiana
<i>Daddy's Home</i>	\$67	Louisiana
<i>Furious 7</i>	\$190	Georgia
<i>Ant-Man</i>	\$130	Georgia
<i>Taken 3</i>	\$48	Georgia

TOP FILMING LOCATIONS AT THE BOX OFFICE

In 2015, 18 of the top 25 movies at the worldwide box office had budgets over \$100 million. By comparison, in 2013 & 2014, 21 of the top 25 movies had budgets over \$100 million. Only two of the top 25 movies released in 2015 had budgets below \$50 million (*Taken 3* & *50 Shades of Grey*).

For competing filming centers across the world, hosting a share of principal production of these top 25 movies promises massive economic benefits. The combined budgets of the top 25 movies totaled more than \$3.46 billion in 2015, slightly less than the \$3.5 billion in combined budget for the top 25 in 2014.

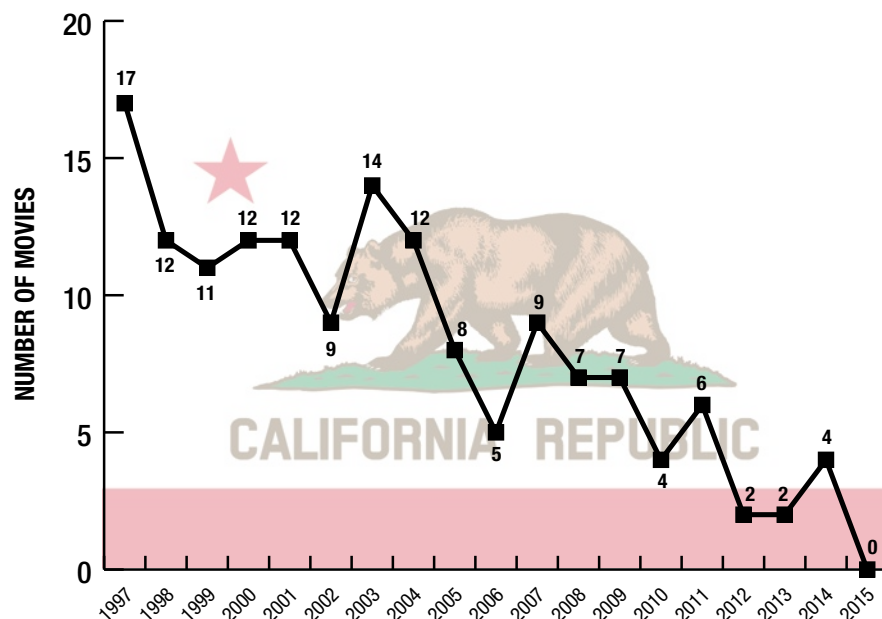
Seventeen years ago, California's share of the top 25 movies (including both animated & live-action) at the worldwide box office was a commanding 68 percent; for live-action only, California's share was 64 percent.

After two of the worst years in 2012 & 2013, California's market share of the top 25 animated and live-action movies improved slightly to 28 percent in 2014. In 2015, however, California's share fell to just 12 percent, with all three of its top 25 movies coming from animated films (*Inside Out*, *The Good Dinosaur* and *Home*).

Excluding animated films, California had no live-action films in the top 25 in 2015. This marks the first time on record that California was not home to a single top 25 live-action movie.

For the last seventeen years, just a handful of filming locations have dominated the top 25 films at the worldwide box office: California, Canada, New York, UK, Georgia, and Louisiana.¹³

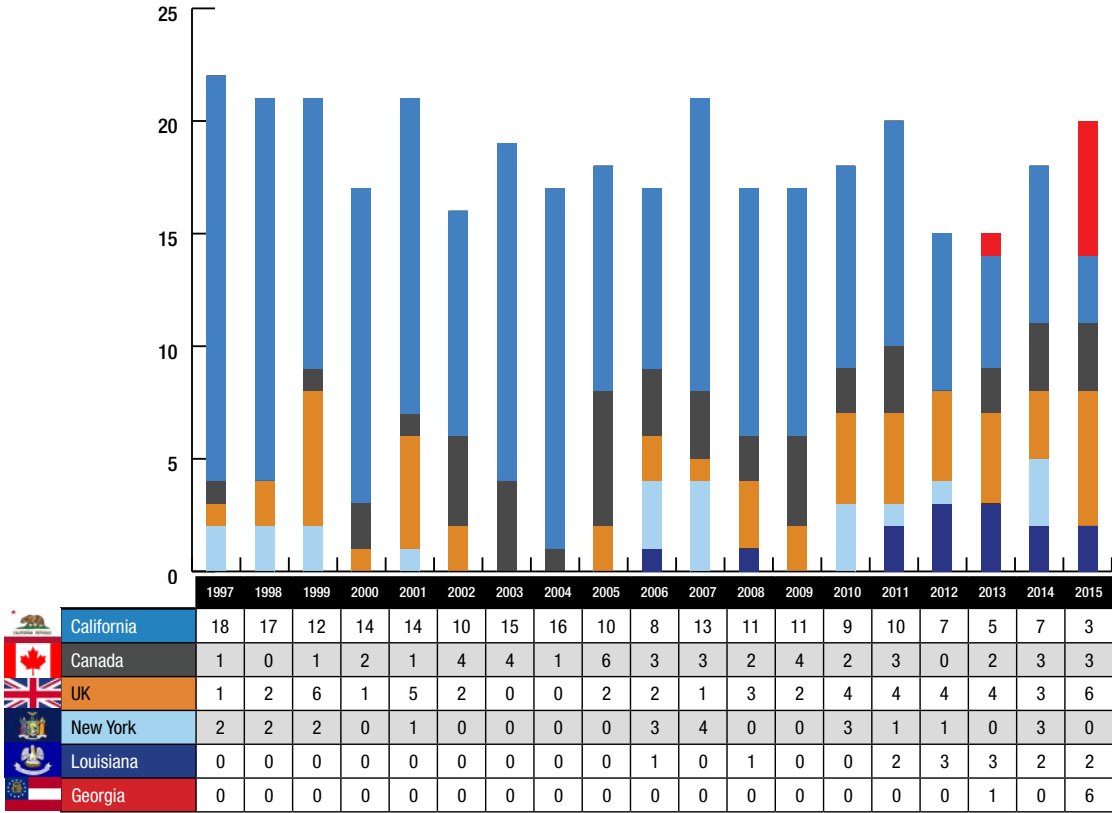
NUMBER OF TOP 25 LIVE-ACTION MOVIES FILMED IN CALIFORNIA (1997-2015)



¹³ Louisiana began contributing to the top 25 list in 2006 and 2008, with one film in each. For the last five years (2011-2015) the state has been more consistent with 2-3 films on an annual basis. Georgia has been absent for most years, but hosted six of the top 25 in 2015.

These six locations combined have contributed 15 or more movies made primarily in their respective jurisdictions every year from 1997-2015 with the exception of 2013, when their combined total was 14.

MAJOR FILMING LOCATIONS AND TOP 25 MOVIES (1997 - 2015)

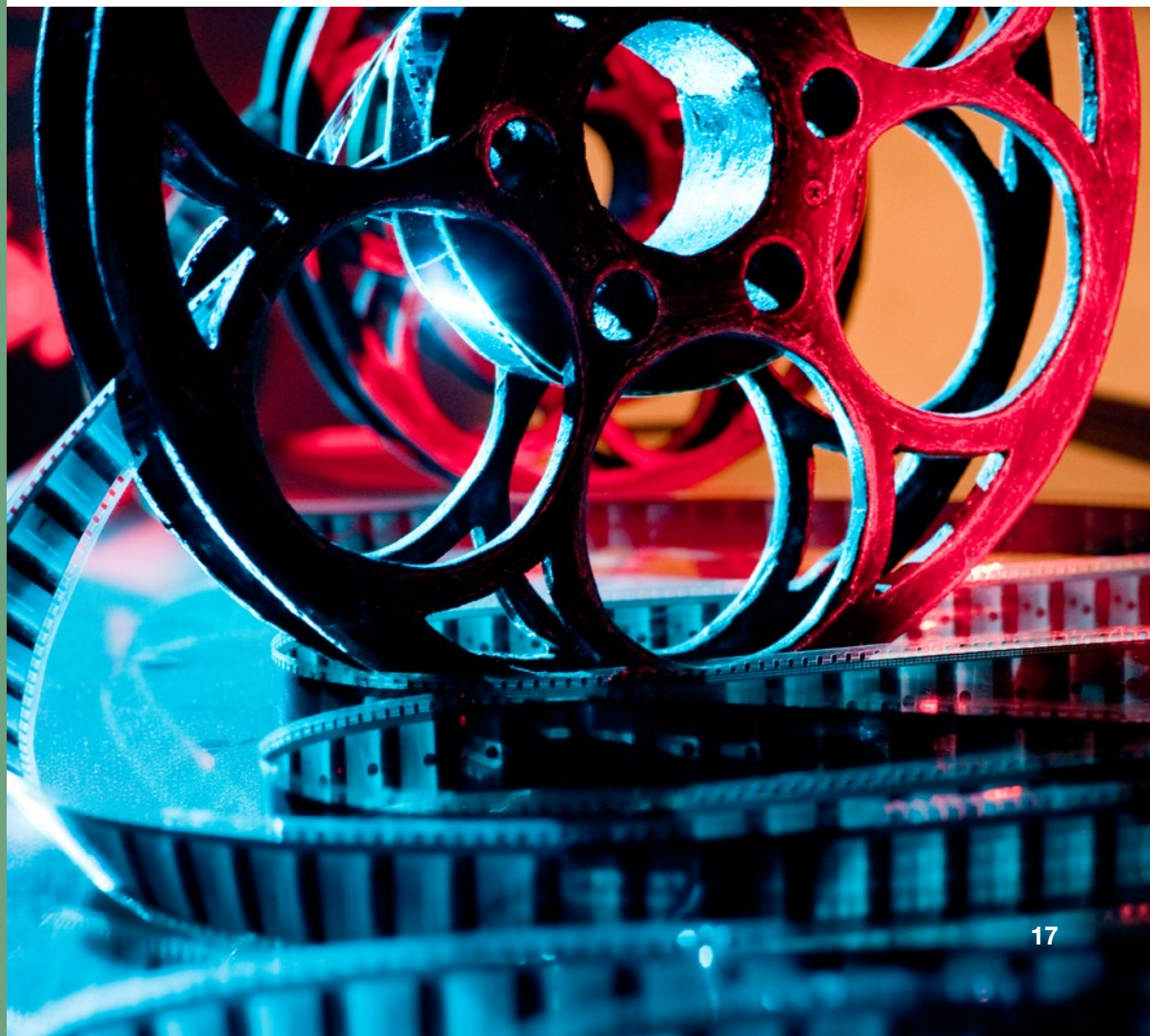


INDEPENDENT FILMS

In the Los Angeles region, one of the main measures of film production activity is FilmL.A. Research's Quarterly On-Location Production Report. The report details the number of Shooting Days (SDs) for on-location filming in areas served by FilmL.A. In 2015, the number of feature SDs decreased 4.2 percent compared to the previous year (4,535 vs. 4,344). The level of feature activity underwent a very mild recovery from 2009 to 2013, but feature activity was well below the peak high in 1996, the year before the first significant Canadian film tax credits took effect.

A closer look at live-action feature film permits reveals a decline in the economic value of the average L.A. based feature. In 2015, roughly 608 feature films shot in a FilmL.A. jurisdiction, up slightly from roughly 580 features the year before. The vast majority of these projects are low-budget independent films.

According to the Independent Film & Television Alliance (IFTA), roughly 400 independent films are produced each year with budgets of \$50 million or less, and for these projects the average crew size is 30 people. Although this may not look like much on a per-project basis compared with a large-budget feature, the cumulative job impact of independent film production is significant, as is the cumulative benefit of independent production spending.



CONCLUSION

With the arrival of the new and improved California Film & Television Tax Credit, California will see an increase in the number of big-budget tent pole projects, but it will take at least two years before such films are released theatrically and begin to register in future FilmL.A. Feature Film Studies. In the meantime, the only big-budget films with budgets over \$100 million produced primarily in California will likely be animation projects.

As for California's competition, the field of major players is a relatively short roster, which includes Canada, New York, Georgia, Louisiana and the United Kingdom. Along with California, these locations will trade places year to year in terms of their rankings for total project count, budget value and spending, but a change in list makeup is unlikely.

STUDY METHODOLOGY

The goal of this study was to determine where each of our 109 tracked films was produced, why they filmed in a particular location(s), how much they spent, where they spent it and the local economic impact they created, when known. That proved to be no easy task.

Creation and approval of the annual feature film reports is overseen by a Research Taskforce subcommittee of the FilmL.A. Board of Directors and includes executives from major studios, industry unions and guilds, staff from the California Film Commission and the Los Angeles Economic Development Corporation.

TRACKING OVERSEAS FEATURE PRODUCTION

Given the tremendous economic importance of the 100+ big budget movies released by the Majors and Mini-Majors each year, there is little publicly-available information about where and how the billions of dollars it takes to produce these projects are spent. In places like Canada, the UK and others, regular reporting and tracking of film & television production (much of it from the US) is a government concern at the national level.

Project level data for the 109 specific movies included in this study was not readily disclosed to FilmL.A. by the relevant government agencies in the various foreign nations that hosted them, specifically the UK and Canada. In the United Kingdom, the limited liability companies established by studios to manage the production of specific films are required to file tax reports under the UK film tax credit program. Where the names of these production companies was known, individual filings were obtained.

The sheer volume of spending data and detailed aggregate breakouts for different types of activity reported by Canada, the UK, Australia and New Zealand provided a wealth of information that was useful for this study.

TRACKING DOMESTIC FEATURE PRODUCTION

Historically, film production has not been well tracked in the United States, either at the federal or state level. Fortunately for researchers, the proliferation of domestic film incentive programs resulted in the formation of new state authorities to oversee them. This has created a patchwork of highly detailed, publicly available filming reports that did not previously exist.

The quality and transparency of film industry data varies considerably, however, from state to state. Fortunately, detailed information from key states (including California, Louisiana, Massachusetts, Pennsylvania, North Carolina, Connecticut and Michigan) that hosted many of the 109 movies in the study was available. Without this core information, producing a useful study would have been extremely difficult, if not impossible.

Some states (Louisiana, North Carolina or Michigan are examples) require rigorous audits and openly report specifics including how much a specific film spent in the state, reliable budget numbers, how many resident or non-resident workers and/or businesses productions hire or pay, and even how much state money was paid under the incentive program to specific productions by name.

Louisiana's Department of Economic Development (DED) was extremely helpful in responding to multiple data requests. While the information obtained from Louisiana is not readily available online, it is available to anyone who contacts DED directly. At the other end of the spectrum are states like New Mexico, which unhelpfully only report film production spending and employment in the aggregate. The State of Georgia, which recently surpassed Louisiana in annual production spending, is perhaps the worst offender in terms of reporting and transparency. The only information Georgia releases are the titles of select projects that filmed in the state and the aggregate amount of all production spending from major movies down to TV commercials. Until recently, New York did not reveal the names of projects receiving the state's film incentive or the amounts awarded. As of late 2014, all projects that were certified for New York tax credits are now required to be disclosed publicly.

TRACKING USING ONLINE DATABASES & MEDIA OUTLETS:

There are now several robust, credible and valuable online databases that offer employment information, budget estimates, shooting locations, studio involvement and box-office performance. Typically, these databases require paid subscriptions. All online databases (paid or unpaid) our researchers consulted for this study are listed in the sources section below.

In addition, various spending amounts, budget information and film incentive award amounts for several of the movies in this study was reported by credible media outlets and/or disclosed by filmmakers themselves. Accordingly, this information was included to help supplement the study.



SOURCES

ANNUAL FILM TAX CREDIT/TRANSPARENCY REPORTS:

British Columbia
Connecticut
Florida
Hawaii
Louisiana
Massachusetts
Michigan
Missouri
New York
New Zealand
North Carolina
Ontario
Pennsylvania
Quebec
Texas
United Kingdom
Utah

ONLINE DATABASES:

Baseline Studio System
Box Office Mojo
IMDbPro

OTHER:

Amber Kling
The Animation Guild, I.A.T.S.E. Local 839
American Federation of Musicians, Local 47
CreativeBC
British Film Institute
California Film Commission
Canadian Media Production Association
Connecticut Department of Economic Development
DreamWorks Animation
Industrial Light & Magic
Los Angeles Economic Development Corporation
Louisiana Department of Economic Development
Luma Pictures
Major news & media outlets
Motion Picture Association of America
Screen Australia
Steve Kaplan, The Animation Guild
Walt Disney Pictures
Warner Bros.

MOVIES OF 2015 (APPENDIX A): LOCATION, SPENDING, AND INCENTIVE LIST

NAME	Budget Est. (millions)	Primary Location	Secondary Locations	Location Spending (millions)	Incentive Amount (millions)	Scoring Location
<i>Aloha</i>	\$52	Hawaii, USA		\$52.40	\$7.20	
<i>Alvin and the Chipmunks: The Road Chip</i>	\$90	Georgia	Louisiana, Florida			Los Angeles
<i>American Ultra</i>	\$28	Louisiana		\$20.40	\$6.55	
<i>Ant-Man</i>	\$142	Georgia	San Francisco	Georgia:\$106.00; UK:\$36	GA: \$32 est. UK:\$736k (thousand)	
<i>Avengers: Age Of Ultron</i>	\$444	UK	South Korea, South Africa, Italy	\$444.00	\$78.52	
<i>Black Mass</i>	\$53	Massachusetts				Los Angeles
<i>Blackhat</i>	\$70	California/Asia	Hong Kong, Malaysia,			
<i>Bridge of Spies</i>	\$40	NY	Germany, Poland			Los Angeles
<i>Burnt</i>	\$20	UK	Louisiana			
<i>By the Sea</i>	\$10	Malta				
<i>Chappie</i>	\$49	South Africa				
<i>Cinderella</i>	\$100	UK		\$100.00	\$15.79	
<i>Concussion</i>	\$57	Pennsylvania		\$40.00	\$10.00	Los Angeles
<i>Creed</i>	\$40	Pennsylvania		\$39.90	\$9.98	Los Angeles
<i>Crimson Peak</i>	\$55	Canada, Toronto				
<i>Daddy's Home</i>	\$69	Louisiana		\$52.60	\$16.00	Los Angeles
<i>Entourage</i>	\$39	California		\$39.00	\$5.80	Los Angeles
<i>Everest</i>	\$55	UK	Italy	UK: \$46.5 million	UK: \$4.7 million	
<i>Fantastic Four</i>	\$155	Louisiana		\$97.40	\$29.10	Los Angeles
<i>Fifty Shades of Grey</i>	\$40	Canada, Vancouver				Los Angeles
<i>Focus</i>	\$50	Louisiana/Argentina		\$31.60	\$9.80	
<i>Freaks of Nature</i>	\$33	California	Vancouver	\$33.10	\$3.90	
<i>Furious 7</i>	\$190	Georgia	UAE; California; Colorado	GA: \$47	\$14.1	Los Angeles
<i>Get Hard</i>	\$44	Louisiana	California	\$39.80	\$12.30	Los Angeles
<i>Goosebumps</i>	\$84	Georgia		\$54.00	\$17.50	Los Angeles
<i>Hitman Agent 47</i>	\$35	Germany	Singapore			
<i>Home</i>	\$135	California		\$135.00		
<i>Hot Pursuit</i>	\$35	Louisiana		\$36.00	\$11.30	Los Angeles
<i>Hot Tub Time Machine 2</i>	\$18	Louisiana		\$13.50	\$4.30	Los Angeles
<i>Hotel Transylvania 2</i>	\$80	Canada, Vancouver				
<i>In the Heart of the Sea</i>	\$100	UK	Spain			
<i>Inside Out</i>	\$175	California		\$175.00		Los Angeles
<i>Insidious: Chapter 3</i>	\$11	California		\$11.20	\$2.40	
<i>Jem and the Holograms</i>	\$5	California				
<i>Joy</i>	\$60	Massachusetts				Los Angeles
<i>Jupiter Ascending</i>	\$175	UK	Illinois, Canada, Spain			Los Angeles
<i>Jurassic World</i>	\$150	Louisiana	Hawaii	\$67.40	\$20.70	Los Angeles

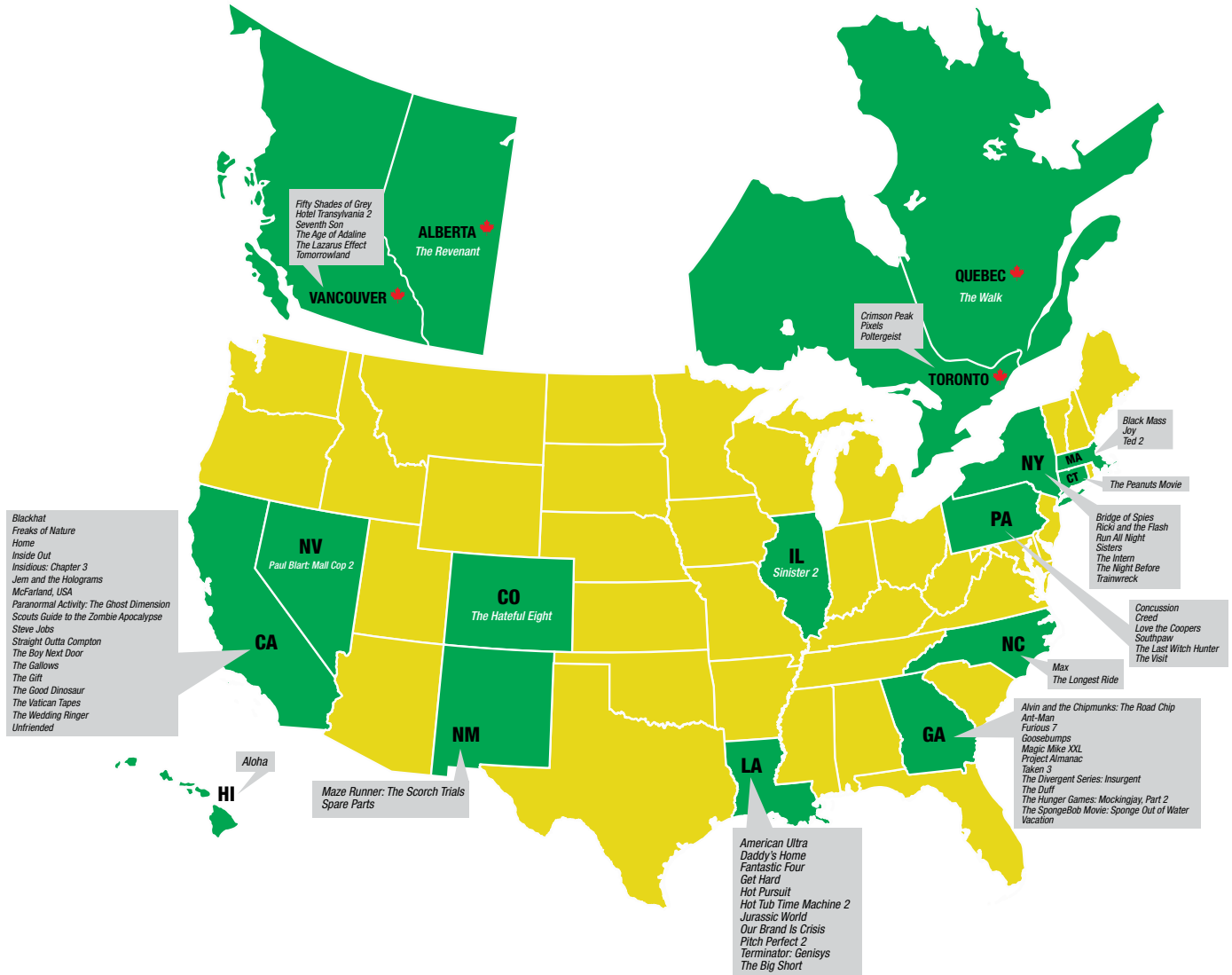
LOCATION, SPENDING, AND INCENTIVE LIST (CONTINUED)

NAME	Budget Est. (millions)	Primary Location	Secondary Locations	Location Spending (millions)	Incentive Amount (millions)	Scoring Location
<i>Kingsman: The Secret Service</i>	\$94	UK	Australia	\$94.00	\$15.8	
<i>Krampus</i>	\$15	New Zealand				
<i>Ladrones</i>		Dominican Republic				
<i>Love the Coopers</i>	\$24	Pennsylvania		\$24.30	\$6.08	
<i>Mad Max: Fury Road</i>	\$150	Namibia/Australia				
<i>Magic Mike XXL</i>	\$15	Georgia	South Carolina			
<i>Max</i>	\$20	North Carolina		\$18.60	\$4.65	Los Angeles
<i>Maze Runner: The Scorch Trials</i>	\$61	New Mexico		\$23.00		Los Angeles
<i>McFarland, USA</i>	\$25	California				Los Angeles
<i>Minions</i>	\$74	France		\$74.00		Los Angeles
<i>Mission: Impossible Rogue Nation</i>	\$150	UK	Morocco; Austria			
<i>Mortdecai</i>	\$60	UK	California	\$57.00	\$7.00	
<i>Our Brand Is Crisis</i>	\$28	Louisiana		\$14.70	\$4.60	Los Angeles
<i>Paddington</i>	\$65	UK		\$65	\$10.31	
<i>Pan</i>	\$150	UK				
<i>Paper Towns</i>	\$12	North Carolina		\$11.9	\$3.00	Los Angeles
<i>Paranormal Activity: The Ghost Dimension</i>	\$10	California				
<i>Paul Blart: Mall Cop 2</i>	\$40	Nevada		\$40.49	\$4.30	Los Angeles
<i>Pitch Perfect 2</i>	\$31	Louisiana		\$28.80	\$8.90	
<i>Pixels</i>	\$129	Canada, Toronto	NY		\$18.30	Los Angeles
<i>Point Break</i>	\$105	Germany, Austria, Italy	Hawaii; Venezuela; Mexico			
<i>Poltergeist</i>	\$35	Canada, Toronto				
<i>Project Almanac</i>	\$12	Georgia				
<i>Ricki and the Flash</i>	\$30	NY		\$30.20	\$5.10	
<i>Run All Night</i>	\$61.6	NY		\$61.6	\$11.00	Los Angeles
<i>San Andreas</i>	\$110	Australia	California			Los Angeles
<i>Scouts Guide to the Zombie Apocalypse (I)</i>	\$24	California		\$21.30	\$3.00	Los Angeles
<i>Seventh Son</i>	\$95	Canada, Vancouver				
<i>Sinister 2</i>	\$10	Illinois				
<i>Sisters</i>	\$33	NY			\$7.5	Los Angeles
<i>Southpaw</i>	\$25	Pennsylvania		\$23.20	\$5.80	
<i>Spare Parts</i>	\$4	New Mexico, USA				
<i>Spectre</i>	\$250	UK	Mexico; Austria; Morocco; Italy		Mexico \$20.00	
<i>Spy</i>	\$65	Budapest, Hungary	France			Los Angeles
<i>Star Wars: The Force Awakens</i>	\$306	UK	UAE; Ireland; Iceland	UK: \$306 million	UK: \$47.40	Los Angeles
<i>Steve Jobs</i>	\$35	California		\$35.00		

NAME	Budget Est. (millions)	Primary Location	Secondary Locations	Location Spending (millions)	Incentive Amount (millions)	Scoring Location
<i>Straight Outta Compton (I)</i>	\$50	California		\$49.90	\$4.88	Los Angeles
<i>Strange Magic</i>		Singapore				
<i>Taken 3</i>	\$48	Georgia	California			
<i>Ted 2</i>	\$68	Massachusetts	California	\$56.00	\$14.00	Los Angeles
<i>Terminator: Genisys</i>	\$158	Louisiana		\$108.00	\$33.10	
<i>The Age of Adaline</i>	\$25	Canada, Vancouver				
<i>The Big Short</i>	\$50	Louisiana	Nevada; Florida; NY	\$18.60	\$5.80	Los Angeles
<i>The Boy Next Door</i>	\$4	California				
<i>The Divergent Series: Insurgent</i>	\$110	Georgia				
<i>The Duff</i>	\$9	Georgia				
<i>The Gallows</i>	\$2	California				
<i>The Gift</i>	\$5	California				
<i>The Good Dinosaur</i>	\$175	California		\$175.00		Los Angeles
<i>The Hateful Eight</i>	\$44	Colorado	California			
<i>The Hunger Games: Mockingjay, Part 2</i>	\$160	Georgia	France; Germany			
<i>The Intern</i>	\$44	NY		\$44.00		Los Angeles
<i>The Last Witch Hunter</i>	\$71	Pennsylvania, USA		\$56.00	\$14.00	
<i>The Lazarus Effect</i>	\$3	Canada, Vancouver				
<i>The Longest Ride</i>	\$34	North Carolina		\$23.30	\$5.80	Los Angeles
<i>The Man from U.N.C.L.E.</i>	\$75	UK	Italy			
<i>The Martian</i>	\$108	Budapest, Hungary	Jordan			
<i>The Night Before</i>	\$33	NY			\$5.0	
<i>The Peanuts Movie</i>	\$100	Connecticut				Los Angeles
<i>The Perfect Guy</i>	\$18	California		\$17.70	\$2.20	
<i>The Revenant</i>	\$135	Canada, Alberta	British Columbia; California; Argentina			
<i>The Second Best Exotic Marigold Hotel</i>	\$10	Spain, London, U.K., India				Los Angeles
<i>The SpongeBob Movie: Sponge Out of Water</i>	\$74	Georgia	California			Los Angeles
<i>The Vatican Tapes</i>	\$13	California				
<i>The Visit</i>	\$5	Pennsylvania		\$4.68	\$1.17	
<i>The Walk</i>	\$45	Canada, Quebec	NY	\$45.00	\$9.00	Los Angeles
<i>The Wedding Ringer</i>	\$21	California		\$21.00	\$2.80	
<i>Tomorrowland</i>	\$180	Canada, Vancouver	Florida; California	\$92.00	British Columbia: \$26.40; Florida: \$1M	Los Angeles
<i>Trainwreck</i>	\$30	NY				Los Angeles
<i>Unfriended</i>	\$1	California		\$1.00		
<i>Vacation</i>	\$31	Georgia	North Carolina			Los Angeles
<i>Victor Frankenstein</i>	\$40	UK				

MOVIES OF 2015 (APPENDIX B): VISUAL MAP OF FILM LOCATIONS

NORTH AMERICA



MISC. INTERNATIONAL LOCATIONS



UK

Avengers: Age of Ultron
Burnt
Cinderella
Everest
In the Heart of the Sea
Jupiter Ascending
Kingsman: the Secret Service
Mission Impossible: Rogue Nation
Mortdecai

Paddington
Pan
Spectre
Star Wars: The Force Awakens
The Man from U.N.C.L.E.
Victor Frankenstein

SOUTH AFRICA

Chappie



Blackhat



By the Sea



Focus



Krampus



Ladrones



Mad Max: Fury Road
San Andreas



Minions



Strange Magic



Spy
The Martian

MORE FROM **Film L.A.** RESEARCH

Visit filmla.com to see additional reports from FilmL.A. Research, including the “2015 Production Retrospective” and the “2015 Pilot Production Report”. Both studies are available as downloadable PDF files.

2015 PRODUCTION RETROSPECTIVE



2015 PILOT PRODUCTION REPORT





6255 W. Sunset Blvd.
12th Floor
Hollywood, CA 90028

<http://www.filmla.com/>