



the buzz on the film biz

FILMUTAH

127 Hours in Utah

Production and Post Digital Workflow

Sundance at an Infinite Scale

Environmental Design at the Festival

Section 181

100% Tax Deduction for Film Investors

On the A-List

Q & A with Sundance Party List Guru Christopher Ryan

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John Corser has shot and produced in 20 countries and 5 continents. His clients are Hollywood Studios, Advertisers, Agencies, Production Companies, Design Firms, New Media Companies and more.



“ Before wrapping up in May, “127 Hours” - directed by Danny Boyle, the Oscar-winning director of “Slumdog Millionaire” - employed more than 150 Utahns and pumped approximately \$14 million into Utah’s economy. ”

— Governor Herbert’s priorities report

2011 Issue:

02 Publisher’s Letter



The Look Of Sundance

Enviromental design at
Infinite Scale



Section 181

Financiers bonus for
funding films



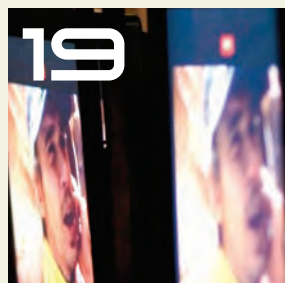
20 Questions

with Christopher Ryan



127 Hours

On Set



127 Hours

Post Workflow



3D

Additional revenue
stream

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127 Hours photos
courtesy of Fox Searchlight.



02



What a Year! “LOL” with Demi Moore and Miley Cyrus, a music video with Marilyn Manson, Bai Ling and JoJo; commercials with Bear (the dog from “The Mask 2”), a dust mite, and as we go to press, I’m line producing the Sundance Channel HQ broadcast from the 2011 Sundance Film Festival.

The launch magazine was a true success. We made it to six festivals worldwide, including Cannes and Toronto. FilmUtah hosted producers from three production companies and a network TV series ... so I’m looking forward to a very exciting 2011 in Utah.

The big news for Utah has been *127 Hours*. A compelling story about a hiker in Utah and shot in Utah, it’s received great reviews, critical acclaim and the buzz is about Oscar nominations. *John Carter* was also shot in Utah in 2010 and we’re all excited to see how it turns out.

If you’re considering places to shoot your projects, you should definitely look here in Utah. We have the experience, the resources and locations to fit virtually any project.

I look forward to seeing you in Utah.

John Corser
Publisher

John Corser is an award-winning producer of commercials, music videos, features, television and documentaries. His productions have spanned 20 countries and 5 continents. John founded Corser, Inc. in Los Angeles 1991, a motion media production service company specializing in marketing, promotions and advertising with offices in Los Angeles, CA, Park City, UT, Denver, CO, and Detroit, MI. When John moved his home to Utah he immediately recognized Utah’s outstanding locations and professional crews. John founded FilmUtah in 2009, a non-profit Utah corporation dedicated to promoting media professionals in Utah through “FilmUtah” magazine, “filmutah.org” website and “FilmUtah Seminar Series.”

The three rules of location scouting: Location, *Incentives*, Location



Sri Sri Radha Krishna Temple in Spanish Fork

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[illegible]

04

"It has been exciting and rewarding to work with both Rescale Design and Sundance Institute on product design and development this past year," said Anne Peters, principal and owner of Crosspointe. "As the Merchandise Consultant for the Festival, I utilized Rescale Design to continue the development of our banner vinyl program. These products are all one-of-a-kind which additionally lends a unique and individual perspective - no two are alike making each one special and personal. We now look at all materials from each Festival with an eye for next years product!"



05

This year's product line includes banner tote bags, banner script bags and banner backpacks. Using last year's event vinyl, the bags are made to be an exclusive product for this year's virtual store and physical stores. At the physical stores, located at the Gateway Center or Park City Marriott, each customer has the opportunity to select the bag design based on the availability. And knowing that the vinyl materials are going to be transformed into products at the end of the Festival, Infinite Scale thinks about this end use at the beginning. Therefore, it is all turnkey and designing with the end in mind.

It takes a team of collaborative designers, production partners and installers to integrate the entire festival venue campus — banner by banner. And when these graphic elements are taken down after the last film is premiered, they have a future life at the next Fest — bag by bag. Collectively, the look of Sundance is a powerful and connective expression yet temporary themed environment. Whether you see it as a banner or a bag, experience it yourself. Be there.

The Sundance Film Festival is one program of The Sundance Institute, a nonprofit organization that discovers and supports independent film and theatre artists from the U.S. and around the world, and introduces audiences to their new work. Information about the 2011 Sundance Film Festival including the film guide can be found online at www.sundance.org/festival or the online festival store at www.sundance.org/store

Infinite Scale Design Group is an environmental graphic design firm based in Salt Lake City that specializes in branded environments. See project videos from recent projects like the look of New Meadowlands Stadium at www.infinitescale.com/video



Rescale Design, a subsidiary of Infinite Scale, is dedicated to transforming event materials and turning them into high-style products. Vinyl and fabric collections can be viewed at www.rescaledesign.com

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06

Sharpen your mind *and* your skills.

Quality classroom instruction is a key ingredient in a good education. Apply those lessons in real-world context beyond the classroom, and your education just went from good to great. It's called "engaged learning," and it's what sets Utah Valley University apart. From culinary arts to political science, to an award-winning digital media program, UVU graduates are better prepared to enter today's workforce and make an immediate impact in their chosen field.

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THE AMERICAN JOBS CREATIONS ACT OF 2010 SECTION 181 EXTENSION

On December 16, 2010 Congress voted in the Tax Relief, Unemployment Insurance Reauthorization, and Job Creation Act of 2010. The President signed this into law on December 17, 2010. With the American Jobs Creation

Act of 2010, Section 181 was extended for two years. All qualified films and television projects made in 2010 and all qualified films and television projects to be made or begun in 2011 will be covered under Section 181. Section 181 first came into effect in October, 2004 under the American Jobs Creation Act of 2004. Under Section 181, all taxpayers, individuals or companies who invest in qualified films or television projects can have a loss of 100% of the money invested in the production in the tax year or years in which the production company spends the money invested.

Each qualified film or television project can expense out to the taxpayer investors an amount up to a maximum of \$15,000,000 per film or \$20,000,000 per film if a significant amount is filmed or paid in a low-income state. In television, the amount allowed to be expensed out to the taxpaying investors is up to a maximum of \$15,000,000 or \$20,000,000 per episode for up to 44 episodes.

It is surprising that not many television projects have taken advantage of Section 181 and its benefits. I am amazed that not many filmmakers have taken advantage of Section 181 since its inception in October, 2004. The reasons that I am given from time to time are either that they knew nothing about it or that their attorney and/or accountant told them it was too difficult to use or did not work. All of these reasons are false and are baseless excuses.

The application is simple and it works. All of the films that I was the attorney on since October, 2004 took full advantage of all of the benefits of Section 181.

There is one major issue that can affect the applicability of Section 181. The accountant cannot capitalize the production expenses. If the accountant does not know better and does in fact, capitalize the production expenses, the film or television project is disqualified from Section 181.

In the fourth quarter of 2011 and if Section 181 is not being then extended, all filmmakers and television producers should make sure all their projects are "grandfathered" before the end of 2011. This will assure that their films or television projects will have continued Section 181 benefits for many years to come.

There is no excuse why filmmakers and independent television producers should not use Section 181 for all qualified films and in television projects. Failure to do so will leave investors without a recovery of their investment by using Section 181 benefits on their tax returns. When you take advantage of Section 181 benefits and spend production funds in a state or states with good state benefits by means of rebates from the state or transferable state tax credits, you can provide your taxpaying investors a recovery of their investment of .50 cents to .77 cents on every dollar invested. There is no other business that can take advantage of these benefits. This is the case regardless of any sale or distribution or revenue from the film or television project.

It is critical that film or television producers or film and production companies know about Section 181 and its benefits. Failure to do so means they have the wrong attorney and/or accountant.

In addition to the tax reduction incentives under Section 181, the income received also has some tax reduction opportunities under Code Section 199 which was also added by the American Jobs Creation Act of 2004. Under the manufacturing sections of the Act, film production businesses are considered "manufacturing businesses." From 2007 until 2010, manufacturing businesses can deduct from their qualified production activities income an amount equal to 6% of such income and from 2010 and beyond they can deduct 9%. This deduction may also apply to television productions. For example, if \$100 is received from 2007 up to 2010, then the taxable income is \$94. If \$100 is received after 2010, then the taxable income would be \$91. Section 199 provides income tax benefits to a taxpayer which are separate from those provided under Section 181. A film could qualify under both sections. However, even if a film does not qualify for income tax benefits under Section 181, the film may be a "qualified film production" pursuant to Section 199 if (a) direct labor and overhead costs incurred within the United States account for 20% or more of the total costs of the film, and (b) 50% or more of the total cost of the film is spent on services performed in the United States. In addition, expenses incurred in Puerto Rico are allowed to take advantage of Section 199. Section 199 DOES NOT sunset.

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Corky is an Adjunct Professor in the Film Department of Columbia College, and is an Adjunct Professor at Northwestern Law School where he teaches entertainment law. Corky has participated in seminars and speaking engagements throughout the United States and Canada.

07



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Director, Marshall Moore

UTAH FILM COMMISSION



The Utah Film Commission is proud to continue our partnership with FilmUtah. Over the past year, FilmUtah has made positive impacts in showing Utah as a major filming destination.

Through the years some of the most recognizable productions have taken advantage of Utah's diverse scenery such as "Pirates of the Caribbean: At World's End," "Independence Day," "Forrest Gump," "Thelma and Louise," "The Sandlot," "Galaxy Quest," the "High School Musical 1,2,3" "Touched By An Angel" and "Everwood." From the iconic Westerns like "The Searchers" to the more recent films, "127 Hours", and "John Carter of Mars," Utah has served as a backdrop for nearly 900 films.

This backdrop history of Utah is documented by James D'Arc, who after 30 years of research compiled his book "When Hollywood Came to Town: A History of Moviemaking in Utah." Beginning in 1924 the book profiles a score of local charismatic figures who worked on many films in the state. This comprehensive volume tells the true stories behind the films made in Utah and is a must read for anyone that loves film history.

The State of Utah being a top location continues on to today. "P3 Update Magazine" in 2010 named the State of Utah as one of the top 10 places to film in the nation and the world.

This is shown by the recent productions that have filmed shot in the state such as "The Last Airbender," "Guns, Girls and Gambling," "The Age of Dragons," "Unicorn City," and "Peloton," "One Tree Hill," "Dr. Who," "Thrillbillies" and "Bully Beat Down."

In addition to the diversity of locations there are over 3000 experienced film professionals available to assist with all your production needs and an extensive selection of high quality equipment available through the many support services that exist in the state.

Utah's Motion Picture Incentive Fund has been used to attract over 60 productions to the state since 2005. Currently Utah offers a 20% refundable tax credit or cash rebate based on a minimum direct Utah spend of \$1 million dollars.

The Utah Film Commission is committed to providing quality service to all types of filmmakers and we would be pleased to assist with all of your production needs. Our staff is here to assist you from initial scouts and throughout principal photography and post-production.

Sincerely,
Marshall Moore
Director, Utah Film Commission



UTAH FILM
COMMISSION

JOHN CARTER OF MARS
Southern Utah

127 HOURS
Moab, Utah



It's a movie that's been waiting nearly 80 years to be made.

Prolific science-fiction writer, Edgar Rice Burroughs, was first approached about turning his series of pulp novels known as the "Barsoom Series" into a full-length feature in 1931. Since that time, John Carter of Mars has tried and failed to find the big screen, passing through the hands of a host of capable individuals and studios.

It seems fitting then that the director who was finally able to bring the project to the light of day has never directed a live-action film. This fact aside, Director Andrew Stanton has proven himself as talented as anyone else in the business with his writing and direction in animated films like WALL-E and Finding Nemo, making the expectations for his first foray into live-action remarkably high. After all, if Stanton can instill soul into a robot, and make us care about a cartoon fish, then his ceiling must be endless when working with real actors.

Though a lot of the film's details have been kept under wraps, here's what is known about the plot: It follows John Carter (played by Taylor Kitsch), who is a Civil-War hero who mysteriously ends up on Mars. It has also been confirmed that the film focuses on the first book in Burrough's series titled "A Princess of Mars." The princess in the story (played by Lynn Collins) meets Carter, and they team up to save the planet from destruction.

Even though the film is not set to premiere until June 2012 — post-production alone will take 62 weeks to complete — the hype about it has already risen to a fever pitch. Take the cult popularity of Burrough's series, add a slew of talented actors and the well-known genius of Andrew Stanton, and hype is indeed the result you will get.

So, how did the small market of Utah land a project so large in scope? Well, Utah's landscape has been a magnet for movies involving foreign planets for a while now; films including Planet of the Apes and the newest installation of Star Trek have found the perfect location match in Southern Utah. Basically, if your definition of foreign is the exotic and unordinary, then this area of the state fits the bill perfectly.

Geologic abnormalities sprinkle the land around Big Water, Kanab, and Moab — the small towns that received the bulk of attention from the film. Throw in the shades of crimson that paint the land, and it's barely a stretch at all to imagine this countryside as the Red Planet.

This is why filming in Utah was a consideration for the John Carter of Mars team early on in the production process. But, what helped them finally settle on Utah was the film incentive legislation that passed in 2009. This legislation gave the film a tax credit of almost six million dollars, and subsequently ended the prospects of any other considered locations.

As with other productions that have come to Utah, the payoff was well worth the lure that brought the film to the state. John Carter of Mars infused a boatload of money — somewhere in the area of 20 million dollars — into the state's economy, and also created hundreds of jobs for Utahns.

Since the inception of the tax incentive Utah's film industry has seen a major uptick in the local film business, and the hope is that John Carter is just the tip of the iceberg for large productions that come here. Spencer Eccles who is in charge of the Governor's Office of Economic Development said as much when filming wrapped this summer, "We are anxious to welcome the next studio production to Utah, our message to Hollywood, is welcome home."

And if the film lives up to its billing, the windfall for Utah looks to be even greater. Disney has already hinted that they believe John Carter has franchise potential along the lines of Pirates of the Caribbean, and if the film is well received, a trilogy will almost certainly be in the works. This potentially means that Utah will be transformed into Mars at least a few more times, and many more coveted dollars and jobs will come to the state.

Revisiting the earlier question of how a large production like John Carter of Mars came to Utah, the real answer may be that the state is in the process of evolving from a small market to a major player in the film locations industry. With great incentives for filmmakers and a range of one-of-a-kind locations, the question of "Why Utah?" is quickly becoming the question of "Why not Utah?"

As the post-production process for John Carter of Mars continues, the excitement and buzz for the film will continue to grow. But after eight decades of failed attempts, fans can finally see the light at the end of the tunnel. The premiere will not only be a seminal moment for everyone who has invested in the project along the way, but also for the state of Utah, where the idea was finally turned into a reality.



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empowering youth through multimedia

Written by Josh van Bruggen

FILMMAKERS CAN BENEFIT FROM FORECLOSURES WHEN SHOOTING IN UTAH



Though buying foreclosures and assisting independent filmmaking may seem like a strange juxtaposition of goals, when looking at the work of the Foreclosure Boys, one quickly realizes that nothing is beyond reach for these out-of-the-box thinkers.

Doug Clark and Mike Baird found a way to succeed professionally in the midst of the worst U.S. economic downturn since the Great Depression, as well as a path to bolster independent filmmaking in Utah.

As a team, Clark and Baird are dedicating their expertise in buying properties to assisting filmmakers in budgeting their projects. The idea came as Clark and Baird were buying foreclosures, and staging the homes to be viewed by potential home buyers. They realized that the empty homes would be ideal locations for filmmakers. Not only did they have access to a variety of homes that could fit almost any story, but the empty homes would also eliminate the complications of relocating residents during a shoot. From this epiphany, Utah Film Locations was born.

Helping independent filmmakers was a logical step for the tandem, because Clark and Baird not only pride themselves on making wise real estate investments, but also on making thoughtful investments in their local community. They could have easily asked for the going rates for their locations, but instead decided to offer the locations at a 1/3 of the standard industry rate, so that up and coming filmmakers could afford them.

"As an entrepreneur, I know how difficult it can be to build something from the ground up, whether it be in real estate, filmmaking, or anything else. We feel lucky to be part of the process that helps people's ideas come to fruition," Baird says.



The Foreclosure Boys have seen the U.S. economy slowing to a crawl, city budgets tightening, and arts programs coming to the chopping block. "In a time of economic turmoil, we're looking for ways to help art grow, and we believe we've created that

opportunity for artists and filmmakers with Utah Film Locations," says Baird.

Utah Film Locations has burgeoned from the original idea into a company that has assisted in the production of many independent films. Besides the monetary advantage, Utah Film Locations offers filmmakers an easy place to find exceptional locations. The process is streamlined and simple, a filmmaker can browse the assortment of locations on the company's website: www.utahfilmlocations.org, and pick the one that befits their film. Utah Film Locations has properties that can suit almost any type of film, whether the project calls for a dilapidated home or an expansive mansion. Within 24 hours of contacting Utah Film Locations, filmmakers can turn their location search into a production set.

Independent filmmaker Brad Olsen has been involved in a handful of projects that have used Utah Film Locations, and says, "Not only are the properties that you're shooting in affordable, but they are also vacant and staged. With everything in one place, it makes the process so much easier."

It seems that sentiment is beginning to spread throughout Utah's independent filmmaking community, as more of Baird and Clark's foreclosures are being transformed into sets. This credibility combined with the rapid growth rate of Utah's film industry spells a bright future for Utah Film Locations.



The use of home “stagers’ is an untapped resource in the film industry. Red Door Staging Services in Salt Lake City has created a new option for filmmakers. By using a home stager, high quality furniture, art, rugs and décor are readily available, and can be rented out for a minimal cost. This means no more hunting around and purchasing items and then trying to sell them after the project for less than half the cost!

Natalie Needham and Sarah Hansen have been providing furniture and décor to the real estate market in the Salt Lake City area for 6 years. Their success is attributed for their ability to create a welcoming place that emotionally pulls in the buyers. With their experience and intuitive design, they have helped sell hundreds of homes based on their design. Professional stagers are highly skilled artists. They can take a blank canvas and paint a sensuous portrait without ever lifting a paint brush. Stagers possess the skills of a top-level designer and they create dramatic scenery that appeals to all five senses. Here are some of their secrets:

- Arrange sparse pieces of furniture in an appealing grouping known as a vignette
- Showcase a generous usage of soft fabrics such as silk, lambs wool and satin
- Display unusual knickknacks in units of 1, 3 or 5
- Drape window coverings with simple lines
- Add unique elements to shelving, bookcases and fireplace mantels, which draw attention to pre-determined areas

Over the last year, Red Door Staging Services has opened their doors to the film industry and showcasing their design in their homes. These locations have been used for music videos, photography sessions and feature films. The inventory consists of couches, chairs, beds, dining sets, rugs, art, and an endless inventory of accessories. They can create anything from a chic modern look to a high-end luxury feel. Red Door Staging Services will help add the details necessary for the project.

When filming at a location that is lacking basic furniture and accessories, Red Door Staging Services also rents by the day, the week, or however long the project might be. Budget is always a factor, so Natalie and Sarah, have spent endless hours to find the best deals on furniture and accessories. With their relationships with various vendors and their ability to get most items at low prices, they are able to pass these savings on to filmmakers. If there is something is not in their inventory, they will help find the pieces needed for the production. The fun and the challenge for these designers is to detail and bring out the art of a world within budget constraints, saving time and money.



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20 Questions with Christopher Ryan, Sundance Bing Party List Guru

For 355 days of the year, Park City, Utah is a small resort town but for 10 days every January it not only transforms into a mecca for the independent filmmaker but it transitions into a hot spot for the most elite in the entertainment community. While filmmakers are busy showcasing their movies to top industry power players, the Hollywood A-Listers are spotted along Main Street, the epicenter of the festival, where they frequent the most sought after parties and lounges. So who better to provide the inside scoop on what transpires in Park City during Sundance than Christopher Ryan, the Guru of the highly coveted Bing Party List.

HOW LONG HAVE YOU BEEN ATTENDING SUNDANCE?

I did an internship for the Utah Film Commission 13 years ago while attending Westminster and I've been coming to Sundance ever since. Most of my business from both the management and marketing sides are at Sundance so I end up having 20 - 30 meetings a day while networking with brands and event producers.

WHAT DO YOU DO WHEN YOU'RE NOT WORKING?

I'm the guy that attends the 8am screenings, mostly because they're the easiest to get into since most festival goers aren't up at that hour.

WHAT WAS THE REASON BEHIND CREATING THE LIST IN THE FIRST PLACE?

There used to be a ton of party lists with a lot of inaccurate information. So once I started compiling one complete list with all of the party and event information and the event producers saw that it was only going to the right people, they were more than happy to provide and correct information on my list. That's how the list was born.

WHEN DID BING BECOME A PART OF THE LIST?

Last year one of the event producers I worked with suggested branding the list and because Bing is about information it was a great way for them to get in front of talent agents, publicists and major press outlets to re-emphasize what Bing is doing. The great thing for the list is that Bing was able to add in graphics and make the list pretty which is something I didn't think of doing, my original list was typed in a word document. They also made the list interactive for the viewer by adding Bing map links to the addresses and creating Bing searches to make it easy to learn about the sponsors.

I WOULD IMAGINE THAT COMPILING AND DISTRIBUTING THIS LIST REQUIRES A LOT OF TIME AND EFFORT, WHAT MOTIVATED YOU TO DO IT?

Well, I have to admit that there are advantages to keeping the list of events and parties. It put me in contact with event producers and film publicists, so I was able to attend parties that I normally wouldn't get an invitation to.

HOW DO YOU DECIDE WHICH PARTIES WILL MAKE IT AND WHICH GET DECLINED?

The parties on my list are the private, invite only, VIP parties. If it's open to the public or a cash bar party it doesn't go on the list. I also don't list club promoter's parties because the people who receive the Bing list would never pay to go to a party.

THAT RAISES A GOOD QUESTION, WHAT MAKES A PARTY AT SUNDANCE A SUCCESS?

Good food, good music and a name entertainer is always a plus. If you can provide something to the guests that they can't see anywhere else. A bit of exclusivity definitely helps, I remember the Motorola parties in the past were very exclusive so you felt like if you got in you were really in. It was one of those tickets that was always really difficult to get but if you got one it was an amazing party with great talent and entertainment.

WHO ARE THE CHOSEN FEW THAT GET ACCESS TO THIS CLOSELY GUARDED LIST?

I receive calls daily from people who feel they should have access to the list but the ones who actually get access are Film Publicists, Talent Agents, Event Producers and major, national Press outlets.

HOW IMPORTANT IS IT FOR A PARTY TO BE LISTED ON THE BING LIST?

It's pretty important, even the parties listed in the Hollywood Reporter or Variety use the Bing list as a source. If your party isn't on the list you may be overlooked at Sundance. This is simply because the publicists have the Bing List in their binder, it's their master source of all the parties and events happening for the week. This is the list they use to know where everything is located and it's how they schedule their clients.

HOW EARLY ARE PLANS SET INTO MOTION TO PREPARE FOR THE EVENTS AND PARTIES DURING SUNDANCE?

The event producers are out in Park City trying to secure space starting in October. Usually following Labor Day is when the brands start locking in and making commitments. Right after Thanksgiving, Sundance releases the names of the films so there's heightened awareness that kick starts everyone into Sundance mode.

WHAT MAJOR CHANGES HAVE YOU SEEN OVER THE YEARS?

The parties used to all be in private houses in and around Deer Valley until the locals started complaining and Park City changed the rules. That's when the events started moving to Main St. and the Prospector's Square area. As far as the movies, they seem to be getting more and more celebrity oriented and I think that's due to financier's looking for something that will guarantee foreign sales as well as overall interest in the film. Definitely the list of celebrities attending the festival has increased over the past 6 - 8 years.

WHAT ARE YOU MOST LOOKING FORWARD TO THIS YEAR?

I'm looking forward to many of the regulars returning. I really like the Tao space, House of Hype and Lifestyle Lounge. During the day, the Music Lounge is a great place to hang out.

ARE THERE ANY FILMS THAT YOU'RE PARTICULARLY LOOKING FORWARD TO?

Gun Hill Road, the Corman Documentary, Troubadour, and Homework. Those are the four that will be my main focus during the festival. Sometimes I only have time to see one film but I'm hoping to see more this year.

ARE THERE ANY WORDS OF WISDOM OR ADVICE YOU CAN OFFER TO THE AVERAGE FESTIVAL GOER TO ENSURE THEY HAVE A GREAT SUNDANCE EXPERIENCE?

First, go see the films, that's what the festival is about and don't worry so much about the parties and events. Secondly, be nice to everyone and meet people because that's another goal of the festival, to make connections. If you do get into a party, and you're having fun there's no reason to party hop, the grass isn't greener somewhere else, you'll see the same people at all of the parties. So just relax, have fun, be nice, meet people and enjoy it.

WE'VE TALKED A BIT ABOUT BRAND INTEGRATION AND BRANDS INCREASING THEIR PRESENCE ESPECIALLY AS CELEB ATTENDANCE INCREASES. HAS THE FESTIVAL BECOME TOO COMMERCIALIZED?

Sundance built something that has become very attractive to brands. Without the brands there wouldn't be as many parties or events which ►

means it wouldn't attract as many celebrities. I don't think it's become too commercialized, I'm more concerned with it being too "you have to be on the list" type thing. I've suggested to brands to take a more hybrid approach to their presence. Doing a half public, half private. One of the best examples I've seen of this is when the Queer Lounge had their event open during the day to the public but then had a private, VIP party at night. I think this is the best approach to appeal to both the regular festival goer as well as the VIPs.

WITH THIS INCREASED BRANDING, DOES THE SUNDANCE FESTIVAL STILL SUCCESSFULLY PROMOTE THE INDEPENDENT FILMMAKER?

I think the festival does, but to really get attention for a film you need to find ways to get above the PR noise that already exists. There's over 200 films vying for press attention so you need to have a party, dinner or press junket because without those things it's easy to get overlooked. You want to have these events to invite potential acquisition execs as well as press to increase awareness about your film to an audience of people who can actually buy your film. All of these tools are needed to make sure your film gets the attention and press to possibly get the film sold. I would bet if we did research on all of the films

that got distribution they all would have had a party, dinner or another event promoting them, it's almost a requirement now.

LET'S TALK ABOUT THE LOCATION OF THE FESTIVAL, IS UTAH AND SPECIFICALLY PARK CITY A GOOD LOCATION FOR SUNDANCE AND WHY?

It's a little small, it was perfect 10 years ago but I still think the festival should remain in Park City because it has a uniqueness that you don't get at many other film festivals. Everything is compact into one area so everyone who comes is there for one reason unlike many of the festivals in larger cities where if you didn't know there was a film festival it would be difficult to find. In Park City you run into everyone on Main Street and that's a benefit of the Sundance festival.

HAS THE FESTIVAL BROUGHT RECOGNITION TO UTAH AS A VIABLE OPTION FOR FILMMAKERS LOOKING FOR LOCATIONS IN THEIR NEXT FILM?

Yes, definitely people driving in from the airport see there's colleges, cities, mountains, the mining town and there's luxury locations as well. For filmmakers it's a great introduction to Utah as a place to film.

ARE THERE BENEFITS FOR THE LOCAL UTAH FILMMAKER?

Sure, I think the fact that the locals don't have to fly to LA or NY to set up a meeting is a benefit. You can meet the top players in the industry in Park City during Sundance because they're all there. This goes back to the importance of being nice to everyone because you never know who you're going to run into or meet at the festival. The other piece of advice is to network, it happens everywhere, I can't tell you how many people I've met on the shuttle buses.

IS THERE ANYTHING ELSE YOU'D LIKE TO SHARE ABOUT THE FESTIVAL THAT WE HAVEN'T COVERED?

I think we've covered everything except I make an annual pilgrimage to Crown Burger every year, which is in Salt Lake City, but if you get a chance to go, you definitely should. ■

Kim Bradshaw is an award winning commercial, music video and event producer. She is CEO of The Rella Group, a full service production/media company. www.therellagroup.com

CHRISTOPHER RYAN



Photo credit: Ziggy Mrkich

Christopher Ryan is the creator of the Bing Party List, the unofficial master list of all the events at the Sundance and Slamdance film festivals. He owns Oceanside Entertainment, a literary management firm that represents feature writers and reality television producers.

He also is a partner at R3 Marketing, an entertainment marketing firm that handle event sponsorships, celebrity wrangling and seeding.

Mr. Ryan graduated from Westminster College in Salt Lake City.



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Written by Josh Van Bruggen

AN UNBELIEVABLE STORY. AN UNBELIEVABLE LOCATION

In a quiet corner of Southeastern Utah, a natural masterpiece plays out in burnt red, deep orange, and pink, covering tinged high-desert that looks like it has been stained with every color of a sunset.

And beneath the brilliant display of color lies geologic formations that are as rare as they are beautiful — boulders, cliffs, canyons, and arches that could not be emulated by the most imaginative architect. An awe-inspiring landscape, it is a place that the best superlatives fail to describe, a place that one has to see to believe.

Arches and Canyonland National Parks — which are the most representative landmarks of the area's natural beauty — are nestled between (the more ballyhooed and often visited) mountain ranges of Colorado and Utah. But the small town of Moab, UT still sees its share of visitors who come to experience the landscape's rugged beauty. It was here where avid outdoorsmen Aron Ralston's incredible story began.

It was the kind of headline that was impossible to ignore as it began to scroll across news tickers: "Hiker Amputates Own Arm." At first blush it seemed like a story that had to be a gimmick, or at least wildly exaggerated. But as the details and facts of Aron Ralston's story began to emerge, the narrative was shaped into what it truly was: an unbelievable tale of survival, courage, and the power of the human will.

By now the story of Ralston is almost universally known: while canyoneering near Moab his arm became trapped between a canyon wall and dislodged boulder. For five days Ralston survived in the canyon, as his water ran out and his hope for being rescued dwindled. He finally made a fateful decision to cut off his trapped appendage with a dull multi-tool, a decision that ultimately saved his life. It may seem crude to quickly gloss over the details of this harrowing event, but it has been recounted in such vivid and skillful ways, that it would be redundant to attempt it again here.

The most recent, and one of the best ways in which the story was told, was through Danny Boyle's film, *127 Hours*. The film, which Boyle co-wrote and directed, stars James Franco, and was shot in the same area where the real event took place. The film is a perfect mirror for Ralston's ordeal; it captivates from the outset, and takes the audience on a journey to every corner of the human soul, turning moments of humor, heartbreak, and triumph into a visceral experience. Franco's portrayal of the hyperkinetic and eternally optimistic Ralston is engaging throughout, and is sure to earn him deserved attention during this year's awards season.

But, standing shoulder to shoulder with Boyle's brilliant script and Franco's virtuoso performance, is the majestic Utah landscape that accentuates the majority of the scenes. As far as locations go, there couldn't be a more perfect marriage — a story that's hard to believe unfolding in a place that is equally unimaginable. Like so many locations in Utah, this geography is not something that could have been recreated in a Hollywood sound stage, or for that matter, found anywhere else on earth.

Danny Boyle is well aware of the unique locations that Utah offers filmmakers — he shot most of his 1997 film, *A Life Less Ordinary*, here — so the decision to tell Ralston's story in the same place that it happened came easily. With a story as epic as Ralston's, the setting had to hold its own, and the country around Moab does that and more in the film.

Making the decision to film in Utah even easier for the production team was the tax break that the state offers to filmmakers — a 20% tax credit, provided by Utah's Motion Picture Incentive Fund. This financial break allowed producers to bring the project in on budget, and on time, since all of the scenes could be filmed in close proximity to each other. ►





AN UNBELIEVABLE STORY, AN UNBELIEVABLE LOCATION

The spectacular earth tones and geologic anomalies are the unquestioned jewels of the cinematography, but in order to capture Ralston's entrapment (which takes up a good portion of the film) the project had to move indoors for a while. Blue John Canyon — which is where Ralston was trapped — is a small space, far removed from any main roads, and filming there for weeks on end would have been a logistical nightmare. Boyle found a creative solution by recreating the canyon — down to the smallest detail — inside of a defunct furniture warehouse in Salt Lake City.

The result of all of the time spent filming in Utah — the hours between the walls of a simulated canyon, the sweeping shots of the red rocks — is a final projects that's as unique a film as you'll see this year. And it serves as the best example yet of the breadth and versatility of Utah's geography.

127 Hours is more than just an excellent promotion of the beauty of the state, like so many other projects that come to Utah, it also gave the local economy a welcome boost, employing local crewmembers and spending millions of dollars in the state. The film's creators found that Utah has a deep pool of professionals to draw from. As 127 Hours Producer, Christian Colson acknowledged, "There was a great crew here in Utah... (we) hired locally wherever possible. We had great crew and a beautiful place to work."

Colson was in attendance at the premier of the film for Utah's cast and crew. This showing was the last for 127 Hours before it was released to general audiences, and was also attended by Director Danny Boyle, who said, "It's a great serendipitous moment that we conclude the tour with Salt Lake City."

One can't help but think that serendipity played a larger role in this film than just ending the premiere

tour in the same place that the project originated. Thinking of the brass tacks of Aron Ralston's story — the unfathomable triumph of a human will, and then thinking of the splendor of the topography in Southeastern Utah — beauty that defies description... It is hard to believe that fate brought together two things that so clearly transcend the ordinary, and remind us of the remarkable. ■



Photo credit courtesy of Fox Searchlight.

ARON RALSTON ON FILMING 127 HOURS IN UTAH

By Brenda Upright

Danny Boyle first approached Ralston after reading his book, "Between A Rock And A Hard Place." At first skeptical that a film would be able to stick to the facts of his story, Ralston was soon convinced by Boyle that he was the man for the project. Boyle wrote the screenplay with Simon Beaufoy. Ralston commented on the collaboration:

"Since 2004 I've been talking to producers about making this film. I always wanted it to be in Utah in the exact location of the canyon. I wanted it to be as authentic as possible. I wanted it to be real. I think that's why it resonates. It speaks viscerally to people and the whole reason people have fainted at times during the screening is because it's real. I think the more intense, powerful and emotional it is, when it comes across it really packs a punch."

Lengthy pre-production took place with careful consideration to shoot in the actual canyon of Ralston's ordeal.

"For me there really wasn't any other option other than Blue John Canyon," Ralston commented. "It was expensive though and impossible to do it all on location. All the exterior work was done there and the trapped scenes

were done on a stage. The production could have replicated that canyon on a stage in Los Angeles or London, but what they were able to do with the incentive offered by the state was to keep it in Utah and use the local crew. At that point the producer's decisions were influenced knowing they could do it all in Utah."

Before shooting Ralston had concerns about protecting the land. He does non-profit work now as an activist for the wilderness.

"I feel the wilderness has given me so much and it's really important to give back and bring awareness to the landscape," he said. "The whole reason I'm passionate about the outdoors is because I've been out there and had special experiences and I think the number one way to recruit new ambassadors is to give them a special place and they will fight for it."

Ralston wanted to impress upon Boyle his conviction for preserving the land.

"Danny Boyle listened to my concerns from the get go that this was a sacred place to me and that it was also pristine wilderness quality land. I told him that I would



Photo credit: courtesy of Fox Searchlight.

personally like his word that the land would look the same when they left. The film team was very respectful to follow the wilderness protocol of the leave no trace philosophy which is going in and going out and leaving the area as it was so no one would know they were ever there. I went back a few days after the crew cleaned up and didn't even find footprints. It's really remarkable."

For Ralston, working with the Utah landscape was as much a part of the film as was the interaction with the Utah crew.

"The people were very respectful telling me they never would have come out to the desert if it wasn't for that film and that they fell in love with the land," he continued, "It was great to meet the people. They were all very nice and I think it was special for them to work on a film that was about someone. I often heard the comment that it meant a lot that I was around. There was a film crew book club with many of them reading my book at the same time. It was flattering."

Ralston remarked that the experience left him humbled.

"I felt from the highest level of producers and director down to the various technicians and the people sweeping the sand in the canyon to remove James's footprints, that they had respect for me, my family, and my experience. In every way I was treated with professional reverence. It felt comforting since I've been waiting on this film for so many years."

For Ralston the film was a dream come true and he expressed his hope for the future award season.

"I hold the whole team in the highest regard, and I hope they're recognized for the work they did. The film was brilliant. James' acting was amazing. He's pretending and yet it's so intense that people are fainting. Danny balanced this story about a guy that's stuck in one place and makes it into an action movie. The soundtrack makes me cry more than anything in this film. It's just phenomenal." He continued, "I'm really hoping the best for them in that they are acknowledged for what they did with my story. If they're not, I'm totally satisfied with this amazing film about something that's very personal to me. The film is everything I could have possibly wanted," he jokes, "although perhaps there could have been more Phish music in the soundtrack."

BRINGING 127 HOURS TO UTAH

Interview Conducted by Brenda Upright



From left: Director Danny Boyle and James Franco on the set of 127 HOURS. Photo Credit: Chuck Zlotnick

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DID YOU HAVE TO NEGOTIATE TO GET 127 HOURS HERE?

Moore: There were preliminary meetings of course. I had one I consider the key first meeting where I met with Danny Boyle, Christian Colson and Bernie Bellew in Los Angeles. I sat down with them and they grilled me on the incentive program, the crew base, the locations and logistics to determine if they could do the entire project in Utah. From there it was on to Line Producer John Kelly after that. We did the preliminary work with the producers to give them the confidence that they could do all six months of their pre-production, set construction and location work here. Once that happened and once they had that confidence they moved forward and Utah became their place.

I HEARD THEY SHOT IN THE EXACT LOCATION THAT ARON RALSTON WAS TRAPPED. IS THAT TRUE?

Moore: Yes. They shot on location at the actual canyon and did what they could within reason. Everything you see in the film leading into the canyon and the initial descent into the narrow slot of Blue John Canyon was all shot in Moab. Everything after that from when his arm is pinned by the boulder was all shot on stage.

The canyon was replicated perfectly. Danny Boyle wouldn't have it any other way. They recreated the canyon from photographs and measurements. It was an exact replica with very little ability to manipulate the set pieces to create that claustrophobic situation for the camera and for James Franco. The soundstage was in Sugarhouse in the old Granite Furniture Warehouse.

WHAT WAS IT LIKE WORKING WITH THE PRODUCTION COMPANY?

Moore: For me, it's a situation of being a liaison between the state and the production company because you're in a partnership when you go into business with them once the contract is signed. It is an agreement between the state and the production company to work through the incentive program from start to finish. We facilitate them if they have a need for help. There were situations

where they needed help with the fire department for fire code regulations and we stepped in and assisted in that process. We don't issue permits from our office but there are times where we make a phone call or have a meeting to facilitate getting a permit in a timely manner.

With locations we facilitate there as well. At one preliminary meeting when Danny Boyle came to Utah to look at the warehouse space available, he also wanted to see pictures of interesting places in the Utah desert. He was looking for other worldly or dream-like places and we got him what he needed. Initially we get involved and then the transition takes place between our office and the actual crew that's going to work on the film. We stay with them till the end but then it becomes a situation where we transition into showing as many of our legislators and governor how the incentive dollars are being used. We want our filmmakers to be able to tell them what is great about the incentive program and the film industry in Utah in order to create and maintain support. The legislature's support is how our office and the incentive program is funded.

WHAT DID HAVING 127 HOURS BEING FILMED HERE MEAN TO YOU PERSONALLY?

Moore: As Film Commissioner it was great to work with a group of people starting with Danny Boyle and the rest of the production team that supported the project. Some of the crew were from out of state and 150 were from Utah. From my perspective it's very gratifying to see a director with the stature and visibility of Danny Boyle come to Utah and embrace our local film community like he did. He trusted them and used their skills and talent to create his vision. Our office is there to market, support, serve and promote our resources. Our greatest resource is our people. To see how effective these people were working with an Oscar winner was for me the best part of the whole experience. To then be able to show our governor and legislature why our film industry is great is rewarding. Movies come and go but there's a whole industry of people that live here and make their living doing this. We're trying to create a consistent pipeline of production in the state for them.

Written by David Cummins

SURVIVING THE DIGITAL WORKFLOW FOR 127 HOURS

CHALLENGES

The producers were initially interested in renting a few Avid systems. However, when Michael and Bobby Mansouri from HD and Camera Rentals showed up with SI 2K and Canon DSLR cameras for the camera tests, it soon became apparent that this would not be a traditional film style production.

With a six-month completion date to make the Toronto film festival deadline, it became apparent to the producers that sending digital media back to L.A. for processing was not a viable option. A local solution was needed. David Cummins, director of operations at Color Mill, knew the producers had a few local options. He also sensed they had a confidence issue with the facility. "Despite our deep experience in Red and Canon DSLR camera workflow, they asked for simple test items like making a DVD daily. I was puzzled because anyone can burn a DVD. It then occurred to me that they didn't believe we could do simple tasks like this up here in Utah", said Cummins, a Los Angeles post production veteran who recently moved to Salt Lake City. "I finally had to mention my Los Angeles credentials, vouching for my post team here at Color Mill. We know file based workflow as well as anyone else, and we can certainly deliver dailies!"

The first challenge was wrapping our minds around the technical and logistical issues involved in using

multiple camera formats. Films used to be shot just on one format, film, requiring just one workflow, but digital camera acquisition is changing that. Post is merging with production, which means you have to create, execute and manage different media workflows for various cameras as part of the production pipeline. Doing so for one film is always challenging. Dealing with two camera crews, shooting collectively seven days a week is like handling two productions at once. 127 Hours was uncharted territory. "We knew we had to take whatever they threw at us, archive it, process it and get it through editorial. If we delivered Avid rushes and dailies everyday, we would be good," says Russell Lasson, colorist at Color Mill and digital workflow engineer for the project. Cummins was more to the point, "Our mission statement was don't make any mistakes! Don't lose or misplace a single bit of data. If you do make a mistake, especially working 80 plus hour weeks, it means you're human. Be proactive, identify and report the error and present a solution," adding, "our success could be achieved simply by not screwing up."

DID WE MENTION DI?

The second challenge was education. The producers never worked with digital production, so from the perspective of a non-technical person, the complex technical issues had to be explained in non-technical terms. "Producers are familiar with

traditional 35MM or 16MM film production workflow, said Lasson. "'127 Hours' however, was anything but traditional. We had to deal with uncompressed digital cinema, digital high-speed, non-traditional DSLR cameras and even standard definition digital and analog tape formats. Each format required a custom workflow to make conforming the DI (film master) as painless as possible. Cummins adds, "You have to get a handle on the DI process during preproduction and testing. You have to make sure that the media containers, codec's and Meta data you are delivering will work on the mastering platform at the DI house or you could end up with a train wreck in post. Unfortunately, camera media codec's are often released before the post guys have access to them. The last thing a producer wants to hear is that their post house can't process the media because they are waiting for a software upgrade that may be weeks away."

In short, we explained to the producers that you can't just load all different types of digital and media formats in an AVID and expect the DI facility to be able to conform it. Each format required a custom workflow to make conforming the film as painless as possible. This required building a digital lab as part of the pipeline. "It took quite a bit of creativity to come up with the most efficient workflows," Lasson adds, "In the end, I'm very pleased with how things went." ►

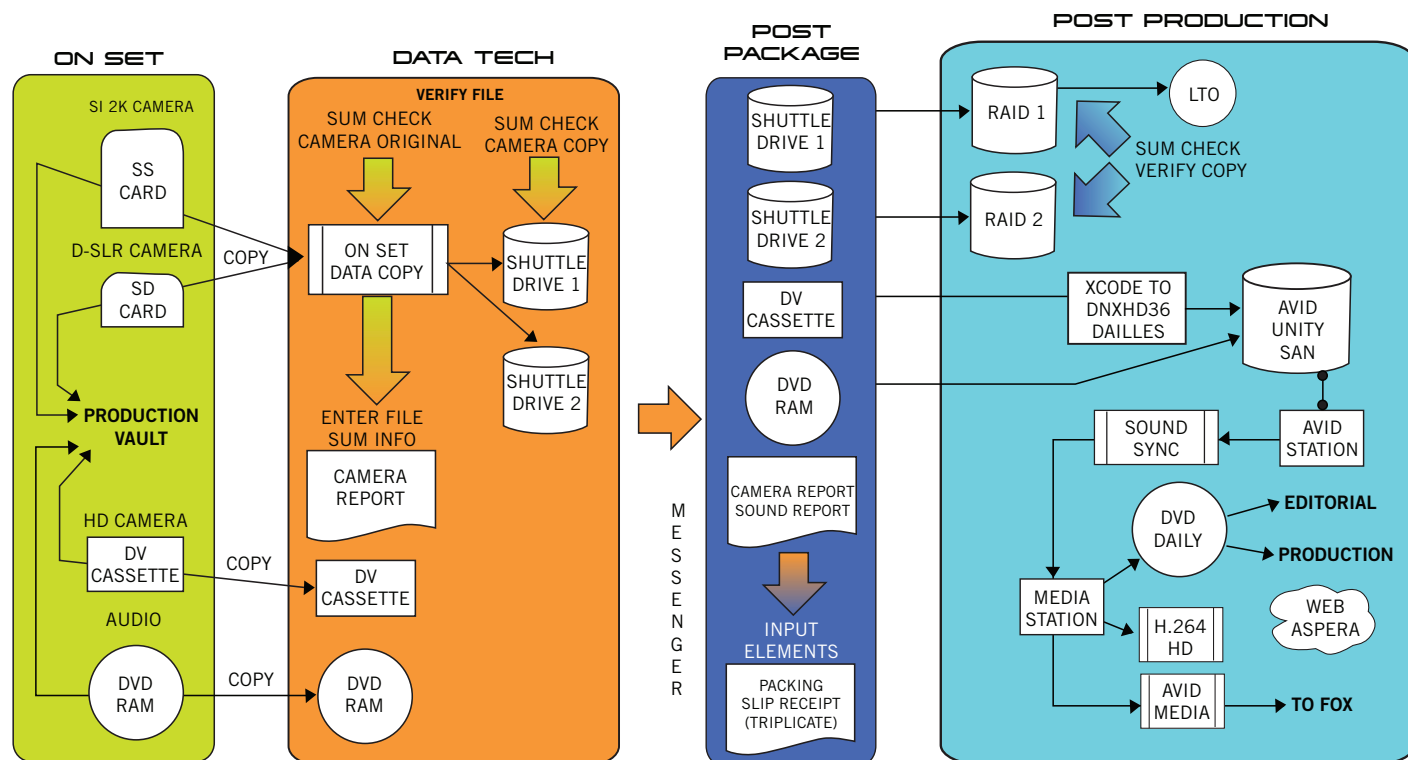
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Photo credit courtesy of Fox Searchlight.

SURVIVING THE DIGITAL WORKFLOW FOR 127 HOURS

127 HOURS MEDIA LAB PROCESS



The third challenge was time. Rendering is always a contest. We were as fast as the slowest component in the digital chain so we had to work around these types of bottleneck issues. Getting the right production elements from the set was also critical. Not using a slate, for example, really hampered sound syncing. A little mistake on set could result major time delay in post.

The fourth test was training and systemization. Training a crew to combine several workflows into a systemic process was quite a challenge. A team was assembled and trained in a relatively short amount of time.

TQM, was also a challenge. Applying a Total Quality Management system to the entire process required creating a thoughtful communications and reporting process. Questions like “who says and does what with whom and when” were mapped out along with checklists, report forms and scheduling.

FOUR KEY FUNCTIONS

Lasson and Cummins broke down the production into four key functions basic tasks.

1) Content Security & Protecting the Camera Originals. We thought of what, how, where and when things could go wrong. We needed to make sure every

bit of data was accounted and protected. “I’m always thinking of what, how, where and when things could go wrong. We needed to make sure every bit of data was accounted and protected,” said Cummins, “Content protection and quality control was imbedded into the entire pipeline, starting on set and ending at our lab at Color Mill.”

2) Quality Control. Potential technical glitches had to be quickly identified during the expensive and unrepeatable process of shooting. You’re looking at the CMOS sensor for rolling shutter errors, dead pixels, and noise patterns. Catching a problem early saves time and money.

3) Turnaround time. The editors needed Avid rushes daily to maintain their tight schedule and the producers and Fox needed dailies ASAP. Two camera crews worked staggered schedules, collectively producing footage seven days a week. One unit worked Monday through Friday, the other, Saturday through Wednesday. The Cineform, a 4:4:4, 12-bit codec (used on the SI-2K) would produce about 300 Gigabytes of data per hour.

4) Compatibility. We had to make sure the DI facility in London would be able to conform the new Cineform and other media formats and link to the Avid picture cut. Codec’s and workflows were tested during the

camera-testing phase of the production. Because digital cinematography was new to the producers, they didn’t have a reference point to fully think through the process. Stefan Ciupek, Russ and I essentially acted as DI pre-producers, feeding info back to the Technicolor team in London and proactively identifying potential issues.

SET TO LAB PIPELINE

With such a heavy shooting schedule, a lot of data would come through Color Mill’s door. It was initially estimated that each crew would produce 2 hours of footage daily on the SI-2K cameras, potentially generating about a terabyte of data per day. A strategy was needed to process and protect large amounts of data, create Avid rushes and distribute dailies. To keep the production, Color Mill unemployed a crew of six, 24/7. The crew consisted of two on set data managers, one for each camera unit, and four lab techs that worked on staggered, 12-hour shifts with rotating schedules.

THE LAB

After the various media formats were backed up, we transcoded DNxHD36 for the Avid Rushes and H.264 and MPEG for dailies. A pathway was also devised to insure the Canon Burst mode files and the Redlake high-speed media would track through the Avid rushes all the way through the final DI process.

SURVIVING THE DIGITAL WORKFLOW FOR 127 HOURS

CMOS and digital image acquisition requires an evaluation process just like film. The Christie 2K screening room was a tremendous tool in this respect. The DPs, the VFX supervisor and the DIT's would occasionally come in to look at imaging issues that arose so they could evaluate their options. Most of the footage was shot on the SI 2K Mini using the CineForm uncompressed 12-bit RAW codec designed for special effects / green screen acquisition. Lasson explains, "When Anthony Dod Mantle (cinematographer) saw how the great the codec looked on our 2K projector, he decided to use it throughout the entire shoot. So we ended up dealing with quite a bit of data," adding, "It was handy having a 2K projector and a 20-foot screen so we could really critically evaluate the images."

"At the end of the day," Cummins adds, "the 2K screening room, in tandem with the archiving, media transcoding, sound sync and QC functions, created a local digital cinema processing lab necessary for this type of film."

INFORMATION MANAGEMENT

Initially the producers wanted us to fax them daily lab reports. This presented a hassle and a waste of time and paper. Very early on in the process, we decided to use Google Docs for our on set data managers to upload their data reports online to make them more accessible. Since we were creating the lab reports on a database, we decided to upload these too. We sent a permission link to the producers as an alternative to the fax system. We continued to fax the paper work a few weeks into production. But then one of the producers decided the Google Docs solution was more manageable so we discontinued the faxes.

CONCLUSION

Digital cinematography is fairly new to many producers and many are just now coming to grips with how RAW or file based production is altering traditional production methods. For example, many post functions can be done concurrently with production. This can help eliminate redundant functions and processes and create a faster to

market production environment. Producers may also start using cloud-computing tools to better manage their digital productions.

Cummins also noted, "Color Mill custom-built a digital lab, from the ground up, based on the customized workflow. This is a relatively new concept in production. As more productions migrate towards an all-digital path, more post and lab services will be done on or near the set or go mobile."

While musing over his move to Utah last year, Cummins said, "Some of my colleagues in LA thought I was crazy for moving up here. I was teased with all the stereotypical jokes that I won't go into. In any case, I'm hopeful that our work on 127 hours will change the perception that Utah is only a production state, a backwoods place,— a place only for red rocks and location shooting, lacking in technical, postproduction capabilities. As more out of state producers learn more about our technical capabilities here, I think some of these old, stale perceptions will die." ■

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Sundance is the epitome of independent filmmaking and an opportunity for networking.

Being local, I have attended the renowned film festival many times and I'm often surprised when I hear of someone in the business that has never been to Park City during the festival. This year, I decided I would investigate what holds filmmakers back from attending and shed new light on what Sundance has to offer for the pensive.

For those that don't know much about Sundance, the history is important to develop a foundation of respect for this successful event that takes place in Park City, the Sundance resort, Salt Lake City and Ogden. Originally the Utah/US Film Festival, in the fall of 1978, Robert Redford came on board as the chairman through then Film Commissioner, John Earle. It was the late Sydney Pollack who suggested they move the festival to a winter month to coincide with skiing opportunities.

In 1981 Redford established the Sundance Institute that now holds the festival every third week in January. Last year, the festival brought \$92 million in economic activity to the state due to 42,000 people attending (66% being from out of state).

First, you have to get there and if you're coming from out of state my advice is to plan ahead. Not only is there a flight to book, but you have to plan on how you will get from Salt Lake City International Airport and up the canyon to Park City. This is about a 45 minute drive from the airport. If you're local, the drive up Parley's Canyon to Park City can be about half an hour depending on weather and traffic.

If you're flying in, a great option is to take a shuttle bus from the airport. You won't want a car in Park City as it's painful to find parking and many places are close enough to walk, or there is a fantastic shuttle system in place for Sundance. To arrange a shuttle from the airport though, it's best to book in advance prior to your flight.

If you're local and driving, plan on four wheel drive or chains being required up Parley's canyon if there is snow. Once you get into Park City there are parking options that are either free or very inexpensive. Check www.sundance.org for a map of parking and observe parking signs closely. I have seen many people get parking tickets during their time in Park City because they didn't read all the warnings.

Another option is getting to know the locals in Park City. I have a friend that has a chiropractic office who disappears like most Park City residents during the festival. He has allowed me to park in his allotted parking space, which is conveniently close to a shuttle stop. Another insider tip from a local I know is to park at the high school on Kearns Boulevard. There are designated parking areas and the shuttle swings by there.

Once you've parked, getting around is fairly simple. The Park City transit system has done a great job over the years of not leaving people out in the cold for long while they wait for a shuttle. I always use that as a great opportunity to talk to people and hear the latest film buzz.

For people arriving out of state, you will want to have planned your accommodations months in advance.

A veteran of traveling from Los Angeles is Director David Kittredge. I approached him for some advice on lodging since he's been here many times. He commented on his approach in finding a place to stay.

"For the first several years my condo-mates found our condo to rent. Since I've been booking it lately, I generally contact a few different agencies. We try to stay at a place near the Library or the 7-11 on Park Avenue. It's so central and near shuttle stops, so no matter what movie you're trying to get to, it generally isn't more than 20 minutes to get there."

For agencies Kittredge recommended doing a google search of "Park City rentals by owner" but stresses to book early in September or October.

If you're waiting for your film to be accepted and find out early December, don't be discouraged, there are always options. Besides sharing a condo with a bunch of people, there are homes for rent and the option of staying at a hotel in Salt Lake in the Sugarhouse area, which is close to Parley's Canyon. Of course you would need a car to get to Park City, so weigh your options. Craigslist has a lot of listings of vacation rentals. You could also press your luck and hope to meet someone willing to let you couch surf but that's risky. Be careful whom you choose to room with. One year I had booked a twin bed in a shared room at a condo. I didn't know the people I was renting from and when I got there they had reassigned me to the floor with a pillow and blanket. If you get involved with people you don't know, be sure there are clear expectations.

I think every Sundance veteran would agree, the best way to do Sundance is to plan ahead and that will get you the best deals on lodging, airfare and tickets.

Day of show tickets are sold at the Main Box Office in Park City at 8am everyday. Be prepared to line up very early, but this can be a viable option for getting a ticket for that day's screening. Another idea is to wait list. This is very popular. Go directly to the theatre that's screening the film you'd like to see and arrive two hours before the show to get a number. You can mingle or go eat and come back, but be sure to arrive at least 30 minutes before the screening to line up. ►

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Tickets are sold in sequential order until tickets run out. Only cash is accepted, so be prepared.

One of the greatest things about seeing a Sundance film is the dialogue with the filmmakers afterwards. The Q & A is a great way to learn and get inside information on the film you've just seen. I've met everyone from Michael Stipe of the band REM talking about a film he produced, to Inception director Christopher Nolan after he commented on making Memento. It's a great chance to meet upcoming and established filmmakers and talent.

In addition to screenings, there are many events and venues full of information and entertainment.

The first weekend typically is the most popular as the opening weekend draws big celebrities to premiere their films. Tickets to those screenings and parties are usually in packages or passes. If you want to do some celebrity sight seeing, those are usually good events to get into. If you can't get a ticket, then even waiting outside the venue will give you a good chance to spot someone.

Most of the stores and restaurants along Main Street in Park City are rented out during Sundance to create lounges or a space to advertise. I've been in many where they invite the public to come in from the cold and listen to live music or hear about what they're sponsoring. Last year I met some people at a restaurant where we all agreed to share a table to avoid a longer wait. This was a great opportunity to meet new people and make friends. Because we had breakfast together, they invited me to a screening of their friend's short film in a collection of shorts at a bar that was rented out for public screenings separate from Sundance. I saw really good films and it was completely free.

Off of Main there are also private entertainment lounges. You usually have to be on a list to get into these. Gifting lounges are often in nice homes around Park City and that's where media and celebrities go for swag. Sundance has evolved the last few years and more music is being showcased now. This year, the tiny Star Bar will be turned into the House of Blues and big bands are expected to come. Third Eye Blind, The Wailers and The Dirty Heads are expected. This will be a tough venue to get into and the hottest ticket in town.

If your plans for Sundance include more than seeing films and you want a chance to network with other filmmakers, be sure to talk to every one you meet. I've found that people are usually very open to a new conversation and happy to be there. There's a very festive vibe going around and I've always finished every festival with new friends from around the globe. As an actress, I have been to Sundance to promote myself and always have plenty of business cards with me. Be open to meeting people and getting to

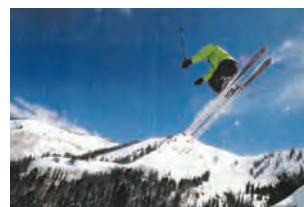
genuinely know them. People can tell when someone is talking to them just to get help with their career.

Another option to stay in the loop on the latest happenings is the Sundance Film Festival iPhone app with the 2011 schedule, venue and transportation maps and exclusive videos. Along with that, indieWIRE is the only media outlet publishing daily Sundance dedicated content. Go to www.indiewire.com. The Hollywood Reporter's website will have its own section on Sundance with news and film reviews. See www.hollywoodreporter.com.

Variety also features a Sundance section of their web site during the festival. Visit www.variety.com.

Whether you're coming to Sundance for star-sightings, parties, networking or just to see what all the buzz is about, be sure to take the time to see a film or two. You'll be in the midst of one of the largest film festivals in the world, and have the opportunity to see some ground-breaking films by original storytellers. If you're at all interested in film, this is the place to be. ■

KATHY JARVIS
310.666.4758



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Utah offers a refundable tax credit or cash rebate for motion pictures.

STATE
APPROVED
REBATE
PERCENTAGES

TAX CREDIT

20% of dollars left in State.

Project Cap
NO CAP

OR

CASH REBATE

20% of dollars left in State.

Project Cap
\$500,000

Utah's natural beauty, scenic wonders, and diverse topography provide a variety of magnificent settings for a film. The experienced and deep crew base provides a valuable and economic asset for any film production.

INCENTIVE PROCESS

Each filmmaker interested in taking advantage of the Utah Motion Picture Incentive Fund, must first submit an application to the Utah Film Commission. The application is then sent to the Motion Picture Advisory Committee (MPAC) for review. Approved projects are sent to the Utah Governor's Office of Economic Development (GOED) Board for incentive funds to be encumbered. All Utah film incentives must receive final approval by the Utah GOED board.

TYPES OF PRODUCTION

The Motion Picture Incentive Fund is available but not limited to the following production types.

- Documentaries
- Motion Pictures
- Miniseries
- Full Length Animation
- Reality Television
- Television Movies
- Television Series
- Webisodes
- Full Length Cable Feature
- Large Format (IMAX)

| 2011 Application Deadline | MPAC Meeting | GOED Board Meeting |
|---------------------------|--------------|--------------------|
| 20-Jan-11 | 2-Feb-11 | 10-Feb-11 |
| 17-Feb-11 | 3-Mar-11 | 10-Mar-11 |
| 24-Mar-11 | 6-Apr-11 | 14-Apr-11 |
| 21-Apr-11 | 4-May-11 | 12-May-11 |
| 19-May-11 | 1-Jun-11 | 9-Jun-11 |

The incentive is disbursed for each project after a Certified Public Accountant (C.P.A.) reviewed Rebate Report is submitted to and approved by the Governor's Office of Economic Development.

Companies must meet the minimum "Dollars Left in the State" to be eligible for the Motion Picture Incentive Fund.

Please contact the Utah Film Commission at 800.453.8824 for questions about your particular project.

UTAH'S FILM INDUSTRY

- Movie and TV production days increased 19% from 2007-08.
- Spending increased more than 30% to \$144.5 million from 2007-08.
- The Sundance Film Festival in Park City is one of the world's most prestigious independent film festivals.

UTAH HAS BEEN FEATURED IN OVER 800 FILMS INCLUDING:

- John Carter of Mars (2010)
- Independence Day (1996)
- High School Musical IV (2010)
- City Slickers II (1994)
- High School Musical I, II, III (2006-2008)
- Dumb and Dumber (1994)
- Pirates of the Caribbean: At World's End (2007)
- Forrest Gump (1994)
- Everwood (2002-2006)
- Maverick (1994)
- National Treasure (2004)
- The Sandlot (1993)
- Hulk (2003)
- Thelma & Louise (1991)
- Legally Blonde 2 (2003)
- Back to the Future III (1990)
- Saints & Soldiers (2003)
- Indiana Jones and the Last Crusade (1989)
- Touched by an Angel (1994-2003)
- Better Off Dead (1985)
- Austin Powers: Goldmember (2002)
- Footloose (1984)
- Planet of the Apes (1968, 2001)
- Romancing the Stone (1984)
- The Grinch Who Stole Christmas (2000)
- Gunsmoke (1955-1975)
- Mission Impossible 2 (2000)
- Butch Cassidy and the Sundance Kid (1969)
- Con Air (1997)
- How the West was Won (1962)

**Darn
Good
Action Director
&
Stunt Coordinator**

Kathy Jarvis
310.666.4758

Park City, UT

LOCAL

TAX INCENTIVE QUESTIONS WITH MARSHALL MOORE

WHAT SELLING POINTS DO YOU GIVE TO POTENTIAL PRODUCTIONS?

There are five things typically that we talk about that makes Utah attractive. We start with the people. The crew and talent available in the state surpasses anything between Los Angeles and New York. We're unique that way, and we have at least 3 A crews and exceptional talent here. When directors come to cast locals they're very complimentary and we often hear them say they had no idea there were this many great actors here.

We have the diversity of locations within an hour of an international airport. You can have the big city, the desert, the mountains, small towns, and farmland all within an hour of a major airport which is critical for traveling actors back and forth.

The equipment is available too. We have two full service equipment rental companies in the state that provide grip, electric and camera equipment.

Then there's the 90 minute flight from LA that's also very attractive. Other states offer incentives to cross the country but travel becomes a big issue and the timing of that travel. Sometimes it takes a whole day to travel from place to place. In Utah you can do it in 90 minutes from LA.

That's what we term our infrastructure--our proximity to LA, our locations, the equipment, the crew and the talent. Those are the five things that set us apart from other locations.

WHAT DO YOU SEE IN THE FUTURE FOR UTAH?

We need to extend the program right now. It's in the review year. The 2011 legislature session will be a watershed session for us. We need to extend the current legislation from its current two year period to a five year period to attract a series to the state. We're looking for a minimum of five years since two

years isn't enough of a time commitment to attract a series. Not only do we need to extend the number of years the legislation is active but we need to fund the legislation for it as well. Right now the governor has in his budget what we have requested which is \$10 million and in addition to that we want to increase the percentage from 20% to as high as 30%. Those are some of the things we're looking at doing in this next session that starts at the end of January.

The Motion Picture Association of Utah is the lobbying organization that promotes this legislation. The Film Commission is a state run office and we're not allowed to lobby for incentives however, we can testify to the success or ineffectiveness of the current program. We can report but we don't lobby and the MPAU has taken on that responsibility to work with the legislature and to help them understand that there is a great need for this legislation to continue to be funded and to increase the percentage. They would encourage, and we do the same, for the film community to contact their local representative and senator and briefly let them know how important the legislation would be. It will be a house bill and will have a number very soon. We want everyone to write a short one sentence email with the communication that this is an important bill for our industry. Mention that this is how you make your living and that you would like to continue working in the state of Utah and thank them for the support.

IS THE INCENTIVE PROGRAM A 20% TAX BREAK?

Well it's more than a tax break. It's a rebate. There's a 20% cash rebate or tax credit and it's given post-performance. It starts with an application process in which a production company desires to film in Utah. They provide their schedule, budget and the script and submit it to us in an application. There is an approval process and once approved the money is set aside. The film is then made and they show their expenditures made in the state of Utah and they get 20 cents back on every dollar that they left in Utah.

25

UTAH FILM COMMISSION LIST

STATE FILM COMMISSION

Utah Film Commission
800.453.8824 | film.utah.gov

REGIONAL FILM OFFICES

Kanab/Kane County Film Commission
800.733.5263 | kaneutah.com

Moab Film Commission
435.259.4341 | moabcity.org/filmcommission

Ogden Conventions and Visitor Bureau
866.867.8824 | visitodgen.com

Park City Film Commission
800.453.1360 | parkcityinfo.com

St. George Area Convention and Visitor Bureau
800.869.6635 | utahstgeorge.com

Utah Valley Film Commission
800.222.8824 | utahvalley.org



3D MOTION IMAGERY: A NEW DIMENSION IN FOOTAGE

Just inside the front door of many “big-box” retail stores will be found an example of a new and fast-growing market for digital media content. At the display of big, flat-screen television sets there is usually a headset and a pair of eyeglasses hanging on a stand. They’re for test viewing of the store’s first 3D television products.

Makers of these TV sets are hungry for 3D video content to use in these demonstrations, so they’re among the first users of the 3D segment of the stock footage industry. Other early users of 3D stock footage are the ad agencies creating commercials for in-theater use where 3D feature movies are shown. Just behind them are the 3D commercials now being shot for use on television programming.

This market segment is still tiny, but growing even faster than the well-established stock footage business that now has sales surpassing \$1 billion a year. The use of content from stock film libraries has rocketed to this level as the cost of new production has risen to ten times the cost of licensed content.

Watching this business unfold is like seeing a flower opening in time-lapse photography. And it’s this business that 3D Motion Imagery intends to pursue and eventually to lead. 3DMI is building a world-class digital library of unique, cinema-grade stereoscopic motion stock footage and will carry out rights-managed licensing of these assets worldwide for use in film, television and corporate media. Founder and President Pete Fuszard: “I’ve been selling stock footage for over 15 years and I’ve seen major changes in the industry but this is by far the most significant. We are at a rare time of opportunity to take advantage of an entirely new market within the production industry.”

The company is producing 3D content in-house as well as licensing imagery from other content producers and industry partners. 2D versions of all the content will also be available for licensing which provides producers additional revenue from the existing 2D markets. As with our present 2D digital products, the 3D imagery will be delivered electronically or on disk or tape, as customers require.

Because the 3D market is still at an early development stage, and because 3D is technically complex to shoot, the few largest players in the stock footage market have not begun offering high-quality, live-action 3D content. We believe this gives 3DMI a first-mover advantage and a chance to build a substantial library before significant competition arises. And when that occurs, we intend to have established a reputation as the go-to people for owners of high-quality 3D content.

3DMI partner and FootageBankHD owner Paula Lombard relates, “When Pete approached me with the idea of getting involved with a 3D footage endeavor I jumped in. Having founded the first HD footage specialty house in anticipation of the media shift to HD I knew that we must offer 3D content as well. I am happy to lend my point of view as a footage entrepreneur over the past 20 years. Partnering with 3DMI makes sense from a technology and content perspective, as Pete is an experienced and gifted cinematographer and footage creator.”

Moreover, unlike the major stock houses, 3DMI will differentiate itself from other stock libraries by producing mostly original 3D motion imagery as well as sub-licensing from other producers. Three-fourths of our digital media library will comprise fully owned, original content.

From our experience as licensors of 2D stock content, we know that most uses of licensed content range from two or three minutes down to only a few seconds — the image of a bat striking a ball, for instance; two executives shaking hands; a girls’ soccer team celebrating a goal; a surfer on a perfect wave. As we plan to have a rich and diverse library of more than 6,000 minutes of original 3D assets

within three years, we are confident that this archive will meet the needs of a growing market.

What does 3DMI bring to Independent filmmakers? “Two things.” Fuszard states, “First, we provide a responsive resource for filmmakers who want to buy or lease establishing shots, aerials and other footage rather than incurring the high costs of a second film crew. Second, we provide a ready, close-at-hand market for cinema-grade stereoscopic stock footage. Through it, filmmakers can find a second, highly profitable revenue stream in the licensing of high-demand footage they’ve already shot and used in their feature films.”

The principals of 3DMI have more than twenty years’ experience in the broadcast media industry. They include an award-winning technology entrepreneur with a record of building fast-growth startups, and an Emmy Award-winning commercial director and stereographer. On the 3DMI Advisory Board are a pioneer of the 2D stock footage industry, an Academy Award-nominated producer; a leader in 3D content creation and a highly innovative developer of exclusive 3D technologies.

As they gathered ideas and talents, 3DMI selected Utah as the home of this new enterprise for two reasons. As Fuszard points out, “The state already has an amazing digital media community, and we feel comfortable about adding our combined talents to it. Utah also has a generally business-friendly attitude that we believe will continue to incubate new enterprises.”

3DMI was selected to join the Miller Business Innovation Center, a business incubator operated by Salt Lake Community College. “I have worked in San Francisco, Los Angeles, Boston, Pittsburgh, Toronto and New York in my 35 year career, and I’m very impressed with the business incubator at Salt Lake City Community College”, comments Hugh Larratt-Smith, Managing Director, Trimmingham Capital. “There are a lot of exciting companies here that are coming of age”.

“What do Italy, Germany and Switzerland have in common with Utah? The first answer is easy — great skiing! But the tougher answer is that each have clusters of expertise — Germany has luxury car-making — Switzerland has chocolate and watchmaking— Italy has culinary equipment and ski boots. Now Utah has a cluster of digital media,” comments Ryan Luke, Director, Trimmingham Capital.

Clusters, a ground breaking concept developed by Dr. Michael Porter of Harvard University in his bestseller “*The Competitive Advantage of Nations*”, brings government entities, companies, educational institutions, and people around a common agenda that is actionable and constructive. “The foresight of Utah’s government and educational leaders is paving the way for digital media companies to form a cluster that will catapult Utah into the forefront of new media,” says Ryan.

In his recent bestseller “*The Rise of the Creative Class*”, Professor Richard Florida attributes the emergence of Austin Texas, Palo Alto California and Portland Oregon as hotbeds of technology, music and literature to the creative people attracted to those cities. Utah is next — with many creative people like Peter Fuszard emigrating from Los Angeles, San Francisco and New York.



Continued

3D MOTION IMAGERY: A NEW DIMENSION IN FOOTAGE



THE PRINCIPALS



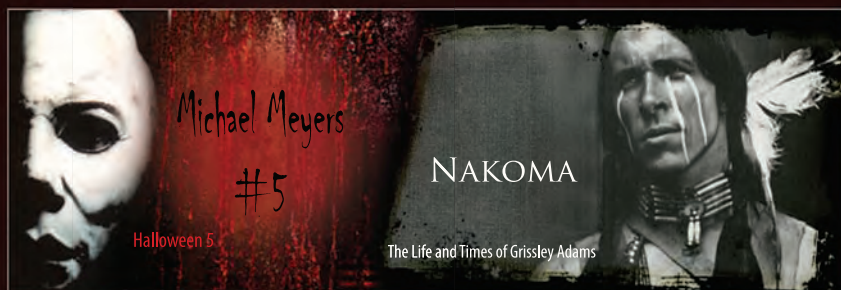
3DMI Founder and President Peter Fuszard is an award winning Director/Cinematographer who has made action sports films, documentaries, commercials, and corporate films since 1989. He has directed national commercials and corporate films for Bank of America, Ford, Acura, Honda, Nike, Kawasaki and has been licensing his own stock footage through various agencies for 15 years.

He earned an Emmy Award for cinematography on the television documentary "Summit to Sea" and shot giant surf aerials for the BBC series "Human Planet". Fuszard received a degree in film production from San Diego State University.

Chief executive officer Jim Baker is a seasoned executive and entrepreneur with an award-winning background in wireless broadband and streaming media. He chairs the Technology Committee of the wireless industry's Joint Council on Transit Wireless Communications and serves as a director of MNG Europe SA, an outsourcing and offshoring company, as well as managing partner of Xenventure, a private company in the venture capital and private equity business. Companies he has founded and led include Moovera Networks, in telecommunications; Telabria, in the wireless industry; and 21st Century Media LLC, in information technology and services.

Board member Paula Lumbarb is an industry pioneer who created FootageBank HD as the first stock footage company specializing in HD-native material. Her career spans more than 20 years in content licensing, before which she produced special effects for feature films and television. Her first company, Film Bank, was founded in 1985 and established Lumbarb as a leader in the independent archive business. She is a graduate of the University of Washington with two graduate degrees.

3DMI
3D MOTION IMAGERY



DON SHANKS

801.268.9521

STUNT COORDINATOR

STUNT PERFORMER

DIRECTOR

ACTOR

donshanks.net

chiefrunswithknives@hotmail.com

37 Years of experience

Native American

UTAH FILM FESTIVALS

Each year FilmUtah targets the influential Film Festivals and either host or co-host a party to promote Utah Filmmakers. These festivals include:

LDS FILM FESTIVAL

Orem, Utah

January 26-29, 2011

www.ldsfilmfestival.org

SUNDANCE

Park City, Utah

January 20-30, 2011

www.festival.sundance.org/2011

NOT

X-DANCE

Salt Lake City, Utah

January 21-25, 2011

www.x-dance.com

SLAMDANCE

Park City, Utah

January 20-27, 2011

www.slamdance.com

SALT LAKE CITY FILM FESTIVAL

Salt Lake City, Utah

August 18-21, 2011

www.saltlakecityfilmfestival.com

FOURSITE FILM FESTIVAL

Ogden, Utah

June 9-11, 2011

www.foursitefilmfest.com

DOCUTAH

St. George, Utah

September 16-25, 2011

www.docutah.com

RED ROCK FILM FESTIVAL

Springdale, Utah

November 10-14, 2011

www.redrockfilmfestival.com



The Salt Lake City International Airport is a major hub airport located just ten minutes from downtown Salt Lake City. Utah's capitol city is home to a professional film industry community, supporting services and a welcoming international airport.

The airport is a gateway to seven ski resorts, 42 state parks, five national parks and plenty of mountain and desert

scenery. It is the western hub for Delta Air Lines and, along with seven other major airlines, they provide over 700 daily flights including non-stop service to Paris.

Ranked first in the United States for on-time performance in 2008, the airport is known for accessibility.



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"127 HOURS"
"JOHN CARTER
OF MARS"



UTAH FILM
COMMISSION

Utah has everything for film, television, commercial and print productions, including awe inspiring locations. Make your next production better by coming here. Contact the Utah Film Commission and find out how.