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Official Business

# Alaska State Legislature

## Senate

### Committee on Labor & Commerce

Pouch V  
State Capitol  
Juneau, Alaska 99811

#### SUMMARY SB 406:

Establishes a film and Television Section in the Office of the Commissioner of the Dept. of Commerce and Economic Development, with the purpose of promoting the use of locations in Alaska by the film and T.V. industry. Directs the new section to submit a report and recommendations for review by the 12th Alaska Legislature by April 1, 1982.

*Talk to Gov.*

ALASKA FILM COMMISSION  
Background Information  
Submitted to the  
ALASKA STATE LEGISLATURE

ALASKA FILM COMMISSION

INFORMATION

Submitted by: Steve R. Smirnoff  
3581 Kachemak Circle  
Anchorage, Alaska  
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(907) 264-7729

## SUGGESTED FUNCTIONS AND OBJECTIVES

1. Advise the Governor or appropriate designate on suggested policy relating to the state's development, coordination, and implementation of a program for the purpose of encouraging a viable motion picture and television industry in Alaska. Such program shall embrace all phases of production of motion pictures for theatres, film for television, and commercials;
2. Assist in identifying opportunities for more activities related to this industry for the state to actively pursue;
3. Recommend both long-range and short-term programs that will result in specific economic gain to the state and its citizens;
4. To assist Alaskan motion picture, multi-media, television and related industries in securing contacts and coordinating efforts with counter-parts in the lower 48, and to encourage the use of these mediums of communication within the State of Alaska whenever appropriate;
5. Assist in educating local, state, and private sectors regarding the desirable benefits and rewards that can result from increased development of the motion picture industry;
6. Propose an appropriate budget and subsequent allocation of said funds according to categories and propose changes where required;
7. Provide an annual review of goals, projects and accomplishments along with a detailed program for subsequent calendar/fiscal year;
8. Maintain an in-house information library dealing with the state's vast geographic location sites, climatological conditions, and other appropriate data to include a video-taped site sequences, still photographs, slides, and community profiles;
9. Maintain an active liaison with the motion picture industries on a world-wide basis with an emphasis on promoting Alaska as a destination point for on-location production;

and to perform any and all other tasks required to develop Alaska's image as a desirable state in which to produce motion picture and television programs.

THE NATIONAL CENTER FOR SURVEY RESEARCH, INC.

7048 HOLLYWOOD BOULEVARD  
LOS ANGELES, CALIFORNIA 90028

213-464-0533

Attracting the Film Industry to Washington

A Report on A Survey of Key Decision-Makers'

Attitudes in Determining

Locations for Films

And the Image of Washington

In Their Minds

Conducted for

The State of Washington

by

The National Center for Survey Research, Inc.

August 1979

## Method

To obtain this information, 50 film/TV industry executives were interviewed by appointment by specially-trained executive interviewers. The interviews were conducted in late 1978 through early 1979, an excellent time to obtain the important decision-makers for on-location shooting. Each interview took 45 minutes to 1 hour, using a questionnaire developed by NCSR senior staff in consultation with each of the participating states.

The survey was designed to include 50 executives who had participated in the decision on where to shoot a feature film or a television production that was shot on location outside Los Angeles or New York City within the past 3 years. These individuals were selected at random from a master list of over 100 individuals representing both feature film and television and both studios as well as independent productions. Each state had the opportunity to review the list of organizations represented and to suggest additional ones, as desired.

Among the 50 executives interviewed from this list, 15 were associated with feature films, 17 with television and 18 with both, equally, and they represented the following studios and production companies:

ABC Circle Films	George Litto Productions
American International Films	Lobell Productions
Bob Banner Associates, Inc.	Lorimar Productions
Dave Bell Associates, Inc.	Marble Arch Productions
CBS	Metro-Goldwyn-Mayer
Cinema Features	Orion Pictures
Columbia Pictures, Inc.	Paramount Pictures Corporation
Disney Productions	Martin Ransohoff Productions, Inc.
EMI	Spelling-Goldberg Productions
Barry Enright Productions	Stonehenge Productions
Filmways, Inc.	Time-Life Productions
Charles Fries Productions	Twentieth Century-Fox Film Corporation
David Gerber Productions	United Artists
Green & Epstein	Universal City Studios, Inc.
Denny Harris, Inc.	Viacom Productions
Jerome Helman Films, Inc.	Warner Brothers
Alan Landsburg Productions	

## Summary of the Major Findings

1. The image of and interest in your state are discussed in detail in the special color-keyed section of this report.
2. There is a definite trend toward an increase in on-location shooting, both for feature films as well as television productions.

Decision makers for on-location shooting definitely see an upward trend in the amount of shooting over the next 2 or 3 years. Each state participating in this survey was mentioned at least once as being thought of for productions on the present agenda, so the time is opportune for the states to take full advantage of this survey and to prepare themselves for this increase in shooting on location. Q

3. There are usually 2 to 3 key decision-makers among those scouting for locations, although the titles can sometimes be confusing.

The powers behind the decisions on shooting locations, regardless of the numbers and types who seem to be involved scouting, are the Director and/or the Producer and the Production Manager, and they share fairly equally in the final decision.

The Production Manager is sometimes known by a myriad of titles and is most often found in a major studio or a large independent production company and is usually the most important contact between these companies and a film commission. In some cases, the important link between these larger organizations and a film commission would be, more specifically, a Location Manager. Some of these decision-makers have years of experience in scouting and choosing locations and their opinions are sought out and relied upon heavily. It is important for a film commission to identify the decision-makers through conversations with members of a scouting party, not only because their opinions carry so much weight, but because much can be learned from them.

4. The existence of a film commission is essential for a state to be considered seriously for on-location shooting.

The presence of a film commission and its reputation for having knowledge, experience and willingness to handle the needs of a production company on location is of vital importance. It was crystal clear that a state thought to have a good film commission and to have the governor's support has a distinct advantage that can mean its being chosen over another state as a shooting location. Therefore, it would behoove each state and each film commission participating in this survey to note carefully what the decision-makers have said about how they look for and decide upon locations and what they have said specifically about film commissions. In this way, the states and film commissions can evaluate their own services and then position themselves accordingly.

5. It is not enough just to have a film commission. The commission must interject itself into the community of the key decision-makers.

The most highly involved decision-makers for shooting locations are a tightly-knit group of individuals who talk often and share experiences and make recommendations to each other. They have favorite states they like to go to and seek out these states as much as possible, most often because they have grown to know and like and, above all, respect an individual in the film commission.

A film commission must establish itself within this network and build relationships that will further the state's interests.

6. Information used to decide upon a location for shooting comes from a variety of identifiable sources.

Once the decision-makers are called upon to find and to choose locations based on a story or script, the ensuing search leads these executives to gather information from a variety of sources, each of which carries certain implications for a film commission.

## Sources of Information

(A) They most often contact state film commissions, and clearly want a single agency or person to turn to for information and services.

B. They reflect on their past experiences and on what they have heard from their compatriots in the business of finding locations.

C. They consult the studio reference files or location department, deciding to proceed further with a state on that basis alone.

## Implications

(A) The film commission must be easy to reach, be able to understand what constitutes the described "look", and be prepared to respond promptly to requests for photographs and detailed logistical information directed at the specific locations and related services sought.

B. States that have been used often will tend to be considered first. Up-and-coming states must try harder through advertising and promotion, by establishing contacts among the decision-makers, and by sending a continuing supply of new, useful photographs and information.

All contacts between the industry and the film commission and other state or local officials, or private citizens must make the decision-makers feel welcome and confident that their needs can be met.

Any shooting experience must go so smoothly and be so pleasant that the decision-makers want to come back.

C. It is critically important that a film commission insure that its materials in these files position the state to its best advantage. Some states provide a comprehensive, indexed, loose-leaf notebook with colored photographs, lists of important information, services, contacts, and then send out up-to-date or new materials periodically, and this was a key reference work for the decision-makers.

## Sources of Information

D. They refer to published directories and also recall advertising they have seen.

(E) They scout locations and call upon a film commission to scout with them.

(7) Several key factors stand out as part of the decision-making process.

When scouting locations and deciding between them, the primary consideration, of course, is the site itself -- its authenticity and/or its specific look relative to script requirements -- but there are several important, specific considerations, each of which is a function of two vital concerns: potential costs and time involved in shooting. Cost and timing are particularly important to television and independent productions. Briefly, the types of specific considerations that enter into the decision and the implications of each to a film commission are:

### Key Factors in the Decision-Making Process

(A) The location itself or locations themselves were the most significant considerations.

## Implications

D. A film commission must insure that its coverage in the important directories and periodicals is prominent and is focused toward presenting the most impressive positioning, considering the state's current image, its competition, the important factors in deciding on locations, and the publication itself -- who uses it and how.

(E) A film commission must be prepared to make arrangements for such trips, and accompany the scouting party, fill them in on each sites' pros and cons. Introductions to influential state or local citizens and the use of a state plane for scouting are big pluses.

### Implications

(A) A film commission must know its state well, all its different and unique looks in order to suggest the right locations for a script and then give alternate locations in order to increase the state's chances of being chosen.

Key Factors in the  
Decision-Making Process

B. The presence, attitude and efficiency of a film commission very often makes the difference between a state's being sought out or avoided.

C. Cooperation of other state and local residents and officials, including unions, is among the most important considerations.

D. Availability of services and logistics are also extremely important, for example: convenience and cost of accommodations, food, services, extras, special properties, technicians, additional union crews, etc.; the proximity of these to a number of locations that could be used in the shooting (i.e., a "good location package"); easy access to airports with regular, timely connections to Los Angeles; the weather.

8. Overall, the need to control the time and money spent in finding a location and shooting at a location was the common denominator of the survey findings.

Taking an overview and putting all the findings in perspective, the primary and critical concerns are meeting the budget and keeping the schedule requirements of a production.

Implications

B. A film commission must be known to the film industry and develop a reputation for being available, prompt and honest, knowing the industry's needs, wanting to help the industry in any way possible and having the capability and authority to deliver.

C. A film commission must enlist a cooperative attitude from all local individuals that the industry would be dealing with, and intervene with authority in any troubles or conflicts.

D. A film commission must inform itself of the specific requirements of the production company and be prepared to provide details about these and to make necessary arrangements for these services or equipment.

After California, which came up most with 11 individuals presently considering it, other states with 5 or more considering them were: Colorado, Hawaii, Nevada, New York, Texas, Arizona, Utah, Georgia, New Mexico, Idaho and Oregon. States or areas with 2 or 3 mentions were Kentucky, Ohio, Louisiana, Montana, Alabama, Illinois, Mississippi, New England, Canada/British Columbia and North or South Carolina. States or areas with 1 mention each were Alaska, Florida, Kansas, Massachusetts, New Jersey, Oklahoma, Washington, Arkansas, Tennessee, Virginia or West Virginia and Pennsylvania.

So at the threshold of this report, the findings are that all of the states participating in this survey are in the running for on location shooting, though some are in a better position than others. Each state participating in this research is in an eminent position to make use of the findings and guidelines established in this report in order to enhance its image and reputation among members of the film industry.

### III. How Information About Locations is Obtained

We asked the decision-makers, "How do you normally know about or find out about states you might consider as a location for shooting a feature film or TV production?" This is what they said:

	<u>Total</u> #
Film commission/state or local sources	41
Contact film commissions to request photos and information	25
Commissions send brochures/information/catalogues	12
From film commission	11
Check local organizations	10
Know film commissions personally	4
Check with governor/governor's contact (not specified)	3
Word-of-mouth/ask friends	17
Past experience	16
Studio reference file/location department	16
Scout locations	12
Script/story dictates	10
Advertising/published directories	7

Each source of information has its own set of implications that relate to a state's image and to the work of the film commission, therefore, each will be discussed in turn.

to shoot particular scenes in order to complete the film or television production on time -- must be met.<sup>1</sup> Consequently, the key factors that the decision-makers consider along with the location itself are really outgrowths of these two broader concerns of cost and timing. Overall, the most important specific considerations are:

- ✓-- The location itself -- its authenticity, its specific "look" cannot be found elsewhere.
- ✓-- The film commission -- efficient, authoritative, cooperative, available for information, to arrange things, to scout locations.
- ✓-- Local residents, businessmen, officials -- *AL, members & just* cooperative, good attitude.
- ✓-- A history of few problems with excessive shooting fees, no governmental shooting fees.
- ✓-- A history of few problems with local unions. *AL, members*
- ✓-- Hotel accommodations -- availability, proximity *AL, members* to location and services, cost.
- ✓-- Food -- availability and quality of restaurants/*AL, members* caterers.
- ✓-- Availability of equipment, crews, extras. *AL, members*
- ✓-- Wide variety of locations/good location *AL, members* package available.
- ✓-- Access to Los Angeles -- relatively close to *AL, members* Los Angeles and/or adequate air transportation.
- ✓-- In-state transportation/ground transportation -- *AL, members* available, reliable.

1. It should be kept in mind when dealing with decision-makers for various types of productions that, as a rule, the general concerns of cost and timing are even more important for television or independent productions because the budgets for these are most often less than they are for feature films with studio backing. Also, decision-makers for television productions are especially conscious of the time element, and of any factor that might affect time, since the date a program will be aired is usually fixed.

Although a glance at the above table might indicate the daily trades to be more important than, say, On Location Magazine, such is not the case, because the trades stand out for the frequency of publication but are not looked at deeply for on-location information, whereas the On Location Magazine is. Actually the two types serve different purposes and both are valuable. The daily trades reach the most people and keep the state name in the foreground, and the special interest magazines are read with more involvement by some of the key decision-makers.

In addition to probing the issue of advertising and promotion generally, with an emphasis on advertising, we also addressed some specific promotional techniques among 31 of the 50 executives interviewed:

	<u>Agree</u> #	<u>Dis- Agree</u> #
<u>Total</u>	<u>31</u>	<u>31</u>
<u>Generally, I find the photographs and descriptions of services sent out by the states to be very useful in the process of deciding on locations</u>	<u>24</u>	7
c A state has an advantage if it has a representative in Hollywood or who comes to Hollywood frequently to deal with me personally in discussing the requirements of on-location shooting for specific upcoming projects	13	13
Personal calls from state representatives to check on upcoming projects under consideration are more helpful than they are a nuisance	13	18
A party or reception given here by state representatives is helpful in learning more about a state and the people there you might be dealing with in the future	13	18

Overall, the respondents were satisfied with materials they received from the states, although some, even those who agreed with the statement, took the opportunity here to ask again for more honest weather information, up-to-date information on contacts, facilities and services, and to otherwise reiterate what has been covered under "Important Considerations" and "The Role of the Film Commission".

With respect to the other issues raised, there was no clear-cut opinion one way or the other. Although comments made during the questioning and answers to survey questions led to the following added information:

-- A party or reception in Los Angeles gains substantial importance if the governor is in attendance.

-- Such a visit should be followed by a more work-oriented than a socially-oriented session. One executive requested a slide presentation of locations, services, all the information that was considered important.

-- A state does have an advantage by having a contact in Los Angeles, but especially if that contact is knowledgeable about the state as well as the industry.

-- Follow-up calls are helpful if they serve a purpose and the executives do not feel they are being "hustled". There seems to be a fine line here because in two instances respondents mentioned that the commission had "not pushed very hard" when asked about reasons for considering and not shooting in a state.

## THE FILM INDUSTRY - MOTION PICTURE AND TELEVISION PRODUCTION IN HAWAII

In response to the growing importance of the motion picture and television film production industry in Hawaii, Governor George R. Ariyoshi authorized the establishment in July 1978 of a State Film Office in the Department of Planning and Economic Development. The State Legislature also has strongly supported this industry as appropriate for Hawaii. It is non-polluting to Hawaii's physical environment; it brings millions of dollars into Hawaii's economy each year; it provides employment for many of the State's residents; and, as a side effect, it helps promote Hawaii for the tourism industry.

The State Film Office follows developments in the film industry and assists film and television producers, helping them in finding suitable shooting locations and in obtaining permits when needed, helping find local talent and supporting services, and acting generally as liaison between the industry and State and local government agencies. The Film Office also provides leadership in supporting University of Hawaii and Community College classes in dramatics and other film-related subjects, and encourages such activities as national and international sporting events in Hawaii, which provide valuable promotion for the Islands.

Film production activities in the Islands showed a decline in 1980 for the first time since the establishment of the Hawaii Film Office. Two factors were primarily responsible for the downturn: a lengthy strike by the Screen Actors Guild, which brought major production to a virtual halt nationwide for almost for almost three months, and a change in the interpretation of U. S. immigration regulations pertaining to temporary entrance visas for filming crews and supporting casts. The latter had the effect of eliminating production of

foreign TV commercials in Hawaii for some months. Only near the end of 1980 was the difficulty ameliorated and gradual resumption of foreign commercials begun.

There was little that the Film Office could do to help resolve the national SAG strike. But it did take a very active role in talks with the U. S. Immigration and Naturalization service, both in Honolulu and in California, in efforts to show that the tighter interpretation of the regulations, which had been intended to provide more employment for U. S. citizens, was actually having the opposite effect, causing undue hardship for a significant number of persons in filmmaking activities in Hawaii. The Film Office also arranged for representatives of Japanese filming companies to attend meetings with INS officials, including the California meeting.

Despite the strike and the slowdown of foreign TV commercials, the Film Office had a busy year. Among productions filmed in Hawaii during 1980 were a number of television series, including Hart to Hart, Vegas, Eight is Enough, five episodes of Charlie's Angels, and four episodes of The Jeffersons. The Mike Douglas Show also filmed five 90-minute shows during the latter part of the year. Pilots included Universal's Battles featuring William Conrad, and two Spelling-Goldberg productions, Aloha Paradise with Debbie Reynolds, and Waikiki. Major features were Walt Disney Productions' The Last Flight of Noah's Ark, Kirk Douglas' Final Countdown, and a number of foreign features, including one starring Toshiro Mifune. There was also TV coverage of numerous sporting events such as the Hula Bowl, the Hawaiian Open, surfing championship meets, and the Women's High Dive.

The year 1980 was also the first year since the "retirement" of the long-running Hawaii Five-0 series. Its star, Jack Lord, was honored by the

1980 Legislature and by Governor Ariyoshi. The Film Office was naturally concerned with helping to find a Hawaii-based replacement series to mitigate the loss of income following the demise of Five-0. A tentative replacement was found in Magnum, which is currently filming in the old Five-0 studios. Early industry reaction indicates that the new series will be well received, and that it has the potential to continue as a series for some time.

Magnum got off to a late start because of the SAG strike, but by the end of 1980 had filmed some eight episodes of the 12 planned for the initial phase. The premiere broadcast was aired in December and rated among the top 10 most-watched shows for that week. The Film Office has been working with the series from its inception, in efforts to smooth the transition to the new series, to find a suitable studio location, and in negotiating with the Community College system and other agencies to enable the series to continue use of the Five-0 studio facilities until Kapiolani Community College is ready to begin construction in the area.

During 1980, gross budgets for Hawaii productions totaled about \$47.5 million. Direct local spending for motion picture and TV production was estimated at about \$21.2 million. Taking into account multiplier effects, it is estimated that during 1980, the film industry contributed more than \$56 million in spending, generated some 1,550 jobs, and produced an estimated \$1.9 million in State and local taxes. While these figures are below 1979 levels because of factors over which the State had little or no control, they yet represent a highly significant contribution to the overall economy of Hawaii.

The following table shows the dramatic increase in activities of the film industry over the past five years. Basic figures are from the 1980 State of Hawaii Data Book and estimates from the Hawaii Film Office.

Film Activity in Hawaii: 1976-1980

Activity	1976	1977	1978	1979	1980	Percent Increase over 1976
No. motion pictures and TV features filmed in Hawaii	31	63	58	54	58	87%
Gross budgets (in \$Millions) <sup>1</sup>	26	39	45	78.5	47.5	83%
Feature Films	20	30	36	63.5	36.5	82%
TV Commercials	6	9	9	15	11	83%
Expenditures in Hawaii for feature films (in \$Millions)	11	16	22	34.8	21.2	93%
Tax revenues generated (\$Millions)	1	1.5	2	3.1	1.9	90%
Employment: Total	918	1265	1610	2543	1551	69%
Direct	622	856	1091	1723	1051	69%
Spending effect on the economy (in \$Millions)	29.2	42.4	58.2	91.1	56.1	92%

<sup>1</sup> Includes post-production costs out of the State

At this point, if no unforeseen difficulties develop, the Film Office anticipates an increase of some 20 percent per year in the listed indicators. The best evidence indicates a bright future for entertainment filmmaking, as more and more of the new generation of producers, writers, and directors are "discovering" Hawaii as an ideal location. Also, the trend in recent years has been for the industry to decentralize from California, with sound stages being built in many localities, and film commissions or offices being initiated by many states and even a number of cities. There is now an active national Association of Film Commissioners, and it is an indication of Hawaii's activity that the Manager of the Hawaii Film Office was elected president of the association for the 1980-1981 term.

Several factors account for the more widespread, competitive growth of filming: breakthroughs in technology such as improved films; more portable

cameras with greatly improved lenses; the ability to transfer color film to videotape; and special effects utilizing computer graphics. Pay television and cable TV are on the increase, as are sales of videotape recording/playback equipment. Two-way communication via cable TV has been a subject of experiments in Great Britain, Japan, and elsewhere, and this is a likely area for new directions. Thus there is ample evidence for continued industry growth coming years.

This is not to say that the industry is without problems; two of these have been discussed. There is optimism that the immigration problem can be solved, though recovery may not be immediate. There may well be strikes and other unpredictable difficulties as time goes on. There are still agreements to be reached between the State DPED and other agencies before its Hawaii State Film Office becomes cooperatively a "one-stop" office for approving most permits for location filming. A suitable long-term studio location for the Magnum series is still to be found. Additional facilities in Hawaii are needed for the processing of 35mm motion picture film. Tentative plans are being made for sound studio facilities on Oahu and Maui for the use of visiting producers as well as for local productions. All of these problem and planning areas are under active scrutiny or negotiation by the Hawaii Film Office.

Hawaii Public Television is rapidly becoming a major influence among Public Television stations. It has originated a number of programs which have been broadcast on the PBS network, including the popular "International Kitchen" series whose genial host, Nino Martin, recently filmed a mini-series of two programs in Hong Kong and Singapore. According to Executive Director James Young of Hawaii Public Television, given continuing cooperation of independent producers and the HPT staff, plus a strong fund-raising and grant acquisition program, the continuation and growth of innovative program

production in Hawaii, both for local and network distribution, should increase.

In a recent talk at the tenth anniversary dinner of the Hawaii Film Board, Dr. Young said, "I see increased local production as a means of better serving the needs of Hawaii's people and as a means of informing our Mainland neighbors about our unique Hawaiian culture and history and our scientific and intellectual achievements.... I see no reason why Hawaii can't produce its own programs on a par with the 'big boys' at WGBH in Boston, WNET in New York, and KCET in Los Angeles."

In summary, the motion picture and television industry is one which is eminently suitable for the economy of the State of Hawaii. While the industry has much to offer, the Island State also has a great deal to offer to the industry in terms of scenery, a highly varied population with rich cultural heritages, and many skills. Prospects for growth and expansion appear to be excellent, and innovative technologies are constantly widening the industry's horizons. With incomparable climate and a broad spectrum of scenic beauty, Hawaii is well able to offer the best in competing for the film industry's attention. Thus it is safe to say that the future looks bright for motion pictures and television in the Fiftieth State.

# Washington Works To Attract Movies

SEATTLE, Wash.—Hollywood filmmakers and television production companies shooting on-location in California must contend with restrictions, bureaucracy, rising costs and often irate, uncooperative citizens. As a result, more and more productions are straying to other cities and states.

In response to this dissatisfaction the State of Washington is moving to make filming in the state more attractive and economical to the California motion picture and television industry. The Department of Commerce and Economic Development has moved its Motion Picture and Television Bureau from Olympia to new offices in Seattle and has installed Art Kulman as director.

The major function of the Washington State Motion Picture and Television Bureau is to stimulate local and state economies by attracting out-of-state film and television production companies to come to Washington for on-location shooting and to encourage local producers to stay and spend their dollars in-state.

A Warner Brothers location auditor recently estimated that a low budget film production leaves about \$25,000 to \$30,000 per week on location and high budget features leave \$50,000 to \$75,000 per week for such things as hiring extras, bit players, food and lodging for the cast and crew, equipment rental, miscellaneous supplies and services.

Additionally, when Washington State locales are featured in motion pictures and television commercials it is an important plus in the encouragement of tourism and travel within the state. The benefits of this kind of exposure to theatre audiences and television viewers cannot be measured in dollars.

The Washington State Motion Picture Bureau was established in 1974 under the Department of Commerce as part of the Travel and Tourism Division. It provides a one-stop comprehensive information and

location coordination service for filmmakers and TV producers. Among the services offered are location scouting, coordination of in-state transportation for visiting production personnel prior to shooting; liaison between the production company and local businesses, government agencies and labor unions; logistical support and coordination; and assistance with press coverage and communications.

The Motion Picture and Television Bureau also publishes a Producers Location Directory, profiles on 116 cities and towns throughout the state, and maintains a photo library of some 5,000 pictures of places and things of interest to filmmakers.

Unlike many states, permits or fees for filming are not required by Washington State cities, towns or rural areas. While this is a boon to filmmakers, it does represent a problem to the Motion Picture Bureau in their attempt to document the magnitude of the film and television industry in Washington and its impact on the economy of the state. The Bureau's budgets for trade magazine and direct mail advertising directed at Hollywood, New York, and Chicago film and TV producers to lure them to Washington is related to the filming activity of these people and their expenditures for goods and services while on-location in Washington.

"We need better documentation. We need to know about those out-of-state film and TV production companies who come to Washington but have no need to contact our Bureau for assistance unless they require specific help," Kulman pointed out.

The Washington State Motion Picture and Television Bureau asks that local companies, agencies and production people help in keeping them advised of activity by out of state producers primarily in the areas of television commercials, industrial films and documentaries.

"We generally are aware far in advance of when major features are being considered or are about to go into production on location in the state. These projects require a lot of help from the Bureau and we are attempting to be a shining example of what real cooperation can mean to cost conscious producers," said Kulman.

The Washington State Motion Picture and Television Bureau is located at 712 First Avenue North in Seattle. Their telephone number is (206) 464-7148.



UNIVERSITY OF ARKANSAS · Industrial Research and Extension Center

Post Office Box 6017 · Little Rock, Arkansas 72203

(501) 371-1971

December 12, 1980

Ms. Beverly Vandertrim  
On Location Magazine  
6464 Sunset Boulevard  
Suite 570  
Los Angeles, California 90028

Dear Ms. Vandertrim:

In reference to our telephone conversation on December 11, I appreciate the opportunity to briefly discuss some of our work supporting Arkansas' film office efforts.

My organization has recently completed development and implementation of the first state economic simulation model. The effort was funded by the Economic Development Administration of the U.S. Department of Commerce for the purpose of creating a prototype for implementation in other states as they prepare to embark on their own work in economic simulation. The model was developed in cooperation with Data Resources Incorporated and is compatible with and "driven" by that organization's national econometric model.

The Arkansas model was recently employed to assess the economic impact of expenditures by location filming companies visiting the state. Hypothetical expenditures by production companies, based on reports from other states and on interviews with production company executives, were used as data input. It was first determined that approximately 40 percent of expenditures are lost from the income stream as cost of goods purchased by filming companies (supplied to Arkansas businesses by out-of-state sources) and allowances for depreciation of machinery, equipment and other property imputed to the various categories of expenditures.

It was then determined, through use of the model, that \$1 million in expenditures, after first deducting the 40 percent leakage, generates an additional \$400 thousand in personal income for Arkansans, \$12,000 in direct tax revenues, and an equivalent of 24 new employment opportunities. This additional personal income generated may be expressed as equivalent to a multiplier of 1.67. We emphasize that

Ms. Beverly Vandertrim

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December 12, 1980

this result applies to those expenditures occurring in Arkansas; the result is likely to be different in other states.

I hope this information will be useful in the preparation of your article and that you will let us know if we can be of further service.

Yours truly,



Billy Williamson  
Senior Research Specialist

BW:ry

Enclosure



# ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

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- JUNE FORAY
- WILLIAM A. FRASER
- SIDNEY GANIS
- ARTHUR HAMILTON
  
- T. HILL
- RICHARD KAHN
- FAY KANIN
- ROSEMARY KATZ
- HOWARD W. KOTLI
- JACK LUMMON
- TOM MANKIEWICZ
- MIRIE MELDROY
- MARVIN E. SHULSKY
- WALTER SHULSKY
- CHARLES M. HOWELL
- MARTIN BOLT
- DONALD C. ROGERS
- HANK E. ROSENFIELD
- TEX ROBERTS
- WALTER M. SOLT
- FREDERICK STINKAMP
- HALSTED WESTERN
- BURRILL L. WING
- RICHARD D. ZANUCK

December 1, 1980

Mr. Steve R. Smirnoff  
Transmark Company  
3581 Kachemak Circle  
Anchorage, Alaska 99502

Dear Steve:

It was a pleasure to make your acquaintance last week during your oft-delayed trip to Los Angeles. I hope you will not be a stranger to the land of glitter and tinsel and that we'll have the chance to see you often.

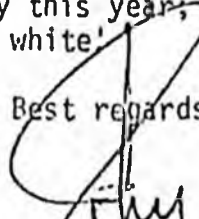
I wish you the best of success with your efforts to establish a film production commission in Alaska. While you may be later in making such a move than most states, you still have sites to offer filmmakers that are not available anywhere else in the world, and I should think an organized film promotion effort would be quite successful in Alaska.

I'd urge you again to attend the annual meeting of film commissioners, no matter where it may be held. You'll have a chance there for one-on-one talks with film promotion executives from all over the country; who will give you a lot of invaluable information about the pitfalls and rosebeds of the film promotion business.

If there is any way I can be of help to you, please don't hesitate to get in touch. And I'm looking forward to breaking bread the next time you're in Los Angeles.

I hope your holidays are merry this year; somehow I have a feeling they'll definitely be white!

Best regards,

  
John M. Pavlik  
Executive Administrator

JMP:bg



August 20, 1980

Mr. Steve R. Smirnoff  
9421 Dundee Circle  
Anchorage, Alaska 99502

Dear Steve:

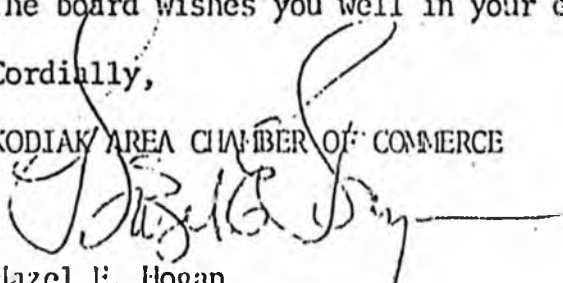
At its August 18 meeting, the Kodiak Area Chamber of Commerce Board of Directors voted to endorse and support the creation of an Alaskan Film Commission.

The development of a film industry will certainly create new jobs, bring production companies to the state, call world wide attention to the beauty of our state and generally add to Alaska's economic base.

The board wishes you well in your efforts.

Cordially,

KODIAK AREA CHAMBER OF COMMERCE

  
Hazel E. Hogan  
President

HEH:fp

*Hi Steve!  
Good luck on  
this film.*



# CITY OF KETCHIKAN

334 FRONT STREET

P. O. BOX 7300

TELEPHONE 907 225-3111

September 23, 1980

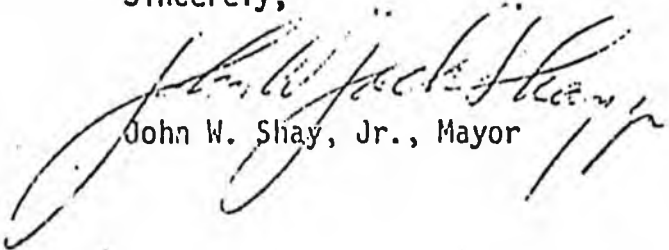
Honorable Jay S. Hammond  
Governor, State of Alaska  
Pouch A  
Juneau, Alaska 99811

Dear Governor Hammond:

The establishment of a state-wide Alaska Film Commission has been proposed in order to help establish another economic base in our state. We understand that Bob Clark of your office is familiar with the proposal and can furnish any details which you may desire. There has, of course, already been some cinematic production here, but it appears that there is a considerable potential, especially if we can organize our resources on a statewide basis.

Realizing the opportunities that such a plan presents, the Council of the City of Ketchikan has unanimously endorsed the proposal by motion. Also, it has been suggested that the Commission be organized under the aegis of the Council on the Arts or, perhaps even more appropriately, within a new "Department of Cultural Affairs", an idea which has had some endorsement throughout the state.

Sincerely,

  
John W. Shay, Jr., Mayor

cc: Steve R. Smirnoff  
9421 Dundee Circle  
Anchorage, Ak. 99502

Mrs. Virginia Klepser  
Box 5500  
Ketchikan, Ak. 99901

# fairbanks north star borough

p.o. box 1267 520 fifth ave. fairbanks, alaska 99707 907-452-4761



October 7, 1980

Steve Smirnoff  
9421 Dundee Circle  
Anchorage AK 99502

Dear Mr. Smirnoff:

Thank you for your letter regarding the conference planned on the formation of the Alaska Film Commission. I regret that I will be unable to attend this meeting, but the Fairbanks North Star Borough offers its support of your efforts.

The Fairbanks area has many features that should be of interest to the film industry. These include outstanding scenery, such as the Alaska Range, the Tanana Valley, the Brooks Range to the north and Mt. McKinley National Park to the south, a short two-hour drive from Fairbanks. Other attractions that can be found in this area include the only operating sternwheeler riverboat in the state, the Trans-Alaska Pipeline, the North Slope Haul Road, gold dredges, fishing wheels, an oil refinery, and Native villages.

As you are probably aware, much of the footage used in the film entitled "Spirit of the Wind" was shot in and around Fairbanks. I believe this is a strong indication of the ability of our community to provide services and settings desired by the film industry.

Finally, the Borough also has comprehensive social and economic data available to provide information on housing and other material about the local economy.

The Borough has a long-standing policy of promoting economic development plans that will diversify the economy of this area. The creation of the Alaska Film Commission appears to have significant potential for helping us achieve that goal.

Sincerely,

A handwritten signature in cursive script, appearing to read 'John A. Carlson'.

JOHN A. CARLSON  
Borough Mayor

JAC/sek

Mr. Steve R. Smirnoff  
9421 Dundee Circle  
Anchorage, Alaska 99502

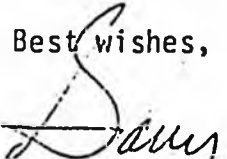
September 9, 1980

Dear Steve:

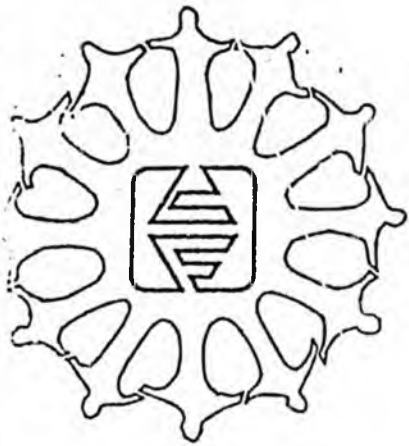
The idea of an Alaska Film Commission seems like a good one. The Alaska Humanities Forum has often been involved, in a small way, in the making of documentary films about Alaskan issues. Through the process we have come to realize the potential for much larger efforts of both commercial and non-profit kinds. I think an Alaskan Film Commission would be invaluable in attracting the film industry to use Alaska for location productions and in the development of the viable segment of our Alaskan economy.

Good luck on the venture. It should be a valuable one for the whole state.

Best wishes,

  
Gary H. Holthaus  
Executive Director

GHH;mt



ALASKA  
HUMANITIES  
FORUM



P.O. BOX 249

GIRDWOOD, ALASKA 99587

August 8, 1980

ALASCOM, INC.  
Attn: Steve Smirnoff  
949 E. 36th Avenue  
Anchorage, AK 9950

Dear Steve:

I note in the Chamber News Brief #3, that you are going to be the chairman of an Alaskan film commission. Personally, I think it is an excellent idea. I recall several years ago reading about a similar organization in New York to get more film teams and movies made in the state of New York. It was extremely successful to get more business and generate more revenues for various communities in that state.

I just want to let you know that Alyeska Resort, being a member of the chamber, would be pleased to be included in any of your considerations for a site for film teams. We have an excellent location near town, but far enough away to be in the countryside with mountains, glaciers, hotel accommodations and many restaurants, bar, etc. So I think we could provide good summer and winter scenery backdrop for movies.

Enclosed is some general information and folders on Alyeska Resort. If you need specifics in the future, please don't hesitate to contact our office. Good luck and best wishes. Let me know if I can help.

Sincerely,

  
Chris von Imhof  
Executive Vice President/General Manager

Enclosures

CVI:bjb

ALASKA'S LARGEST YEAR-ROUND RESORT & SKI FACILITY

(907) 783-2222

JA

July 1, 1980

Mayor George Sullivan  
Pouch 6-650  
Anchorage, AK 99502

Dear Mayor Sullivan, *George*

There is currently an effort by PRSA member Steve Smirnoff and others to establish an Alaskan Film Commission in the state.

The objective of the group is to attract more film makers to use Alaskan settings for motion pictures.

This strikes me as an excellent way to bring added dollars to Alaska. But more to the point of PRSA, it is also an excellent way to get a truer picture of Alaska to the rest of the U.S.

I wish you would consider lending your support to the idea.

Cordially,

*Len McLean*  
Len McLean

dc

bcc

SELLER'S LOGO



# Pictures Inc.



Alaska 16mm. Distributor of Hollywood's Finest Films

811 W. 8th Avenue  
Anchorage,  
Alaska 99501  
Phone: 279-1515

July 1, 1980

Mr. Steve Smirnoff  
9421 Dundee Circle  
Anchorage, Alaska 99502

Dear Steve:

I certainly appreciate you calling and asking my opinion of a film commission for the State of Alaska. Naturally, with my contacts with the producers and also the requirements of the theaters, I do find that there are a lot of people who would like to shoot footage and features in the State of Alaska. We certainly have the beauty, and variety of locations that lends itself for a good movie! It is very difficult for most people outside the State to find out where they need to go to get the kind of footage they need and also how to contact people regarding flights, accommodations and what supplies we have locally within the State. I think the State needs a coordinating agency very badly, such as a film commission.

I certainly hope that your efforts do pay off and that this becomes a reality.

Best regards,

Dick Norman  
General Manager

DN:md



# ARTS ALASKA, INC.

Alaska's not-for profit arts service corporation

430 West 7th Avenue • Suite 2  
Anchorage, Alaska 99501 • (907) 272-3428

August 8, 1980

Steve Smirnoff  
9421 Dundee Circle  
Anchorage, Alaska 99501

Dear Steve:

I thoroughly enjoyed discussing your far-sighted thoughts on the development of a film and television-production industry in Alaska. Many of the ideas you expressed have run through my mind over the past year.

I strongly endorse your effort to further the development of this potentially dynamic, job producing industry. Again, let me offer my personal assistance and Arts Alaska's applicable expertise in assisting you and others who recognize this industry's viability and desirability.

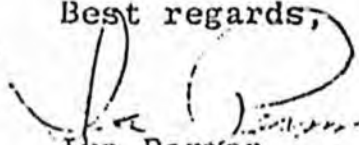
As Alaska enters a new economic era fueled by its vast petrochemical wealth, the state, primarily through the actions of its government, will hopefully recognize the need to diversify its economic base. Some of the state's wealth would be wisely invested in a limited financial endorsement of an active policy to develop this clean, profitable and infinitely renewable business.

Outside film and television interests have, for years, flirted with the visual attractiveness and contagious frontier spirit of our state. A small, but important, commitment of government support, both political and financial, would easily provide a healthy economic offspring to our state.

The benefits to Alaskans in increased local jobs and greater tourism incurred by vastly higher levels of outside exposure provide powerful incentive for a cooperative drive by state government and the state's fledgling film and television businesses for this industry.

I am very interested in joining the work of your committee. Please keep me informed on developments produced by your efforts.

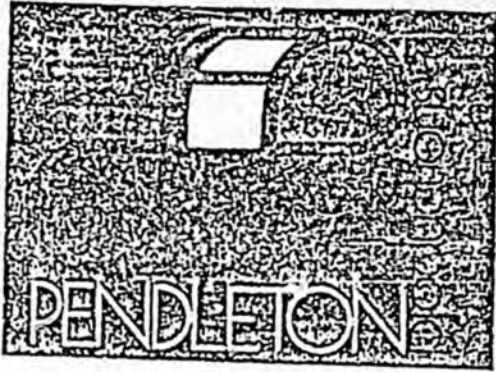
Best regards,



Ira Perlmán  
Executive Director  
ARTS ALASKA, INC.

Enclosure

IP/bn



Mr. Steve R. Smirnoff  
9421 Dundee Circle  
Anchorage, Alaska 99502

July 30, 1980

Dear Steve,

As we discussed, Pendleton Productions believes that the formation of a Film Commission could be of great benefit to the State, the local talent pool of Audio and Film Services, and the people and businesses involved in production logistics for an on-location shoot.

A properly organized effort could provide needed location expertise and make available to the out-of-state production co. the multitude of scenic possibilities as well as facilitating native cooperation where needed.

Pendleton Productions has aided in location and 2nd unit work for several theatrical productions and people are always amazed to see that wilderness in it's most pristine forms is available just a few minutes from the comforts of modern urban civilization.

We heartily support you in your efforts and look forward to this idea reaching early fruition.

Cordially yours,

George E. Luken, Jr. President

Box 10-249 / South Station / Anchorage, Alaska 99502 / Phone 907-349-3592 & 349-3593

ABRAHAM RIBKOFF, CONN.  
HARRY F. BYRD, JR., VA.  
GAYLORD NELSON, WIS.  
MIKE GRAVEL, ALASKA  
LLOYD BENTSEN, TEX.  
WILLIAM D. HATHAWAY, MAINE  
FLOYD K. HASKELL, COLO.  
SPARK M. MATSUNAGA, HAWAII  
DANIEL PATRICK MOYNIHAN, N.Y.

ESP. F. C. WIFE, MISS.  
CLIFFORD P. HANSEN, WYO.  
ROBERT J. DOLE, KANS.  
BOB PACKWOOD, OREG.  
WILLIAM V. ROHM, JR., DEL.  
PAUL LAXALT, NEV.  
JOHN C. DANFORTH, MO.

United States Senate

COMMITTEE ON FINANCE  
WASHINGTON, D.C. 20510

MICHAEL STERN, STAFF DIRECTOR  
GORDON S. GILMAN, CHIEF MINDRITY COUNSEL

July 11, 1980

Steve R. Smirnoff  
9421 Dundee Circle  
Anchorage, Alaska 99502

Dear Steve:

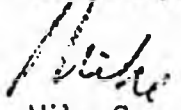
It is my understanding that you are spearheading a program to establish an Alaskan film commission for the purpose of promoting our state as an on-location site for the production of feature films, television features and commercials. In view of the tremendous potential that lies in the areas of economic and cultural benefits that Alaska and her people can derive from such an enterprise, I offer my support without hesitation.

As you may know, for a number of years I have been personally instrumental in assisting film makers by providing information about Alaska through my office and have consistently encouraged filming in Alaska. It is a pleasure to learn that an organized effort is being made by the Chamber of Commerce through your committee to attract this exciting and profitable industry to our state.

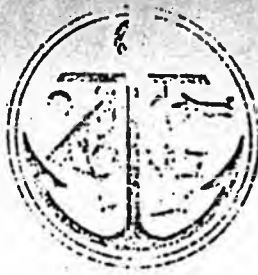
As an initial step, I have instructed my staff to provide you with a list of friends in the film industry who may be in a position to assist you with your efforts in bringing production crews to Alaska. I have also requested that my office contact these individuals to set up appointments for you during your visit to Los Angeles next month.

Best wishes for a successful program and should you require additional support from this office, I hope you will not hesitate to contact me.

Sincerely,

  
Mike Gravel

Municipality  
of  
Anchorage



POUCH 6-6  
ANCHORAGE, ALASKA 99502  
(907) 264-4431

GEORGE M. SULLIVAN,  
MAYOR

OFFICE OF THE MAYOR  
July 11, 1980

Mr. Steve Smirnoff  
9421 Dundee Circle  
Anchorage, Alaska 99502

Dear Mr. Smirnoff:

Your suggestion that the film industry should be actively encouraged in Anchorage and Alaska is certainly beyond question. I am enthusiastic about bringing such a "clean" industry to the Municipality, which would contribute to our economy without "cost" to our environment. The future of Anchorage depends upon the establishment of new industries, and domestic and international film production is one we welcome.

Chuck Becker has advised me of your outstanding research and organizational activities to date, and I wish to commend you for this valuable service in the public interest.

Under the Anchorage Municipal Charter, a commission must be established by ordinance enacted by the Assembly. Such an ordinance requires extensive background on the duties and responsibilities of the proposed commission.

I understand that you will soon be traveling to Los Angeles for additional research into the needs of the industry, and to establish contacts with major motion picture and commercial producers. Upon your return, I suggest you again meet with Chuck and my press officer Kathy Madison, to develop a detailed information packet we can present to the Assembly. With proper preparation, I am confident the Assembly would consider favorably the creation of an Anchorage Film Commission.

I would also encourage you to continue to work with the State and other cities in Alaska to develop comparable programs, each of which would be mutually beneficial to the other and maximize our opportunities for success.

Again, I commend you for your efforts and look forward to your continued interest.

Sincerely,

George M. Sullivan  
Mayor

GMS/mc

LOCATION CONSULTANT

PHONE (213) 349-9518

FILM  
TAPE  
RESEARCH

Mr. Steve Smirnoff  
9421 Dundee Circle  
Anchorage  
Alaska, 99502

July 25, 1980

Dear Mr. Smirnoff:

I recently returned, again, from the State of Alaska. As always when I return to the lower 48 I am left with a feeling of awe. The magnitude of beauty, space, clean air and sence of a new frontler is so re-generating.

My visits to Alaska are generally in a professional capacity of location scouting for motion pictures, television, and television commercial filming. It is my job to find and secure filming sites. I have done this around the world, but am still most excited about Alaska.

I read in BackStage that you are in the process of establishing a film commission for the State of Alaska.

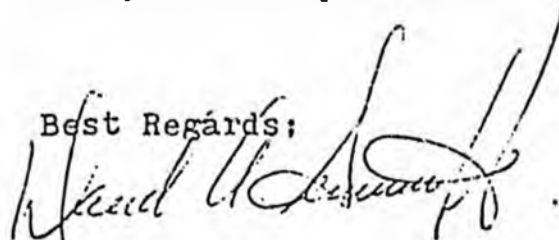
It is long overdue.

I have been so frustrated over the years while filming in Alaska. You have almost everything necessary to film in your State except coordinated business and government assistance. For a state, (largest in the nation), with the greatist back-grounds and settings in the country, it is a crime for you to miss out on the prestige and economical rewards generated by film makers.

I feel so deeply about a Alaska Film Commission that in a letter to Governor Hammond I proposed setting one up. Obviously you have been working of this project for sometime and have progressed to near reality, thus my not receiving a reply from your state.

I look forward to meeting you and your next trip South or my next trip North.

Best Regards;



David A. Smirnoff

July 1, 1980



Mr. Steve R. Smirnoff  
9421 Dundee Circle  
Anchorage, AK 99502

Dear Steve:

Your thoughts on an Alaska State Film Commission are timely. There appears to be a great deal of interest in shooting film and tape in Alaska by New York and Los Angeles producers and advertising agencies. We get calls regularly from groups in both of those film production centers. And this is with no promotion!

As a film producer in Alaska I can see some limitations in advertising the state as a mecca for production. The principle drawback we have is our weather. This, it seems to me, makes Alaska rather undesirable as a location for shooting feature productions. However, by the same token, Alaska's exotic scenery make it a natural for television commercials. I feel that properly promoted, Alaska could become a production location for many national and regional commercials. The amounts of money involved in this type of production are tremendous.

Should this project be successful in luring commercial production to the state, it is likely that other types of production would follow as producers and production crews become familiar with the state and its attractions.

The very attraction of production to Alaska would undoubtedly provide opportunities for production companies such as this one to participate in varying degrees with outside companies. For example, in the past we have provided everything from minor equipment to production management services through full production to advertising agencies and producers from New York, Los Angeles and other lower 48 production centers. I am certain our opportunities in this area would escalate with proper promotion.

Good luck with your project. If there is anything more I can do to help, please call on me.

*Creative Center*

*2104 Sand Lake Road / Anchorage, Alaska 99502*

Telephone (907) 243-4110 / Mail: P.O. Box 4-406, Anchorage, Alaska 99509

Steve Smirnoff  
July 1, 1980  
Page Two

Best regards,

A handwritten signature in cursive script, appearing to read 'Ed Isenson', written over a horizontal dotted line.

Ed Isenson



November 28, 1980

Mr. Steve R. Smirnoff  
Transmart Company  
3581 Kachemak Circle  
Anchorage, Alaska 99502

Re: Alaska Film Commission

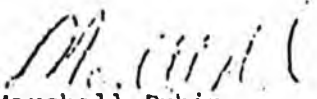
Dear Steve:

It was a pleasure meeting with you the other week. I would like to take this opportunity to tell you how pleased we at On Location are that you are gaining momentum in forming the Alaska Film Commission.

As one of the major sources of information for the motion picture and television industry, On Location would like you to know that you have our full support and access to any and all of our resources to aid you in promoting the state of Alaska.

If, at any time in the future you think we could be of any assistance, please feel free to give me a call.

Sincerely yours,

  
Marshall Rubin  
Associate Publisher

MR:mk



OFFICE OF THE GOVERNOR  
STATE CAPITOL  
AUSTIN, TEXAS 78711

WILLIAM P. CLEMENTS, JR.  
GOVERNOR

June 12, 1980

Mr. Steve Smirnoff  
9421 Dundee Circle  
Anchorage, AK 99502

Dear Mr. Smirnoff:

In answer to your telephone call, we are pleased to provide you with information relating to the work of the Texas Film Commission.

We are a division of the Governor's Office which was organized in 1971 for the purpose of bringing producers to our state to film theatricals, documentaries, commercials, or any other type production, for the economic benefit to be derived from that production.

The latest available figures show a total of \$45,540,000 has been spent in Texas by motion picture and television production companies from January 1972 through December 1978.

To assist you in evaluating the growth of the industry in Texas, let me point out that during the first two years the Texas Film Commission functioned, it was responsible for bringing \$10 million in motion picture production budgets to Texas; the second two years, the figure rose to \$18 million; the third two years, the figure climbed to \$60 million, and last year alone, \$58 million was brought into Texas from outside sources. During the 1979-80 biennium, better than \$76 million in productions have either been filmed already, or have been confirmed to be filmed here later this year. We fully expect that figure to exceed \$90 million before the year is out, based on our knowledge of productions which are considering filming here, but have not as yet confirmed.



WILLIAM P. CLEMENTS, JR.  
GOVERNOR

OFFICE OF THE GOVERNOR  
STATE CAPITOL  
AUSTIN, TEXAS 78711

June 12, 1980

Mr. Steve Smirnoff  
9421 Dundee Circle  
Anchorage, AK 99502

Dear Mr. Smirnoff:

In answer to your telephone call, we are pleased to provide you with information relating to the work of the Texas Film Commission.

We are a division of the Governor's Office which was organized in 1971 for the purpose of bringing producers to our state to film theatricals, documentaries, commercials, or any other type production, for the economic benefit to be derived from that production.

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Mr. Smirnoff

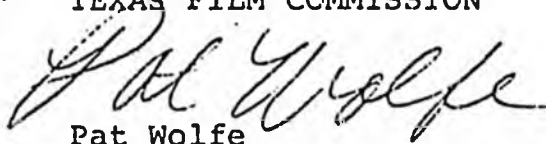
June 12, 1980  
Page two

Under separate cover, we are forwarding you an informational packet, including our Texas Production Manual, a compilation of film-related services and facilities available statewide, a locations brochure reflecting the variety of "looks" available in our state, a directory of the Texas Association of Film/Tape Professionals, some recent issues of our Film-Texas newsletter, and one of our posters promoting Texas as "The Third Coast".

I hope this information is helpful in your considerations relating to the establishment of a film promotion office in Alaska.

Best wishes,

TEXAS FILM COMMISSION

  
Pat Wolfe  
Executive Director

PW.jo



Office of Motion Picture and Television Development

2525 Riva Road, Annapolis, MD 21401 (301) 269-3500  
Jack K. Smith, Director

July 15, 1980

Mr. Steve R. Smirnoff  
9421 Dundee Circle  
Anchorage, Alaska 99502

Dear Steve,

It was very pleasant speaking with you today and learning of your interest in getting a motion picture office started in Alaska.

Naturally, I would think this is a good idea, it has been for us. For a two year period it was rather discouraging trying to get the right people in the State on our side. However, during this period, we kept right on with our efforts and fortunately landing a few good pictures in the process. Now, we are getting good support and have obtained the respectability of being made into law by the legislature. (A copy of this legislation is enclosed).

I went through the trauma of how to get this office organized. Did I want it through an act of legislation - or was a mandate by the Secretary of Economic and Community Development the right route? If I were to go the legislation way - no doubt there would be some kind of commission involved - and who needed a group of political appointees telling me what to do. I did not have the luxury of being able to be set up as part of the Governor's Office.

So, this is what happened. Since I was already a part of Economic and Community Development, I was finally able to persuade the, then, Secretary of the Department to create this office within the Department - and obtained some sort of official recognition so that I might work.

However, as time went by I began to realize that politics being, by nature of elections, often changing personalities as well as opinions - I thought I better try for legislation. I did, and after two attempts the Office of Motion Picture and Television Development was ratified by legislation - as well as the Motion Picture and Television "Council".

As it turned out - there was an election - people elected a new governor - and he, in turn, appointed a new Secretary of this Department - and early on - I learned the new Secretary has some misgivings about a motion picture office - and I feel a whole lot better about this office being enacted by legislature. It also turned out well as far as the "Council" was concerned. All members were selected by us - and all are motion picture or TV oriented with the exception of the two legislators (see bill) but one of those legislators introduced the bill. So now, everything is set - with the exception of one small item - nobody thought of a budget - however, I did manage to get about fifteen thousand operating expenses for this year.

That's Maryland's motion picture office story - a story in which we intend to add many exciting chapters.

Please let me know how you make out. I think Alaska should have an office - why should a producer go to Canada when you have it all there? As you know, there are 44 states that have some kind of a motion picture office - so why not be number 45? I am sure, that before long all 50 states will be represented; I forgot to add that there are 17 major cities that also have some kind of office - other than the state office.

If there is anything at all I can do to help you get started, please do not hesitate to let me know.

Good luck - and take it easy!

Sincerely,

Jack K. Smith

JKS:ckh



STATE OF FLORIDA DEPARTMENT OF COMMERCE  
Division of Economic Development Collins Building, Tallahassee 32301

September 16, 1980

Mr. Steve Smirnoff  
Alaska Film Office  
9421 Dundee Circle  
Anchorage, Alaska 99502

Dear Steve:

Enclosed is a copy of our Florida Golden Pages.

Good luck on your new office. You certainly have the locations. If they need sun and sand, send them our way.

Sincerely,

Charles Porretto  
Motion Picture and TV Office

CP/mh

Enclosure

PROPOSAL: Creation of two positions within the Dept. of Commerce to promote increased use of Alaska locations by the motion picture and television industry.

Compared to other states, Alaska has remained relatively untouched by the \$17 billion-a-year motion picture and television industry. Even films about Alaska, such as one titled SITKA recently produced in Puget Sound, have been shot elsewhere for reasons that are unclear.

The motion picture and television industry, if encouraged to use Alaska locations for filming, could potentially pump millions of dollars into local economies every year. The Texas Film Commission, which has the responsibility of soliciting the use of Texas locations for motion picture and television productions, reports over 45% of the total budgets for films produced there has been spent within that state for goods and services. 29 other states with film commissions, bureaus, or task forces, report similar benefits. During 1979, motion picture companies left \$25 million in New Mexico. The filming of the movie FIST over a six-week period pumped over \$2 million into the local economy of Dubuque, Iowa.

Though our scenery and cultural diversity offer great potential, Alaska has no mechanism to actively promote the use of Alaska locations or provide any assistance to production companies in overcoming various logistical problems they may encounter here. The State Division of Tourism will answer inquiries from the industry, but Alaska offers none of the services that have proven effective in attracting production companies to other states.

In 1978, the states of Arkansas, Louisiana and Georgia jointly contracted a study to identify characteristics of film attraction programs most sought by motion picture producers. The study identified the key elements of successful programs as follows:

- a) The existence of a film commission with the absolute support of the governor of the state;
- b) A commission which, or who, interjects itself into the community of the film industry's key decision-makers;
- c) A steady flow of up-to-date information about the state, including photographs, lists of important information such as services available, availability of talent, equipment, technical expertise, logistical support, etc.;
- d) Listings in popular industry directories and informative advertisements in leading trade periodicals;
- e) Honesty of the commissioner in accurately selling his state and in responding promptly to requests for information;
- f) Presence of commission representative on site for the duration of location filming;
- g) Cooperation of other state officials, local residents and officials, unions.

Alaska stands to gain in many ways from the eventual creation of a Special Film and Television Task Force that offered the above characteristics. Even if such a Task Force succeeded in attracting only one additional production a year over the current level of activity, it would bring more money to the private sector in the state than would be spent for its operations.

A wide variety of industries would benefit from increased production expenditures in Alaska: transportation, hotel, restaurant and media-related services, to name a few. The tourism industry would receive

additional indirect benefits from increased exposure of Alaska among television and motion picture viewers all over the world.

In order to begin a direct promotional campaign to attract the industry to Alaska, roughly nine months of preparatory work must be completed. Two new positions within the Department of Commerce are necessary for this preparation: a Special Assistant to the Commissioner and an Administrative Assistant. The Special Assistant would have the following responsibilities:

- a) Developing an inventory of production services available within the state;
- b) Compiling a list of pertinent regulations, permit details and specific requirements for use of municipal, state, native and federal land and determining government actions that could aid the industry in securing necessary permits, waivers, etc.;
- c) Compiling an inventory of locations, basic data, talent and craft resources that exist within the state;
- d) Developing a portfolio of photography that represents the state and its prime locations from an historical, cultural and natural perspective;
- e) Surveying the concerns and restrictions of various production unions and determining the impact of productions in Alaska on these unions;
- f) Establishing a fact-finding dialogue with producers, directors, screenwriters, location managers, and production personnel with emphasis on the major feature-producing studios;
- g) Developing a public relations approach for advertising and promotion of the state to the industry;
- h) Proposing organizational options for a Special Film & Television Task Force for promoting the use of Alaska locations including budget projections, promotional plans, job descriptions, timetables and master plan;
- i) Completing a final report with all research, conclusions and recommendations for review by the Twelfth Alaska Legislature during its second session.

Proposed Budget FY 82 for two positions within Commerce Dept.

<u>Description</u>	<u>Amount</u>
Salaries & Benefits	
Special Assistant	
Salary Range 22A, \$3,494/Mo.	\$41,928
Benefits	10,901
Administrative Assistant	
Salary Range 12A, \$1,761/Mo.	21,132
Benefits	5,494
Travel & Per Diem	5,000
Contractual	20,000
Printing, telephone, office space, miscellaneous professional fees	
Commodities	2,000
Office supplies	
Equipment	<u>3,000</u>
 Total FY 82	 \$109,455

If the effort to promote increased use of Alaska locations by the industry is to succeed, it must have support from both the public and private sectors. It is hoped, therefore, that the FY 82 budget would include seed money from both. An ideal 50/50 match would mean \$55,000 from each entity. The potential return over the long run, particularly for the private sector, is great.

MAR 23 1981

# Los Angeles International Film Exposition

March 17, 1981

Senator Bettye Fahrenkamp  
Pouch V  
State Capitol  
Juneau, Alaska

*Appreciated the letter  
re: working on the  
I will not hesitate to contact  
you when the need arises  
Thank you*

6830 Sunset Boulevard  
Hollywood, USA 90028  
Telephone: 213/469-9400  
Cable: ROSEBUD Hollywood

Dear Senator Fahrenkamp:



A Non-Profit Corporation

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Frank Price  
Henry Rogers  
Richard S. Rosenzweig  
Michael Roshkind  
Daniel Setznick  
Robert W. Shapiro  
Sidney J. Sheinberg  
Richard A. Shepherd  
Charles J. Weber  
Jery Weintraub

I am sorry that I didn't have the opportunity to talk with you during my trip to Juneau last week. I hope you have had the opportunity to review my materials on a State Film Commission or Task Force. Most of my materials are with Russ Meekins office in care of John Hale.

I understand that you are planning to introduce a plan to set up Motion Picture Industry promotion via the Department of Economic Development and Commerce. I spoke with Commissioner Weber and Richard Montague of Tourism. It seems that Mr. Montague feels that Tourism is already promoting the State to the Industry and handling all assistance needs. This Department has already had the opportunity to do the job but the track record is poor. I can tell you that Alaska doesn't have a wonderful reputation within the film industry. It appears it is currently difficult to obtain direct cooperation and assistance from the State.

I understand that your plans calls for matching funds from the in-state industries that would most benefit from the film industry using Alaska locations. It would seem to me that it would be difficult to expect such cooperation based on past results. The State needs to take the first step and once the "Industry" starts exploring the State and expenditures start materializing then we can expect underwriting by the private sector.

My suggestion to John Hale was to for this project under the Governor's office. It seems they do not want to undertake this project. (It really does belong there, other State Film Commissions prove this fact.) There is considerable potential in this new industry for Alaska. Please, I stand ready to assist in any way I can via my position here in Hollywood. Do not hesitate to contact me.

Sincerely,  
**K. Ott**  
KENNETH OTT  
General Manager  
FILMEX

Levine, Krom & Unger  
Legal Counsel  
Kenneth Leverthal & Company  
Financial Consultants

March 31, 1981

Kenneth Ott  
General Manager  
FILMEX  
6230 Sunset Boulevard  
Hollywood, California 90028

Dear Ken:

I appreciated receiving your letter giving your thoughts and ideas regarding our plan to set up Motion Picture Industry promotion here in the State.

My staff is presently working on this idea and your suggestions will be kept in mind. I will not hesitate to contact you when the need arises.

Thanks again, Ken.

Sincerely,



Bettye Fahrenkemp  
Alaska State Senator

BF/ab

I. REQUEST

Bill/Resolution No. SB 406

Title An Act establishing a film and television section

Requested by Fahrenkamp, Mulcahy, Ziegler, Stimson and Sturgulew Date 4/9/81

II. FISCAL DETAIL

Agency Affected Department of Commerce & Economic Development

Program Category Affected Development

BRU, Program, or Subprogram(s) Affected Office of the Commissioner

(Note: If more than one budget component is affected, separate line-item amounts and funding for each component in the analysis section.)

EXPENDITURES (Thousands of Dollars)

	FY 81	FY 82	FY 83	FY 84	FY 85	FY 86
100 PERSONAL SERVICES		79.4				
200 TRAVEL		5.0				
300 CONTRACTUAL		25.6				
400 COMMODITIES		2.0				
500 EQUIPMENT		3.0				
600 LAND & STRUCTURES						
700 GRANTS. CLAIMS. ETC.						
<b>TOTAL</b>	<b>-0-</b>	<b>115.0</b>	<b>-0-</b>	<b>-0-</b>	<b>-0-</b>	<b>-0-</b>

FUNDING (Thousands of Dollars)

	FY 81	FY 82	FY 83	FY 84	FY 85	FY 86
GENERAL FUND	-0-	115.0	-0-	-0-	-0-	-0-
FEDERAL FUNDS						
OTHER (Specify Fund Source)						

POSITIONS

	FY 81	FY 82	FY 83	FY 84	FY 85	FY 86
FULL TIME	0	2	0	0	0	0
PART TIME						
TEMPORARY						

III. ANALYSIS (See Fiscal Note Preparation Instructions, Section III)

100 Personal Services:	Salary and Benefits, 2 positions	
	Special Assistant, Range 22A	52.9
	Administrative Asst., Range 12A	26.6
200 Travel:	Necessary in-State travel and per diem to compile and verify location settings and develop photo portfolio, allows two out-of-State trips for industry contact	5.0
300. Contractual:	Communications (2.4), Office Space (5.4), Printing (10.0), other professional fees and services (7.8)	25.6
400 Commodities:	Office Supplies	2.0
500 Equipment:	Office Equipment for two positions	3.0

IV. DATE \_\_\_\_\_ PREPARED BY Terry L. Miller *YLM*  
 AGENCY Dept. of Com. & Econ. Devel., Div. of Tourism

Original: Legislative Finance PHONE 465-2010  
 cc: Budget and Management  
 Prime Sponsor (First Legislator Named)