Georgia Film and Television Industry Workforce Education Study

Data Analysis and Summary Report

Prepared for:
University System of Georgia Board of Regents

Prepared By:
USG Film Alliance Task Force

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TABLE OF CONTENTS
1.0 Background
2.0 Scope of Work
3.0 Characteristics of Work in the Film Industry
  3.1 Unions and Guilds
  3.2 Freelance Employment
  3.3 Demand
  3.4 Job Hierarchy
  3.5 Network and Hiring
  3.6 Wages
  3.7 Overtime and Premium Pay
  3.8 Related Industries
4.0 Methodology
  4.1 Survey Methodology
  4.2 Interview Methodology
  4.3 Focus Group Methodology
5.0 Findings
  5.1 Survey Findings
  5.2 Interview Findings
  5.3 Focus Group Findings
6.0 Analyses – Industry and New Entrants
  6.1 Industry Analysis
  6.2 New and Potential Entrants Analysis
7.0 Conclusion
8.0 Appendix

LIST OF FIGURES
Figure 1: Creative Content Manufacturing
Figure 2: Job Hierarchy
Figure 3: Percentage of Freelance Labor by Category
Figure 4: Crew Positions: Ride Along
Figure 5: Crew Positions: Prisoners
Figure 6: Crew Positions: The Hunger Games
Figure 7: Focus Group Participants
Figure 8: Professional Respondents
Figure 9: Reasons for Not Hiring Locally
Figure 10: What Production Crew was Most Difficult to Find
Figure 11: Training and Opportunities Lacking
Figure 12: Career Goals of Industry Entrants
Figure 13: Georgia Production Schedule A
Figure 14: Georgia Production Schedule B
Figure 15: Georgia Production Schedule C
Figure 16: Georgia Production Schedule D
1.0 BACKGROUND

Within the past three years, Georgia has become one of the top five production centers for film and television in the United States. The state’s film and television industry grew quickly due to the work of a proactive legislature and Governor who supported the Georgia Entertainment Industry Investment Act, a tax credit incentive for qualified Georgia-lensed projects. The tax incentives added to existing factors - diverse locations, direct flights from NY and LA into Atlanta Hartsfield-Jackson International Airport, a temperate climate, varied landscape and a solid crew base to establish Georgia as a major production center for film, television and digital entertainment.

The tax incentive program has attracted major Hollywood productions to Georgia. A second wave of infrastructure investments is intended to further this trend. In the past three years, 11 film and television studios have announced plans to locate or expand in Georgia. This includes EUE/Screen Gems in Southwest Atlanta, UK-based Pinewood, a full-service film and entertainment complex in Fayetteville, and the Atlanta Media Campus, a multi-use project in Gwinnett County. In contrast to Hollywood studios, these sound stages provide the real estate, and in some cases equipment, for production companies. They do not develop and finance projects and they only staff a relatively small number of people to manage the facilities. Having a variety of stage shooting options does make Georgia more competitive and appeals to production companies that plan to franchise, or in the case of television, plan to run for multiple seasons. Knowing the infrastructure is in place to support large scale or long running productions, is a means to attract larger scale shoots to Georgia.

According to the Georgia Department of Economic Development, Georgia-lensed feature films and television productions generated an economic impact of $5.1 billion during fiscal year 2014. The 158 feature film and television productions that shot in Georgia spent $1.4 billion during that time.

Recognizing the phenomenal potential for growth, Governor Nathan Deal designated the film, television and interactive entertainment industries as a High Demand Career Initiative and convened the heads of Economic Development, the University System of Georgia (USG), the Technical College System of Georgia (TCSG) and leaders in the media industry to address the skill sets Georgians need in order to be competitive and secure jobs in the industry. In response, the Board of Regents established the Film Alliance Task Force (FATF) to conduct research on the current and potential future demands of workforce education related to the film and television industry in Georgia. Dr. Kay Beck was appointed to direct the work of the taskforce guided by the following mission statement.

**Mission Statement:** to assess the workforce needs and opportunities in the Georgia media industries (film, television, digital entertainment) for the purpose of providing data to the University System of Georgia in planning educational programs that could result in a base of credentialed employees, to enhance the reputation of Georgia as a site for media production and to capitalize on economic development prospects.

Elizabeth Strickler, Associate Director of the Digital Arts Entertainment Lab and Phoebe Brown, Researcher, assisted Dr. Beck in the preparation of this report.
2.0 SCOPE OF WORK

In order to ascertain where the gaps are in education for the film and television industry, the USG Task Force gathered data related to industry growth, workflow, risks, rewards and employment prospects in Georgia from professionals working in the industry, and from students and new industry entrants.

The task force concentrated on the film and television industry, but some inclusion of gaming, interactive and animation workforce is included. These fields serve an ancillary function, as well as a future growth area, in the creative media industry. Actors were not included in the jobs analysis. Indirect occupations were not included in the study. The task force focused on the direct work of production in the media industry.

3.0 CHARACTERISTICS OF WORK IN THE ENTERTAINMENT INDUSTRY

Creative Content Manufacturing refers to the process of content creation from concept to distribution in film, television, gaming, animation and interactive platforms. A broad overview of the process of production from concept to distribution is illustrated in Fig.1 on the following page. This chart roughly follows the film production model; across other media industries there are slight differences in the scripting, pitch process, finance and distribution of the product, but the general production workflow is similar.

A relatively small number of people work full time at the executive level at the major studios and networks. The bulk of workers in the entertainment industry are hired on a flexible basis as freelance labor. Health care and benefits are paid out of production budgets, but negotiated and managed by the labor unions. Although, the products of the film and television industry are glamorous, behind the scenes work is characterized by long hours and physically demanding labor: 14-18 hour shooting days are not uncommon, especially in instances where locations are only secured for a finite period of time. A workers’ schedule is also highly irregular and can switch from day shooting one week to night-shooting the next. Unpredictable schedules can complicate family obligations and make for limited downtime during production.

Another characteristic of film and television production is the strength of the labor organizations. Like other labor unions, they represent their members in negotiations for wages, benefits, and working conditions, in addition to providing a variety of other services.
**Fig. 1** Creative Content Manufacturing

**THE PITCH**
The typical treatment for a television movie is 7-20 pages (10-25 pages for a feature film). The “written pitch” is used to move you up the chain to “live pitch” for your project.

**TREATMENT**
original → dramatic
adaptation → true story
writer - director - producer

**FINANCE**
- production company
- private/public investment
- sales, distribution, broadcast deals

**SCRIPT**
- draft/revisions
- final draft
- sales treatment

**PACKAGING**
Next, spell out your finance plan (with ROI); a detailed budget and production schedule; choose your executive producer and attached actors.

**GREEN LIGHT!**
Numbers trump all! Marketing, production, international, and distribution people meet with studio chiefs to decide which movies connect best with audiences. Business plans with projections for home entertainment and international markets are favored.

**INSTITUTIONS**
- bank loans
- completion bonds

**INVESTORS**
- private investors
- distribution pre-sales

**PRE-PRODUCTION**
- Storyboarding
- Production Office
- Department Heads
- Permits/locations
- SFX Planning
- Payroll/Accounting
- Hire Crew
- Design
- Set Building/ lighting/
- decorating
- Scene Editing
- Organizing Footage
- Sound Design

**SHOOTING**
Principal photography averages 1-3 months (6+ for SFX/stunt heavy films). Independent features may be as short as ten days (most average 3-4 weeks).
- Catering
- Production Unit
- Actors
- Transportation

**DIGITAL EFFECTS**
- Visual Effects
- Color Correction
- Music
- Titles

**ROUGH CUT**
- Post-Editing
- Organizing Footage
- Sound Design

**FINAL CUT**
Improvements in technology and access to pro-tools have largely impacted revenues for traditional post-production houses. But there are profits in technology and specialty markets (3-D, SFX processes, and new software).

**EXHIBITION**
- Box Office Performance
- Premiere
- Prints/Logistics

**MARKETING**
- Advertising
- Audience/Fan Base
- Press Coverage

**SELLING**
- Festivals
- Film Markets
- Deals

**3** 1 **POST-PRODUCTION**

**SALES**
- *It costs about $35-575 million to make a film. The print/ad budget is at least 1/2 of production costs.*
- **The Exhibitor gets 1/2 the money made from the showings; and the Distributor gets the other 1/2.**

**RECOUPMENT**
- Foreign Sales
- Cable/VOD
- DVD
- Institutional Sales

**ADDITIONAL REVENUE**
- Games
- Merchandise
- Distribution Costs
- Production Costs

**PROFIT**
DVD sales have already peaked. For the first time in a decade, the box office beat home-video revenues. Ancillary sales can no longer prop up a box office flop.
3.1 **Unions and Guilds**

Georgia’s unions for film and television workers are:

- IATSE Local 479 (representing all of Georgia except Savannah)
- IATSE Local 491 (representing the Carolinas and Savannah)
- IATSE Local 600 (cinematographers guild)
- IATSE Local 798 (representing hair and makeup workers on the east coast)
- Teamsters Local 728 (representing truck drivers)
- SAG-AFTRA (representing actors)
- DGA (representing directors, assistant directors, production and stage managers)

IATSE is an abbreviation of The International Alliance of Theatrical Stage Employees; including Moving Picture Technicians, Artists and Allied Crafts of the United States. IATSE, formed in 1893 by stagehands in 11 cities in the US, has more than 375 IATSE local unions, organized by geographic and craft jurisdiction. Each local functions independently, maintaining their own constitution and by-laws, elections, dues structure, membership meetings, and more. Locals negotiate labor contracts regarding wages, work rules, and grievance procedures. They also provide services to their members by administering health and retirement funds and providing training and education. The IATSE local unions work for the interests of their membership, while also upholding the overarching goals of the IATSE International. Almost all of the behind the scenes workers in the film and television industry are represented by IATSE.

The International Brotherhood of Teamsters was founded in Georgia during the early 1930’s and represented drivers working for the Yellow Cab Company. Today the Teamsters local 728 Union includes drivers of transportation for crew and actors, and truck drivers who transport equipment and materials for use in film and television productions.

Georgia has been a right-to-work state since 1947, meaning no worker is required to join the union or pay union dues. A non-union worker hired on a film or television production accrues all the same benefits as a union member. Health and retirement benefits are paid by production companies but managed by the unions. To access these benefits, one must belong to the union, thereby strengthening the incentive to join. In addition, productions generally hire non-union members only when the union roster is exhausted. The union provides safety training and workshops for craft instruction on a limited basis.

Union membership does not guarantee work in the industry. This is a point of frustration for entering workers and for those looking to transition into film and television work. The structure of the union follows an apprentice model. Less experienced members usually work on a flexible basis and are less likely to find work when fewer productions are shooting. More experienced workers tend to be hired first through network referrals. This loose network is based on direct knowledge of an individual’s skill and work habits. Skilled workers with significant credits in the industry tend to be offered jobs for the entire run of a production, while less experienced members are offered day work during peak periods of labor need.

Workers with a larger network will have connection to other workers on more productions and, if referred, can effectively string together enough days to have consistent work. In this regard, reputation is highly important. If a worker is inconsistent, unreliable, routinely unavailable or unprofessional, obtaining jobs will be a struggle.
Large budget productions cannot afford mistakes during production due to the extreme cost per minute of being on set, as this work is live and real-time.

### 3.2 Job Hierarchy

Jobs in film and television production are referred to as *above-the-line* and *below-the-line* positions. “Above-the-line” (ATL) is an industry term referring to job positions that are associated with the creative and/or financial control of a film or multimedia project, not the technical aspects. The term ATL is derived from the budget for Writers, Directors, Producers and Principal Talent. In the early studio days these costs (often negotiated, spent or assigned before principal photography) were actually separated by a line between the “below-the-line” (BTL) or “fixed” costs.

Below-the-line costs include fees for the technical production crew and post-production teams and for non-starring cast members. Costs for locations such as filming sites, film studios and sound stages with its related technical equipment are also considered below-the-line expenditures. BTL crew is the technical crew hired for the length of the production. These workers perform the physical work of a production but do not have primary creative or financial control of the project, nor do they receive residuals.

The film and television industry is a top down business. The network or studio executive producing team makes the primary decisions about the direction and financing of the show. Once preparation and principal photography begins, the co-producers and director are at the top of the creative chain and information is passed on a need-to-know basis down the line.

The head of each department is known as a "key". These individuals are responsible for the supervision and, often, the hiring of crew in their area, such as wardrobe, grip and electric (G&E), lighting and camera. Typically, larger budgeted projects hire more BTL crew people. ATL does not grow significantly with a larger budget. There is one director position, one DP or cinematographer position and only a few producers (executive producers usually supply funding and other non-labor support).

**Fig. 2** on the following page charts the various roles on a film and television production from the top down.
### Production: Principal Photography

#### Locations
- Location Manager
- Location Scout
- Location Security
- Location Dresser
- Prop Buyer
- Prop Master
- Set Buyer
- Set Decorator
- Art Coordinator
- Lead Carpenter
- Carpenter
- Production Manager
- Production Supervisor
- Asst. Production Manager
- Office Prod. Asst.
- Set Runner

#### Makeup/Hair
- Key Makeup Artist
- Key Hairstylist
- Makeup Buyer
- Makeup Apprentice
- Makeup Coordinator
- Makeup Assistant
- Wardrobe Assistant
- Wardrobe Coordinator

#### Art Department
- Art Director
- Assistant Designer
- Set Designer
- Architect
- Architect Assistant
- Architect Coordinator

#### Costume
- Costume Designer
- Costume Assistant
- Costume Buyer
- Costume Coordinator
- Costume Stylist

#### Props
- Prop Master
- Prop Buyer
- Prop Assistant
- Prop Coordinator
- Prop Runner
- Prop Master Apprentice

#### Transportation
- Driver
- Driver Assistant
- Driver Coordinator
- Carpenter
- Carpenter Assistant
- Carpenter Coordinator
- Set Driver
- Set Driver Apprentice
- Set Driver Coordinator

#### Greenery
- Gardener
- Gardener Coordinator
- Gardener Apprentice

#### Paint
- Color Foreman
- Painter
- Painter Coordinator
- Painter Apprentice

#### Set Dresser
- Set Dresser Coordinator
- Set Dresser Assistant
- Set Dresser Apprentice

#### Construction
- Construction Foreman
- Carpenter
- Carpenter Coordinator
- Carpenter Apprentice

#### Transp.: Equipment
- Driver
- Driver Coordinator
- Driver Apprentice
- Driver Assistant

#### Production: Camera
- Camera Operator
- First Camera Assistant
- Second Camera Assistant
- Camera Runner
- Camera Assistant
- Camera Assistant Coordinator

#### Lighting
- Key Grip
- Grip
- Grip Coordinator
- Grip Assistant

#### Special Effects
- Special Effects Coordinator
- Special Effects Assistant
- Special Effects Apprentice

### Post-Production: Editing

#### Music
- Music Supervisor
- Orchestra Director
- Concert Pianist
- Conductor

#### Sound Editing
- Sound Editor
- Sound Design
- Sound Editing Assistant

#### Post-Production
- Post-Production Supervisor
- Post-Production Coordinator
- Post-Production Assistant
- Post-Production Coordinator Assistant

#### Picture Editing
- Picture Editor
- Film Editor
- Audio Engineer
- Film Editor Assistant

#### Visual Effects
- Visual Effects Coordinator
- Visual Effects Coordinator Assistant
- Visual Effects Coordinator Assistant

#### Visual Effects
- Visual Effects Director
- Visual Effects Supervisor
- Visual Effects Coordinator
- Visual Effects Coordinator Assistant

### Development & Pre-Production

**Development:** The process of fleshing out a script and clarifying the story before a film can be greenlit for production.

**Pre-Production:** The planning stage before a film begins shooting; includes casting and hiring senior designers to prepare for production.

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The number of crew members on a film can vary widely depending on the size of the production.

Depending on the scale of the visual effects required for a film, the crew of artists could expand to dozens or hundreds of individuals.
3.2 Freelance Employment

The American workforce is now 34% freelancer, according to a new study commissioned by the Freelancers Union and Elance-oDesk. The survey broke down freelancers into the following categories:

- **Independent Contractors** (40% of the independent workforce / 21.1 million professionals) – These “traditional” freelancers don’t have an employer and instead do freelance, temporary, or supplemental work on a project-to-project basis.
- **Moonlighters** (27% / 14.3 million) - Professionals with a primary, traditional job who also moonlight doing freelance work.
- **Diversified Workers** (18% / 9.3 million) – People with multiple sources of income from a mix of traditional employers and freelance work.
- **Temporary Workers** (10% / 5.5 million) - Individuals with a single employer, client, job, or contract project where their employment status is temporary. 📚

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1 Freelancing in America: A National Survey of the New Workforce

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**Fig. 3** Percentage of Freelance Labor by Category
The majority of media industry workers fall into the independent contractor and temporary worker category of freelancers. Some of the rewards of contract work as a freelancer include: gaps in employment can provide extra time for personal work and family; workers are able to choose the type of projects they have interest in; variety in work and co-workers expands individual network; and ability to supplement income from one job with extra hours on another.

The biggest drawback for the freelancer is instability: frequent or long gaps can bring financial hardship and finding work is a part-time job of its own. Health insurance has to be obtained on an individual basis.

3.3 Demand

Crew depth is a concern when studios look at locations outside of Los Angeles. Multiple productions shooting simultaneously will hire all of the most experienced workers first. Productions coming into a busy market will face the prospect of having to use less experienced crew members or the expense of bringing in workers from outside the region and paying housing costs. Once again, large productions are unwilling to risk inexperienced crew.

*Fig.13* through *Fig. 16* (in the appendix in section 8.3) track the preparation and shooting schedules for productions operating from February 2014 through February 2015. The Georgia Film Office updates these schedules as productions commit to shooting in Georgia. These charts give an overview of the number of overlapping production projects throughout the year. With more productions shooting simultaneously, the industry requires a deeper crew base that can spread over multiple projects.

In Georgia, jobs in the entertainment industry are providing much needed middle-skill occupations that largely disappeared during the housing crisis as manufacturing declined in the state. Workers with skills in painting, construction, and electrical trades are in high demand. Additional opportunities from this sector include: skilled tailors, architectural draftspersons, and truck drivers.

Other middle-skill industry needs of content manufacturing are special effects makeup artists, specialized costume fabricators, and set dressers. The skill set for these below-the-line labor positions include electrical installation, furniture moving, light carpentry and interior decorating.

Highly skilled, ATL personnel come from the major finance and development hubs of LA and NYC. Georgia, on the other hand, is considered a center for actual production where BLT jobs are to be found. Acquiring experiences (whether on large-scale or independent productions) increases the likelihood of being hired in ATL positions. ATL personnel can be home grown, with the right combination of education and training and opportunity.

The charts in *Fig. 4* through *Fig. 6* break down crew positions in three tiers of film production shot in Georgia:

- **Ride Along** would be considered low budget at $25 million
- **Prisoners** spending $46 million would be considered a medium budget film
- And **The Hunger Games** had a blockbuster budget of $80 million

A comparison of the various budget levels shows that a department’s larger spending translates
into more BTL jobs. By far, the primary areas of spending are on construction and transportation. This data comes from the official production crew list and shows the full time hires for the production. It does not reflect the influx of day labor in various departments.

**Fig 4. Crew Positions: Ride Along**

![Ride Along Crew Positions Graph]

**Fig 5. Crew Positions: Prisoners**

![Prisoners Crew Positions Graph]
**Fig 6. Crew Positions: The Hunger Games**

<table>
<thead>
<tr>
<th>Position</th>
<th>Fulltime</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animal Handlers</td>
<td>1</td>
</tr>
<tr>
<td>Publicity</td>
<td>1</td>
</tr>
<tr>
<td>Teacher</td>
<td>1</td>
</tr>
<tr>
<td>Video Assist</td>
<td>1</td>
</tr>
<tr>
<td>Catering</td>
<td>2</td>
</tr>
<tr>
<td>Craft Services</td>
<td>2</td>
</tr>
<tr>
<td>Medicine</td>
<td>2</td>
</tr>
<tr>
<td>Script</td>
<td>2</td>
</tr>
<tr>
<td>Stunts</td>
<td>2</td>
</tr>
<tr>
<td>Aerial Unit</td>
<td>2</td>
</tr>
<tr>
<td>Producer Support Staff</td>
<td>3</td>
</tr>
<tr>
<td>Security</td>
<td>4</td>
</tr>
<tr>
<td>Sound</td>
<td>4</td>
</tr>
<tr>
<td>Visual Effects</td>
<td>4</td>
</tr>
<tr>
<td>Editorial</td>
<td>5</td>
</tr>
<tr>
<td>Locations</td>
<td>7</td>
</tr>
<tr>
<td>Previs</td>
<td>7</td>
</tr>
<tr>
<td>Producers</td>
<td>7</td>
</tr>
<tr>
<td>Props</td>
<td>7</td>
</tr>
<tr>
<td>Greens</td>
<td>8</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>9</td>
</tr>
<tr>
<td>Hair &amp; Make-Up</td>
<td>9</td>
</tr>
<tr>
<td>Casting</td>
<td>10</td>
</tr>
<tr>
<td>Accounting</td>
<td>11</td>
</tr>
<tr>
<td>Special Effects: Camera</td>
<td>13</td>
</tr>
<tr>
<td>Art</td>
<td>16</td>
</tr>
<tr>
<td>Grip</td>
<td>20</td>
</tr>
<tr>
<td>Electric</td>
<td>21</td>
</tr>
<tr>
<td>Production Office</td>
<td>22</td>
</tr>
<tr>
<td>Set Decoration</td>
<td>23</td>
</tr>
<tr>
<td>Costumes</td>
<td>26</td>
</tr>
<tr>
<td>Transportation</td>
<td>47</td>
</tr>
<tr>
<td>Construction</td>
<td>53</td>
</tr>
<tr>
<td><strong>Total Fulltime</strong></td>
<td><strong>132</strong></td>
</tr>
</tbody>
</table>
3.5 **Network and Hiring**

Reputation and individual networks are the main factors in hiring across the industry. An individual can have a resume that reflects a high level of skill and training, but the job will often go to someone who has a direct personal reference. Department Keys are leery of unknown candidates because there is little time to train, and mistakes are costly. A costume worker who lacks an understanding of continuity – making sure actors are in the right wardrobe for the scene - can cause a major shooting delay by putting the wrong jacket or tie on an actor. Attention to detail in all departments is crucial. A personal reference will supersede even a strong resume, as it is risky for a crewmember to recommend someone who might damage his or her own credibility. Once a base of referrals is established, consistent work can be found. The better trained an entering worker is on their first day, the more likely they are to make a favorable impression and continue to be recommended for additional employment.

3.6 **Wages**

Long hours translate into high wages. The IATSE Area Standard Agreement (ASA) is negotiated with the major studios and covers areas outside of NY and LA, where rates are higher. The general pay scale for 2012-2014 is as follows:

<table>
<thead>
<tr>
<th>Type of Personnel</th>
<th>Features (per hour)</th>
<th>Television (pilot rates) (Per hour)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Position</td>
<td>$28.75</td>
<td>$27.54</td>
</tr>
<tr>
<td>2\textsuperscript{nd} Position</td>
<td>$28.19</td>
<td>$27.00</td>
</tr>
<tr>
<td>Utility Position</td>
<td>$25.50</td>
<td>$24.37</td>
</tr>
</tbody>
</table>

Pay rate for each position per department is specifically outlined in the ASA. Supervisory roles and department head positions have a higher pay rate which is negotiated based on experience.

3.7 **Overtime and Premium Pay**

Workers count on overtime to increase their weekly wage. Because of the long form nature and tighter budget constraints, television productions tend to adhere to a strict 12 hour day with fewer 6\textsuperscript{th} and 7\textsuperscript{th} day shooting schedules—although some overtime will occur regularly. Film productions generally shoot longer days and due to scheduling pressure, often go into 6\textsuperscript{th} day scheduling. The rules for overtime pay under the Area Standard Agreement:

*One and one-half times the employee’s regular hourly rate will be paid for all hours worked after eight hours of work on the first through the fifth work days in a workweek or after forty straight time hours of work in a workweek, and for the first twelve hours worked on a sixth work day in a workweek. Two times the employee’s regular hourly rate will be paid for all hours worked on a seventh workday in the employee’s work week or on a holiday.*
3.8 Related Industries

Another key area of creative media production in Georgia is in the gaming and interactive sector. When compared to the largest 25 metro areas, metro Atlanta ranks 9th in the number of digital media and gaming jobs posted per capita, boasting almost 10,000 job openings from March to August 2014. Many media scholars and entertainment industry forecasters see the popularity of gaming and interactive media as foretelling the direction of future media industry production. From 2009 through 2012, direct employment in the U.S. video game industry grew at an annual rate of nine percent. During the same period, total U.S. employment increased at an annual rate of 0.724 percent.

Newer technologies are allowing the simultaneous creation of games and products which are ancillary to the production of the primary intellectual property such as a film or television. Furthermore, technology is impacting how media is created, consumed and monetized. There are opportunities to innovate in this space.

Student entrepreneurs have an opportunity to take advantage of the burgeoning media industry as it expands in Georgia to learn how to create, innovate and even disrupt the processes of content creation, distribution, interaction and consumption. In order to innovate or create businesses in this space, students must learn the media industry workflow, intellectual property law, business models, as well as, skills in technology and production.

4.0 Methodology

The study consisted of standard research practice using a four-fold approach:

- **Surveys**: quantifying data from a sample group. Sample groups targeted: Industry Executives, Industry Professionals, Students and Entering Workforce.
- **Key Informant Interviews**: direct contact intended to generate information from a respondent.
- **Focus Group**: informal discussion with a small number of selected participants conducted by a skilled moderator.
- **Literature Search**: review of relevant trade publications, newspapers, magazines, annual reports, company literature, on-line databases, and any other published material, data bases, and any other published materials.

4.1 Survey Methodology

Surveys requesting information on workforce needs were distributed: 1) to Studio Executives, Producers, Company Owners (10+ Years in the Industry); and 2) to locally based Producers, Associate Producers, and Key Position holders (5-10 Years in the Industry). Survey questionnaire number (1) was distributed via email to a list of eighty-five (85) **studio executives and producers** provided by the Georgia Film office and twenty-four (24) responses were received. Respondents to the professional survey occupy many high-level industry positions and have extensive film and television credits.

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Respondents were asked if they were able to find all crew locally, what obstacles they found in hiring locally and which positions were most difficult to fill. Respondents were also given the opportunity to comment broadly on the topic with an open-ended request for other comments. All multiple-choice questions required a response while the longer form questions were optional.

The second distribution of the initial survey (2) was circulated via email to 300 Georgia based professionals working in supervisory positions in the film and television industry listed on the local 479 IATSE roster. In addition, supervisors and owners of locally based production businesses were surveyed. This survey was also introduced and distributed at the November meeting of the Georgia Production Partners. Thirty-five (35) completed surveys were returned from the total outreach. Aimed at professionals who make direct hiring decisions, the survey duplicated the aim of the first survey: to determine if hiring needs are being met, which crew positions are lacking and what obstacles are preventing hires. These respondents were also asked if their production or production company had an internship program and if they personally held a degree in film/video or media production. Due to the current production schedule most professionals are actively working at this time, which may have limited the number of respondents.

A final survey (3) was sent broadly to students in media programs in Georgia and to entry level Production Assistants listed on the Georgia Film Office Crew Board. Eighty-six (86) entry-level respondents returned this survey. The questions on the entry-level survey were designed to determine if entry-level workers hold degrees in film, video or media production, what opportunities or training was lacking in their program of study and what current training would be beneficial. Respondents were also asked a series of questions regarding relocation for film and television production work: they were asked if they had moved to Georgia for work, if they had remained in Georgia to work and if they would relocate to find work if needed.

Copies of all questionnaires are in the appendix.

### 4.2 Interview Methodology

Concurrent to the distribution of surveys, key informant interviews were conducted with Executive and Supervisory level professionals working in Georgia. A total of 21 interviews were held. Names of interviewees and a short biography can be found in the appendix.

The interviews were conducted informally on a one-on-one basis. These conversations were planned to ascertain hiring challenges and to assess the level of training being provided by Georgia institutions of higher learning. Some in-depth probing of future needs and of problems faced by indigenous producers were also a part of these interviews. The interviews took place at a location of the interviewee’s choosing and ran from one to two hours. No written questionnaire was provided. Interviewer prepared a written summary of the encounter.

Key Industry informants were interviewed for the purpose of gaining a broad picture of current trends and workforce needs in the film and television industry and in growing sectors of the digital entertainment industry. Interviewees were chosen for the depth of their experience, knowledge of the creative media industries, and familiarity with issues of hiring and training workers.
4.3 Focus Group Methodology

Using the key informant interviews as a template for topics and direction, a group of twenty-two Executive, Educational and Supervisory level professionals living or working in Georgia, was gathered to participate in a facilitated strategic dialog that was audio-recorded and transcribed. A professional moderator from Same Page Partners, a company specializing in collaborative visualization and complex business communication, was hired to plan and orchestrate the group discussion. The focus group session was held in downtown Atlanta. Refreshments were served, however, there was no financial incentive given.

Participants were chosen to represent a broad section of the creative media industry covering: film, television, animation, gaming, entertainment law, labor unions and media education. Industry representation is listed below in Fig. 7. A complete list of participants and brief biography of participants is included in the appendix.

<table>
<thead>
<tr>
<th>Industry Role</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive Producer</td>
<td>N=2</td>
</tr>
<tr>
<td>Local Studio Manager</td>
<td>N=1</td>
</tr>
<tr>
<td>Industry Financial/Legal Expert</td>
<td>N=1</td>
</tr>
<tr>
<td>Production Department Heads</td>
<td>N=3</td>
</tr>
<tr>
<td>Union Representatives</td>
<td>N=3</td>
</tr>
<tr>
<td>University Educators</td>
<td>N=4</td>
</tr>
<tr>
<td>Advertising/Market/Branding Company Executives</td>
<td>N=2</td>
</tr>
<tr>
<td>Animation/Gaming Executives</td>
<td>N=2</td>
</tr>
<tr>
<td>Post-Production Executives</td>
<td>N=1</td>
</tr>
<tr>
<td>Film Office/Film Commission Representatives</td>
<td>N=2</td>
</tr>
</tbody>
</table>

4.4 Literature Review

An examination of published material referring to issues of workforce development and the growth of the film and television industry in Georgia was undertaken. In addition, national trends and studies of tax incentives and workforce training models in other states were studied. A bibliography of literature is included in the appendix.
5.0 Findings
Findings were derived from an analysis of surveys, interviews and the focus group data and are reported here.

5.1 Survey Findings
Respondents to the professional survey occupied many different positions working in production in GA. Fig. 8 gives an overview of these occupations.

**FIG. 8 Professional Respondents**

Half of the respondents reported being unable to hire for all of the crew positions needed. The most common reason for not hiring locally was lack of availability and lack of experience. Fig. 9 charts these responses.

**Fig. 9. Reasons for Not Hiring Local**
Positions which were most often named as being difficult to staff were sound, grip and electric. Additionally lack of qualified Assistant Directors and Script Supervisors was cited. Positions difficult to staff are charted below in Fig 10.

![Bar chart showing positions difficult to staff](chart)

**Fig. 10.** What Production Crew was Most Difficult to Staff

The survey of new and potential entrants to the workforce revealed that they primarily came with a degree in film/media production (64%). Degrees were obtained from both regional and national schools of higher education and their area of specialization represented a wide range.

Over half (58%) of the respondents stated that a degree prepared them for professional work in the industry. Lacking in their preparation was on-set experience, networking, mentorship and training in business and entrepreneurship as shown in the graph below in Fig. 11.

![Bar chart showing training and opportunities lacking](chart)

**Fig. 11 Training and Opportunities Lacking**
Some of the Production Assistants had obtained non-academic film training and most (58%) had worked as interns. As to whether the specialized training or internship helped in gaining employment, 33% responded Yes and 20% responded No. This data indicates that entering workers might be unable to determine how their training directly impacts their employment. Yet, evident was an overwhelming desire to obtain additional training in specialized technical or software and advanced creative skills in the field of writing, producing or directing. The skills P.A.’s recommended most often were practical production skills and on-set experience.

Most of the PA respondents (73%) were Georgia residents who remained in the state to work in the media industry; Seventy One (71%) would relocate to another state for media production work. Career goals were broad, but skewed toward above the line positions such as writer, director and producer.

![Fig. 12 Career Goals of Industry Entrants](image)

It is important to note that those who responded with less common career positions (not listed in the chart) seemed to have a more nuanced understanding of the media industry. They named the following positions: Development, Audio Post, Audio Effects, Boom Operator, Art Director, Line Producer, UPM, Steadicam operator, Camera operator, Mentor, Television Distribution, Production Coordinator, Stunt Performer, Production Assistant, Script Supervision, Character designer, Researcher, Financier, Showrunner, Anchor, Creative Director, Music supervisor, and Professor.

5.2 Interview Findings

Informants highlighted issues that were also explored in focus groups. Additionally, they made application to their particular circumstances as practitioners. Interviewers did not follow a prescribed script in discussing workforce development. As a result the interview content was not standardized and varied in degrees of documentation. Invivio software was applied to the written summaries of each interview to extract key concepts and data. The topic most often discussed was internships; many suggestions surfaced for how internships should operate. Several commentators urged the unions to increase and improve their training programs. Union representatives agreed that working in conjunction with the universities would be advantageous.

All agreed that interns should be paid, but there was no agreement as to how that should be accomplished. One producer praised the German model of having students work on-set as an
apprentice assigned to a particular mentor. Germany’s training paradigm is described as follows:

“Dual training” captures the idea at the heart of every apprenticeship: Trainees split their days between classroom instruction at a vocational school and on-the-job time at a company. The theory they learn in class is reinforced by the practice at work. They also learn work habits and responsibility and, if all goes well, absorb the culture of the company. Trainees are paid for their time, including in class. The arrangement lasts for two to four years, depending on the sector. And both employer and employee generally hope it will lead to a permanent job—for employers, apprentices are a crucial talent pool. 4

This study also noted that creating apprentice models can be an expensive proposition and standardizing training requires government oversight. But, where German companies see their investment return in workers who are not just trained in specific skills, but develop high-level problem solving and deep insight into their industry and company. 5

Another professional expressed an interest in the idea of a post-baccalaureate certificate program where students with majors in areas other than film (accounting, management, landscape design, art, etc.) could learn to apply their expertise directly to work in the film industry.

In terms of workforce needs: interviewees named sound, script supervisors, and lead-persons for set decoration, among others. One producer stated, “There's a shortage in everything: props, sound, grip, electric.” Additionally, there was some criticism about the workers in terms of their training, competence and set etiquette.

Generally speaking, interviewees were enthusiastic about the future of the industry in Georgia, but several people noted that Georgia was seen as “just a location site, “a place with warehouses not real studios”, meaning that the Hollywood power structure is not opening headquarters here. Several interviewees stated: Georgia film and television professionals do not currently have the experience (credit on major projects) required by producers shooting in the state, but that will come with time and there is tremendous opportunity for workers now to amass credits. The overriding positivity toward the future of the industry seemed to be based on strong projections for major film and television projects already booked into 2016 and beyond.

All interviewees recognized that greenlight decisions, financing, major agency representation and distribution (the power nexus of the industry) are centered in New York and Los Angeles. Discussion about how to shift some of that decision making power to Georgia focused on supporting smaller budget local films and television; and educating bank personnel and investors about opportunities to promote content origination in the state.

By far the most in-depth interview in terms of educating a workforce came from a production company that had recently relocated to Georgia and that had worked previously with some California colleges. The company anticipated establishing similar training arrangements in Georgia. In fact, Georgia State University proceeded to institute a small-scale pilot internship program with them.

A description of the process and the obstacles encountered may serve as a case study for future on-set training program:

On November 4th, a production company contacted Georgia State University (GSU) and expressed an interest in setting up an internship program. Several meetings were held between GSU administrators and the production company management. GSU students were then informally surveyed about their interest.

The production company offered higher-end internships, but were unsure of the number of hours manageable and level of pay warranted. It was felt that the IATSE Union would allow this arrangement since the students would also receive school credit and their time would be term-limited.

The production company planned to give each student a intensive training in their chosen field. The positions considered were:

- Script Development
- Accounting and budgeting
- Business and Foreign sales
- Computer Effects
- Graphic Design
- Assistant Editing

These positions are more desired by master's students and others who don't want to do the blue-collar labor that is required for work on set.

Students' were concerned with transportation to the distant location where there was no public transport. They also expressed concern about postponing graduation, maintaining financially necessary part-time work and paying the university in order to work for little or no wages.

A co-op program was discussed, but rearranging the curriculum to incorporate a 6-month work term into a 4-year degree is a long process, but it is a future goal. The current decision is to have GSU hand-select interns for the departments needed by the production company. The process is on-going at present.

5.3 Focus Group

As they were instructed, group members focused directly and indirectly on training and education for both new entrants and existing workers in the media industry.

It was generally agreed that a four-year college degree was desirable. A college-educated worker, it was noted, often possesses the soft skills (judgment, awareness of protocol, work ethic, etc.) that are essential for retaining a position and for the potential to advance. Additionally, several members lauded the college experience for imparting critical thinking, writing and technical skills, and observed that personal characteristics, such as desire to learn, ambition, conscientiousness are important, whether innately supplied or developed while in
school. The members insisted that a college education had to include some provision for on the job training.

IATSE representative Mike Aiken noted," The nuts and bolts of what we are talking about here is experience. We can educate [workers] in a four-year degree. We can train people in a 2-year or technical degree. In this industry, experience is 90% of you getting a job or moving forward. How do you get that experience is the difficult spot. We can’t give a complete education without allowing individuals to experience working on an actual production.”

Mentioned several times was the issue of job hierarchy and the fact that, as one member stated, “degree or no degree everyone starts at the bottom”.

There was much discussion about internships with everyone agreeing they should be paid, but with no solution as to what entity (e.g. the production company, the educational institution, the student) should bear the cost. Union representatives pointed to some complications involving interns:

- Requiring up to sixteen-hour workdays for college credit and little or no pay.
- Potential abuse such as production staff requiring work outside the defined limits of the internship.
- Employers relying on unpaid internships over paid crewmembers.

The IATSE representatives spoke of their union’s desire to offer training opportunities in conjunction with college curriculum. Everyone agreed that training in specific skill areas, as well as basic set etiquette and safety, should be offered and that trainers should be working industry professionals.

A topic that came up several times in regard to local people actually working in the industry as new entrants was the necessity of gaining experience working on actual productions. It was noted that big budget productions are reluctant to hire people (whether professionals or PAs) who lack a certain number of listed credits working on feature films or television shows, that have some national or international distribution.

Two solutions were proposed:

1. Incentivize local intern placement with tax credits or other advantages
2. With similar incentives, promote smaller budget, independent productions that will use interns and less-credited crew members. This type of production provides the new entrant with the opportunity to garner experience that can lead to work on higher budgeted projects.

In response to the suggestion of adding incentives for local hires, Mike Aiken, IATSE Representative responded, “The experience level that production heads are bringing in from LA, we do not have. So long as we can provide the talent, they will hire locally. There is no big huge thing that we could just do to force them to hire locally other that provide them with the expertise and experience level that comes with time. The shows that are in town that are bringing in 40% or more of the crew are above $50 million. Shows that are $25 million and below, it’s about 8 or 10 people because they are willing to teach and accept crew with lesser experience for the dollar amount. The skill is here to do those jobs. The experience associated with it is not here. And the only way to get that experience is by getting these individuals opportunity to go to work. It's all about the dollars and cents."
Generally, focus group members promoted the idea of a systemic approach to educating a Georgia-based media industry workforce that would provide for training in production skills and provision for work on an actual film or television crew. To provide consistency in vetting interns and the companies hiring them, it was suggested that a central entity manage this oversight, perhaps by administering a multi-university consortium.

Producer Linda Canon, however seemed to represent the feelings of the group when she spoke with some frustration at the practice of talking about training, but failing to act on proposed measures for improvement, “I am never going to attend another one of these sessions because it’s not progressive. Unless you put a plan into action, nothing is going to happen…you need an aggressive, progressive realistic plan to take in interns and train them on the job”.

5.4 Literature Review

The literature review uncovered articles and book chapters on Georgia’s role in film production, prospects for success in regional production centers and current employment trends. Most of the published material on Georgia lauded the success of the tax incentive legislation, and declared a labor shortage in serving the needs of the film and television industry.

Articles on runaway production and regional players referred primarily to the necessity of local infrastructure investment in order to sustain production in areas outside of LA and NYC.

Writers who analyzed employment trends proclaimed the rise of the “new blue-collar worker” who:

• Replaces old labor in manufacturing
• Is trained to perform high level skills in technology dominated enterprises
• May or may not have a college degree
• Usually earns in excess of minimum wage.
• Often Georgia’s below-the-line film and TV workers are mentioned as an exemplar of this trend in employment.

Training and educational arrangements in other states were surveyed. None appeared to present a model that would apply to Georgia. The German apprenticeship program presented aspects that might be applied to job preparation for BLT workers in Georgia.

6.0 Analyses – Industry and New Entrants

Taking into consideration data obtained from the four-fold research approach, the task force attempted to collate and cross-reference commentary from:

1. Working professionals who commented on overall working conditions in the Georgia media landscape and
2. New entrants entering or preparing to join the film/TV industry workforce

Following is a discussion of issues raised by the two segments: first by working professionals followed on page 29 by a summary of what new entrants contributed.
6.1 Industry Analysis

What Professionals Want from New Entrants

The commentary of Working Professionals generally began with a categorization of the skills that industry entrants should possess. Professionals agreed that many departments in the film and television industry, and in animation and gaming, require particular specialized knowledge. There was also an overwhelming consensus that soft skills: following direction, punctuality, respect for superiors, general problem solving, and safety were essential for new entrants to bring to the set. Studying media production was seen as valuable, but also noted, was the fact that a degree is not necessarily a fast track to a supervisory position.

For workers graduating from existing degree programs, the hierarchal nature of the film and television industry can be a challenge. Entering workers with or without a college degree must be willing to start at the bottom and learn by experience.

Comments on Education

The bulk of below-the-line production jobs require experience. Fast track or quick fixes will not make up for skills learned on the set over years of practice. Most students in 4-year degree programs have the goal of working in creative and decision-making roles. Yet, the opportunities at the top of the field are slim. A film or television production has one director, three to five producers and 200 or more jobs behind the camera-or below the line.

Rather than assuming students will find employment in the area of least demand, i.e. directing and producing, media programs should be developed where students can learn business acumen and creative high level technical skills which are essential to being a more competent and flexible freelancer. Practical on-set training will offer opportunities to study the industry from a vantage point of actual labor, and provide an understanding of areas of specialization for which students can train while in school. As a result, students can be better prepared to chart the direction of their career path before entering into the salaried labor force.

Georgia currently lacks a deep crew base of key or supervisory positions across departments. These roles and above-the-line producer, writer and director jobs are primarily staffed out of Los Angeles. This is both a collaborative and competitive opportunity for Georgia because seasoned film and television professionals are bringing a wealth of experience to Georgia and creating knowledge spillover.

There is also potential to bring temporarily relocated Hollywood talent into Georgia classrooms for short-term workshops or mentoring thus enhancing academic lessons with professional knowledge. Encouraging professionals with extensive working experience to teach in-residence or bringing working professionals into the classroom for workshops can provide a deeper level of practical expertise to the student and can initiate networking opportunities with individuals and production companies.

Internships

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. Providing intern opportunities that prepare matriculating students with a solid practical skill set has value, but does pose some challenges for both the student, industry and university system. At the industry level, the speed and expense of film and television production does not leave time for supervised instruction.
The production intern must be competent and not disrupt the production workflow. For the student, most productions demand full-time interns. Part-time internships are possible, but more difficult to manage and of less value to the production. For the student, this results in disruption of other classes and part-time work during the intern period. Union leaders voiced concerns about interns displacing paid workers. To mitigate the potential for worker exploitation and to incentivize the quality of work, the general consensus was that paid internships are the superior practice. The students surveyed agreed that their interest in an internship corresponded with compensation. Union representatives took under advisement the idea of granting a fast-tracked union membership or discounted initiation fee for students who completed an on-set internship.

Sufficiently managing, cultivating and evaluating internship programs is essential to an experience that benefits both the production and the student. In her survey response, Jolly Dale, a Producer from the television series *The Walking Dead* summarized her experience running an internship program, "while it is rewarding to be able to offer students a good glimpse into a possible career, there is not a lot of incentive for the production company to offer internships. There is a lot of organization and work on the part of the production's participants (each intern's direct supervisors and the production's internship program point person) that frankly is neither compensated nor allowed for (i.e. it has to be added to the work load, it doesn't replace something)"

If the work of the internship falls too heavily to the production or the value of the work provided by the intern is subpar, there is little incentive for productions to provide opportunities. Despite the concerns of management, unions, local studios and production companies, Georgia's colleges and universities should continue to work on best practices for on-set experiences. Everyone agreed that central oversight and management of this process would help streamline the internship process for both the students and the productions.

In an interview with Don Kugelman of Cinipix, the following issues were raised:

- Every intern costs a company money because they must be added to insurance and workman's compensation
- Production Companies want an internship program that is convenient and not burdened by paperwork and bureaucracy
- 30 hours a week is the minimum for a student to truly learn
- Some schools are asking for exclusivity in the internship programs.
- If a company has to pay minimum wage for an intern, then the company doesn’t gain any advantage and only gets the burden

Smaller, Georgia based independent studios and boutique agencies provide another prospect for students to intern and gain experience. Georgia boasts over a thousand promotional, interactive, animation, post-production, production and gaming companies that provide a strong proving ground for young talent. Within these companies there is more opportunity to advance into high level creative or middle management positions. Maintaining standards of professionalism among Georgia’s media entrepreneurs is a concern of business owners in this sector. Practices such as undercutting competition, ignoring safety concerns to save on budget items, and replacing experienced staff with untrained and unpaid interns, while competitive, diminish the reputation of established companies operating under industry standards.
Technology Factors

Animation and post-production business representatives mentioned that learning new software was a key component to a student’s advancement and success. Several focus group members mentioned partnering with universities since these institutions are given deep discounts on cutting edge software, and they have the facilities and educational knowledge to train groups of people quickly. Others were interested in working with universities to help outsource research and development that they did not have time to do on their own. Such an arrangement provides industry with trained employees and potentially provides entrants a direct pipeline to jobs with the partner companies.

Interactive Media is a growth sector for Georgia. Similar skills are needed for film and television workers even though the workflows might vary. On the other hand, interactive media and games require a great deal more software, technology and programming skills. Like film and television, game and interactive media also tend to be project-based, but the companies or studios hire fulltime workers and with higher pay and benefits. This is also the case for creating original animated media and finishing live action films and television, known as post-production (visual media editing, sound editing, ADR - automatic dialog replacement, music scoring, sound mixing, title creation and digital effects).

Games, interactive media and post-production work is done almost entirely on computers and requires deep design, software, technology and programming knowledge. Industry entrants find this work desirable because it does not involve strenuous physical labor or erratic schedules required in on-set work. It is still based, however, on talent and, as in the production field, experience and reputation drive hiring.

Like most industries, media is becoming more automated, data-driven and cloud-based. Some of the specific technological innovations that are changing the media landscape are listed below:

Business
- Crossover/Hybrid revenue streams/Crowdfunding
- Streaming Media and Retransmission
- Corporate consolidation vs. collaborative collectives and new players
- Micropayments, bundling and subscriptions
- Security
- Big and Small Data Collection

Media Creation
- Great human agency: curation, collaboration, democratization of media
- Growth in robotics and make
- Small Format Cameras and Projectors
- Fusion of synthetic/virtual and real performers/environments/formats
- Apps, extensions and augmentation
- Micro Sensors and Lasers

Media Consumption
- 3D, holographic TV and Virtual Worlds without clunky glasses
- Telepresence viewing and performance
- Mobile, Second Screens, curved screens and mega screens
- Virtual and Augmented Reality
- Interaction and immersion
• Personalized and Social
• Anytime/Anywhere/On-Demand

In 2012, the state video game industry featured roughly 1,800 jobs. By 2017, Georgia's video game development industry is expected to employ more than four thousand people. Georgia can take advantage of this growth period, by generating cutting edge interdisciplinary research of interest both to industry partners and to our core academic institutions, and to do so in a way that helps shape the public direction of digital technologies.

6.2 New and Potential Entrants Analysis

Concerns of New Entrants to Georgia Media Work

The most common route for the entering media industry worker is as a production assistant. A production assistant (PA) is the entry-level position on a crew. PA’s provide support and assistance to almost all areas of the production, and can also work for specific departments when needed. Most entering PA’s use their varied experiences with different departments to decide where to specialize and then to make connections with crew members in those fields.

The USG Film Alliance Task Force surveyed Production Assistants working in the Georgia film and television industry. The majority of those surveyed have less than 5 years experience working in the field and many are recent graduates. The primary gaps between education and industry employment identified by entering PA’s surveyed are: a lack of industry access, mentoring, networking and career building in degree programs. Also mentioned was a lack of hands-on training opportunities and limited knowledge of individual. One student's comment is typical, “I would like to know, specifically, the roles that exist on large film sets. In my program, I learned how to be the one-man band of video production. We touched on aspects of all roles. I feel like my broad skill set is a detriment rather than an advantage.” This sentiment mirrors the assessment provided by working professionals; in the field, supervisors are seeing an overall lack of specific skills or targeted interests that direct new entrants into the department best suited for them.

New entrants also expressed a desire to incorporate networking events and other opportunities for industry contact into current curricula. What entry-level workers are finding is that connections lead to jobs, but they lack an understanding of where or how to build their network. Solutions to this problem which were mentioned often included: a creative media job fair for new entrants, internships and mentorships as a core part of creative media curricula, and on-set opportunities while in school.

Another area of concern for the entering worker usually working in a freelance economy, was a lack of basic business and entrepreneurial instruction in their programs; skills for managing personal finances, basic contracts and billing as applied to freelance labor. Overall, entry-level workers feel a lack of direction in career path and in career development. Enhancing specialized training tailored to the current trends in the creative media industry could result in a more sophisticated worker.

6 The Georgia Video Game Software Publishing Industry Analysis, 2012
A study of young graduates by The New York Times reported Atlanta “one of the biggest net gainers of young graduates in the 1990’s, has taken a sharp turn. Its young, educated population has increased just 2.8 percent since 2000, significantly less than its overall population.” Securing an industry that would retain young workers and providing the necessary training to gain jobs could help improve this trend. The majority of the workers surveyed have remained in Georgia specifically because of current work opportunities in the media industry.

7.0 Conclusions

Film jobs follow film productions. Maintaining the tax incentives is essential to sustaining location shooting and increasing the flow of production projects coming to the state. Additionally, there may be ways to grow a more permanent, concentrated entertainment sector in Georgia.

- Efforts to incentivize and support locally originated content creation can provide opportunities for below the line workers to gain employment and amass the credits which encourage large scale productions to hire locally.
- Encouraging local independent film producers, gaming and interactive entrepreneurs, animation and effects studios, may increase the likelihood of establishing the state as a powerful greenlight, finance, and distribution node in addition to New York and Los Angeles.

Many journalists have proclaimed a shortage of workers in the Georgia film and TV industry. The issue of demand is complicated and requires more scrutiny. A deep skilled crew base and experienced key personnel are necessary factors in sustaining a regional film and TV industry.

- The oft-mentioned demand is for jobs that are below-the-line (labor unions and technical colleges may respond to this need).
- Needs of the industry do not necessarily match the career goals of new industry entrants.
- New entrants (especially those with degrees) may know that they must begin as a PA, but anticipate moving quickly into ATL jobs.
- Above-the-line jobs, however, originate where ideas are developed and financed, typically LA and NYC.
- Attention might be directed toward growing local talent, ideas and business within the state so that aspiring ATL people remain in Georgia.

While students, working PAs, and working professionals insist upon on-set experience, implementation of internship programs is problematic.

- Time and schedule demands are difficult to coordinate.
- Industry wants fulltime labor and students have class and other work obligations.
- Industry is sensitive to real world issues like insurance, safety, bonding and protection of intellectual property.
- Universities have curricula and faculty workload concerns.
- Wages and/or salary are an on-going issue of contention.
- Coordinating and administering internships requires time and effort on the part of both universities and partnering industry.

Film and television productions are project based, seasonal and short term. They, therefore utilize freelance labor.

- Industry entrants may not be aware of, or prefer, the freelance nature of the work.
- The importance of entrepreneurial, networking, self-promotion skills and knowledge of the overall media business model may serve new entrants as they attempt to navigate the media career landscape.
- The unique characteristics of this type of labor may affect strategic planning when establishing training and educational programs.

Union, University and Industry Partnerships may provide solutions to workforce development.

- Various educational arrangements can serve new entrants and working professionals by offering: Certificate programs, two-year associate degrees and four-year bachelor's degrees—all permutations can be valuable and can address different needs of the media industry workforce. One size does not fit all.
- Producers and directors insist upon evidence of a potential employee's competence. This evidence may derive partly from completion of highly respected educational programs, supplemented by on-set experience as measured by listed credits.
- Creating educational opportunities for media industry training is a statewide initiative. A USG system wide approach to creating media education can result in the imposition of standardized practices, which can assure an outcome of respected credentials.
- Universities could be developing home grown producers and entrepreneurs. Support for creative producers and entrepreneurs at the local level increases the possibility of Georgia becoming a development and financing center in addition to its role as a production node.
- A collaboration between unions, universities and industry may respond to the current demand, and through research and development could propel Georgia into the future of media creation by discovering new markets and technological applications.
8.0 Appendix

8.1 Brief Biographies: Interview and Focus Group Participants

Fatimah Abdullah
Fatimah Abdullah is an executive producer at TRICK 3D, a high-end Atlanta animation studio specializing in the creation of both commercial and original entertainment. Previously she served as president of ASIFA-Atlanta, the local chapter of The International Animation Society, and was an artist-in-residence at The Creatives Project. Fatimah has also served as a board member of Dashboard Co-Op and was the operations and projects coordinator at Bark Bark.

Mike Aikens
Mike Akins serves as the business agent for IATSE, the International Alliance of Theatrical Stage Employees (International Alliance of Theatrical Stage Employees), Local 469. He has worked in production for film shoots in the Atlanta area since 1989.

Gideon Amir
Gideon Amir previously worked as an executive, was Senior VP In Charge of Production at Hearst Entertainment, and Head of Production at Sony Pictures TV - Movies & Miniseries. His television and film credits as Producer include: Devious Maids, Resurrection, Missing, Ben 10: Alien Swarm, Midnight Bayou, Who Do You Love, The Mists of Avalon and Another Woman’s Husband. His feature film Who do you Love was screened at the Toronto Film Festival.

Candice L. Alger
Candice Alger is the Chairman and CEO of Giant Studios, the world leader in motion capture and virtual production, since its inception in 1999. She serves as Executive Producer for the company’s film division whose credits include: The Polar Express, Happy Feet, The Lion, The Witch, and the Wardrobe, Prince Caspian, I Am Legend, Iron Man, Hulk, Mummy 3, Avatar, and Tintin. Candice is a also a co-Chair with Chris Klaus and Joel Katz on the Georgia Chamber of Commerce’s Digital Entertainment Committee.

Kris Bagwell
Kris Bagwell is Executive Vice President of EUE/Screen Gems Studios in Atlanta and manages the company’s film and television studios in Georgia. He launched the studios in 2010 and has successfully managed production infrastructure for BET Networks, USA Network, Lifetime, 20th Century Fox and Paramount. He’s a frequent media interview for local press and has been a spokesperson for the Georgia film industry and the studios for Fox News Channel and CNN.

Norm Bielowicz
Norm Bielowicz, a long-time studio set scout, serves as manager of the Jacoby group’s Atlanta Campus Studios. Norm is the former head of the Georgia Film Commission and still active as a location scout for a number of studio films, including Zombieland and Trouble With The Curve.

Amanda Brown
Senior Tax Manager and Tax Director, Turner Broadcasting System, Inc.

Linda Burns
Linda Burns produces, line produces and production supervises national commercials, corporate industrials, still photo shoots, webisodes, microseries, and television pilots and promos. As a veteran indie film producer, Burns collaborates with some of Atlanta’s best writers and directors, often consulting behind the scenes to nurture emerging talent. She also served as writer and director for her indie debut, Living is Winning. Among her collaborators and clients are Crazy Legs Productions, the ID Channel, Swindy Films, and Adult Swim. Burns sits on the
advisory boards for Core of Culture and Camp Flix, the executive boards of Atlanta Film Festival 365 and Georgia Production Partnership, and was the first board chair for Dailies at PushPush Theater. She also runs The PA Academy.

**Rusty Burrell**
Rusty Burrell is an Atlanta-based cinematographer and central region director for the national office of the International Cinematographers Guild (IATSE). He is also the former First National Vice President of IATSE Local 600.

**Linda Cannon**
Linda Cannon is a Producer and Co-owner with Dallas Austin of Austin Cannon Productions.

**Brennan Dicker**
Brennan Dicker is the post-production manager for Bling, a division of SIM Digital. Before that, he was with Crawford Media Services for close to a decade as the Director of Post Sales. In the past, he has produced, directed, and written for television.

**Chad Eikoff**
Chad Eikoff is the director and founder of Trick 3-D. He produced the feature length movie ‘The Other Side’, co-produced ‘Dance of the Dead’, which sold to Sam Raimi’s Ghost House Pictures and was released by Lionsgate. Eikoff most recently directed, co-wrote, and co-produced An Elf’s Story.

**Mark Falls**
Mark Falls is founder and creative director of Superlux, a one-stop creative resource dedicated to the moving image. Prior to founding Superlux, Mark worked as creative director at AUX TV, the Atlanta outpost of New York’s National Recording Studios, and as creative director of Crawford Communications in Atlanta. He began his career designing corporate communications and branding for global brands at TW Associates in Atlanta. Mark’s work has been featured in galleries and museums from Maine to South Florida. He holds a BA in visual communication from Florida State University.

**Peter Green**
Peter has worked in the tax credit industry since 2001, when he joined WALLACE - The Training Tax Credit Company. In 2007, he became President of WALLACE, implementing a variety of people, process and client-experience improvement initiatives in order to grow the company at an impressive pace over the next few years. Peter Green is currently CEO of MASSIE, an R&D tax credits consulting company, where he is responsible for the company’s vision, growth objectives and client experience initiatives. Peter has also served as a former member of specialty taxation committees of both the Georgia Chamber of Commerce and the Georgia Economic Development Association.

**Andrew Greenberg**
Andrew Greenberg is the president of the Georgia Game Developers Association and Lead Developer on the upcoming Fading Suns: Noble Armada mobile and tablet game. He was the original developer of White Wolf’s Vampire: The Masquerade. His other game credits include Star Trek: Starfleet Academy, Emperor of the Fading Suns, Warhammer 40K: Final Liberation, Dungeon Lords, Railroad Tycoon Mobile, and the Global Agenda MMO. Andrew is also founder and organizer of the Southern Interactive Entertainment and Games Expo (SIEGE), the largest professional game development conference in the South.
Mathew Hayden - Cinipix
Matthew Hayden is the founder and owner of Cinipix, LLC. Cinipix recently announced its new Studio Offices and Production Facilities at the Atlanta Media Campus. They are currently in production on multiple feature films for their divisions Cinipix Signature, Cinipix Family and Cinipix Midnight.

Paul Jenkins
Paul Jenkins is a British comic book writer. He has had much success crossing over into the American comic book market. Primarily working for Marvel Comics, he has had a big part shaping the characters of the company over the past decade. He has also worked on several video games including the Legacy of Kain, Twisted Metal Black and God of War series. In February 2013 Paul Jenkins left DC and Marvel to work with Boom! Studios. He also works with The Fiction Farm, an Atlanta production company dedicated to the production and promotion of Georgia-based film and digital entertainment.

Bob Judson
Bob Judson currently teaches at SCAD where he has assisted in developing the school’s successful television producing curriculum. Judson was formerly the Director of Business Development for Crawford Communications where he was responsible for developing and securing long-term projects including: 3 seasons of complete post production support for In the Heat of the Night (MGM Television), 10 seasons of live production of NFL football for Channel 4-London, and the unique partnership with the State of Georgia to build and operate Georgia Dome Productions.

Don Kugelman – Cinipix
Don Kugelman is Chief Operating Officer and an executive producer with Cinipix, LLC.

Michael Long & Shelby Swatek
Michael R. Long, DGA, SAG, AFTRA, and SAG Stuntwoman Shelby Swatek of L.A. Stunts have over 20 years of film and TV experience in Atlanta, New Orleans, Albuquerque, Los Angeles, and New York.

Tom Luse
Tom Luse is currently an executive producer on The Walking Dead. He has worked throughout the U.S. and overseas, and has been fortunate enough to be a part of many projects in his home state of Georgia. His other work includes the Academy Award-winning Glory, Drumline, Remember the Titans, Hachiko, and The Collection. He received his B.A. from Georgia State University in ’74 and his M.S. in ’81.

Amy McGary
Amy McGary is an Atlanta based producer, writer, and set decorator. She was writer and producer of the film The Adventures of Ociee Nash and served as producer for the film Crystal River. She has also worked as set decorator on a number of studio films and television series such as Ride Along, Drumline, Drop Dead Diva, and Rectify.

Ric Rietz
Ric Rietz is an actor, writer, composer, director and producer who has been active in show business for more than 35 years. He is a member of Actor’s Equity Association (AEA), the American Federation of Television and Radio Artists (AFTRA), Broadcast Music, Inc. (BMI), the Director’s Guild of America (DGA), the Recording Academy (NARAS), the National Association of Television Arts & Sciences (NATAS), the Screen Actor’s Guild (SAG) and the Writer’s Guild of America (WGA). He is also president of Ric Rietz Writes, Inc. and Sir Fir Books & Music,
David Harland Rousseau
David Harland Rousseau is an award-winning director, writer, and illustrator. His textbook, “Storyboarding Essentials: How to Translate Your Story to the Screen for Film, TV, and Other Media,” published by Watson-Guptill/Random House, is a consistent best seller. He teaches drawing and design in the School of Foundation Studies at Savannah College of Art and Design. Rousseau serves on the Savannah Film Commission and is president of Savannah Filmmakers, a non-partisan, nonprofit, open and collaborative group dedicated to promoting professional growth and communication within the local film community.

Kitty Snyder
Kitty Snyder is a producer at the Atlanta offices of Huge, Inc., a global digital agency, where she produces TV, radio and digital content for its client Sonic Automotive/Echo Park. She also does budget and production planning for other Huge, Inc. clients such as Mohawk and Dell. Previously she was Senior Business Manager for Creative Services at Crawford Media Services.

Mala Sharma
Mala Sharma works as Business Development Officer for City National's entertainment division in Atlanta to provide financial solutions to the music, film and TV industries. She has nearly 25 years of experience in the music and recording industry, including tenures at the Atlanta Symphony Orchestra, Def American Records and general manager of Fifty Seven Records. Sharma is also Co-President of Georgia Music Partners, Secretary for the Board of Governors for The Recording Academy (Atlanta Chapter) and serves on the advisory board for the University of Georgia's Music Business Program.

LaRonda Sutton
LaRonda Sutton currently serves as the Director of the Mayor's Office of Entertainment for the City of Atlanta, opened in July 2013. Her duties include streamlining the film permitting process, liaising between neighborhoods and production companies, safeguarding the interests of residents and businesses from the impact of filming, and promoting Atlanta as a national and international entertainment capital. Prior to heading the office, Sutton was Vice President, Music Development and Production for Foxx/King Entertainment, as well as Senior Vice President, Urban Creative, for Universal Music Publishing and General Manager of Atlanta-based Hitco Music Publishing. She established Hitco with LA Reid, paving the way for Atlanta’s flourishing music community.

Brian Tolleson
Brian Tolleson is the executive creative director and a managing partner of Bark-Bark. Previously Tolleson ran Naked Eye Films, a branding and production company, serving clients such as Kraft, General Mills, Warner Brothers, Cartoon Network, CNN, Nick and WWF. Before starting Naked Eye, Tolleson spent the early days of his career in Los Angeles at world-famous talent agency Creative Artists Agency and as a story editor at Columbia Pictures/Sony Pictures Entertainment, working for Multi-Academy Award Winning Producer Douglas Wick on such feature projects as Gladiator, Spy Game, Stuart Little, Girl, Interrupted, Bewitched and The Craft. He graduated from Emory University with a degree in Creative Writing.

Andrew J. Velcoff
Andrew Velcoff is an intellectual property lawyer, barred in both Georgia and California. He is a member of the Academy of Television Arts and Sciences, Georgia Production Partners, and the Vice Chair and board member of the Atlanta Film Festival. He received his J.D. from the New
England School of Law in ’79 and graduated magna cum laude.

**Derek Woodgate**

Derek Woodgate is the President of The Futures Lab, (futures-lab.com) founded in 1996, a foresight consultancy based in Atlanta, GA and Austin, TX with six satellite offices around the world. The firm specializes in creating future potential for major corporations and institutions, especially in the fields of education, entertainment, media, culture, and new communities.

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Feaster, Felicia. “Georgia’s Got Game”, *Atlanta Magazine*: May 1, 2102.


Lightsey, Ed. “Embracing Change: The Technical College System of Georgia is adapting to changing needs and encouraging industries new to the state to hire local workers”, *Georgia
Trend: April, 2013.


“What a Shortage of Workers on Film Sets in Georgia Says About America”. The *Economist*: Aug 1, 2014
8.2 Bibliography: Scholastic and Industry Websites

**Schools and Universities**
Florida State University: www.fsu.edu
Full Sail University: www.fullsail.edu
Los Angeles Film School: www.go.lafilm.edu
New York Film Academy: www.nyfa.edu
Seattle Film Institute: www.seattlefilm institute.com
University of Southern California School of Cinema Arts: www.cinema.usc.edu
University of Texas Austin Department of Radio-Television-Film: www.rtf.utexas.edu
West Los Angeles College(Cinema Production Resources Training): www.hollywoodcpr.org

**State Sponsored Training**
NY Film Office: PA Training Academy: www.bwiny.org/pages/pat raining.html
Connecticut Film Office: www.ctfilmworkforce.com/
Texas Film Office: http://governor.state.tx.us/film/resources/workforce_training_program
New Mexico Film Office http://www.nmfilm.com/Training_Overview.aspx
Michigan Film Office http://www.michiganfilmoffice.org/Jobs-and-Training/Education/

**Non-Profit Training**
DCTV NY: www.dctvny.org/workshops/production
Austin Film Festival: www.austinfilm.org/for_film makers/filmmaker-resources
Atlanta Film Festival: atlantafilmfestival.com/classes/
Streetlights LA: www.streetlights.org
Mass Production Coalition: massprodcoalition.org/freelance-seminar/
Minorities in Broadcasting: www.thebroadcaster.com/trainee-info/

**Apprentice Programs**
Directors Guild of America Training: www.dgatrainingprogram.org/
NBC Page program: www.nbunicareers.com/page-program
Fox NY trainee program: www.myfoxny.com/story/17114409/job-opportunities-at-fox-5my9
Turner Network Training: www.turner.com/careers/students-and-recent-grads
ABC writing fellowship: abctalentdevelopment.com/programs/programs_writings_fellowship.html
ABC director’s fellowship: abctalentdevelopment.com/programs/programs_directors.html
United Talent agency training: www.unitedtalent.com/#training/
CBS writers mentoring program: http://diversity.cbscorporation.com/page.php?id=23

**Unions and Guilds**
IATSE International: www.iatse.net
IATSE Local 479 State Workers: www.iatse479.org
IATSE Local 600 Cinematographers: www.cam eraguild.com
Directors Guild of America: www.dga.org
The Teamsters: www.teamsters.or
### 8.3 Additional Figures

**Fig. 13. Georgia Production Schedule A**
Fig. 14. Georgia Production Schedule B

Fig. 16. Georgia Production Schedule C
Fig. 17. Georgia Production Schedule D
8.4 Surveys

Survey Regarding Workforce Development in Georgia

University System of Georgia Film Alliance Task Force

1. Name

2. Affiliation List multiple if applicable

3. Position List multiple if applicable

4. Projects in Georgia Current and past.

5. What Production Crew do you hire on a regular basis? Check all that apply.

- Assistant Directors
- Set Production Assistants
- Script Supervisor
- Line Producer
- Camera Operators
- Assistant Camera
- Digital Imaging Technician
- Production Manager
- Grip
- Electric
- Sound
- Hair and Makeup
- Costume
- Props
- Set Dressing
- Construction
- Special Effects
- Office
- Production Assistants
- Production Coordinators
- Locations Managers
• Stunts
• Transportation
• Casting Associates
• Other:

6. **Do you find all of the crew you need locally?** *Yes or No*

7. **What reasons did you or your key personnel not hire locally?** *Check all that apply.*
   • Lack of availability
   • Lack of experience
   • Lack of contact information
   • Lack of training
   • You had relationships with crew based on past projects
   • Other:

8. **What Production Crew was the most difficult to find?** *Check all that apply.*
   • Assistant Directors
   • Set Production Assistants
   • Script Supervisor
   • Line Producer
   • Camera Operators
   • Assistant Camera
   • Digital Imaging Technician
   • Production Manager
   • Grip
   • Electric
   • Sound
   • Hair and Makeup
   • Costume
   • Props
   • Set Dressing
   • Construction
   • Special Effects
   • Office
   • Production Assistants
   • Production Coordinators
   • Locations Managers
   • Stunts Transportation
   • Casting Associates
   • Other:
9. **What post-production staff was the most difficult to find?** *Check all that apply.*

- Editors
- Animators
- Colorists
- Motion Capture
- Visual Effects
- Sound
- Music
- Foley
- We don't hire local post-production staff
- Other:

10. **What training, certificates or degrees are preferred for difficult-to-find positions?**

11. **If a person is skilled in an area of expertise (i.e. builder, seamstress, electrician etc...) but has no film experience how quickly can they be trained in the production workflow?**

12. **Do you have an intern or apprentice program?** Yes or No

13. **If yes, Which schools or Universities have supplied the most students?**

14. **Do you think internships or apprenticeships are a valid and feasible means of training?** Yes or No

15. **Do you have a degree or formal training in film and video production or post-production?** Yes or No

16. **Please list degrees or training**

17. **Can government and private enterprise work more closely to develop the critical resources for a long term, thriving industry in Georgia?**

18. **Other comments?**
Media Industry Training Survey

University System of Georgia Film Alliance Task Force

1. Do you have a degree in Film/Video/Media Production? Yes or No

2. Where did you earn your degree?

3. In what specialization was your degree?

4. Did your degree prepare you for professional work? Yes or No

5. Were there training or opportunities were lacking in your degree program
   - Professional Etiquette
   - On Set Experience
   - Hands on Equipment Training
   - Department Specific Training
   - Technology/Software
   - Training Networking or Career Placement
   - Internships/Apprenticeship
   - Safety Training
   - Business and Entrepreneurial Skills
   - Mentorships
   - Other:

6. Do you have other specialized film training from a non-academic workshop or program? Yes or No

7. If Yes, please list

8. Did these training programs help you gain work? Yes or No

9. Have you worked as an intern? Yes or No

10. Did your internship help you gain employment? Yes or No

11. What position is your career goal?
12. Would you attend training for department specific skills? Yes or No

13. Would you attend a program for Industry specific software or technical skills? Yes or No

14. Would you attend an advanced Writer, Producer, Director program? Yes or No

15. Did you move to Georgia to work in Film/Video/Media Production Industry?

16. Have you remained in Georgia to work in Film/Video/Media Production Industry?

17. Would you relocate to another state for Film/Video/Media Production work?

18. What skills do you wish you had learned or could learn?

19. Do you have other comments or thoughts about film/video/media training?