

# **“Futures of Film in Austin - 2006” Brainstorming Session**

8/23/06 Austin Film Society 1901 East 51<sup>st</sup> Street, Austin, Texas, 78723

## ***Executive Summary***

In late August of this year, the Austin Film Society (AFS) identified 56 people who work in the film industry and who are connected to its success in Austin. Various groups of influence were represented; Advertising, Community & Government, Education, Facilities & Production, Finance & Development, Gaming, Land Planning, Music, Post Production and Television. AFS convened a Brainstorming Session entitled the “Futures of Film in Austin - 2006” to solicit input from these stakeholders regarding the steps Austin could take to enhance its film industry. The insights developed during the 4 hour long, facilitated work session are documented in this report.

### **1. Keeping “Home Grown” Producers and attracting “Out-of-town” Filmmakers**

Independent filmmakers work in Austin by choice in spite of the inadequate support services available to them. As a result, there are few local production companies and those who are here are forced, in many cases, to export substantial portions of their productions, particularly post-production work and the jobs, taxes and collateral commerce associated with that work, to New York or Los Angeles because they simply can’t get it done here in Austin. Producers want to have post-production “right under their noses.” ***Austin needs to have the services and facilities to house them that are necessary to induce “Out-of-Town” Producers to bring their work here as well as to allow “Home Grown” Producers to keep all of their work in town.***

### **2. Top Ten Near-Term needs of the Film Industry in Austin**

The group identified and prioritized the following facilities, services and programs as crucial to the continued development of the Film Industry in Austin:

- |  |  |
|--|--|
| <b><i>a. Post Production Services</i></b>            | <b><i>f. Incentives</i></b>                    |
| <b><i>b. Audio Facilities/Editing</i></b>            | <b><i>g. Sound Stages</i></b>                  |
| <b><i>c. Film Lab/Raw Stock/Dubbing/Transfer</i></b> | <b><i>h. Visual FX Artists/Compositors</i></b> |
| <b><i>d. Financing &amp; Funding</i></b>             | <b><i>i. Screening Facilities</i></b>          |
| <b><i>e. Editors/Editing Equipment Rentals</i></b>   | <b><i>j. Models/Miniatures</i></b>             |

### **3. Boundaries**

Troublemaker Studios and Austin Studios are surrounded by existing residential neighborhoods. The activities associated with film production, by their very nature, can be disruptive in terms of noise, traffic, and bright lights at night. Because the Robert Mueller Municipal Airport redevelopment planning is on-going, an opportunity exists to avoid duplication of these problems and to enhance the “value capture” potential of the investment that already exists at Troublemaker and Austin Studios.

***Transitional land uses, such as office and commercial buildings that can house post-production and other film support activities, should be placed adjacent to the Studios at RMMA. Housing should be avoided.***

### **4. “A Community of Services” – The Austin Model of the Film Industry**

A good deal of discussion centered around the idea of a “one-stop-shop” for film production services like that built by George Lucas for his company, Industrial Light and Magic, in Hollywood. While this type of development would certainly be welcome from the private sector, it serves primarily its owner who in turn leases or rents the facilities to other producers. The participants felt that in Austin,

we should encourage all necessary production and production support services be constructed in the community surrounding the Studios. ***The group would like to see the City of Austin, as a whole, become the "one-stop-shop" for film production in the State with all of the facilities and services needed for start-to-finish film production and distribution available for any and all to use.***

### **Background**

During the summer of 2006, the Austin Film Society, consistent with its mission to support filmmaking in Austin by promoting the City as a favorable venue for filmmaking and filmmakers and by providing facilities and support for and encouraging the growth of a local film industry through enhancement of the economic development of Austin and the Mueller neighborhood, convened a Brainstorming Session to discuss the "Futures of Film in Austin - 2006." The purpose of this session was to solicit input for a report, to be forwarded to the City of Austin, the developers of the Robert Mueller Municipal Airport Redevelopment (RMMA), Prologis, and ROMA, the RMMA master planning consultant, that would inform and provide helpful input to the on-going Robert Mueller Municipal Airport Master Planning Process. This paper is the documentation of that session which was held on August 23, 2006.

### **Approach, Process and Findings**

The Austin Film Society identified 56 people who work in or in support of the film industry and who are in some way connected to its success in Austin. They were selected to represent various groupings of influence on and activity in the industry from the categories listed Table 1. The response to invitations was overwhelmingly positive. RSVPs were received from nearly all of those invited. The main reason for not attending was calendar conflict due to out-of-town travel. In fact, due to word-of-mouth transmission of invitations, several interested individuals attended as stand-ins.

Invitees were sent background reading materials which included a list of programs, services and facilities that typically occur in support of the film industry. As Attendees arrived, they were given name tags and 6, color-coded, adhesive dots. The dots were marked with 1, <5, or <10 meaning *within 1 year from the present, within 5 years, and within 10 years* respectively. In tables in this report, *Priority 1* means the item received a 1 dot, *Priority 2* means the item received a <5 dot, while *Priority 3* indicates that a dot with <10 was placed next to the item. Austin Film Society attendees did not vote.

<b>Attendees</b>		
<b>Category</b>	<b>Invited</b>	<b>Attended</b>
Advertising	3	0
Austin Film Society	2	2
Community & Government	8	5
Education	2	1
Facilities & Production	20	13
Finance & Development	9	4
Gaming	3	3
Land Planner	3	2
Music	1	0
Post Production	3	2
Television	2	2
<b>TOTAL</b>	<b>56</b>	<b>34</b>

**Table 1**

An introduction of the facilitator, Robert Moroz of Broaddus & Associates, was made and an overview of the goals for the session was given by Rebecca Campbell, Executive Director of the Austin Film Society. In particular the group was informed that Austin Studios was part of the

<b>Programs, Services &amp; Facilities Supporting the Film Industry (<i>Italicized Items="Write-Ins"</i>)</b>			
Accounting/Payroll Services	Crew Booking	Hotels	Restaurants
<i>Acting Schools/Dialog Coaches</i>	Delivery Services	<i>Housing (In-home)</i>	Safety Equipment
<i>Acupuncture</i>	<i>Digital Interfaces</i>	<i>Incentives</i>	Satellite Communications
Advertising Agencies	Doctors/Dentists	<i>Insert/Still Photo/Sound Stages</i>	<i>Screening Facilities</i>
Air Conditioning Services	Dressmakers	Landscapers	Searchlights
<i>Airports [International]</i>	Drivers	Limousine Rentals	Security Services
Animal Handlers /Trainers	Dry Cleaners	Locksmiths	Sign Makers
Answering Services	Editors/Editing Equipment Rentals	Lumberyards	Sound Equipment
Architectural/Design Firms	Electrical Supplies	<i>Marketing/Advertising/PR Expertise</i>	<i>Sound Stages</i>
Art Suppliers	Equipment Rentals	Massage Therapists	Spas/Health Club
Attorneys	Executive Suites	Models/Miniatures	<i>Special FX House</i>
Audio Facilities	<i>Expendables</i>	Motor Home Rentals	Talent Agents
<i>Broadcast Radio/TV</i>	Fabric Stores	Musicians	Taxicabs
Camera Rental	Film Lab/Raw Stock/Dubbing & Xfer	Neon Suppliers	Telephone Companies
Casting Agencies	<i>Financing &amp; Funding</i>	Nurseries/Greenhouses	Tents/Awnings
<i>Cell Phone Rentals (local source)</i>	Florists	Office Supplies/Services	<i>Theaters (Film &amp; Live)</i>
Chiropractors	Food & Beverage Services	<i>On-line Community Portal</i>	Theatrical Supplies
Choreographers	<i>Game Developers</i>	Packing/Crating Services	<i>Training Facilities (Crew &amp; Intern)</i>
Cleaning Services	Gas Stations	Pagers/Beepers	Travel Agents
Composers	Graphics Suppliers	Paint Stores	Truck/Trailer/Van Rental
Computer Rental/Graphics	Grocery Stores	Photo Developing	Tutors
Copy Machine Rental	Hair Salons/Stylists	Portable Restrooms	Typography Services
Costume Rental/Personnel	Hardware Stores	Post Production Services	<i>Upholstery</i>
<i>Craft Services/Catering</i>	Helicopter Charter Services	Printing/Graphics	Video Services
Crane Rental Operation	<i>High Speed Internet Access</i>	<i>Rail/Transit/Trains</i>	<i>Visual FX Artists/Compositors</i>
<i>Crew</i>	<i>Historic Preservation</i>	<i>Resource Directory (Web Based)</i>	<i>Waste &amp; Paint Disposal</i>

Table 2

upcoming City Bond Election and, if successful, would receive \$5 million dollars for much needed repairs and improvements to the facilities including sound proofing and air conditioning for the sound

stages. Instructions were given that included a request to not discuss the topic of incentives noting that while they are recognized to be a crucial need, other groups were currently working on the issue. An overview of the session's procedures was given and the group participation activities were started.

The initial list of *Programs, Services and Facilities Supporting the Film Industry*, which comprises the un-italicized items in Table 2, was divided into four, pre-printed flip chart sized sheets which were distributed around the room. As a group exercise, participants were asked to review the lists for completeness and "Write-in" anything that they felt had been omitted at the bottom of each chart. The list of these "Write-in" topics is shown in Table 3 along the number of votes each received.

Among the "Write-Ins," *Financing & Funding* received the most total votes (dots) and the most Priority 1 dots as well. *Incentives*, while not a topic of conversation, was none-the-less a topic of interest tying for second/third place among the "Write-Ins" with *Sound Stages*. This latter entry, Sound Stages, was something of a surprise from a number of perspectives; first, because it appeared at all; second, because it was written in a second time as an add on to another topic, and; third, because it drew such a high priority rating. The complete list of *Programs, Services and Facilities that Support the Film Industry*, including "Write-Ins," is included in Table 2.

Once the "Write-In" process had been finished, the participants were asked to place their dots adjacent to the items which they felt were most critical for success to the Film Industry in Austin. Participants then placed their "priority dots" on these same charts. The results

<b>"WRITE-INS" (Sorted by Priority - Total/1/2/3)</b>					
<b>Programs, Services &amp; Facilities Supporting the Film Industry</b>					
		<b>Priority Votes</b>			
<b>No.</b>	<b>Description</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
41	Financing & Funding	8	1	2	11
55	Incentives	5	2	1	8
87	Sound Stages	3	5	0	8
103	Visual FX Artists/Compositors	2	2	2	6
82	Screening Facilities	1	4	1	6
56	Insert/Still Photo/Sound Stages	3	0	2	5
44	Game Developers	0	3	1	4
13	Broadcast Radio/TV	3	0	0	3
38	Expendables	1	1	1	3
61	Marketing/Advertising/PR Expertise	1	1	1	3
96	Training Facilities (Crew & Intern)	1	1	1	3
26	Crew	0	0	3	3
29	Digital Interfaces	2	0	0	2
52	Historic Preservation	1	0	1	2
2	Acting Schools/Dialog Coaches	0	1	1	2
6	Airports [International]	0	0	2	2
24	Craft Services/Catering	0	1	1	2
89	Special FX House	0	2	0	2
77	Rail/Transit/Trains	1	0	0	1
16	Cell Phone Rentals (local source)	0	0	1	1
51	High Speed Internet Access	0	1	0	1
54	Housing (In-home)	0	1	0	1
69	On-line Community Portal	0	0	1	1
94	Theaters (Film & Live)	0	1	0	1
3	Acupuncture	0	0	0	0
78	Resource Directory (Web Based)	0	0	0	0
101	Upholstery	0	0	0	0
104	Waste & Paint Disposal	0	0	0	0

**Table 3**

of this exercise are illustrated in Table 4 for all Descriptions receiving at least one vote. During the discussion, the observation was made that the limited number of votes available for prioritization forced use of the dots more on a "first, second, and third priority" basis than on a "1

<b>CATEGORIES RECEIVING AT LEAST 1 VOTE (Sorted by Priority - Total/1/2/3)</b>											
<b>Programs, Services &amp; Facilities Supporting the Film Industry ("Write-Ins" <i>Italicized</i>)</b>											
No.	Category	Priority Votes			Total	No.	Category	Priority Votes			Total
		1	2	3				1	2	3	
75	Post Production Services	7	8	5	20	26	<i>Crew</i>	0	0	3	3
12	Audio Facilities	7	2	3	12	29	<i>Digital Interfaces</i>	2	0	0	2
40	Film Lab/Raw Stock/Dubbing & Xfer	4	7	1	12	36	Equipment Rentals	2	0	0	2
41	<i>Financing &amp; Funding</i>	8	1	2	11	52	<i>Historic Preservation</i>	1	0	1	2
34	Editors/Editing Equipment Rentals	1	5	3	9	89	<i>Special FX House</i>	0	2	0	2
55	<i>Incentives</i>	5	2	1	8	2	<i>Acting Schools/Dialog Coaches</i>	0	1	1	2
87	<i>Sound Stages</i>	3	5	0	8	24	<i>Craft Services/Catering</i>	0	1	1	2
103	<i>Visual FX Artists/Compositors</i>	2	2	2	6	47	Grocery Stores	0	1	1	2
82	<i>Screening Facilities</i>	1	4	1	6	6	<i>Airports [International]</i>	0	0	2	2
63	Models/Miniatures	0	2	4	6	21	Computer Rental/Graphics	1	0	0	1
14	Camera Rental	3	2	0	5	77	<i>Rail/Transit/Trains</i>	1	0	0	1
56	<i>Insert/Still Photo/Sound Stages</i>	3	0	2	5	51	<i>High Speed Internet Access</i>	0	1	0	1
44	<i>Game Developers</i>	0	3	1	4	54	<i>Housing (In-home)</i>	0	1	0	1
13	<i>Broadcast Radio/TV</i>	3	0	0	3	94	<i>Theaters (Film &amp; Live)</i>	0	1	0	1
1	Accounting/Payroll Services	2	1	0	3	16	<i>Cell Phone Rentals (local source)</i>	0	0	1	1
9	Architectural/Design Firms	2	1	0	3	37	Executive Suites	0	0	1	1
38	<i>Expendables</i>	1	1	1	3	62	Massage Therapists	0	0	1	1
61	<i>Marketing/Advertising/PR Expertise</i>	1	1	1	3	65	Musicians	0	0	1	1
96	<i>Training Facilities (Crew &amp; Intern)</i>	1	1	1	3	69	<i>On-line Community Portal</i>	0	0	1	1
102	Video Services	0	2	1	3	81	Satellite Communications	0	0	1	1

Table 4

year, less than 5 years, and less than 10 years" basis. As a result, the classifications in this report use priorities rather than time frames.

Similarly, it was pointed out that many of the categories that did not receive votes were very important, but due to the limited number of ballots that were available to be cast by each participant, some important items went unrecognized. This was particularly true of many generalized support

services, such as **Food and Beverage Services, Restaurants, Hardware Stores, Dry Cleaners, Groceries Stores, Gas Stations, and Office Supplies/Services.**

While being "too small to be recognized" was a problem in some categories, the reverse was true of some others. Rather than being viewed as smaller components of a larger set, some categories were seen as very important, yet somewhat ill-defined. The primary example is **Post Production Services**; the number one "vote getter."

In order to more fully understand this category, a specific discussion was held to break it down into components. Table 5 illustrates the results. The second highest "vote getter" overall, **Audio Facilities**, is a Post Production function and was further broken down into the sub-components of Editing and Mixing during this discussion.

Post Production Components
Audio Facilities
Editing
Mixing
Visual FX
Picture Editing
Online/Timing

Table 5

Upon completion of the prioritization exercise, new cards containing the names of the highest priority items were created and placed and displayed on a wall-sized chart containing a calendar across the top on the horizontal axis and four geographic focus areas on the vertical axis; Austin Region, City of Austin, Robert Mueller Municipal Airport Redevelopment, and Austin/Troublemaker Studios. The goal of this exercise was to determine which functions were of immediate importance as well as if their physical locations were crucial.

During the discussion, it was noted that all of the items receiving votes were of critical current importance and therefore all should be accomplished within the next few years, but by virtue of the prioritization system initially utilized, many appeared of lesser importance in terms of implementation time frame. Accordingly, the results of this exercise illustrated in Table 6 reflect this observation and display the items in 3 time frames; First Priority, Second Priority, and Third Priority.

Programs, Services & Facilities Supporting the Film Industry			
Displayed by Location and Immediacy of Need			
Location	First Priority	Second Priority	Third Priority
Austin Region	Crew Training	Sound Stages	Visual FX/Compositing
	Incentives	Audio Facilities	Models/Miniatures
	Post Production		
	Financing		
City of Austin	Post Production	Sound Stages	Screening Facilities
RMMA Redevelopment	Post Production	Sound Stages	
Austin /Troublemaker Studios Campus	Post Production	Sound Stages	Film Lab/Raw Stock
	Audio Editing	Camera Rentals	Editors/Edit Equipment Rental
	Picture Editing		
	Audio Mixing		

Table 6

## ***Brainstorming Session Comments***

The Brainstorming portion of the program followed and ran to the end of the meeting. Input from that session is grouped by content area and recorded in the following comments and quotes:

### **Film Lab/Raw Stock:**

- 1) "Film will never die." The people in the room had very different perspectives based on their personal feelings.
- 2) "The dirty secret no one has ever told Spielberg or Tarantino is that they're already digital, too."

### **Physical Infrastructure:**

- 1) We need a commitment to expand from Austin Energy; we are maxed out on power. Austin Energy is planning a new substation, but we need to know it will be on line soon.
- 2) We need the technology infrastructure – fiber.
- 3) Besides a buffer, what kind of commitment can we get from the City of Austin to provide power? We're peaked at Troublemaker!
- 4) Troublemaker Studios: We're out of space. On the other hand, how many new buildings can we add without crowding out the major programs we already have?
- 5) With the advent of digital filmmaking and editing technologies, the members of the community were quick to point out that Austin prides itself as is a high-tech town, and our studios should reflect that pride. Thus, the technology infrastructure that Austin Studios should have high on its list of upgrades includes the installation and continued development of a high speed data network (fiber), enhanced IP workflow, mass data storage capabilities, comprehensive rendering solutions, and advanced security. This infrastructure is the technological backbone which will allow the Studios to stand shoulder to shoulder with their coastal competitors.

### **City of Austin Support:**

- 1) Part of what this planning effort should convey to the City Council et al, is how these things are done. It should convey the spirit of innovation. We have the technology companies, the universities and colleges, highly educated workforce, etc., to make Austin a hub – not just a California off-shoot. We can grow this ourselves.
- 2) The decision makers to do things here in Austin are located in California. That's why we see a lot of Independents here. Until we get the Executives to locate here, we're getting only Independents. Troublemaker is here, but it's because they think like an Independent. The Executives want to have things right under their nose. They want to be able to walk across a lot and see where their money's going. We need to lure a major theatrical release here.
- 3) "Value Capture"
  - a. There is already a substantial capital investment in the film industry in Austin.
  - b. The property adjacent to a Studio is far more valuable in terms of tax base for commercial support services and office buildings than it is for housing.
  - c. How do we make it just as easy for producers from California and New York to do their work here as anywhere else? – It has to be cost effective.

## **Physical/Master Planning:**

### 1) Boundaries

- a. Discussion of Troublemaker's late night noise production and the effects it had on the local neighborhood response and compatibility – raising the topic of "buffers."
- b. A buffer would be interesting as it related to some kind of commercial zone.
- c. We need a nearby place to have these services from a physical perspective.
- d. It would be great to have a Restaurant, for instance, that fronted on the public street adjacent to the Studios whose back side was a catering operation that supported the films being produced on the Studio lot.
- e. "Ancillary things create the campus"
- f. Part of the idea of having a buffer may not be absolute. As this is a film studio in an existing neighborhood, not a greenfield site that has been identified with no neighbors. This was a neighborhood first.
- g. "Are we 'literally' talking about a buffer? Is the buffer actually a physical land barrier? That may not be possible. That's why we have technology, insulation, etc., on individual buildings/sites that create buffers.
- h. The cost of building physical barriers to sound and view will be much less if incorporated into adjacent commercial buildings that back onto the studios as compared to stand alone walls.
- i. "Buffer zone is vital" to the future and growth of film at the Studios.

### 2) Adjacencies

- a. Housing and Film Studios, as neighbors, don't mix well. Paparazzi should not be able to see into the Studio Lots from the windows of a second story house they might rent. Noise and light flashes produced late at night are bothersome to adults and frightening to children.
- b. Do buffer zones have to be filled by the kinds of things mentioned here exclusively? Some of these support items may be better in the Town Center.
- c. Some things need to be near-by, others could be part of the larger RMMA development plan.
- d. Build on the "campus" concept.
- e. The development could be "multi-nodal" as well; distributed along a transit corridor or roadway.
- f. The LucasFilm campus (ILM) is a one-of-a-kind facility and not the Austin model as it serves only one company. This benefits one company, as it charges others for its services. What we are striving for is a 'community' of multiple resources.

## **Communication between Neighborhoods, the Studios and the City**

- 1) Neighborhood representatives felt better Communication is important particularly with regard to the scheduling of disruptive activities such as late night noise and light, street closures, etc.
- 2) The neighborhood sees the benefit of film here and has identified lots of opportunity for redevelopment. They believe they have several properties that are a good redevelopment fit for the film industry.

### **Communication within the Film Industry**

- 1) Communication is very important! One participant mentioned a service line they offered asking if anyone there even knew it existed in Austin – almost no one did.
- 2) It would be very good to know where the cross-over opportunities exist locally.

### **Incentives:**

- 1) Variety Magazine just published a story noting incentives provided in New York. The speaker indicated \$1 billion investment in Silver Cup Studios in Queens. New York City and San Francisco have been successful because the State has committed incentives.
- 2) How real are Texas incentives? – 30 other states have them.
- 3) Besides incentives, we need to look at the pure financial model – traditional finance tools like working through our existing banks.
- 4) What about independent production companies – again speaks to incentives – but we really need to work on cultivation at a local grassroots level.
- 5) Incentives are a statewide issue, and therefore were not within the focus of the meeting. However, all were in agreement that financial incentives are the single most important economic issue facing us at this time. The addition of statewide incentives is unequivocally necessary in the continued development of a successful film industry in Austin and throughout Texas.

### **Post Production**

- 1) Post production could be very large.
- 2) We need all kinds of “supporting” things – general things like Food and Beverage Services, Restaurants, Hardware Stores, Dry Cleaners, Groceries Stores, Gas Stations, and Office Supplies/Services and specific things like Audio Mixing, scoring, crew educations, etc.
- 3) Many of the items on the priorities list are small items that collectively add up to a large item, e.g., Post Production.
- 4) Sound mixing, scoring and audio editing is really the piece of the puzzle missing in Austin. There is no good orchestrating.
- 5) Distributors have to send everything to California for post-production.
- 6) Post Production Brainstorming – what we are missing is:
  - a. Final Audio Mixing
  - b. Audio Editing
  - c. Visual Effects
  - d. Picture Editing
  - e. On-line and/or Timing
- 7) No sense in bringing people here just to shoot and then sending them back to Los Angeles. Filmmakers want to see the audio and visual mix and edit here – on the spot.
- 8) Audio – Do we have the musician talent to score, record and work in this town?
- 9) Visual Effects/Artist Composition – Problem is that we basically have to import talent from California.
- 10) “What Burnt Orange does is a really great thing, but it troubles me that they have to do their post production in California”
- 11) A “One-stop Shop” might be created that contained all services needed.
  - a. LucasFilm Letterman Digital Arts Center in San Francisco is an interesting model to look at. It is understood that incentives were provided by the State of California and

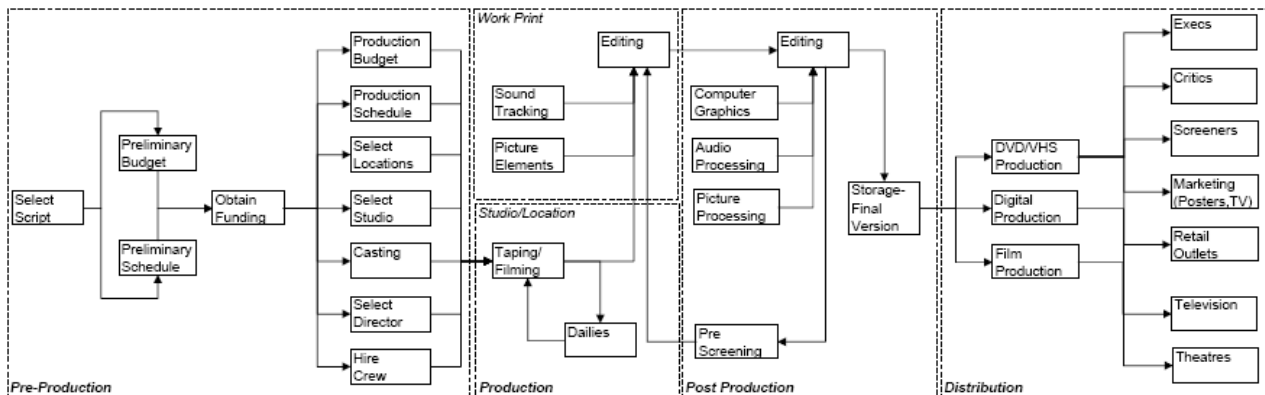
the City of San Francisco. The center is focused on imaging, digital effects, composites, crews, gaming, etc.

- b. Does anyone realize there are 40+ gaming companies in Austin?
- c. We may be putting the cart before the horse here. Lucasfilm is production and publishing. The idea is great, but there are only 2 full-fledged publishing houses in town.
- d. The LucasFilm campus (ILM) is a one-of-a-kind facility, and it is only for one company. This benefits one company, as it charges others for its services. What we are striving for is a 'community' of multiple resources.

### Crew Support and Education

- 1) Erosion of our crew base is a challenge and a great resource drain. In New Mexico, the IATSE union local pays half of new recruits' salaries until they learn the industry. We have been losing some of this resource to other cities and states.
- 2) There is a need for more paid internships and crew training.
- 3) Crew has to be established now, and it needs to be integrated on the educational side. It's a circular pipeline.
- 4) The talent, engineers, expertise, etc., has to be there. Talent is slowly trickling in, but we just need a place for them to go.
- 5) More, talented Orchestral Musicians are needed. While UT is a good source, availability and sometimes quality is hit and miss.

### Film Production Flow Chart



It was suggested that a flow chart illustrating the various steps in the film production and distribution process would make a good starting point for identifying gaps in services in the City of Austin relative to Film Production needs. [Subsequent Note: The chart above has been provided for use as that starting point.]

### Next Steps

- 1) Who was missing at this event?
  - a. Austin Telecommunications Commission
  - b. We should present to the Emerging Technologies Committee of City Council

- c. Tom Schatz [*Subsequent Note: Tom was invited and would have attended, but was out of town.*]
  - d. Anyone who can say why we're not as successful as we should be
  - e. A representative from Terrence Malick's Office
  - f. Michael Dell
  - g. GSD&M [*Subsequent Note: Several people from GSD&M were invited, but were unable to attend.*]
  - h. Apple representative
  - i. Charlie Boswell or another AMD representative
  - j. A Samsung representative
  - k. Zach Wood at Midway
  - l. Time Warner representative
  - m. Warren Spector, Junction Point – gaming guru
  - n. Greater Austin Chamber of Commerce
- 2) We need to understand gaps, where things need to be located, and be sure we are reflecting the needs for the right resources.

### Statistics and Data Appendices

The following tables illustrate stratification of the data collected by category. By traditional statistical measures, none of these groups was significant enough in terms of size to be used for classical statistical analysis. The tables are presented, however, to show a flavor of the feelings of the different types of participants present at the session.

COMMUNITY & GOVERNMENT CATEGORY (Sorted by Priority - Total/1/2/3)					
PROGRAMS, SERVICES, & FACILITIES SUPPORTING THE FILM INDUSTRY					
No.	Description	Priority Votes			Total
		1	2	3	
75	Post Production Services		3		3
63	Models/Miniatures			3	3
40	Film Lab/Raw Stock/Dubbing & Transfer	1	1		2
41	Financing & Funding	1	1		2
9	Architectural/Design Firms	2			2
47	Grocery Stores		1	1	2
56	Insert/Still Photo/Sound Stages	2			2
12	Audio Facilities			1	1
44	Game Developers		1		1
55	Incentives	1			1
51	High Speed Internet Access		1		1
54	Housing (In-home)		1		1
61	Marketing/Advertising/PR Expertise	1			1
77	Rail/Transit/Trains	1			1
82	Screening Facilities	1			1
94	Theaters (Film & Live)		1		1
103	Visual FX Artists/Compositors			1	1

Table 7

COMMUNITY & GOVERNMENT CATEGORY (Sorted by Priority - 1/2/3)					
PROGRAMS, SERVICES, & FACILITIES SUPPORTING THE FILM INDUSTRY					
No.	Description	Priority Votes			Total
		1	2	3	
9	Architectural/Design Firms	2			2
56	Insert/Still Photo/Sound Stages	2			2
40	Film Lab/Raw Stock/Dubbing & Xfer	1	1		2
41	Financing & Funding	1	1		2
55	Incentives	1			1
61	Marketing/Advertising/PR Expertise	1			1
77	Rail/Transit/Trains	1			1
82	Screening Facilities	1			1
75	Post Production Services		3		3
47	Grocery Stores		1	1	2
44	Game Developers		1		1
51	High Speed Internet Access		1		1
54	Housing (In-home)		1		1
94	Theaters (Film & Live)		1		1
63	Models/Miniatures			3	3
12	Audio Facilities			1	1
103	Visual FX Artists/Compositors			1	1

Table 8

<b>EDUCATION CATEGORY (Sorted by Priority - Total/1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
75	Post Production Services	1			1
96	Training Facilities (Crew & Intern)	1			1
38	Expendables		1		1
40	Film Lab/Raw Stock/Dubbing & Transfer		1		1
12	Audio Facilities			1	1
102	Video Services			1	1

**Table 9**

<b>EDUCATION CATEGORY (Sorted by Priority - /1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
75	Post Production Services	1			1
96	Training Facilities (Crew & Intern)	1			1
38	Expendables		1		1
40	Film Lab/Raw Stock/Dubbing & Transfer		1		1
12	Audio Facilities			1	1
102	Video Services			1	1

**Table 10**

<b>FACILITIES &amp; PRODUCTION CATEGORY (Sorted by Priority - Total/1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
		<b>Priority Votes</b>			
<b>No.</b>	<b>Description</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
75	Post Production Services	1	2	4	7
40	Film Lab/Raw Stock/Dubbing & Xfer	3	3		6
14	Camera Rental	3	2		5
41	Financing & Funding	3		2	5
87	Sound Stages	2	3		5
12	Audio Facilities	3	1		4
55	Incentives	2	1		3
34	Editors/Editing Equipment Rentals		2	1	3
63	Models/Miniatures		2	1	3
82	Screening Facilities		2	1	3
36	Equipment Rentals	2			2
1	Accounting/Payroll Services	1	1		2
38	Expendables	1		1	2
52	Historic Preservation	1		1	2
61	Marketing/Advertising/PR Expertise		1	1	2
26	Crew			2	2
13	Broadcast Radio/TV	1			1
21	Computer Rental/Graphics	1			1
29	Digital Interfaces	1			1
56	Insert/Still Photo/Sound Stages	1			1
2	Acting Schools/Dialog Coaches		1		1
89	Special FX House		1		1
96	Training Facilities (Crew & Intern)		1		1
103	Visual FX Artists/Compositors		1		1
16	Cell Phone Rentals (local source)			1	1
37	Executive Suites			1	1
62	Massage Therapists			1	1
81	Satellite Communications			1	1

**Table 11**

<b>FACILITIES &amp; PRODUCTION CATEGORY (Sorted by Priority - 1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
		<b>Priority Votes</b>			
<b>No.</b>	<b>Description</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
40	Film Lab/Raw Stock/Dubbing & Transfer	3	3		6
14	Camera Rental	3	2		5
12	Audio Facilities	3	1		4
41	Financing & Funding	3		2	5
87	Sound Stages	2	3		5
55	Incentives	2	1		3
36	Equipment Rentals	2			2
75	Post Production Services	1	2	4	7
1	Accounting/Payroll Services	1	1		2
38	Expendables	1		1	2
52	Historic Preservation	1		1	2
13	Broadcast Radio/TV	1			1
21	Computer Rental/Graphics	1			1
29	Digital Interfaces	1			1
56	Insert/Still Photo/Sound Stages	1			1
34	Editors/Editing Equipment Rentals		2	1	3
63	Models/Miniatures		2	1	3
82	Screening Facilities		2	1	3
61	Marketing/Advertising/PR Expertise		1	1	2
2	Acting Schools/Dialog Coaches		1		1
89	Special FX House		1		1
96	Training Facilities (Crew & Intern)		1		1
103	Visual FX Artists/Compositors		1		1
26	Crew			2	2
16	Cell Phone Rentals (local source)			1	1
37	Executive Suites			1	1
62	Massage Therapists			1	1
81	Satellite Communications			1	1

**Table 12**

<b>FINANCE &amp; DEVELOPMENT (Sorted by Priority - Total/1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
75	Post Production Services	2	2		4
41	Financing & Funding	3			3
34	Editors/Editing Equipment Rentals	1	2		3
12	Audio Facilities	1	1	1	3
87	Sound Stages	1	1		2
55	Incentives		1	1	2
56	Insert/Still Photo/Sound Stages			2	2
40	Film Lab/Raw Stock/Dubbing & Xfer		1		1
2	Acting Schools/Dialog Coaches			1	1
96	Training Facilities (Crew & Intern)			1	1

**Table 13**

<b>FINANCE &amp; DEVELOPMENT CATEGORY (Sorted by Priority - 1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
41	Financing & Funding	3			3
75	Post Production Services	2	2		4
34	Editors/Editing Equipment Rentals	1	2		3
12	Audio Facilities	1	1	1	3
87	Sound Stages	1	1		2
55	Incentives		1	1	2
40	Film Lab/Raw Stock/Dubbing & Xfer		1		1
56	Insert/Still Photo/Sound Stages			2	2
2	Acting Schools/Dialog Coaches			1	1
96	Training Facilities (Crew & Intern)			1	1

**Table 14**

<b>GAMING CATEGORY (Sorted by Priority - Total/1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
103	Visual FX Artists/Compositors	2	1		3
75	Post Production Services	2		1	3
44	Game Developers		2		2
82	Screening Facilities		2		2
34	Editors/Editing Equipment Rentals		1	1	2
6	Airports [International]			2	2
12	Audio Facilities	1			1
55	Incentives	1			1
26	Crew			1	1
40	Film Lab/Raw Stock/Dubbing & Transfer			1	1

Table 15

<b>GAMING CATEGORY (Sorted by Priority - 1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
103	Visual FX Artists/Compositors	2	1		3
75	Post Production Services	2		1	3
12	Audio Facilities	1			1
55	Incentives	1			1
44	Game Developers		2		2
82	Screening Facilities		2		2
34	Editors/Editing Equipment Rentals		1	1	2
6	Airports [International]			2	2
26	Crew			1	1
40	Film Lab/Raw Stock/Dubbing & Transfer			1	1

Table 16

<b>LAND PLANNER CATEGORY (Sorted by Priority - Total/1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
13	Broadcast Radio/TV	1			1
24	Craft Services/Catering		1		1

Table 17

<b>LAND PLANNER CATEGORY (Sorted by Priority - 1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
13	Broadcast Radio/TV	1			1
24	Craft Services/Catering		1		1

Table 18

<b>POST PRODUCTION CATEGORY (Sorted by Priority - Total/1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
12	Audio Facilities	1			1
13	Broadcast Radio/TV	1			1
29	Digital Interfaces	1			1
75	Post Production Services	1			1
9	Architectural/Design Firms		1		1
89	Special FX House		1		1
102	Video Services		1		1
69	On-line Community Portal			1	1
103	Visual FX Artists/Compositors			1	1

**Table 19**

<b>POST PRODUCTION CATEGORY (Sorted by Priority - 1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
12	Audio Facilities	1			1
13	Broadcast Radio/TV	1			1
29	Digital Interfaces	1			1
75	Post Production Services	1			1
9	Architectural/Design Firms		1		1
89	Special FX House		1		1
102	Video Services		1		1
69	On-line Community Portal			1	1
103	Visual FX Artists/Compositors			1	1

**Table 20**

<b>TELEVISION CATEGORY (Sorted by Priority – Total/1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
1	Accounting/Payroll Services	1			1
12	Audio Facilities	1			1
41	Financing & Funding	1			1
55	Incentives	1			1
40	Film Lab/Raw Stock/Dubbing & Transfer		1		1
75	Post Production Services		1		1
87	Sound Stages		1		1
102	Video Services		1		1
24	Craft Services/Catering			1	1
34	Editors/Editing Equipment Rentals			1	1
44	Game Developers			1	1
65	Musicians			1	1

**Table 21**

<b>TELEVISION CATEGORY (Sorted by Priority – 1/2/3)</b>					
<b>PROGRAMS, SERVICES, &amp; FACILITIES SUPPORTING THE FILM INDUSTRY</b>					
<b>No.</b>	<b>Description</b>	<b>Priority Votes</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>Total</b>
1	Accounting/Payroll Services	1			1
12	Audio Facilities	1			1
41	Financing & Funding	1			1
55	Incentives	1			1
40	Film Lab/Raw Stock/Dubbing & Transfer		1		1
75	Post Production Services		1		1
87	Sound Stages		1		1
102	Video Services		1		1
24	Craft Services/Catering			1	1
34	Editors/Editing Equipment Rentals			1	1
44	Game Developers			1	1
65	Musicians			1	1

**Table 22**