Film L.A. Inc.

2017
PILOT PRODUCTION REPORT

PHOTO: Ivan Ivanovich Dan / Shutterstock

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INTRODUCTION

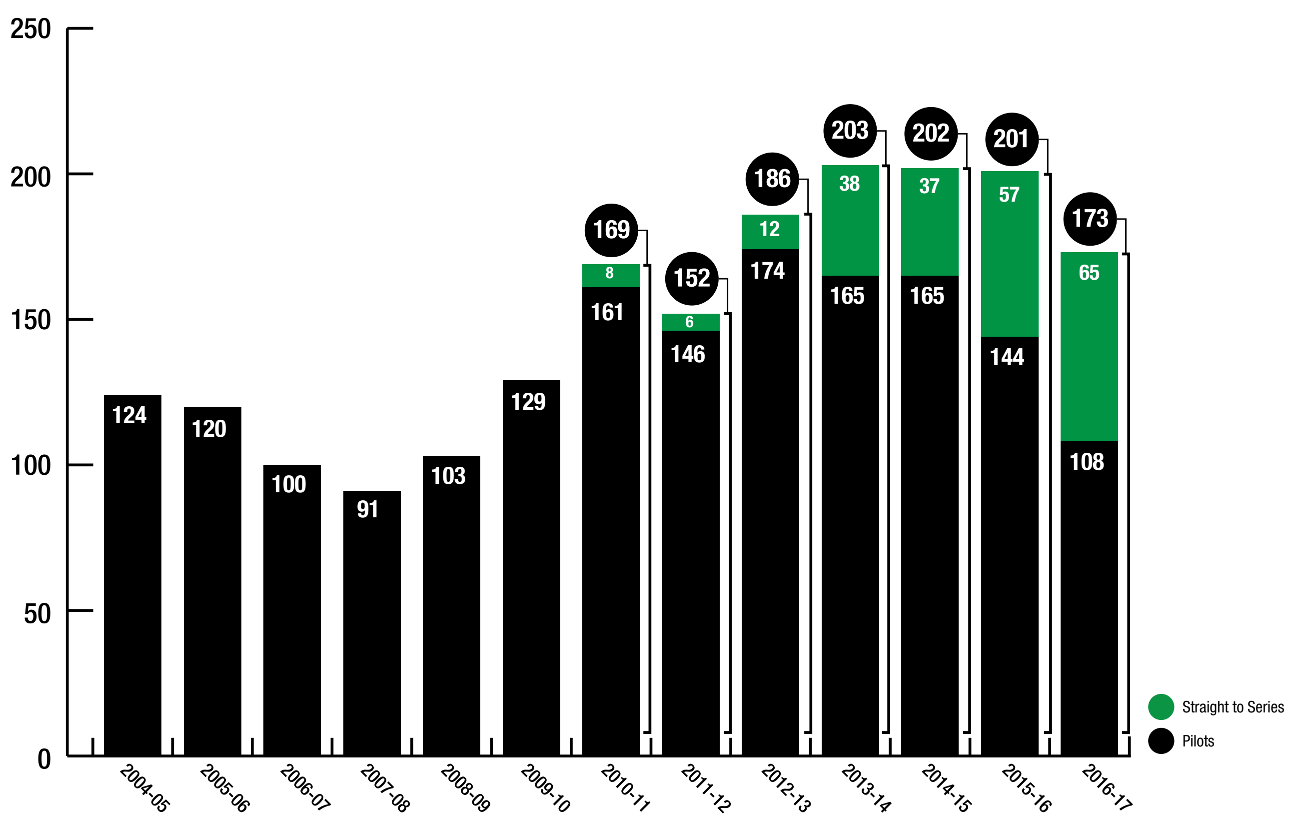
Each year, the major studios like Disney and Warner Bros. and new digital players like Netflix and Amazon engage the global film and television industry in a mad dash to produce potential new shows. The vehicle for launching these shows is called the television pilot, and the studios spend over $1 billion annually to produce them.

Today, television pilots are filmed throughout North America and in other parts of the world. Los Angeles and California are major competitors within this lucrative business but in recent years other jurisdictions, most notably New York and the Canadian Province of British Columbia, have also captured sizeable shares of their own. Below these top competitors rests a second-tier of somewhat smaller players in Georgia and Ontario, Canada—home to Toronto.

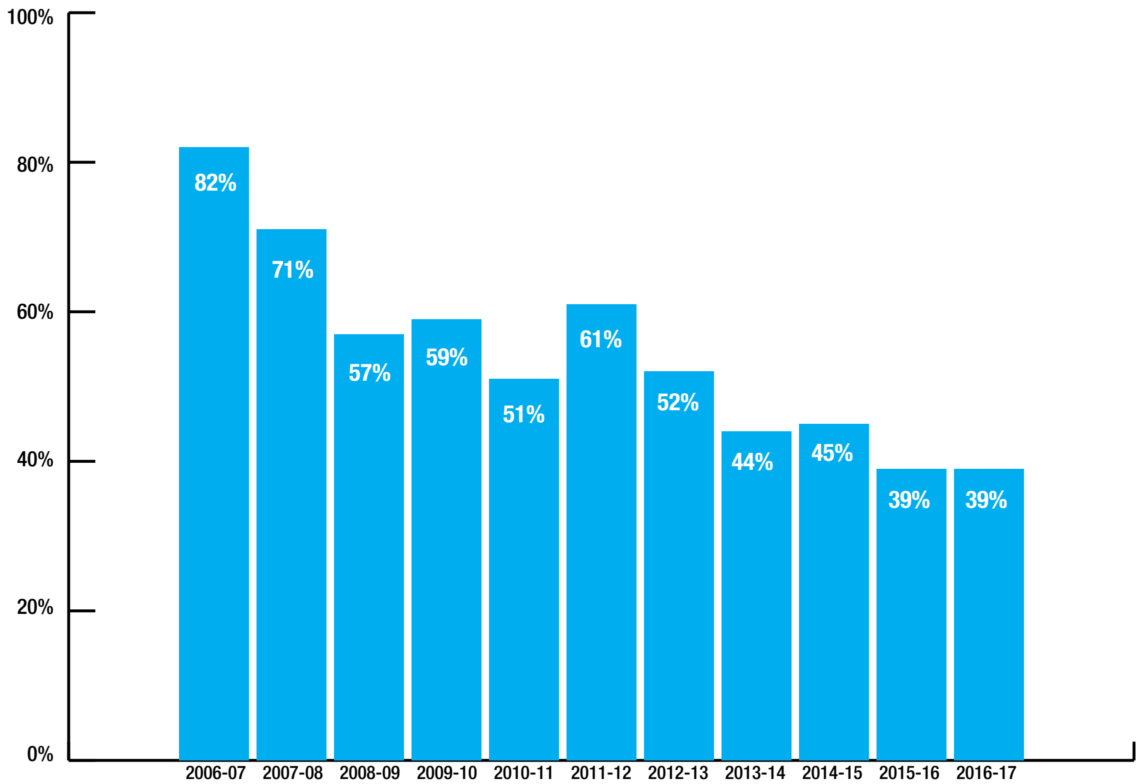
FilmL.A.'s official count shows that 173 broadcast, cable and digital pilots (109 Dramas, 64 Comedies) were produced during the 2016-17 development cycle, 28 projects fewer than the prior year (representing a 14 percent decline) and the first time in four years that fewer than 200 pilots were produced. One explanation for the decline is that the content surge in recent years has resulted in a larger number of ongoing series. As a result, there may be less demand for new pilots, as many outlets have full slates.

Out of those 173 pilots, 68 projects (22 Dramas, 46 Comedies) were filmed in the Greater Los Angeles region. This represents a 14 percent drop from last year, when 79 pilot projects filmed here. It is also the lowest number of pilots produced annually in the region during the last eight years.

TOTAL PROJECT COUNT BY CYCLE



L.A.'S SHARE OF TOTAL PILOTS PRODUCED



In terms of overall market share, L.A. captured 39 percent of all pilots in the current cycle, which is identical to the prior year. By way of comparison, the peak year for L.A. in terms of market share was in '06/'07, when the region captured 82 percent of all pilot production.

In addition to pilots and straight-to-series orders, this year's FilmL.A. report also examines the overall scripted television landscape both in California and jurisdictions across the world. With the exodus of the majority of big-budget feature films from California to locations with more generous subsidies, the majority of the production vacuum left behind has been filled with dozens of scripted television series (see FilmL.A. 2016 Feature Film Study).

When it comes to scripted drama series, the budgets on many shows approach or exceed $100 million per season, an amount that rivals many large budget feature films. FilmL.A. estimates a total of 426 live-action scripted series (including half hour and one hour shows) will be produced by U.S. studios for the 2017-18 season. California is home to roughly 173 of these scripted series, which is more than the state's top five competitors combined.

PILOTS BY OUTLET

Over the last several years, non-traditional programming available from online services like Amazon, Netflix and Hulu has begun altering not just the landscape for pilots, but the very concept of broadcast television in terms of how they acquire content, the manner in which they deliver it and how viewers consume it.

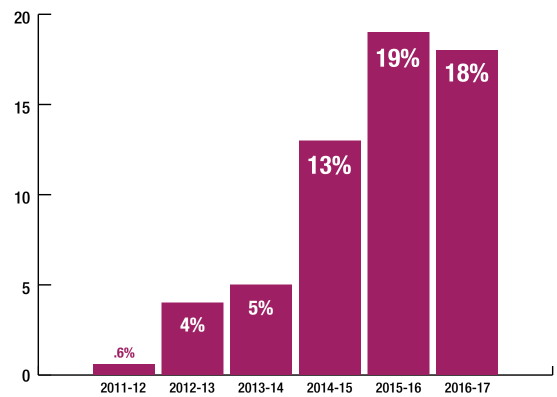
From 2011-2016, the share of pilot activity that digital networks account for went from less than one percent to 19 percent—almost a fifth of all pilot production. During the 2016-17 cycle, the digital's share of pilot production dipped slightly to 18 percent (32 count). Leading the digital networks was Netflix, with 14 pilots followed by Amazon (7 pilots), DirectTV (5 pilots), Hulu (4 pilots) and CBS All Access (2 pilots).

The primary reason for the slight dip in digital activity were significant reductions in pilot orders from Amazon and Hulu, which produced half as many pilots in 2016-17 as the prior cycle.

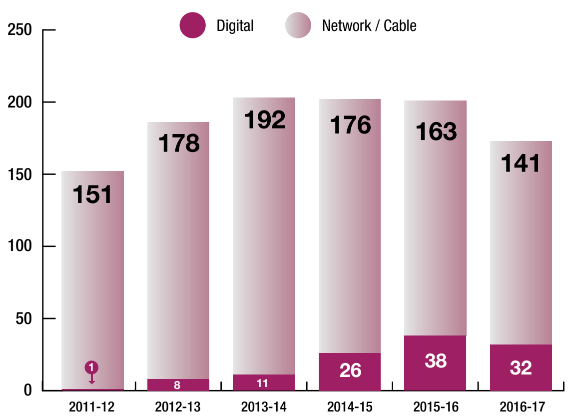
The other factor stunting growth in digital is that the emergence of new digital players has slowed recently, with CBS All Access as the only significant new entry into the field. Given that CBS is already an established broadcast network, it's debatable whether CBS All Access is truly a new digital player or just an online outlet where the broadcast series that air on CBS are available to view along with the two original series created for the digital channel—at a price. In recent years, premium cable network channels like HBO and Showtime have also followed the online only option that CBS is using. Given these developments and, as noted in prior FilmL.A. reports, the distinction between network, cable and digital is growing increasingly irrelevant.

Due to strong interest in the amount of pilot production by specific distribution type, this year's Pilot Production Report includes a more precise breakout of how many pilots are being produced for each type of programming outlet, including the number of pilots produced for premium cable channels like HBO and Showtime.

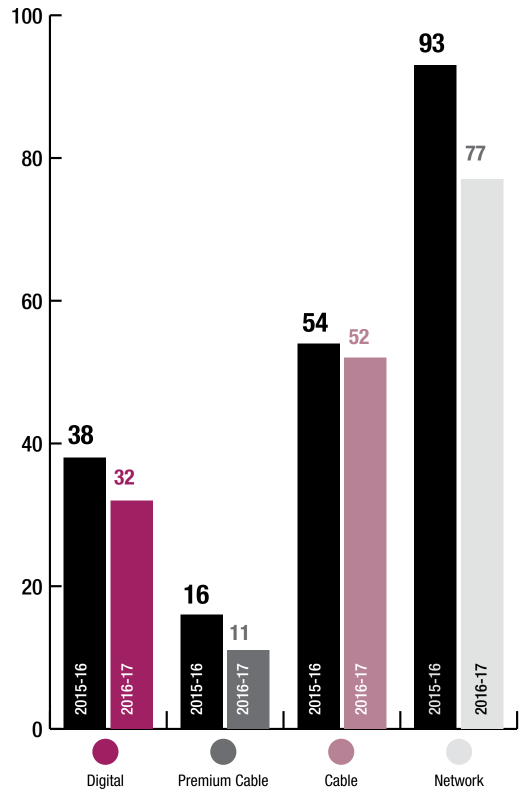
DIGITAL NETWORK SHARE OF PILOT ACTIVITY



DIGITAL VS. NETWORK & CABLE PILOTS



PILOT COUNT, BY PROGRAMMING OUTLET TYPE

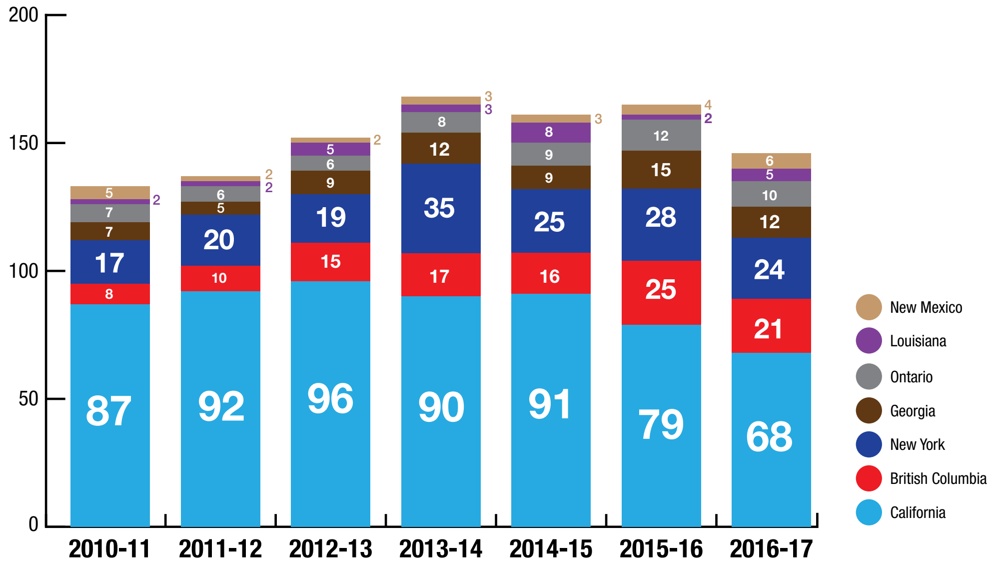


TOP PILOT PRODUCTION LOCATIONS

During the 2016-17 development cycle, 68 television pilots were filmed on Los Angeles streets and stages. However, 105 other pilots — compared to 122 last year — were produced outside the region in competing jurisdictions. 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 2016-17 development cycle.

After L.A., the top competitors for pilot production in 2016-17 were New York (24 pilots), British Columbia (21 pilots), Georgia (12 pilots) and Ontario (9 pilots). Also of note was activity in New Mexico, which hosted six pilots in 2016-17. By comparison, the state hosted four pilots in the prior cycle. No other location hosted more than five pilots in the 2015-16 cycle.

TOP PILOT LOCATIONS



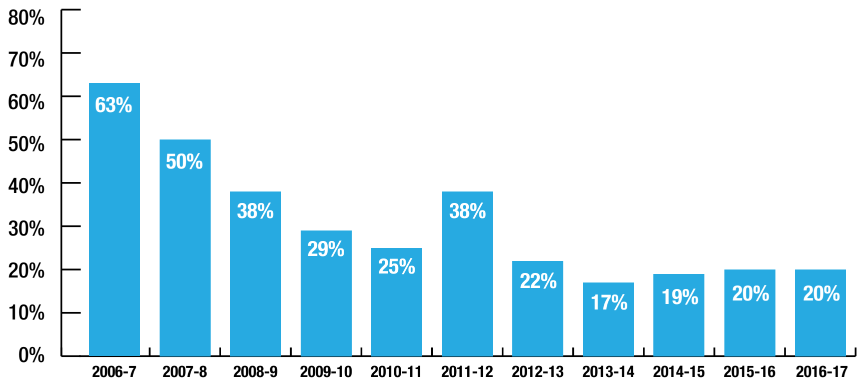
Despite generous subsidies in competing states and Canada (which also benefits from a favorable exchange rate), with the exception of Louisiana, all of California's top competitors also saw a decline in the number of pilots produced during the 2016-17 development cycle.

PHOTO: Justin M. Lubin / HBO®

DRAMA PILOTS

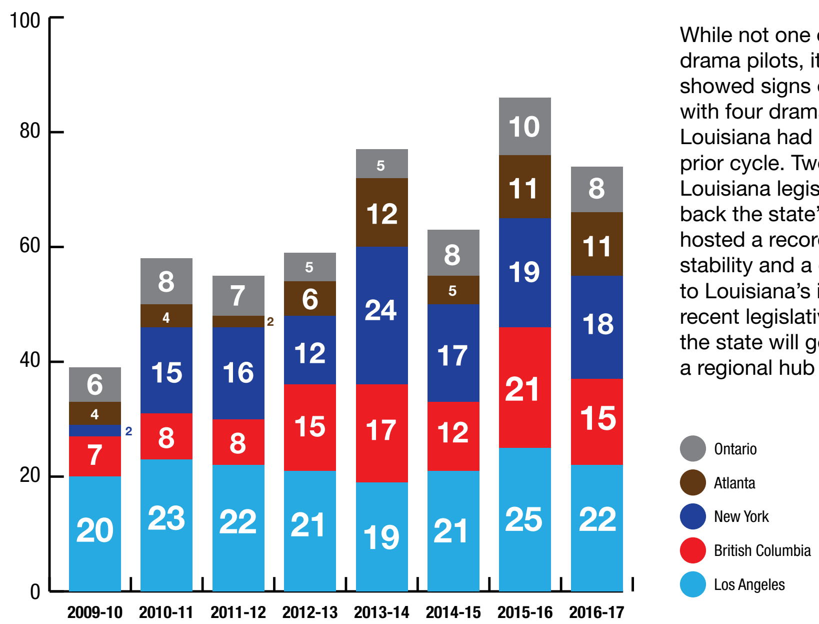
In 2016-17, the Los Angeles region captured 20 percent (22 count) of all drama pilots for the second straight year. While the region's competitive situation did not worsen, L.A.'s pilot production share was still down 68 percent from its peak in '06/'07, when L.A.'s drama share was a commanding 63 percent. Much like feature films, pilot projects are often produced in jurisdictions where tax incentives are available. The Greater Los Angeles region's considerable loss of pilot production share is directly tied to incentive-fueled competition. On the flip side, as discussed later in this report, the improved California Film & Television Tax Credit Program 2.0 has helped a record number of drama series keep production within the state.

L.A. SHARE OF TOTAL DRAMA PILOTS PRODUCED



In 2016-17, five international locations (California, New York, British Columbia, Ontario, Georgia) accounted for 68 percent of all drama pilots produced during the cycle; during the prior cycle, these same locations accounted for 70 percent of drama pilots. The most notable drop among these five locations was Vancouver, British Columbia, which saw the number of drama pilots drop from 21 to 15, a decline of 29 percent. While Vancouver surpassed New York as the number two location for drama pilots last year, the Empire State reclaimed second place in 2016-17 with 18 drama pilots.

TOP LOCATIONS FOR DRAMA PILOTS

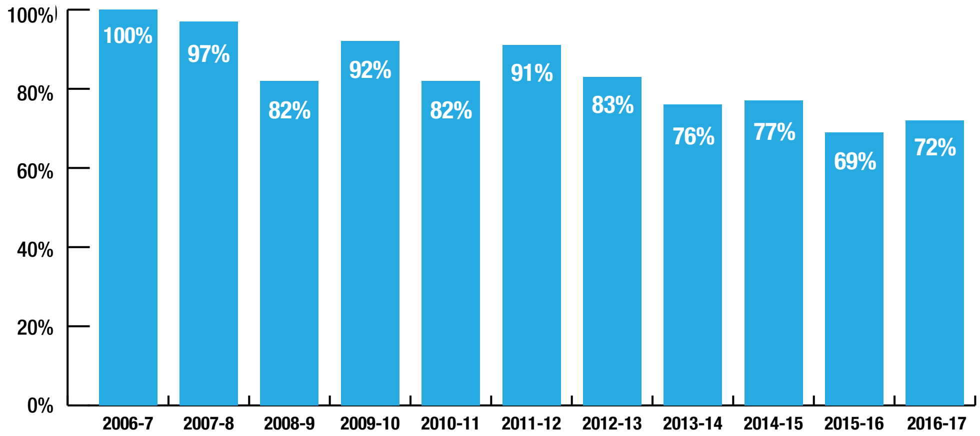


While not one of the top five locations for drama pilots, it's worth noting that Louisiana showed signs of life during the recent cycle, with four drama pilots. By comparison, Louisiana had only one drama pilot in the prior cycle. Two years ago, just before the Louisiana legislature significantly scaled back the state's incentive program, the state hosted a record eight drama pilots. With stability and a degree of certainty restored to Louisiana's incentive program during the recent legislative session, it's possible that the state will get back on track to becoming a regional hub for television production.

COMEDY PILOTS

The number of comedy pilots produced in L.A. was 46 in 2016-17 compared to 54 in the previous cycle, a 15 percent decline. Though the overall comedy pilot count decreased, L.A.'s share of total comedy pilots produced actually increased to 72 percent. While this is far from 2006-07, when L.A.'s share of comedy pilots was an unchallenged 100 percent, it is a welcome improvement over last year, which marked the first time L.A.'s comedy share fell below 70 percent.

L.A. SHARE OF TOTAL COMEDY PILOTS PRODUCED



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.

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 2016-17, there were at least 23 multi-camera pilots produced. By comparison, in 2015-16, there were at least 31 multi-camera pilots produced. Creative reasons, as opposed to economic reasons, presently keep these productions in Los Angeles.

Single-camera comedies that regularly shoot on-location cost more to make at $2-$4 million per episode. In 2016-17, there were at least 42 single-camera pilots produced. By comparison, in 2015-16, there were at least 48 single-camera pilots produced.

THE MAINSTREAMING OF “STRAIGHT-TO-SERIES” PRODUCTION

As the initial episode of a proposed series, many pilots are made, but only a few will ever be shown to viewers. Before many pilots 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 and digital 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 and digital series debut throughout the year.

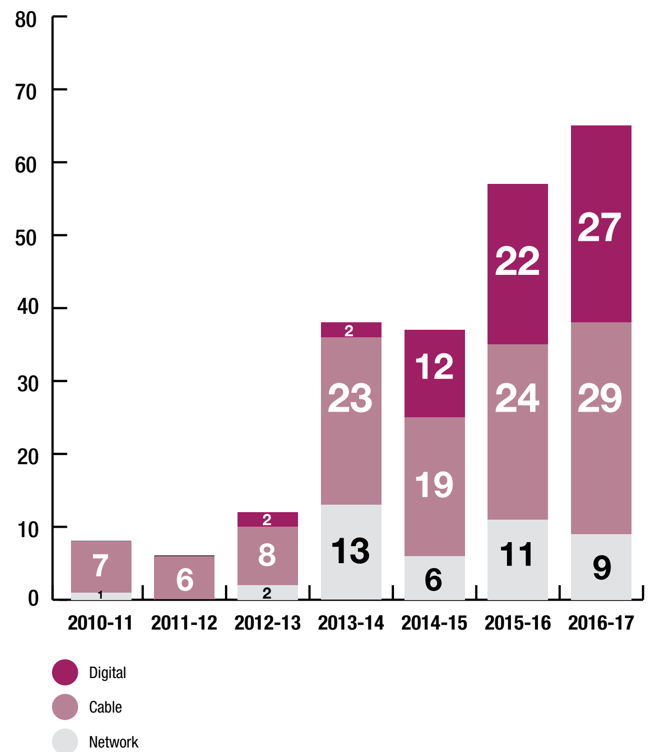
Unlike broadcast and cable networks, the top two digital network players (Amazon and Netflix) are not beholden to advertisers or the “upfronts” process.

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, there are no commercial interruptions on Amazon and advertiser influence is effectively taken out of the equation.

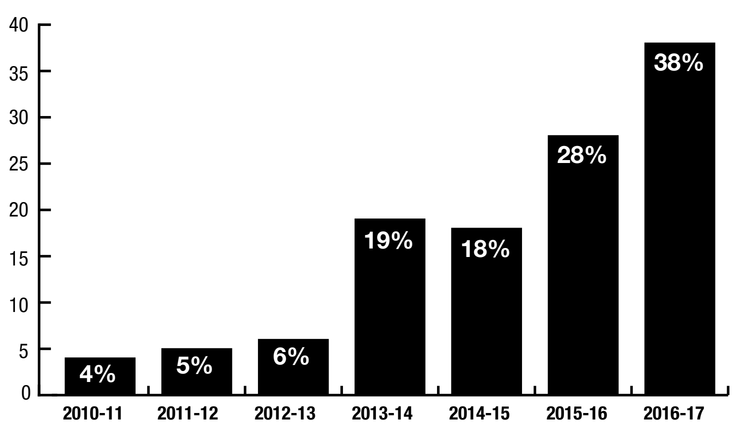
In contrast to Amazon, the original programming on Netflix has all been straight-to-series orders. Rather than release episodes on a weekly basis like traditional network or cable broadcasts, Netflix makes all episodes available at one time, which rewards viewers who enjoy “binging” on new content and also takes advertisers out of the equation.

The last four years have seen unprecedented growth in the number of shows ordered straight-to-series. In 2016-17, a total of 65 network, cable and digital shows were ordered straight-to-series. By comparison, a total of 57 shows were ordered straight-to-series in the prior cycle.

STRAIGHT-TO-SERIES ORDER (DRAMA & COMEDY)



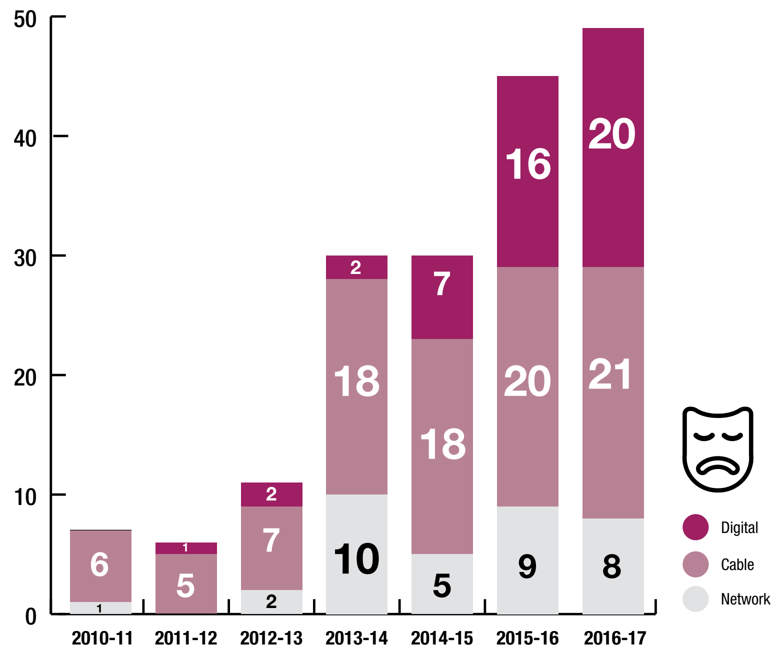
SHARE OF **TOTAL** PILOTS ORDERED STRAIGHT TO SERIES



The practice of ordering so many shows straight-to-series is remarkable considering that just five years ago, the trend had been well under ten straight-to-series orders in the development cycle. Indeed, pilots ordered straight-to-series accounted for 38 percent of all pilots in 2016-17. Six years ago, shows ordered straight-to-series accounted for just four percent of all pilots.

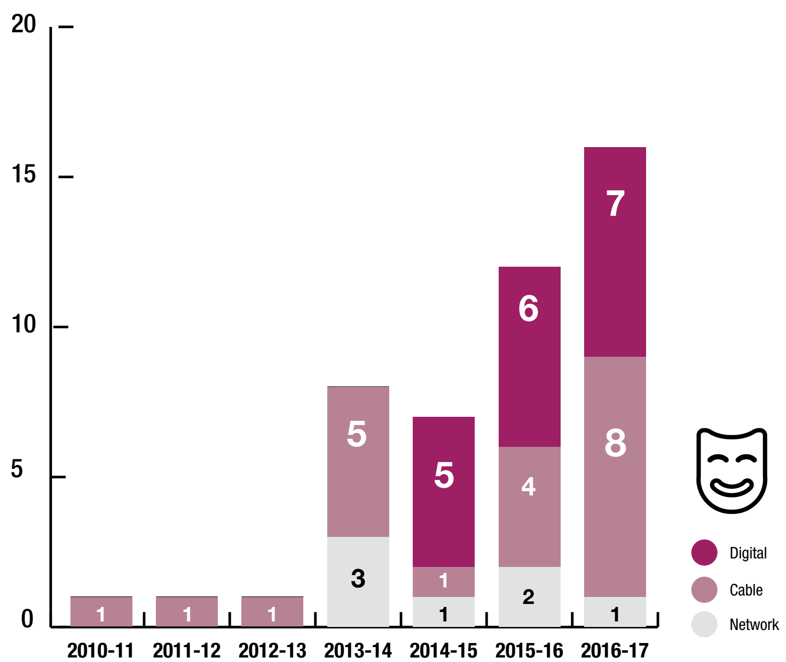
Looking at the trends for both categories individually reveals other patterns. When it comes to drama, cable and digital networks have been more aggressive than the traditional networks in each of the last seven cycles. In the last three cycles, the number of dramas ordered straight-to-series for cable and digital outpaced network orders by a margin of almost 5-1.

DRAMA STRAIGHT-TO-SERIES ORDERS



When it comes to comedy, digital and cable networks placed a higher priority on ordering shows straight-to-series during the past cycle. In the last three cycles, digital network orders for comedies straight-to-series have steadily increased whereas cable network orders for straight-to-series comedies doubled from four pilots to eight in 2016-17.

COMEDY STRAIGHT-TO-SERIES ORDERS



THE ECONOMIC IMPORTANCE OF PILOTS

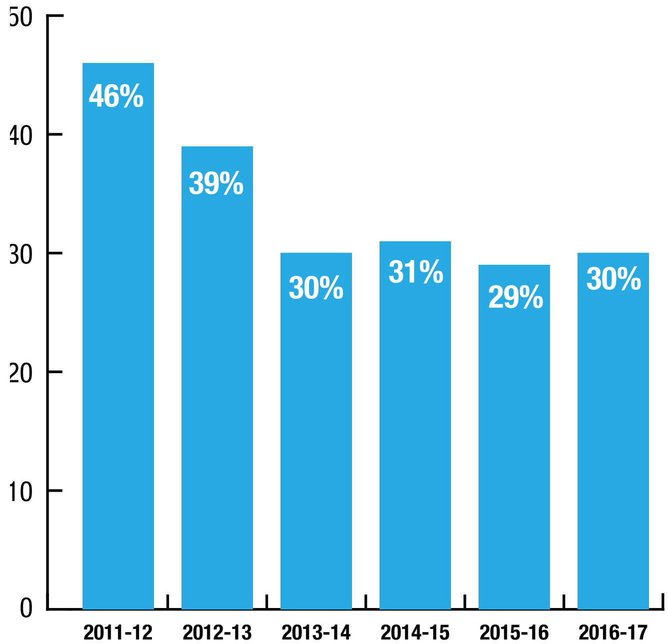
Pilot production is worthy of study because the activity creates significant economic benefits for the hosting region. The average one-hour drama pilot can directly employ 150-750+ people for the duration of the project, which typically spans 10-20 days.

Each year, FilmL.A. Research tracks both publicly available pilot production budgets (via transparency reports in states like California, New York, Louisiana, Pennsylvania and others) and reported pilot budgets (via news outlets or directly from studios and/or filmmakers). Typical pilot production costs, having risen over the years, now average about $3 million (for comedy pilots) and $6 million to $9 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.

A partial sample of pilot budgets from other states in recent years show costs for drama pilots range from $5 million to a staggering $29.6 million, which was set by HBO's two-hour pilot for *Vinyl*. For half-hour comedies, costs ranged from $2.6 million to $4.5 million.

SHOW	STUDIO	LOCATION	BUDGET	HIRES	INCENTIVE AMOUNT	LENGTH
Madam Secretary	CBS	New York	$6,000,000	820	$1,500,000	1 hour
State of Affairs	NBC	New York	$10,100,000	1,038	$2,500,000	1 hour
Mozart in the Jungle	Amazon	New York	$2,600,000	474	$597,000	½ hour
Blindspot	Warner Bros.	New York	$8,400,000	1,132	$2,000,000	1 hour
Vinyl	HBO	New York	$29,600,000	2,479	$7,600,000	2 hour
Billions	Showtime	New York	$10,800,000	1,447	$2,700,000	1 hour
Sharing	NBC	New York	$4,500,000	392	$1,000,000	½ hour
The Deuce	HBO	New York	$14,200,000	1,625	$3,700,000	1 hour
Crashing	HBO	New York	$3,700,000	716	$935,000	½ hour
Downward Dog	ABC	Pennsylvania	$4,400,000	NA	$1,100,000	½ hour
Claws	TNT	Louisiana	$7,200,000	175	$2,200,000 (est)	1 hour
One Mississippi	Amazon	Louisiana	$2,600,000	100	$540,000	½ hour
Seal Team	CBS	Louisiana	$9,000,000	375	$3,000,000 (est)	1 hour
Hoke	FX	Florida	$4,900,000	311	$921,000	1 hour

LOS ANGELES SHARE OF PILOT PRODUCTION SPENDING



FilmL.A. estimates that approximately $303 million was spent on television pilot production in Los Angeles during the 2016-17 development cycle. While the region had 11 fewer pilots filmed in 2016-17 compared to the prior year, the cost to produce pilots continues to rise. The average half-hour pilot now costs $3 million. As a result, the $303 million spent in Los Angeles in 2016-17 was $6 million higher than the estimated $297 million spent in the city during the prior cycle.

The $303 million spent in L.A. by pilots in 2016-17 represents 30 percent of the total amount spent by pilot producers in all locations. By comparison, L.A. captured 29 percent of pilot spending in the prior cycle.

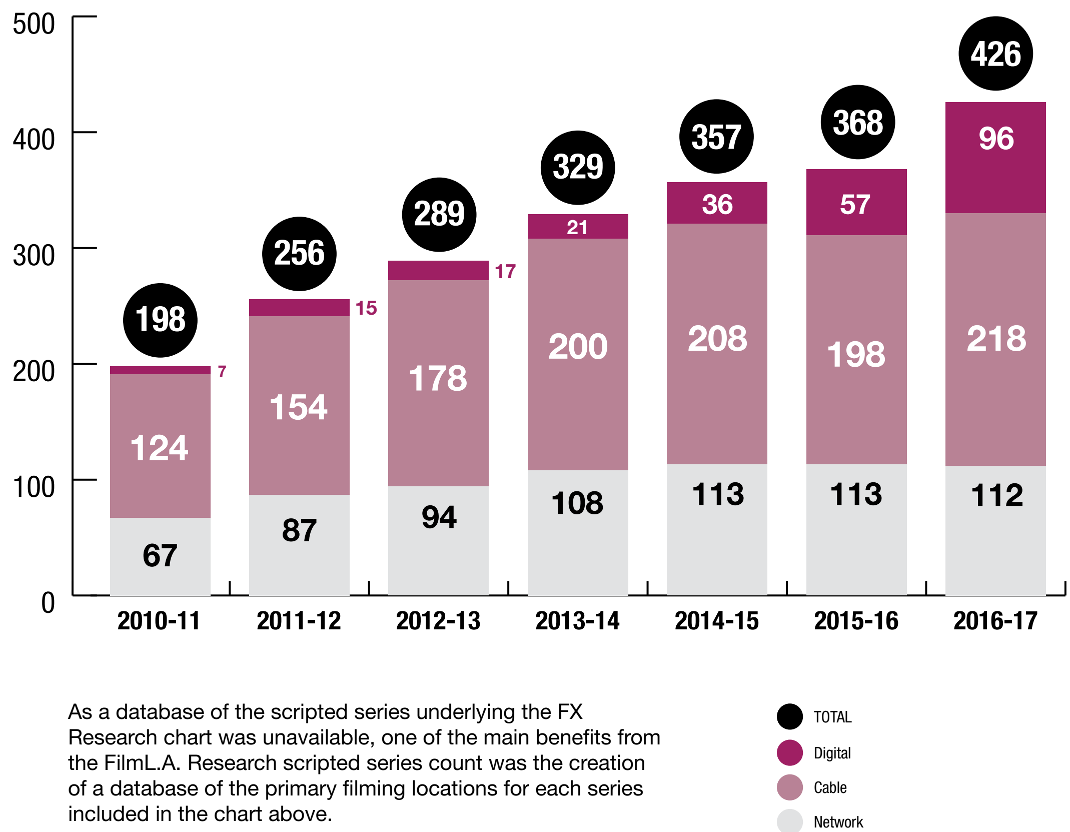
THE CURRENT TELEVISION LANDSCAPE IN CALIFORNIA

For the last several years, major trade publications and network and cable television executives have been discussing the spectacular growth of scripted television series. In 2014, *Variety*'s Cynthia Littleton noted there had been a "1,000% spike since 1999 in the number of scripted series produced for just pay and basic cable." At the time, Littleton reported on growing concerns within the industry of a content bubble. The growth, however, continued. More recently, FX Network's chief John Landgraf made headlines with a widely circulated graph showing the growth of scripted series from 2009-2016, using 2002 as a historical benchmark. In December 2016, Landgraf's updated chart estimated there were 455 scripted series on broadcast, cable and digital networks.

To extend this analysis and analyze California series production specifically, FilmL.A. had to duplicate a portion of FX Research's approach. FilmL.A. looked at seven years of current and historical data to tabulate its own count of scripted television series produced for broadcast, cable and digital networks. In keeping with our established practice, and unlike FX Research, our series sample excludes animated shows. Also, FilmL.A. only includes series produced by U.S.-based studios and production companies. We also include children's programs.

From 2010-11 to 2016-17, the number of scripted live-action series grew from 198 to 426, an increase of 115 percent. While the number of series produced for broadcast networks and cable (including basic & premium) has been relatively steady in the last three years, digital networks have seen dramatic increases. From 2015-16 to 2016-17, the number of digital series increased 68 percent; since 2010-11, the total number of digital series has increased a staggering 1,271 percent.

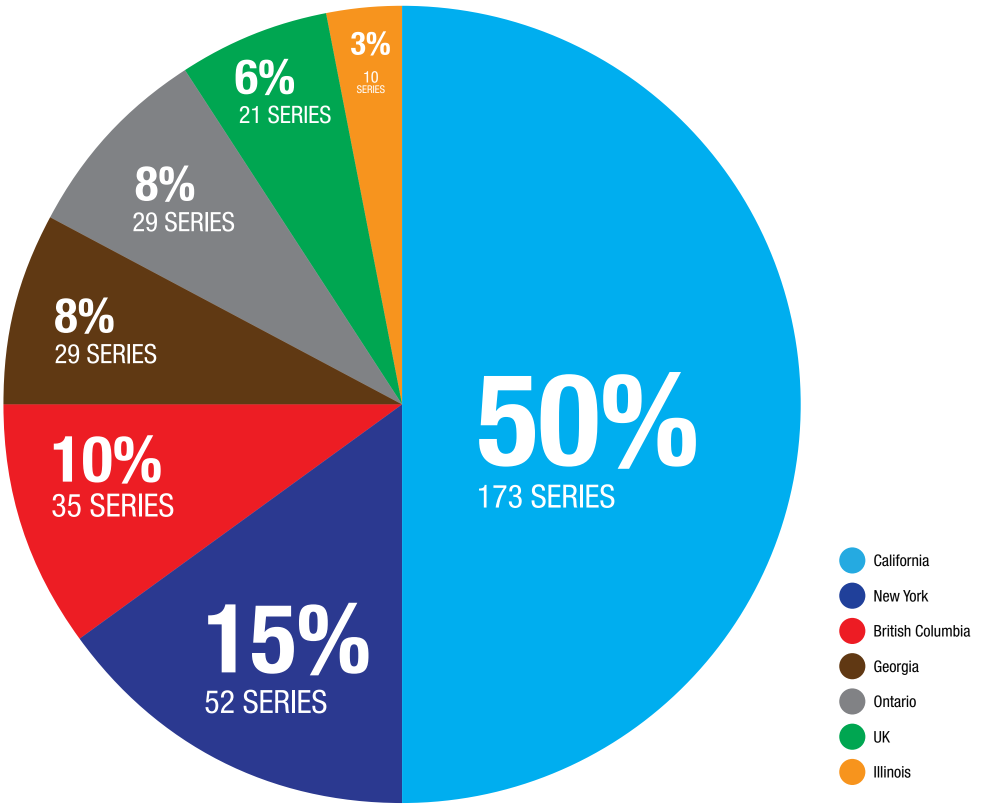
ESTIMATED COUNT OF LIVE-ACTION SCRIPTED SERIES



As a database of the scripted series underlying the FX Research chart was unavailable, one of the main benefits from the FilmL.A. Research scripted series count was the creation of a database of the primary filming locations for each series included in the chart above.

A total of seven locations (California, New York, British Columbia, Georgia, Ontario, the UK and Illinois) hosted ten or more series in 2016-17. In all, these seven locations accounted for 80 percent of all scripted series produced by U.S. studios. With a total of 173 scripted series produced primarily in the state, California far outpaced its rivals, hosting as many scripted series as the six other top locations combined. With a 15 percent share (52 series count), New York was California's closest rival, but far short of the Golden State's 50 percent.

ESTIMATED SCRIPTED SERIES COUNT & SHARE IN LOCATIONS WITH 10+ SHOWS



While the number of scripted series has seen remarkable growth, the number of actual episodes produced increased only slightly. According to *The Hollywood Reporter*, the number of scripted series "grew almost 50 percent" from 2011-2015, the number of episodes grew by just six percent, from 4,806 episodes to 5,091, over the same period.

Primetime series produced for broadcast networks like ABC and FOX traditionally have seasons of 20-24 episodes. In recent years however, many new scripted series produced for the broadcast networks have seen episode orders fall under 20. For example, NBC©'s *This is Us* aired 18 episodes for its inaugural season and Fox's *Lucifer* aired 18 episodes during its second season, which wrapped early 2017.

This trend was also noted by the Writers Guild of America (WGA), which found the number of series with 2-13 episodes increased from 165 shows in 2014 to 205 shows in 2015, whereas the number of series with 14 or more episodes actually declined from 97 shows in 2014 to 96 in 2015.

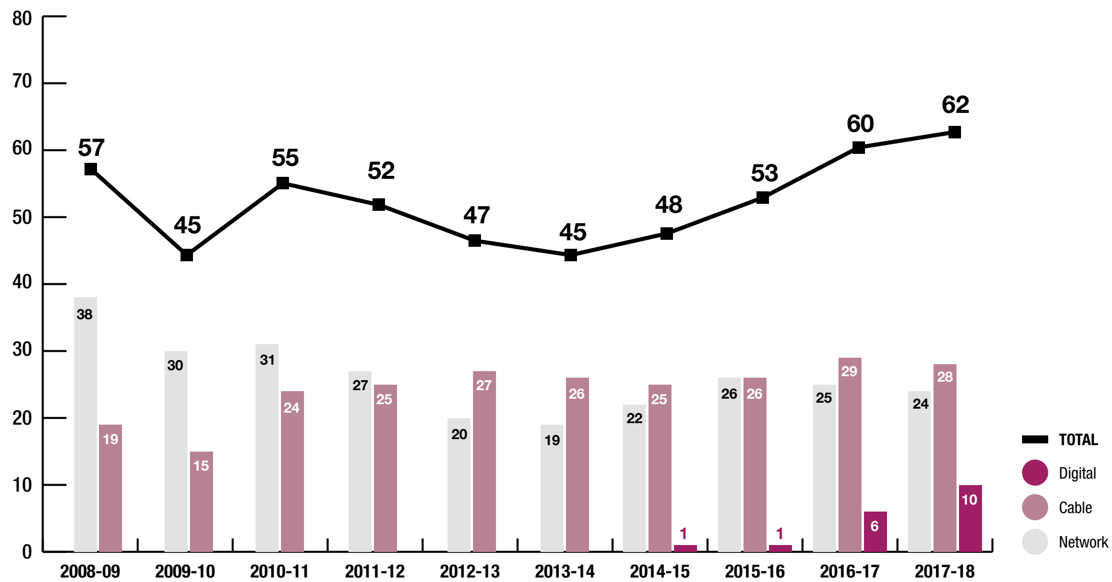

PHOTO: Brendan Meadows / FOX©


PHOTO: Kathy Hutchins / Shutterstock.com

THE CURRENT DRAMA LANDSCAPE IN CALIFORNIA

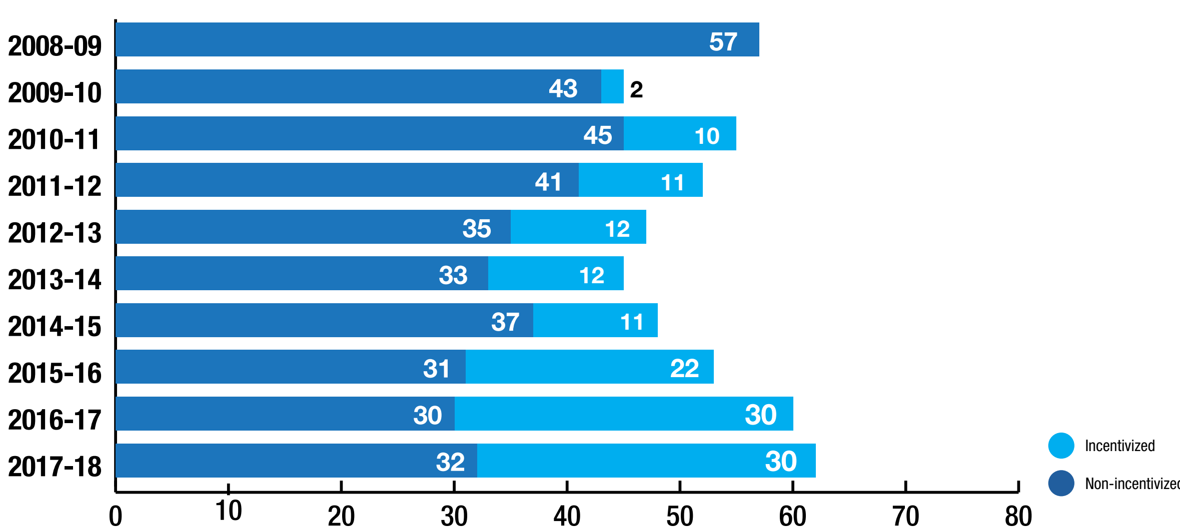
The good news for California is that the number of one-hour scripted drama series shooting in the state stands at 62. Most of the California dramas are shows on cable; 11 of the 28 cable series are shows produced for premium cable channels (HBO, Showtime, Epix & Starz). Digital dramas now account for 16 percent of all California-based drama series (Amazon 3, Netflix 3, Hulu 4).

CALIFORNIA DRAMAS: NETWORK, CABLE & DIGITAL



It wasn't that long ago that FilmL.A. reported that most new television series were being made out of state. In 2012, for example, just two of the 22 new network dramas were based in California. California can credit the reversal of fortune in large part to the California Film & Television Tax Credit Program, including the expansion of the program that took effect in mid-2015. Under the new version of the program, dubbed 2.0, eligibility has been expanded to drama series regardless of where it is broadcast and now includes network, premium cable and digital channels. Under the old program, only basic cable series and network shows that were relocating to California were eligible for the incentive. Under the new program, California will be hosting 30 incentivized dramas, including eight network series, 13 basic cable series, three digital series and six premium cable series.

CALIFORNIA BASED DRAMAS



The impact these incentivized drama series (and *Veep* and *Ballers*, two big-budget HBO half-hour series) will have in California is significant: a direct production spend of $1.72 billion within the upcoming season. Assuming an average per-season budget of $50 million for the 33 non-incentivized dramas shooting in the state, we estimate the total annual direct production spend for California-based television dramas at $3.2 billion.

PROJECT TITLE	TOTAL CA SPEND	CAST	CREW	EXTRAS	PROJECT TYPE
13 Reasons Why 2	$80,966,000	80	175	7,150	Digital
American Crime Story: Katrina	$69,542,000	247	250	5,055	Cable
American Crime Story: Versace	$56,903,000	258	250	5,040	Cable
American Horror Story 7	$72,375,000	336	125	3,328	Cable
Animal Kingdom 2	$46,000,000	152	170	2,796	Cable
Ballers - S3	$56,330,000	135	209	5,790	Premium Cable
Code Black 3	$52,777,000	249	197	10,439	Network
Crazy Ex Girlfriend Season 3	$41,745,000	8	260	25	Network
Famous in Love 1	$24,468,000	90	150	2,718	Cable
Heathers 1	$23,122,000	10	120	75	Cable
Here, Now 1	$52,973,000	142	205	4,878	Premium Cable
Hit the Floor 4	$36,249,000	28	115	6,100	Cable
I'm Dying Up Here 1	$47,368,000	172	120	3,582	Premium Cable
Law & Order: True Crime - Menendez	$24,605,000	19	250	3,500	Network
Legion 2	$60,904,000	35	125	2,408	Cable
Lucifer 3	$92,094,000	156	120	7,216	Network
Major Crimes 6	$76,187,000	349	107	6,622	Cable
Messiah	$58,658,000	162	224	3,580	Digital
Rebel 1	$5,429,000	35	150	1,500	Cable
Rebel Pilot	$4,371,000	27	100	500	Cable
S.W.A.T. 1	$60,290,000	297	220	4,992	Network
S.W.A.T. Pilot	$11,702,000	33	212	825	Network
Sharp Objects	$48,787,000	120	159	2,985	Premium Cable
Shooter 2	$45,265,000	62	175	4,927	Cable
Snowfall 1	$38,139,000	263	122	2,290	Cable
Stitchers 3	$45,926,000	160	171	5,880	Cable
The Affair 4	$50,181,000	124	130	3,190	Premium Cable
The OA 2	$45,163,000	77	350	2,664	Digital
The Orville	$56,186,000	236	270	4,512	Network
This Is Us 2	$73,012,000	377	125	4,176	Network
Timeless 2	$56,676,000	247	220	3,000	Network
Twin Peaks	$41,162,000	153	140	1,122	Premium Cable
Veep 7	$65,963,000	462	195	3,960	Premium Cable
Westworld 2	$107,091,000	80	185	6,866	Premium Cable
TOTAL	**$1,728,609,000**	**5,430**	**6,096**	**133,691**	

This amount does not include the economic impact of the estimated 88 (57 cable & digital, 33 network) scripted half-hour series (not including *Ballers* and *Veep*) that are also based in Southern California. The average cost to produce each episode on these half-hour shows averages $2 to $3 million on most series. With an average seasonal episode count of 15 episodes per series (broadcast average 21 episodes, cable & digital average 11 episodes), FilmL.A. estimates these 88 series will generate an additional $3.3 billion in direct spending in the upcoming season.

All told, we estimate the combined direct spend of the scripted one-hour and half-hour series based in California at $6.5 billion in 2016-17. This amount does not include spending by the numerous animated series produced in the state or spending by game shows, talk shows, talent shows and dozens of reality shows that are not the focus of this report, but also call California home.

CONCLUSION

As a decade of FilmL.A. Research reports on television pilots reveals, the television landscape and the production trends that continuously send the industry in new directions is anything but static. Whether it is the growth of pilots produced each year, the explosion of straight-to-series orders, the emergence of digital networks or a breathtaking increase in the number of scripted series, the current production landscape is incredibly dynamic.

Equally dynamic is the shifting landscape of top production centers and the impact that changing production incentives can and do have. While the decline in L.A.'s pilot count is concerning, the good news is that there was an increase in both the share of total comedy pilots produced in the region and share of total pilot spending. With a solid California Film & Television Tax Credit Program in place, the state's standing as the world's top television production center is assured for the foreseeable future.

Finally, in recent years, FilmL.A. Research's pilot reports have begun to shift to more comprehensive focus on the overall television production landscape, specifically in terms of scripted content. Moving forward, FilmL.A. Research's pilot reports may become just one part of a more comprehensive study that looks at the entire television landscape rather than one narrow facet of it.

METHODOLOGY

For more than a decade, FilmL.A. has conducted ongoing research to keep track of new television pilots. Our counts include all pilot projects of which FilmL.A. is made aware through primary (direct contact with studios, producers, film commissions) and secondary research (industry trade publications, online subscription databases), and for which we can determine a primary production location.

FilmL.A. uses the term "television pilot" (or simply, "pilot") throughout this study to refer to all original scripted pilot and shorter-length presentations, as well as the first episode of any new episodic show ordered "straight-to-series." The last of these is important, as networks are increasingly choosing to skip pilot and presentation production and immediately order multiple episodes of promising new shows. Rather than discount new production occurring anywhere within the development cycle, FilmL.A. includes these as "hidden pilots" in all of its counts. Indeed, this is often the only way to capture new cable and digital series starts.

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 broadcast networks, cable networks, or online streaming services serving U.S. audiences.

As consumers enjoy content across a range of devices and screens, the television production industry has begun to question its assumptions about how episodic content is best vetted, sold and screened. As the working definition of "television pilot" expands, the changes in the television industry come into clearer focus.

SOURCES

Annual Film Incentive Transparency Reports:

California
Florida
New York
Pennsylvania

Online Databases:

StudioSystem
Development Leads
IMDbPro

Other:

Louisiana Department of Economic Development
CreativeBC
Major news & media outlets
Leah Medrano / California Film Comission

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