

NOW ARRIVING DAILY:
THE ECONOMIC OUTPUT, JOBS, WAGES, AND CITY TAX REVENUE
ATTRIBUTABLE TO *LAWA'S FILM-FRIENDLY POLICY*



Los Angeles County Economic Development Corporation

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*Economic Vitality,
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EXECUTIVE SUMMARY

In this report, the LAEDC assesses the economic impact of Los Angeles World Airports’ (LAWA) post-9/11 film-friendly policy. The LAEDC estimated the total jobs, wages, and economic output generated by film crews working on location at LAWA properties during the four years, 2002 to 2005. The LAEDC also estimated the City of Los Angeles’ share of sales tax revenue attributable to the film-related activity.

Total Economic Output, Employment, Wages and City Tax Revenue Generated by Filming on LAWA Property, 2002-2005 (Millions of Dollars, Number of Jobs)	
Economic Output	\$590
Employment	4,800
Wages	\$280
City of Los Angeles Sales Tax Revenue	\$1

Source: U.S. Department of Commerce, US Bureau of the Census; LAEDC

Filming on LAWA property generated \$590 million in total economic output in Los Angeles County during the four year period, 2002-2005. Economic output, also called business revenues, is the increase in gross receipts realized by all firms as a result of direct and indirect economic activity associated with the initial production spending at LAWA. Shoots on LAWA property also helped sustain 4,800 full-time equivalent jobs. This is an *understatement* of the actual number of workers, because many of them work part time. The 4,800 workers collectively earned \$280 million in wages between 2002 and 2005. The City of Los Angeles collected \$960 thousand in sales tax revenue on production company spending, as well as the spending of the direct and indirect workers. Missing from the tax figure are additional taxes such as business license taxes and city parking taxes that were also generated by filming activity on LAWA property.

The economic output, jobs, wages and taxes reported in this study are attributable *only* to the portion of the motion picture production activity that took place *on LAWA property*. All of the productions involved additional expenditures (at a minimum for post-production work, such as sound and video editing) beyond the amount spent at LAWA. For many productions, particularly for movies or television shows where an airport scene was merely one among many, the off-airport expenditures – and related economic impacts – far exceeded those related to the activity on LAWA property.

The LAWA film-friendly policy matters. If the filming portion of a production leaves the area, potentially everything from pre- to post-production may leave as well. Conversely, the opposite may also be true. The “LAX” series was filmed in Los Angeles and not Dallas because of the ease and convenience of location access at LAWA property. With other states and countries offering significant incentives aimed at luring productions away from Los Angeles, easy access to shooting locations at LAWA make shooting in Los Angeles easier, and the decision to leave L.A. that much harder. *To the extent that it helps keeps films in L.A., the contributions of LAWA’s film-friendly policy are almost certainly orders of magnitude larger than reported here.*

INTRODUCTION

Los Angeles World Airports (LAWA), the City of Los Angeles proprietary department responsible for running the Los Angeles, Ontario, Palmdale and Van Nuys airports, has been an important – if unheralded – contributor to the health of the motion picture production industry* in Southern California. Each mayor since the Bradley administration has encouraged a film-friendly policy at LAWA. This practice has seen the Department of Airports cooperate with thousands of film, television, and commercial productions, providing shooting locations on LAWA-controlled property on a cost-recovery basis.

In the immediate aftermath of the September 2001 terrorist attacks, LAWA and every other airport authority in the nation suspended access to airport property for motion picture production. The Los Angeles City Council, concerned about the impact on the local film industry, directed LAWA to tackle any security concerns and return to its film-friendly policy as soon as possible. New procedures were put into place and filming resumed in January 2002.

LAWA hired the Los Angeles County Economic Development Corporation to assess the economic impact of its post-9/11 film-friendly policy. The LAEDC estimated the total jobs, wages, and economic output generated by film crews working on location at LAWA properties during the four years, 2002 to 2005. The LAEDC also estimated the City of Los Angeles' share of sales tax revenue attributable to the film-related activity.

* For this report, motion picture production includes the making of films, television programs, and commercials.

BACKGROUND

Shakespeare observed that “All the world’s a stage, and all the men and women merely players,” a metaphor that Los Angeles, with its ubiquitous film crews, seems to have taken literally. With L.A. serving as the backdrop for so many television shows, movies, and commercials, city sites from the beaches to downtown bridges regularly serve as shooting locations. The scale of this activity is described in Table 1, which presents the number of on-location filming days in Los Angeles by types of production, 2002-2005.

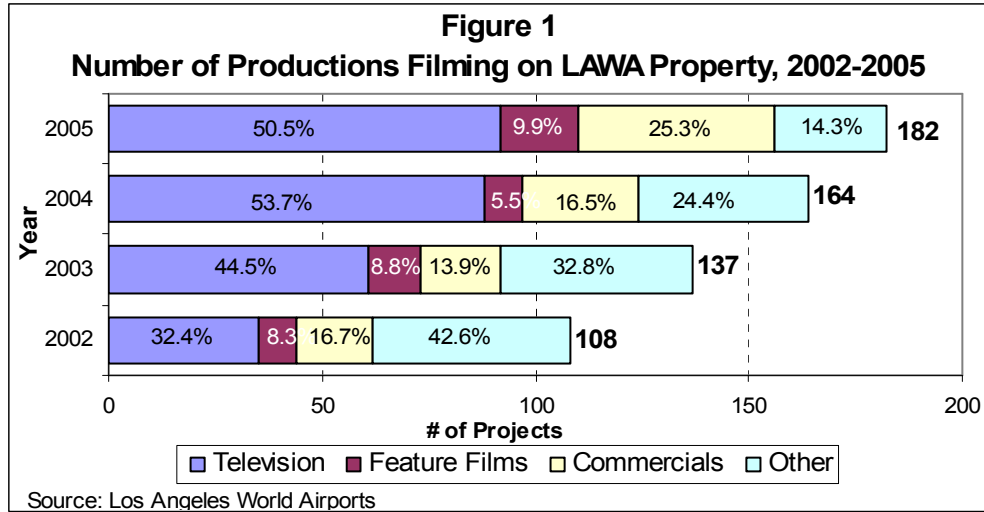
Table 1				
Location Production Days in Los Angeles				
	2002	2003	2004	2005
Features	8,024	7,329	8,707	9,518
Television	12,870	14,395	18,257	18,740
Commercials	5,615	5,701	6,703	6,983
Music Videos	1,410	1,208	1,273	1,358
Student Films	4,701	4,988	5,379	3,032
Miscellaneous	4,349	2,668	3,504	3,250
TOTAL	36,969	36,289	43,823	42,881

Source: FilmL.A., Inc.

The numbers, compiled by FilmL.A., Inc., are based on permits issued for location filming in the City of Los Angeles, unincorporated Los Angeles County, the Cities of West Hollywood, Diamond Bar, South Gate, the Angeles National Forest, and the Los Angeles Unified School District. With 42,881 location days in 2005, Los Angeles *averages* 117 productions filming *daily*.

The region’s airports are also part of the set. Filming takes place on LAWA properties at LAX, Ontario, Van Nuys and Palmdale airports daily except during the week between Christmas and New Year’s Day. At any given moment, there are as many as six productions shooting simultaneously. Productions seek out locations at LAWA to shoot curbside, terminal, and airfield scenes. Less obviously, they also take advantage of LAWA-controlled properties such as the sand dunes adjacent to LAX and the empty homes in Manchester Square. Major studio, independent, and student films; television shows; commercials; music videos; print ad photo shoots; and airline training films are all shot on location at LAWA properties each year.

Figure 1 (on the next page) provides details for all motion picture projects shot on location at LAWA properties during the four years, 2002-2005.



There were 108 productions filming on LAWA properties in 2002, a drop of roughly fifty percent from pre-9/11 levels. The number of productions has increased steadily since, with 137 in 2003, 164 in 2004, and 182 in 2005.

Television has accounted for about one-third to one-half of the annual productions, more than doubling from 35 in 2002 to 92 in 2005. Multi-episode television series such as “LAX” and “Airline” each count once toward the annual total; curbside “arrival shots” for various LA-based reality shows account for much of the television activity in recent years.

The number of television commercials shot, at least in part, on LAWA properties increased by 156 percent, from 18 in 2002 to 46 in 2005. This increase reflects a broader trend of continued growth in commercial production activity in Los Angeles as shown in Table 1. Commercials now comprise 25 percent of the production activity at LAWA.

Feature films have made up less than 10 percent of the annual production total each of the past two years, with 9 films in 2004 and 18 films in 2005. The number of productions in the “other” category, which includes directors’ reels, student films, training films, photo shoots and a handful of music videos each year, has declined over the past four years and accounted for 14 percent of the total production activity at LAWA during 2005.

The length of time each production spends on LAWA property varies considerably. Time on location includes “prep days” (building sets), filming days, and “strike days” (dismantling the sets and cleanup). Many productions spend just a single, often quite lengthy, day on LAWA property. Longer productions might take one to three weeks. A few notable exceptions take even more time. The television series ‘LAX’ was on location for many weeks in 2004. And the A&E television series ‘Airline’ filmed Monday through Friday for several months annually during its three year run. Relatively brief visits, however, are the norm. Productions filming motion pictures, made-for-TV movies, televisions series, and commercials all spend an average of three days on LAWA property. Music video productions average two days on LAWA property, and reality television shows average one day.

Table 2 presents the estimated number of days spent on location at LAWA property, 2002-2005, broken down by production type.

	2002	2003	2004	2005
Television	38	115	279	212
Feature Films	16	28	23	31
Commercials	26	28	40	89
Other*	52	63	51	27
TOTAL	132	234	393	359

* Music videos, directors' reels, photo shoots, training films, student films
Source: Los Angeles World Airports, LAEDC

The number of production days on LAWA property has increased in all categories except “other”, which includes music videos, directors’ reels, photo shoots, training films (for airlines and other airport tenants), and student films. Feature film production days peaked in 2005, almost doubling since 2002. Television production days, which peaked in 2004 during the filming of the series ‘LAX’, were up by 458 percent, 2002-2005. There has been an increase in location days for commercial productions throughout Los Angeles, and filming at LAWA properties increased by 242 percent, 2002-2005.

For context, Table 3 compares the number of production days on LAWA property to the total annual location production days throughout Los Angeles.

	Los Angeles	LAWA	% of LA
2002	36,969	132	0.4%
2003	36,289	234	0.6%
2004	43,823	393	0.9%
2005	42,881	359	0.8%

Source: FilmLA, Inc., LAWA, LAEDC

Location days in Los Angeles recorded by FilmL.A., Inc., increased by 16 percent, 2002-2005, while location days at LAWA almost tripled during the same period. LAWA now hosts location filming days equivalent to almost 1 percent of the Los Angeles total. [Table 4 includes location days at *all* LAWA airports. Filming at LAWA properties in Palmdale and Ontario is not included in FilmL.A.’s count of Los Angeles production days. Looking just at the filming on LAWA property *in Los Angeles* would lower LAWA’s share of the total.]

METHODOLOGY

The LAEDC estimated the economic impact of filming activity on location at all LAWA properties, including the LAX, Ontario, Van Nuys and Palmdale airports, plus the sand dunes adjacent to LAX and the empty homes in Manchester Square.

Our starting point was film permits issued by the LAWA Film Office covering location days during the years 2002-2005, inclusive. The LAEDC grouped all of the permits by type: films, television, commercials, and others. See the appendix for a complete list of permits grouped by year by type. We also sorted the films by budget size, the television shows into reality, series, made-for-TV movies, and the other category, separating music videos and training films from student productions and photo shoots.

Next, we revisited the LAEDC's May 2005 study, "What is the Cost of Run-Away Production? Jobs, Wages, Economic Output and State Tax Revenue at Risk When Motion Picture Productions Leave California."¹ In that study, we combed through detailed budgets for a range of production types: a commercial; a television movie-of-the-week; a one-hour television drama; plus four feature films: one small, two mid-size and one large budget. These typical budgets covered *all production spending* for actual projects filmed entirely in Southern California. We used them to calculate economic output, jobs, and wages attributable to each production.

The current study covers *only* the economic impact of the *production location days* on LAWA property. The LAEDC returned to the budgets for typical productions and extracted just the spending that took place during filming. [We also created a hypothetical budget for a reality television show based on a modified version of the television series budget.] For each type of production, we included all spending for set preparation, shooting, and teardown. We included all location-related expenses (from equipment rentals to catering), plus the salaries of the cast and the crew. The LAEDC included a pro-rated portion of the salaries of the director and producers. We excluded the writers, pre-production spending, post-production spending (such as sound editing) and overhead (such as accounting). Using the on-location spending, we added up the jobs created (in annual, full-time equivalents), wages, and taxable production spending.

Next, the LAEDC used a combination of final demand and direct effects multipliers to estimate the total economic output and wages plus the number of jobs created by shooting each production type. We used an in-house model based on the Regional Input-Output Modeling System (RIMS II), which was developed by the U.S. Department of Commerce, Bureau of Economic Analysis. We used the same model to estimate the sales taxes paid by the direct and indirect workers and added these to the sales taxes paid directly by each production, and noted the city share.

Having estimated the economic impact of the filming portion of a variety of production types, the next step was to determine how much of the impact was attributable to filming on location at LAWA. To do so, we divided the spending during production by the number of production days to arrive at a daily average.

¹ The study is available at www.film.ca.gov.

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For example, the model big-budget feature film cost \$70 million and took a total of 255 days to make. The shooting period lasted 75 days, during which the production spent \$54 million (\$41 million for the wages of the direct workers) and created the full-time equivalent of 800 one-year direct and indirect jobs. One day of the shooting period economic activity translates into \$723,000 in spending (including \$549,000 for direct wages) and the full-time equivalent of 2.6 one-year direct and indirect jobs.

Next, we took our estimates of the economic output, jobs, wages, and taxes attributable to one location day for each type of production and multiplied them by the annual number of production days on LAWA property. For the feature film category, the LAEDC divided the LAWA annual total into low-budget (\$2M), mid-budget (\$17M and \$30M), and big-budget (\$70 M).² For the television category, we split the production into reality shows, dramatic series, and movies of the week.³ Where necessary, the LAEDC adjusted the average number of days filming on LAWA property to reflect large outliers, such as the television series 'LAX' and 'Airline'. For the 'other' category, which includes ultra-low budget student as well as training films, commercial photography shoots plus a handful of music videos, we assumed one-half the budget of a typical commercial and excluded the student films and photo shoots.

Finally, the LAEDC summed the contributions of each production type to arrive at annual estimates of economic output, jobs, wages, and taxes associated with filming on LAWA properties. The next three sections present our findings.

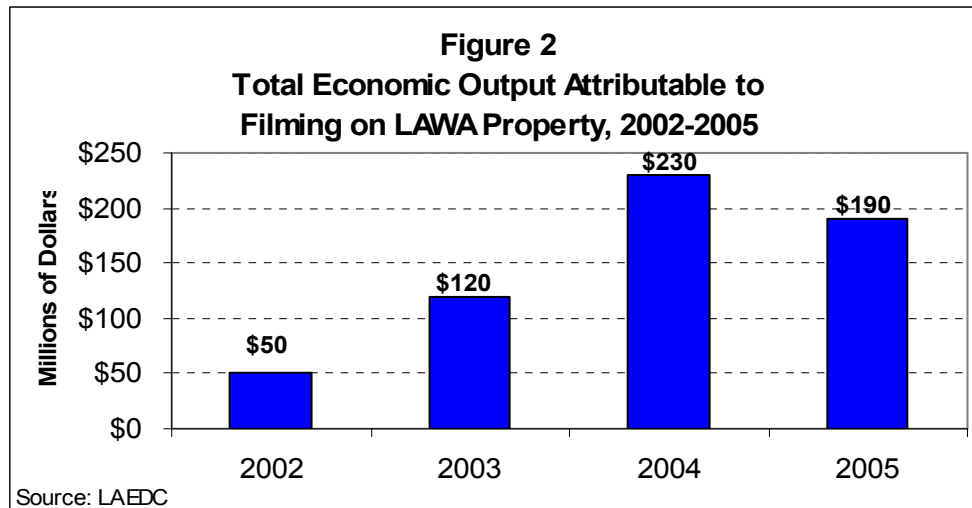
Note: these estimates represent the lower bound of possible economic impact. LAEDC consultants are always cautious in our work because of the uncertainty introduced by data limitations and constraints inherent in economic impact analysis work. In this study in particular, we have had to rely on estimates for many of the inputs. To compensate, when faced with a choice among plausible estimates, we have always adopted the one(s) that produced the *lowest* impact in terms of jobs, wages, and taxes. Throughout, our goal has been to solidly establish a baseline of economic activity that would almost certainly be higher if we had more complete data.

² The LAEDC relied on budget estimates from a variety of online sources, primarily the Internet Movie Database (www.imdb.com).

³ The LAEDC identified most television shows using online sources and several television addicts on staff. Where there was any doubt, the program was counted as a reality show. Since reality television shows have smaller budgets and employ fewer people than television series, this assumption has a built in conservative bias.

ECONOMIC OUTPUT ATTRIBUTABLE TO FILMING AT LAWA

Filming on LAWA property generated \$590 million in total economic output in Los Angeles County during the four year period, 2002-2005. Economic output, also called business revenues, is the increase in gross receipts realized by all firms as a result of direct and indirect economic activity associated with the initial production spending at LAWA. Although most productions will shoot at multiple locations, including studio lots, this study measures only the economic output related to filming *on LAWA property*. Annual economic output generated by filming on LAWA property during 2002-2005 is reported in Figure 2.

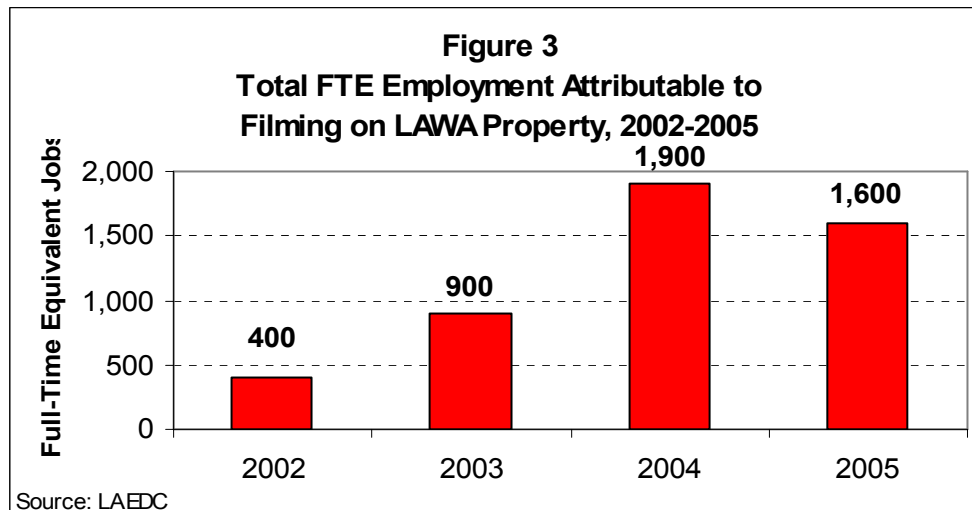


Post-9/11, filming resumed on LAWA property in January 2002, and production companies and related services produced \$50 million in business revenues that calendar year. Total economic output generated by filming activity grew \$70 million to \$120 million in 2003, an increase of 140 percent. Fueled by production of the short-lived dramatic series ‘LAX,’ economic output jumped a further 92 percent in 2004 to \$230 million.

Total economic output was \$190 million in 2005, almost *quadruple* the economic output generated in 2002. Business revenues attributable to the different kinds of productions shifted throughout the years as the number of production days on LAWA property for each changed. The cancellation of ‘LAX’ tipped the television mix further toward reality television shows. With the exception of the A&E series “Airline,” reality television productions average just one day of filming on LAX property, compared to three days for other television series, and tend to spend less money. Also, commercials, which spend less, on average, than television shows, make up an increasing share of the total productions.

EMPLOYMENT ATTRIBUTABLE TO FILMING AT LAWA

Filming on LAWA property created the equivalent of about 4,800 full-time, one-year jobs during the four year period, 2002-2005. Measuring jobs in *annual full-time-equivalents* (FTEs) is particularly useful for motion picture production, where the jobs created are not permanent. (They last, at most, until the end of post-production, with many jobs lasting just during the actual shooting period.) Figure 3 reports total FTE employment from filming on LAWA property.



Total employment includes both direct and indirect workers. *Direct workers* are the people who work directly on the production in some capacity. Direct workers thus include “above-the-line” workers (directors, actors, and producers) and “below-the-line” workers (such as grips, makeup artists, camera operators, security, catering, and transportation personnel). The *indirect workers* are the people who owe their jobs to the purchases made by the firms and people working on the each production. This includes, for example, the employees of firms that supply vehicles (both for use in a shoot and for daily transportation), equipment rentals and building supplies, as well the employees at the many shops, restaurants and other businesses where the direct workers spend their production-related wages.

Direct and indirect employment attributable to production on LAWA property in 2002 was 400 FTE jobs. In 2003, employment rose 125 percent to 900 jobs. Total employment peaked in 2004 at 1,900 FTE workers, a 111 percent increase from the previous year. About 300 fewer FTE jobs were generated by filming on LAWA property in 2005, despite an increase in overall production activity. The drop was attributable to the cancellation of the series “LAX,” an increase in the filming of reality TV productions, and the large increase in the number of commercials, which employ fewer people than film and television series.

Note: The only drawback to using annual full-time equivalents is that it obscures the sheer number of people working on each project. For film and television productions, we wish to emphasize that each FTE job represents more—often many more—than one person. For example, 125 extras working for two days each and two camera operators each working for six months both count as one FTE.

WAGES ATTRIBUTABLE TO FILMING AT LAWA

Filming on LAWA property generated about \$280 million in direct and indirect wages over the four year period, 2002-2005. Figure 4 summarizes the total annual wages attributable to filming at LAWA.

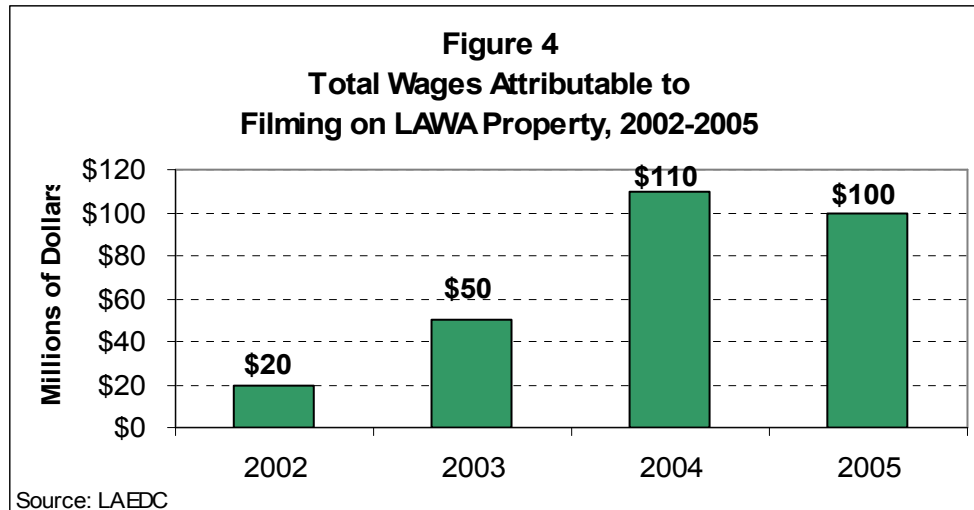


Figure 4 reports the combined *total earnings* of the direct and indirect workers. These earnings are more – often much more – than the sum of the individual production budgets because they include wages paid to direct and indirect workers. The production companies pay only the wages of the direct workers.

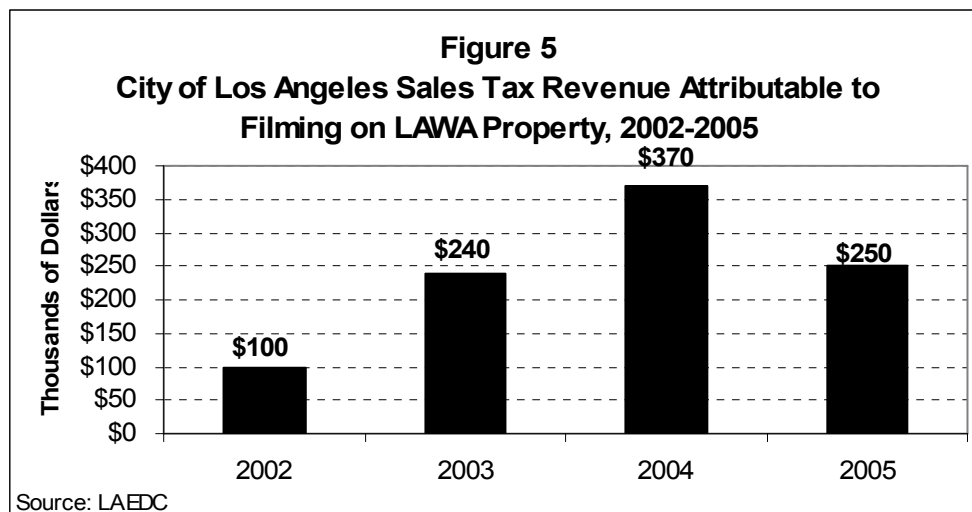
Filming resumed on LAWA property in 2002, generating total wages of about \$20 million. In 2003, wages surged 150 percent (or \$30 million) to an annual total of \$50 million. Again in 2004, wages more than doubled. Total wages increased \$60 million, or 120 percent, to \$110 million paid to both direct and indirect workers.

Total employment fell by 15.8% in 2005, but overall wages declined 9.1% to \$100 million. Commercial productions, whose direct workers enjoy a higher average wage than their peers working on television productions, helped keep wages up despite the drop in employment. [There were 46 commercial productions at LAWA in 2005 compared to 27 in 2004. Their share of all production at LAWA increased more than 50 percent, from 16.5 percent in 2004 to 25.3 percent in 2005.]

CITY SALES TAX REVENUE ATTRIBUTABLE TO FILMING AT LAWA

The City of Los Angeles collected \$960 thousand in sales tax revenue due to filming on LAWA property during the four year period, 2002-2005. Motion picture productions generate sales taxes two ways. First, the production companies pay sales and use taxes on everything from the purchase of materials for set construction to the rental of equipment such as vehicles. [Most productions have large transportation budgets.] Second, the direct and indirect workers supported by the production pay sales taxes when they spent their film-related wages.

California collects a tax of 6.25 percent on taxable transactions statewide. The remainder of the sales tax, which varies by county, is split among local governments and transportation authorities. The city share of sales tax was one percentage point until July 1, 2004, when it was reduced to 0.75 percentage points. Figure 5 reports the tax revenue collected by the City of Los Angeles from spending attributable to filming on LAWA property during 2002-2005.



Filming on LAWA property generated \$100,000 in sales tax revenue for the City of Los Angeles in 2002. This figure jumped by 140 percent to \$240,000 in 2003, and reached \$370,000 the following year. Revenue would have been higher in 2004, but for the mid-year change in the allocation formula for sales tax revenues. Sales tax revenue fell 32 percent to \$250,000 in 2005, despite an increase in the number of productions and total spending.

Some of the motion picture production on LAWA property took place outside the City of Los Angeles, notably in Palmdale and Ontario. Even in those cases, however, much of the spending still took place in the City of Los Angeles because so much of the film industry and its suppliers are based here. In any event, the total tax revenue collected by the City of Los Angeles because of filming at LAWA exceeded the amounts reported here. Missing from Figure 5 are additional taxes such as business license taxes and city parking taxes that were generated by filming activity on LAWA property.

CONTEXT

The 182 productions that filmed on location on LAWA property in 2005 generated \$190 million in economic output and sustained the full-time equivalent of 1,600 jobs in Los Angeles County for one year. The City of Los Angeles collected at least \$250,000 in tax revenue from economic activity attributable to the filming. While these results are impressive, they do not convey the full extent of the economic impact of LAWA's film-friendly policy.

The economic output, jobs, wages and taxes reported in this study are attributable *only* to the portion of the motion picture production activity that took place *on LAWA property*. All of the productions involved additional expenditures (at a minimum for post-production work such as sound and video editing) beyond the amount spent at LAWA. For many productions, particularly for movies or television shows where an airport scene was merely one among many, the off-airport expenditures – and related economic impacts – far exceeded those related to the activity on LAWA property.

Where did these off-airport expenditures and related economic impacts take place? The answer speaks to the larger importance of filming at LAWA. Easy access to convenient locations on airport property helps to keep motion picture production expenditures, jobs and taxes in the Los Angeles area.

Consider first the rationale against which location decisions are made.

Making films in Los Angeles County is attractive because:

- Hiring the talent and the specialized labor required is easy. Los Angeles has critical mass of talented above- and below-the-line film production workers experienced in all aspects of the business.
- The existing industry base is large and a substantial supporting infrastructure is located in Los Angeles, including major studios and independent production companies, stage rental facilities, as well as post-production facilities (such as visual effects houses and recording and scoring facilities) and support services (such as equipment rental firms).

Making films elsewhere is possible because:

- Motion picture production is highly mobile. Each new production requires new location decisions, which do not necessarily include Los Angeles. Each production company has its own budget; has no sunk costs tying it to an existing location; has potential customers both nationwide and worldwide; and its distribution costs are not production-location-dependent.
- Newly developed world-class post-production facilities in other countries (notably in England, Australia, New Zealand, Canada, and Germany) have made it possible to shift work elsewhere that was once done almost exclusively in California.

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- Each additional production in a non-California location effectively provides on-the-job training for our aspiring competitors, helping build a more experienced workforce and encouraging the development of industry-serving businesses.

Making films elsewhere is attractive because:

- California is a high-cost location for all businesses, not just the film industry.
- Other states and countries are aggressively courting the high paying jobs created by motion picture production, offering lower production costs, cooperative local authorities, and tax credits and other enticements to lure production away from Southern California.

When productions leave town, often they leave entirely, taking their entire potential economic impact with them. When commercials, movies-of-the-week and one-hour television dramas leave the area, for example, nearly all of the production activity leaves: pre-production, filming, and post-production work typically is done in the same place. A star may be brought in from Los Angeles, but most of the above-the-line and all of the below-the-line workers will be locals. Feature films are more likely to spread their production activity and shooting over multiple locations, but also tend to have larger budgets, meaning that capturing even a portion of the work can be an important job generator. Worse yet, this means that any tax revenue generated by these productions effectively disappears.

Where does LAWA fit into this discussion? Convenient access to locations on LAWA property helps to keep part of a production in Southern California. It may also help keep the rest of it here, too, putting more pre- and post-production people in Los Angeles to work in addition to the on-location crews. From this viewpoint, the key is to keep as many productions (and as much of each production) here in Los Angeles County.

To the extent that filming at LAWA helps keep pre- and post-production (and even other, off-airport location shooting) in Los Angeles, it helps retain economic output, jobs, wages and taxes far in excess of the totals reported in this study.

And even if LAWA's "only" contribution is to retain the economic activity attributable to on-airport location production days, this can be counted an important victory in an era when other U.S. state governments and their foreign counterparts are tripping over themselves in their haste to offer incentives to lure filming away from Los Angeles.

APPENDIX

Productions on LAWA Property - 2002

Project Title	Production Company
Movies	
"Catch Me If You Can"	Dreamworks
"Coronado"	Uncharted Territory L.L.C.
"GRAND THEFT PARSONS"	Swipe Films, LLC
"L.A. TWISTER"	L.A. TWISTER L.L.C.
"S CLUB: Seeing Double"	Seeing Double Productions
"S.W.A.T"	Columbia Pictures
"She Doesn't Live Here Anymore"	Picture Book Movies
"Sweet Friggin' Daisies"	Salmon Skin Productions
"That Darn Bear"	That Darn Bear LLC
"The Day After Tomorrow"	DAT Productions, Inc.
Television	
"24"	20th Century Fox
"A WEDDING STORY"	BANYAN PRODUCTIONS
"AMERICAN IDOL"	American Idol Productions, Inc.
"ANYTHING FOR LOVE"	Lock & Key Productions
"BBC/Horizon" Interview	British Broadcasting Corporation
"BECOMING AMERICAN"	Thomas Lennon Films, Inc
"Becoming"	MTV: Music Television
"Bravo Weddings"	Evolution Film & Tape Inc
"DYNAMITE"	Northview Enterprises, Inc.
"Extreme Insects"	Big Wave Productions, Ltd.
"EXTREME MAKEOVER"	Lighthearted Entertainment
"Faking It"	RFD Media
"FORCE OF ONE"	RGI Productions, Inc.
"GIRLS CLUB"	Yofi Films
"How to Live Like a Rock Star II"	MTV Networks
"LIVE FROM BAGHDAD"	Chicken Noodle Productions, Inc.
"Love Shack"	Lighthearted Entertainment
"Miracles" -	Touchstone Television
"Mr. Motoya"	Road & Sky Entertainment, Inc.
"NATURAL DISASTERS"	Fox TV Studios - NHNZ, LTD
"REAL WORLD-Las Vegas"	RW Productions
"Road Rules 11"	Bunim-Murray Productions
"Robbery Homicide Division/LA"	Universal Network Television
"Special Delivery"	MTV Networks
"Supermodel"	SUPERMODELS, INC
"Survivors in the Sky"	World of Wonder
"The Bold & The Beautiful"	Bell-Phillip TV Prods., Inc.
"THE ENTERTAINERS"	BBC - BBC White City
"The Surreal Life"	Go Sick Productions
"The West Wing"	Warner Bros Television
"Tough Enough 3"	MTV Networks
"Travel Scams"	STUN Creative
Commercials	
"Acura" Commercial	Serious Pictures
"Adidas" Commercial	Oil Factory, INC.
"Apple Computer"	General and Specific
"AT&T/ Nokia INFOMERCIAL"	Future Thunder Productions
"CARTER & BURGESS"	Glass Lake Production Group, Inc.
"Citibank" Commercial	Morton Jankel Zander
"eLOVE"	eLOVE 2 Productions inc.
"GM Commercial"	Anonymous Content
"GMC"	Believe Media, Inc.
"INFINITI"	Omaha Pictures
"Nomura" Commercial	Radiant Pictures
"Sony" Commercial	Pkyka
"Sony" Commercial	Pytko
"Sprint PCS"	Headquarters
"T-Mobile"	e + p Commercial FilmProduction GmbH
"TOYOTA CAMRY"	HKM Productions
"Toyota Highlander"	Team Halprin/Dan Halprin Location Mgmt
"Wachovia Bank Commercial"	Anonymous Content

Productions on LAWA Property - 2002

Project Title	Production Company
<i>Other (music video, photo, etc.)</i>	
"30 Seconds to Mars"	Virgin Records
"747"	Unified Film Organization, LLC
"Ain't No Need" Music Video	A Few Miles North
"Air China"	Air China
Air New Zealand Event	Air New Zealand
Air Tahiti Nui	Air Tahiti Nui
"All-In"	All In Productions
"Alticore" Still-Photo	Russell/Rutherford
"American Airlines" Photo	David Allan Brandt Photography
"B2K"	NFL Films
"BB Images"	Robin/Tani Media Factory
"BMW Still Photography"	CPproductions
"Bud Light" Still Photo	Oolala! Productions
"Cargolux"	Cargolux Airlines International S.A.
"CUTIE"	Studio D.O.G. Inc.
"Dale Gold Photography"	Dale Gold
"DETAILS MAGAZINE"	Dale Gold Photography
"DIRECTV"	Michael Grecco Photography
"Dream"	USC School of Cinema
"Elle" Photo Shoot	Lauren Greenfield
"Ergoline"	Factory Artists
"FLIGHT FANTASTIC"	Pioneer Productions
"GARRETT AVIATION"	
"GHETTO"	1171 Production Group
"Hewlett Packard Photo Shoot"	Red Bear Films, Inc.
"Hollywood Calls!"	Derek Charles Livingston
"IMAX"	The Sacred Planet Project
"Infiniti Still Photography"	5th and Sunset
"It Happened on a Monday"	USC School of Cinema
"JAPANESE COMEDIANS"	Duo Creative Communications
"Keystone"	Stephen Stickler Photography
"MERCURY AIR GROUP"	
"Microsoft Print Ad"	Will van Overbeek Photographer
"Miracle Mile"	University of Southern California
"NHK Language"	VPC Interactive
"NOODLE"	USC School of Cinema
"Private Jets"	Michael Rose Productions, Inc.
"Qantas Airways"	Qantas Airways, LTD.
"Raytheon F/A-18 Aircraft Static Display"	Raytheon
"SWISS INTERNATIONAL AIR LINES"	
"THE TWO OF CUPS"	American Film Institute
"V-409"	Dente Studio, Inc.
"WBE"	The World Business Exchange
"Wired" Photo Shoot	Wired Magazine- Conde Nast
"World Business Satellite"	PRO-VISION
"WORLDWIDE SECURITY"	Worldwide Security Assoc., Inc.

Productions on LAWA Property - 2003

Project Title	Production Company
<i>Movies</i>	
"A One Time Thing"	Family of Light, Inc.
"ANGST & ALIENATION"	Triple A Productions, INC.
"BRIDE AND PREJUDICE"	Bride Productions, Ltd.
"CELLULAR"	Avery Pix, Inc.
"KILL BILL"	SuperCoolManChu
"Large's Ark"	Large's Ark Productions, LLC
"S.W.A.T."	Columbia Pictures
"Soul Plane"	Turbo Productions
"Taxi"	Twentieth Century Fox Film
"The Lizzy McGuire Movie"	Teen Life Productions
"The Terminal"	Dreamworks Productions LLC
"Win A Date With Tad Hamilton"	Dreamworks Productions, LLC
<i>Television</i>	
"24"	20th Century Fox Television
"25, The Magazine"	ORF Austrian Broadcasting Corp
"44 Minutes"	TVM Productions Inc
"Airline" A&E Documentary	Granada Entertainment USA
"ALIAS"	Touchstone Television Prods., LLC
"Ally & Jaime"	MTV-Viacom
"American Idol 3"	American Idol Productions, Inc.
"An Adoption Story"	Film Garden Entertainment
"Arrested Development"	Twentieth Century Fox Television
"AVIATION 100 YEARS"	NHK Lapy (Japanese TV)
"CAFÉ FANTASTIQUE"	CFQ Media
"CONCORDE DOCUMENTARY"	Termite Art Productions
"Crossing Jordan"	NBC
"DRAKE & JOSH" (Pilot)	Rocart, Inc.
"EXTREME HOME MAKEOVER"	Lock and Key Productions
"Faking It"	RDF Media
"Forty Deuce"	The Zalman King Company
"Games Across America"	Game Show Network
"Guess Who's Coming To Decorate"	True Entertainment
"HOLLYWOOD FLIES"	Petersen Productions, Inc.
"HONOR"	Shenhart Entertainment
"I'm with Busey"	Central Productions
"ISLAND OF BRILLIANCE"	Brilliant Productions, LLC
"Japanese SoccerTeam Arrival"	Pro-Vision
"Japanese TV"	Office KEI
"L G Televisions"	Partizan
"L.A. Documentary" TV France	Yanke/Finalimage Films
"Line of Fire"	Touchstone Television Prod., LLC
"Love Lost, Once Again"	Runa Entertainment
"Love Test"	Assisted Reality Productions, Inc.
"MAYDAY"	CINEFLIX, INC.
"Modern Vampires"	True Loop Entertainment LLC
"MR. & MRS. TAKADA"	PRO-VISION
"My Life as a Sitcom"	Nash Entertainment
"NEXT"	Next Entertainment
"North Mission Road"	Vantage Point Productions, INC.

Productions on LAWA Property - 2003

Project Title	Production Company
<i>Television (cont.)</i>	
"PARANORMAL INVESTIGATORS"	Lion Television, New York
"Pet Story"	Nancy Glass Productions
"PHILIP'S TOUR"	W R Productions, Inc.
"Punk'D"	MTV Networks
"R U All That?"	Nickelodeon on Sunset
"Standing Still"	Standing Still, LLC.
"Star Dates"	E! Entertainment
"Starmania"	Schindler Weissman
"Surf Girls"	Surf Girls, LLC.
"Take Me!"	E! Entertainment Television
"The District"	CBS Productions
"The Man Show"	Funhouse Productions
"The Real World- San Diego"	Real World Productions
"The Swap"	RDF Media
"TOP 5"	ATLAS MEDIA CORP.
"Trading Lives/Switched"	Evolution Film & Tape
"Tricks of the Trade"	Triage Entertainment
"Under Count-Down TV"	Robin/Tani Media Factory
"Unwrapped"	Highnoon Productions
"Welsh Revival"	BBC World
"Wired for Sex"	World of Wonder
"WORST CASE SCENERIO"	Avoca Productions
"Zoom Eye"	Time Warp
<i>Commercials</i>	
"Adidas"	Park Pictures- Annex
"AT&T Commercial"	Epoch Films
"CA Lottery Commercial"	Coppos Films
"Celebrex"	Caroline Batiste Productions
"FORD SUV"	Bond Films
"G.2000"	5th & Sunset Productions
"GEICO"	Epoch Films
"Hilton Hotel"	Hilton Hotels Corporation
"IBM Prodigy"	PYTKA
"INTEL CORP."	Clarity Creative Group
"Intel"	@Radical.Media
"LINCOLN MERCURY"	Theodore Productions
"MERCEDES - THE CATCH"	STIA PRODUCTIONS
"MTA"	MTA
"Southwest Airlines Commercial"	Coppos Films
"TOYOTA PRIUS"	The Director's Bureau
"TOYOTA"	Headquarters/Joe Public
"UNITED AIRLINES"	NYDRLE
"USPS Commercial"	Bruce Dowd Associates

Productions on LAWA Property - 2003

Project Title	Production Company
<i>Other (music video, photo, etc.)</i>	
"AIR CANADA"	Air Canada
"AIR NEW ZEALAND"	
"Air Tahiti Nui"	Air Tahiti Nui
"ANA"	All Nippon Airways
"ATC"	Blast! Films Ltd
"Audi Still Photo Shoot"	Daniel Productions
"Australian Tourist Commission"	Qantas Airways/ATC
"Automation"	Automated Productions
"Azure Ray" Music Video	Fusion Films
"Brooks & Dunn Music Video"	Picture Vision Pictures
"China Airlines"	China Airlines, LTD.
"Coming Home"	GRB Entertainment
"Delta Airlines"	Delta Airlines
"Ergoline"	Dame Productions
"FEDEX"	FEDEX
"Habit"	GRB Entertainment
"Half Laughing"	Michelle Ehlen
"Home"	American Film Institute
"HOMELAND ONE"	Primedia Productions
"Hyundai Sonata"	Vic Huber Photography
"Infiniti FX-45" Commercial/still photo	Q.A.S. Productions, Inc.
"Infiniti Still Photo Shoot"	Team Halprin
"L.A. FILM PROJECT"	Loyola Marymount University
"LaSalle Bank Photo Shoot"	Kyoko Hamada Photography
"Learning to Fly"	American Film Institute
"Lord of the Rings"/ANZ Media Event	Air New Zealand Limited
"MEANT TO BE"	American Film Institute
"Mercury Marauder"	Bill Cash Photography
"NORSKE"	Eric Myer Photography
"Nortel Networks"	Sean Murphy Photography
"Qantas Airways"	Qantas Airways
"Raytheon"	Raytheon
"Sang Joon Park" (Director's Reel)	Sang Joon Park
"Spec Photographs" for Cresta	Cresta
"Steve Craft Photo"	Steve Craft Photo
"Stopover"	USC School of Cinema
"Teleport USA"	Teleport USA
"The Girl in the Mirror"	USC School of Cinema
"Tiara Still Photo"	Bookmark Bookmark Inc
"United Airlines"	United Airlines
"Untitled Thesis Film" Student	Christina Piovesan 213.385.7817
"Verizon Still Photography"	5th & Sunset
"Window to the Soul" LMU Student Film	LMU Student Film
"Working In The Dark" LMU Student Film	LMU School of Film & TV
"YURI"	USC

Productions on LAWA Property - 2004

Project Title	Production Company
Movies	
"A Lot Like Love"	Mile High Productions
"Catwoman"	Warner Bros. Entertainment
"Collateral"	Dreamworks
"Lords of Dogtown"	Columbia Pictures
"Otherwise Engaged"	Rose City Pictures, Inc
"SMILE"	Dark Forest LLC.
"SOUL PLANE"	Turbo Productions, Inc.
"SYNERGY"	Universal City Studios/Synergy
"THE ISLAND"	DreamWorks, LLC
Television	
"10 YEARS YOUNGER"	Evolution Film & Tape
"A MAKEOVER STORY"	Banyan Productions
"ACROSS AMERICA"	Office Kei
"ADVENTURE OF A LIFETIME"	RBI Productions, Inc.
"Airline" A&E Season 2	Granada Entertainment USA
"America' Next Top Model"	Anisa Productions
"America or Busted"	Cyclops Productions
"American Idol 4"	American Idol Productions, Inc
"Andiamo Luggage"	Wong Doody
"Angels"	Umbrella Films
"AR5"	WR Productions, Inc.
"AR7"	WorldRace Productions
"Arrested Development"	20th Centruy Fox Television
"BIGGEST LOSER"	Go Faster Productions
"Blue Road"	Blue Road Film Inc
"Boston Public"	David E. Kelley Productions
"Brand New You"	RDF Media
"BREAKING POINT"	Money Productions
"Clean Sweep"	Evolution Film & Tape
"Crossing Jordan"	NBC Studios
"DAVID SOUL"	Monkey Kingdom Productions
"Diary of Martine McCucheon"	MTV
"Entertainment Tonight/Insider"	Paramount
"Expeditions To The Edge"	GRB Entertainment
"FAKING IT"	RDF MEDIA
"Family Love From Overseas"	Duo Creative Communications
"Flying Heavy Metal"	Ricochet
"Flying in the Fifties/High & Mighty"	Sparkhill Productions
"FOX NFL"	House of Usher
"GAME SHOW NETWORK"	Crossroads Films
"HEAD 2 TOE"	PIE TOWN Productions
"High Life"	NBC Studios
"I Can Do That" (Comedy Central)	Central Productions
"I Hate My Job"	RDF Media
"In The City"	Zoe and Sammy Productions
"Kyoino 10 Byo"	Robin/Tani Media Factory
"LAX SOUNDS"	NBC/UNIVERSAL
"Liquid Assests" REVISED	BBC
"LOS ANGELES"	MRB PRODUCTIONS
"M. Night: Portrait of a Filmmaker"	Terley Productions, Inc.
"MAD COW INVESTIGATION"	Milky Way Media, Inc.
"MAKE ME BEAUTIFUL"	Granada Factuals North
"Man's Best Friend"	World of Wonder
"MDN"	DO THIS!
"Medium"	Paramount Pictures
"Meet the Barkers"	MTV Networks
"MLB Tour"	Pro-Vision
"My Life is a Sitcom"	SRJ Productions, Inc.
"NBCU"	NBC/UNIVERSAL

Productions on LAWA Property - 2004

Project Title	Production Company
Television (cont.)	
"Newlyweds 2: Nick & Jessica"	MTV Networks
"NEWS STUDIO"	N24
"No Opportunity Wasted"	NOW TV, INC.
"OUT OF CONTROL"	NBC/UNIVERSAL
"OUTBACK JACK"	RBI PRODUCTIONS, INC.
"PICTURES PROVE IT"	NBC/Universal
"Power Girls"	MTV
"Queens"	SoCal Productions
"Real Nightmares"	Lola Pix, Inc
"Real World"	Bunim Murray Productions
"Reconcilable Differences"	GRB Entertainment
"SHOWDOGS"	World of Wonder
"SITUATION COMEDY"	Nate & Lil Productions, Inc.
"Sports Illustrated Fresh Faces"	Jonathan Frank Feldman, Inc
"Starting Over"	Bunum/Murray Productions
"Stealing Tarrantino"	The Film Maker's Resource
"Strange Crimes"	Office KEI
"SWITCHED"	Evolution Film & Tape, Inc.
"The Billionaire"	Bunim/Murray Productions
"The Contender"	Long Term Inc
"The Law Firm"	NBC - Oseola Productions
"The Osbournes"	MTV
"THE SERIES"	ANISA PRODUCTIONS
"The Sound From The Ceiling"	Jigsaw Pictures
"The Swan"	The Swan Productions
"The World News!"	Duo Creative Communications
"Top Secret"	Objective Productions
"Tough Truckin"	WATV Productions
"Travel Channel"	Stun Creative
"Trippin"	MTV
"ULTIMATE EXPLORER"	National Geographic Television
"Ultimate Party Show"	MTV Networks
"Unscripted" HBO Series	Kooters Sheep Productions
"UNTITLED BRADY/GLUCK"	Twentieth Century Fox TV
"Untitled HBO Project"	Kooters Sheep, Inc.
"Untitled" Reality	Anisa Productions
"World Trend"	Office KEI
"X GAMES X"	HKM Productions
"YOUNG HOLLYWOOD"	Dawn Syndicated Productions
Commercials	
"American Airlines Commercial"	Moxie Pictures
"Ameritrade"	Tool of North America
"Anti-Smoking PSA"	Tool of North America
"Bank of America Asiana Visa Card"	Ten Communications
"Bank of the West Commercial"	Kaz Coordination
"Boeing Commercial"	Taxi Films, Inc
"Boeing"	Pravda Studios
"Checkers" Commercial	Chased by Cowboys
"CISCO SYSTEMS"	TEAM HALPRIN
"CVS Commercial"	Believe Media
"EA Sports"	H.S. I. Productions
"FIDELITY INVESTMENTS"	Bob Industries
Ford Commercial	Boxer Films
"Ford Focus Commercial" Revised	HKM
"Hertz" Commercial	Smuggler Inc.
"Honda Commercial"	The M Company
"Kitchenaid Commercial"	Cucoloris
"MAZDA"	THE INSTITUTE
"Miller Lite Commercial"	Epoch Films
"NIKE RUNNING"	Chris McPherson Photography
"PacifiCare Commercial"	Order Media
Progressive Insurance Commercial	Tool of North America
"Qantas Skybeds"	News Broadcast Network
"Saab Commercial" - Revised *	Anonymous Content
"Southwest Commercial"	Believe Media
"T-Mobile"	Henry Blackham Photography
"VIRGIN ATLANTIC AIRWAYS"	Crispin Porter + Bogusky

Productions on LAWA Property - 2004

Project Title	Production Company
<i>Other (music video, photo, etc.)</i>	
"Air Tahiti Nui"	Air Tahiti Nui
"AMERICAN AIRLINES"	
"AMERICAN TRANS AIR"	AMERICAN TRANS AIR
"ASIG"	ASIG
"Bell South Annual Report" Photography	Eric Myer Photography, Inc
"BMW Photo Shoot"	Productions in the Sun
"CA One Services"	CA One Services/Encounter Restaurant
"DELTA AIRLINES"	DELTA AIRLINES
"DFS"	DFS
"Embassy Suites Still Photo Shoot"	Snap Productions
"ESTERLINE TECHNOLOGIES"	Eric Myer Photography, Inc.
"FAA"	
"FedEx"	Joy Asbury Productions
"GARRETT AVIATION"	
"Garrett Aviation"	Garrett Aviation
"GreenDay II Music Video"	RSA USA Inc/Black Dog Films
"High Hopes"	USC School of Cinema
"Hyundai Still Photo"	Vic Huber Photography
"INDIO" (Student Film)	AFI
"JAL Cargo"	Japan Airlines Cargo Services
"Japanese Music Video"	Cente Service
"LAX PLATE SHOTS"	NBC/Universal
"LAX PLATE SHOTS"	NBC/Universal
"Iostprofits"	Black Dog Films
"MBZ Still Photo Shoot"	Pinhole Productions
"Mercedes C Class" Still Photo	Q.A.S. Productions
"Northrop Grumman"	Northrop Grumman
"Pacific Air Cargo"	Pacific Air Cargo
"QANTAS"	QANTAS AIRWAYS
"Quiksilver Photo Shoot"	Quiksilver, Inc
"Raindrops" Student Film	Complex Corporation
"SELF"	UCLA Film School
"Sony Small Business Photo Shoot"	Marshal Safron Studios
"Tammy Faye Documentary"	World of Wonder
"Travel And Leisure"	American Express Publications
"Tropical Energy Challenge"	Tropical Energy
"United Airlines"	United Airlines
"VISA Still Photo Shoot"	Catherine Ledner Photography
"What You Waiting For" Music Video	DNA, Inc

Productions on LAWA Property - 2005

Project Title	Production Company
Movies	
"AKEELAH & THE BEE"	Spelling Bee Productions, Inc.
"AMERICANIZING SHELLY"	Americanizing Shelly, LLC
"ATM"	Anisa Productions
"COFFEE DATE"	Coffee Date Productions
"DRIVING TO ZIGZIGLAND"	Nicole Ballivian
"FACE -TO- FACE"	Tied to the Tracks Films Inc.
"FLIGHT"	Brook Lapping Productions
"Goldfish"	Rouge Productions
"LITTLE CHILDREN"	Avery Pix, Inc. "Little Children"
"PACIFIC AIR 121"	Avery Pix Inc.
"RED-EYE"	DreamWorks Prods. LLC
"Rumor Has It"	Rose City Productions
"Shaggy Dog"	Shaggy Dog Productions
"SHANGHAI KID"	Shanghai Kid Film, LLC
"THE WALLFLOWERS"	Smuggler Productions
"UNTITLED ALBERT BROOKS"	Seventh Picture Prods., LLC
"WAIST DEEP"	Bromley Productions
"WAITING"	Way Feature Films AB
"YOURS, MINE & OURS"	Time Production Inc.
Television	
"10 YEARS YOUNGER"	Evolution Film & Tape
"48 HOURS"	CBS News
"Airline" Season #3	Granada Entertainment USA
"ALIAS"	Touchstone Television Productions
"AMERICAN IDOL"	AMERICAN IDOL PRODUCTIONS
"Are We There Yet: Hong Kong"	Nancy Jacoby Productions
"BEAUTY AND THE GEEK"	Bongo, Inc./3 Ball Production
"BLIND VISION"	Hot Shot Films
"BLUE ROAD"	118 Madison Ave.
"BREAKING BONADUCE"	Bongo, Inc./3 Ball Productions
"BRING BACK THE A TEAM"	Zeal Television
"CAKE"	American Made Productions
"Captain Joel Pickle"	Anisa Productions
"CATTLE DRIVE"	Base Camp Films, LLC.
"CROSSING"	You Were Mean To Me First
"CSI: MIAMI"	Viacom/CSI: Miami
"DATE MY MOM"	Viacom/Remote Prods., Inc.
"DMC PROJECT"	VH1 Productions/VIACOM
"Dr. Phil Special"	Viacom/Paramount Pictures
"DR. PHIL'S SHOW"	VIACOM/PARAMOUNT PICS
"DRAKE & JOSH"	Tribune Studios
"El Principe Azul"	Galan Entertainment
"ENTERTAINMENT TONIGHT"	VIACOM/ET
"ENTOURAGE"	Mo Villa Productions
"ET"	Paramount Pictures Corp.
"EXTREME MAKEOVER"	New Screen Entertainment
"Extreme Makeover: Wedding Edition"	Wedding Edition Inc.
"Extreme Makeover-Home Edition"	Lock & Key Productions
"Faking It"	RDF Media
"FLAVOR OF LOVE"	51 MINDS ENTERTAINMENT
"FULL THROTTLE"	SMUGGLER INC.
"GAY AND ASIAN"	Open Door Productions/MTV Networks
"GLOBAL WARMING"	Renewable Films
"Green Apple"	Anisa Productions
"Hagerty Protection Network Tips"	WATV
"Headhunt Revisited"	First Light Films/Benjamin Movie
"IHG"	EMILIE MULLER PRODUCTIONS
"Incredible Shrinking Woman"	Lock & Key/Endemol UK Prods.
"INVASION"	Warner Bros. Television
"It's not easy being a Wolfman"	North One TV
"Latino Beginnings"	MTV Networks
"London"	LHR Productions
"LOST"	Touchstone TV Prods., LLC

Productions on LAWA Property - 2005

Project Title	Production Company
<i>Television (cont.)</i>	
"LUCKY TRAVELS"	Rocket Pictures, LLC.
"MEDICAL MIRACLES"	GRB Entertainment
"Medium"	Paramount Pictures
"Meet the Barkers"	MTV Productions
"MIRACLE WORKERS"	MedMiracle Productions
"MONEY AND MEDICINE"	Public Policy Prods. Inc
"MOVING TO L.A."	Imago TV Film
"MR. TIME-LAPSE"	Wayne Goldwyn-"Mr. Time-Lapse
"MY FAIR BRADY"	51 Minds Productions
"N.C.I.S"	Paramount Pictures
"National Geographic Documentary"	Towers Productions
"OPRAH"	Harpo Productions, INC.
"Overweight Teens"	Twenty Twenty Television
"Pimp My Ride"	MTV Networks
"POWER OF TV"	Global Photo Associates, Inc.
"PRESCRIPTION"	That's Hollywood
"Property Ladder"	Little Pond Television
"R U The Girl?"	R U the Girl Productions, Inc
"REALITY PILOT"	Rocket Science Laboratories
"ROCK SCHOOL"	RDF Media
"ROCKSTAR"	Rockstar Entertainment, Inc.
"ROCO DOCUMENTARY"	MRB Productions
"SECOND BY SECOND"	Darlow Smithson Prods. Ltd.
"SHAQUILLE 32-24-7"	Size 12 Productions
"SHOOTER JENNINGS PILOT"	Country Music Television
"SLEEPER CELL"	Blind Decker Productions Inc.
"SRS"	Robin/Tani Media Factory
"Star Travel"	LMNO Productions
"STUPID WAYS TO DIE"	Painless Entertainment, Inc.
"Super Agent"	ReaLand
"THE ADVENTURE CHANNEL"	Gray Matter Media Inc.
"THE BARTOLI CONCERT"	IMG Worldwide Inc./TWI
"THE GIRLS NEXT DOOR"	20th Century Fox
"THE HILLS"	MTV Networks
"THE KINGS BRUNCH"	Zazou Productions
"THE LOOP"	20th Century Fox Television
"THE NUMBERS"	Paramount Pictures
"THE REAL WARREN JEFFS"	Talent TV
"TRANSIT"	MTV Networks, Inc.
"TUCKERVILLE"	GRB Entertainment
"UNTITLED COMEDY"	Sit Down Productions., LLC
"UNTITLED REALITY SHOW" - ATM	Anisa Productions/Green Apple Prod.
"UNTITLED WEDDING PROJECT"	51 Minds, LLC
"WANTED"	Granite Productions, Inc.
"WEST WING"	Warner Bros. TV Prod. Inc.
"WHERE DRAMA LIVES"	Tribune - KTLA TV
"WOWOW TV"	Bookmark Bookmark INC
"WR"	Worldrace Productions, Inc.

Productions on LAWA Property - 2005

Project Title	Production Company
Commercials	
"A. MILONAKI'S AV PRODUCTS"	Remote Productions/VIACOM,Inc
"A.G. EDWARDS"	Park Pictures (Job #05-24)
"AARP"	HSI
"ABC LOCAL NEWS PROMO"	Wizard Productions
"AED - LAFD'S PSA"	City of Los Angeles
"AMERICAN AIRLINES"	MJZ Productions
"AMERICAN FUSION"	American Fusion Prods., LLC
"AMEX GREEN"	L2 AGENCY
"Australian Tourism Board"	Hazel Films
"BIG BLUE BUS"	Dennis Finn Studios
"Budweiser Commercial"	Pytka
"CALIFORNIA LOTTERY"	Tool of North America
"CASTROL"	Headquarters
"Cellular One"	@radical media
"Chex Mix Commercial"	Sandwick Films
"COCA COLA"	Harvest Films
"DHL COMMERCIAL"	BIRTHMARK ENTERTAINMENT
"DHL'S HOLIDAY CHEER"	DHL Gateway
"DISNEYLAND PARK"	Topspin Creative Corp
"EASIER, SOFTER WAY"	Easier Softer Way
"E-Bay" Commercial	MJZ Production
"GEICO"	Thomas Thomas Films
"GMC CARGO PLANE"	UNTITLED, LLC
"Horizon Healthcare Commercial"	HSI
"IBM COMMERCIAL"	PYTKA Productions
"LA COUNTY FIRE DEPT."	LA County Fire Department
"LAWA Promotion for Spanish TV program"	Saesha, Inc
"McDONALD'S DOLLAR MENU"	Henderson Productions
"MetLife Commercial"	MJZ
"MICROSOFT"	Anderson Hopkins
"Next Catalog"	2K Productions Group
"ONE NIGHT R & R"	LA, INC
"PANASONIC"	Anonymous Content
"Performance Machine Commercial"	WATV
"PROVIGIL"	DEKTOR FILM
"SAAB"	Hungry Man, Inc.
"SEE MY L.A."	LA. INC. THE CONVENTION AND VISITORS BUREAU
"SONY PLAY STATION"	House of Usher Films
"TACO BELL" COMMERCIAL	AREA 51 FILMS
"Toyota Commercial"	Windmill Lane Productions
"TOYOTA RAV 4"	TEAM HALRPIN, INC
"TOYOTA-RAV4"	PLUM PRODUCTIONS
"WACHOVIA BANK"	Moxie Pictures
"XM Sattelite Radio Commercial"	Epoch Films
"YOSHIMOTO"	Office KEI, Inc.

Productions on LAWA Property - 2005

Project Title	Production Company
<i>Other (music video, photo, etc.)</i>	
"BAR Honda F1 Documentary"	GPS Film Productions
"CONNECTING THE DOTS"	Dover Films, Inc.
"David Bluebaugh Photography"	Davd Bluebaugh Photography
"DUTY FREE SHOPPERS"	DFS
"FAMILY REUNION"	AFI
"FAR FROM FREEDOM"	Foci Production
"FEDERAL EXPRESS" - Hold Harmless	Federal Express
"Garrett Aviation"	Garrett Aviaiton
"IBM Still Photo Shoot"	North by North 6
"ICE BREAKERS"	ANONYMOUS CONTENT
"Kevin Goodard Student Film"	Santa Barabra City College
"KIA Still Photo Shoot"	Dente Studio
"LA FILM FEST"	HSI Productions
"LAYOVER"	UCLA - Chitayat
"Menzies Aviation Group"	Menzies Aviaition Group
"MEXICANA" - HOLD HARMLESS	Mexicana Airlines
"Microsoft Still Photo Shoot"	2D Photo Productions, LLC
"Ms ME"	Musician's Institute
"Piedmont Hawthorne"	Piedmont Hawthorne
"Stock Footage"	Brooks Institute
"Subaru Still Photo Shoot"	SpoolNYC
"TAG"	American Film Institute
"The Rockwells"	American Film Institute
"The Trojan Cow"	AFI Student Film
"VISITING LA - Japanese TV"	GLOBAL PHOTO ASSOCIATES