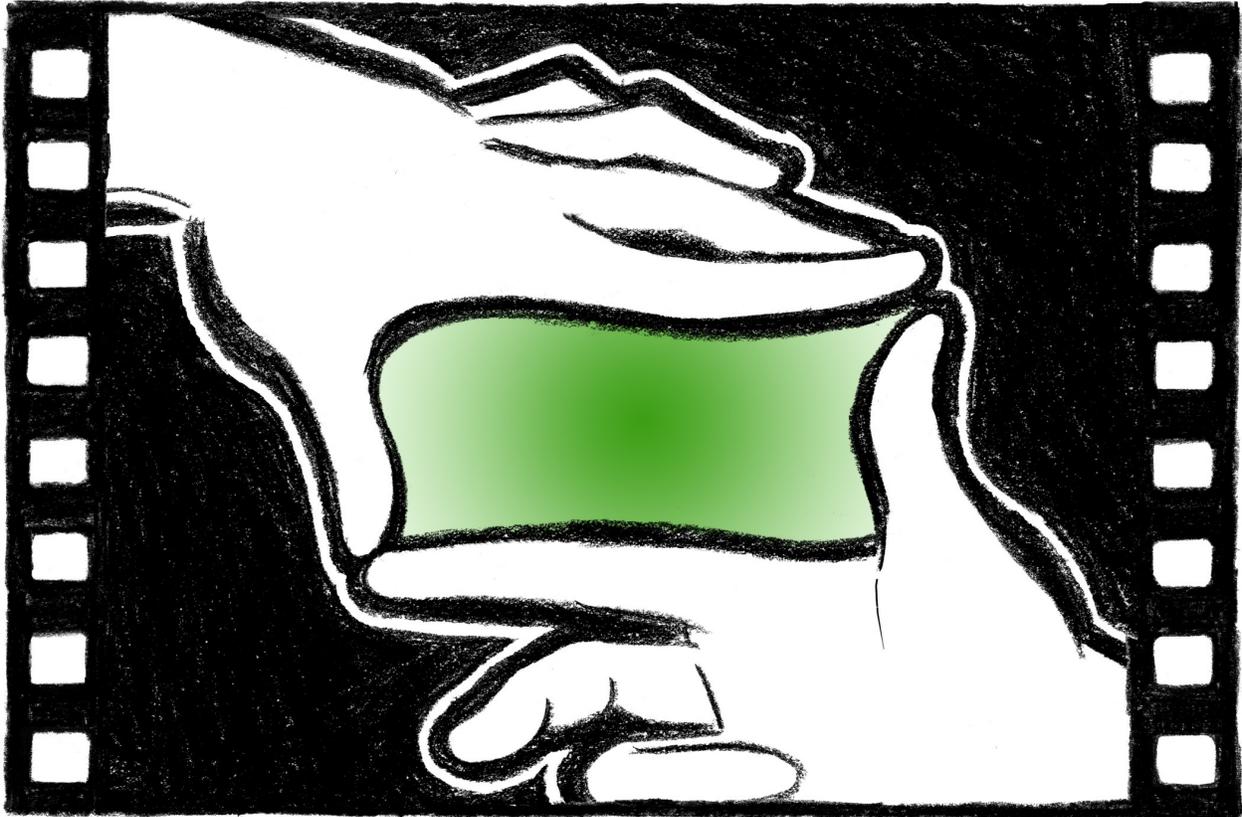


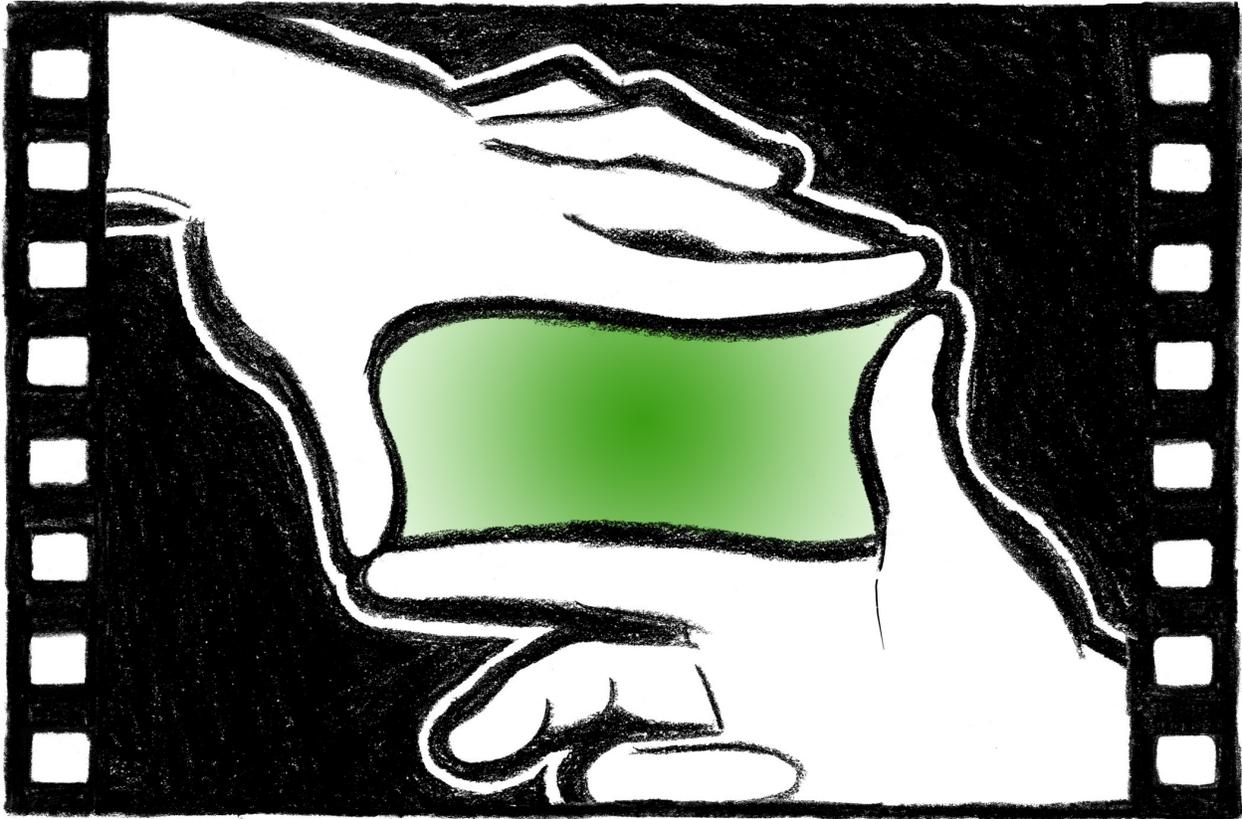
Economic Impact and Visitor Study of
The Eugene International Film Festival



The University of Northern Iowa
Sustainable Tourism and the Environment Program (STEP)

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Table of Contents

	Page
Executive Summary	4
Introduction	6
Methodology	9
Survey Results	9
Attendee Characteristics	9
Satisfaction of Attendees	11
Motivation Factors to Attend	13
Sources of Information	14
Economic Characteristics	15
2007 Eugene International Film Festival Celebrity Overview	16
APPENDIX	
Supporting Documentation	

Executive Summary

- Over two thirds (68%, or 840 attendees) were not residents of Eugene/Springfield. The majority of the attendees (64%) had as their primary purpose of the trip as to participate in the Eugene Film Festival. The average age of visitors is 43.41 years and the median age is 46 years. Women represented 60% of the attendees.
- On average, attendees have visited Eugene eight times, while the median number of visits was 3.5.
- The website, word of mouth, and newspaper were the primary sources of information on the film festival.
- Most of the attendees strongly agreed that enjoying social activities (44.1%) and to do something they had always wanted to do (42%) were strong motivators for attending the event. Overall, attendees were either very satisfied (36.1%) or satisfied (61.1%) with the Festival.
- Attendees gave high satisfaction marks for the personnel and the date of the film festival.
- 88.9% of overnight attendees stayed two to five nights in the area. Most all of the overnight visitors stayed in a hotel/motel in Eugene. Travel party size was of slightly under 2 (1.86 persons), which is comparable to the area average.
- The average total spending per travel party for the Eugene Film Festival is \$1007.95. The total estimated participant direct economic impact to the Eugene/Springfield area is estimated to be \$455,925.
- This study did not include an examination of the multiplier (or sometimes referred to as the indirect effect) effect of the Festival. There are multipliers for both income and employment. Most communities or states with ongoing studies of touristic events report some type of

multiplier. One should consult with the local visitors bureau for such a statistic. However, one must be cautious with regard to the magnitude of the coefficient reported by these agencies as they sometimes are inflated, or are not appropriate for such an event.

- Film tourism is recognized as a growing segment of the tourism industry. Communities hosting film festivals benefit economically from these events. The Eugene International Film Festival attracts noted filmmakers and film enthusiasts from many countries.

Introduction to Evaluation of the Event

Communities around the country invest millions of dollars of public monies to construct venues, such as stadiums and performing arts centers as a tool for economic development. Proponents promise returns on investment in terms of increased sales taxes, hotel/motel tax revenue, jobs and increased wages. Opponents discount the economic impacts. However, most agree that the non-economic impacts such as increased levels of civic pride and visibility may be worth the investment of public and private funds for these events and facilities.

Mueller (2007) notes that public and private agencies are embracing film festival tourism as facilitating new sources of income both for local business and taxation. For example, in the US the Wisconsin Department of Tourism backed in Madison a new Sundance Cinema Center for independent and foreign films and supported the Beloit International Film Festival that debuted in January 2006. Mueller (2007) also reports that

“Among some other projects in the US was the Lake Michigan Independent film festival and convention supported through a marketing grant and the **Eugene Film Festival in Oregon which received a tourism grant** to attract out-of state guests.”

The continued expansion of film festivals and their financial support by public authorities is well known. There are clear economic and political benefits derived from investing in cultural events since more visitors come to the venue of the festival and support the local economy through expenditures on lodging, meals, local products and other leisure activities (Mueller, 2007).

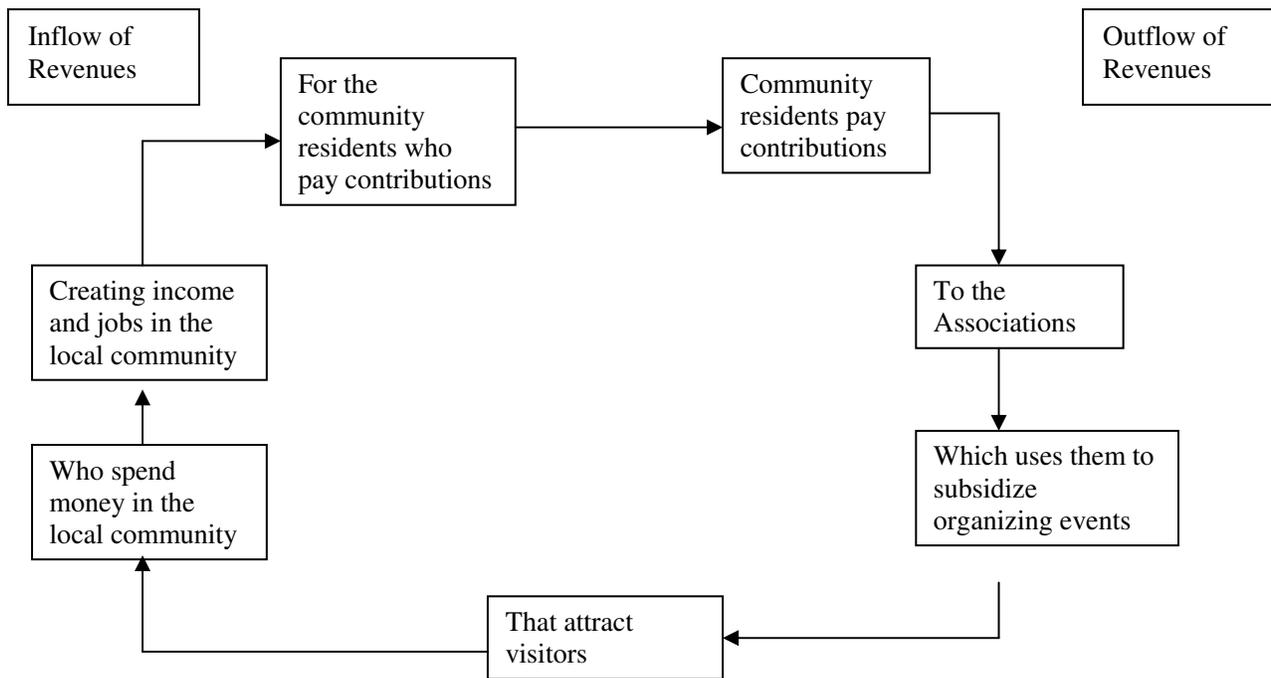
Numerous studies demonstrate the contribution cultural tourism makes to the local economy but few focus specifically on the economic impact of film festival tourism (Mueller, 2007). There are only a few examples, such as the Santa Barbara County Convention revealing that the annual ten-day Santa Barbara Film Festival generates an additional \$7.3 million in

revenue. A similar result can be culled from the 2004 Film and Visual Media in Austin report which estimates that \$9.3 million were generated by the film festival.

Studies of special community events, like film festivals, are needed to demonstrate the economic contribution to the community (Crompton, Lee, & Shuster, 2001; Wang, 1997; Wagner, 1997, McHone and Rungeling, 2000). Economic impacts are estimated from the expenditures made by attendees, performers, and sponsors, either directly or indirectly associated with the event (Murphy and Carmichael, 1991). They supplement the traditional financial balance sheets provided to the government (Crompton, Lee, & Shuster, 2001), since they address the broader issue of what community residents receive in return of their investment of tax funds.

The Eugene International Film Festival contracted with the Sustainable Tourism and the Environment Program (STEP) at the University of Northern Iowa to study visitors to the festival. Data were collected at various sites within the registration and venue areas of the festival. The following report was developed to reflect the characteristics of visitors and economic impact of the Eugene International Film Festival held in Eugene, Oregon at the Valley River Center Regal 15 Cinemas. The following model presents the rationale for conducting the evaluation of the Eugene International Film Festival.

Figure 1. The conceptual rationale for undertaking economic impact studies.



Source: as adopted from Crompton, Lee, & Shuster, 2001

As illustrated in *Figure 1*, the process starts with the residents of the community paying funds to different organizations or associations in the form of contributions. These associations use these funds to subsidize production of an event, marketing, or development of a facility. Such a development attracts nonresident visitors who spend money in the local community. This new money from outside the community creates income and jobs for the residents in the community. This completes the cycle: community residents invest contribution funds and they receive the return on their investment in the form of new jobs and more household incomes.

Based on the above model, the task of this economic impact analysis is:

- to estimate the magnitude of the return to the community; and
- to provide a tool for the planners to further support and develop such events.

This study was conducted to measure the economic impact of Eugene International Film Festival during the month of October 2007. The Festival was held at the Valley River Center

Regal 15 Cinemas. The Festival had 235 entries, which were narrowed to 94 films from 17 different countries

Methodology

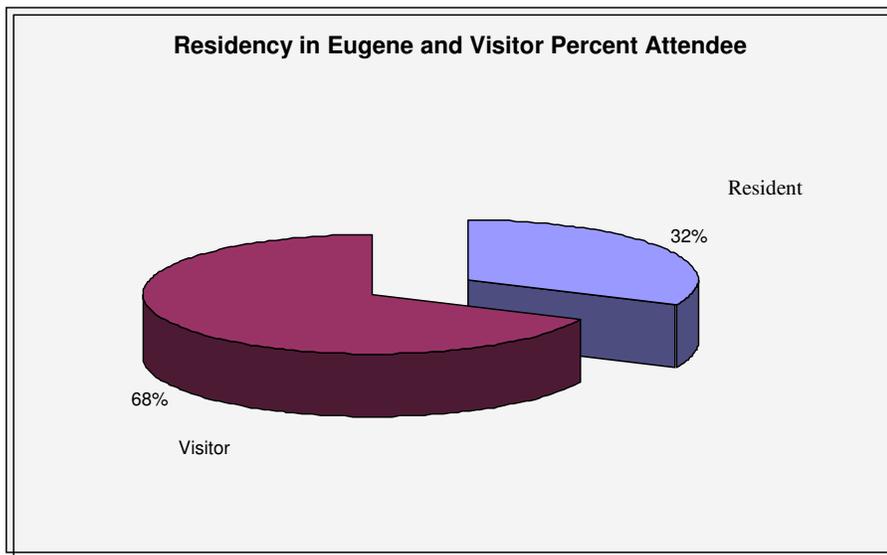
A questionnaire-based survey was designed to identify characteristics of attendees to the Eugene Film Festival, to assess their level of satisfaction and the economic impact of the event. Surveys were collected during the event by the event personnel and returned to the STEP for analysis. One hundred and thirty four surveys were returned.

Survey Results

Attendee Characteristics

Over two thirds (68%) of the attendees were from out of town.

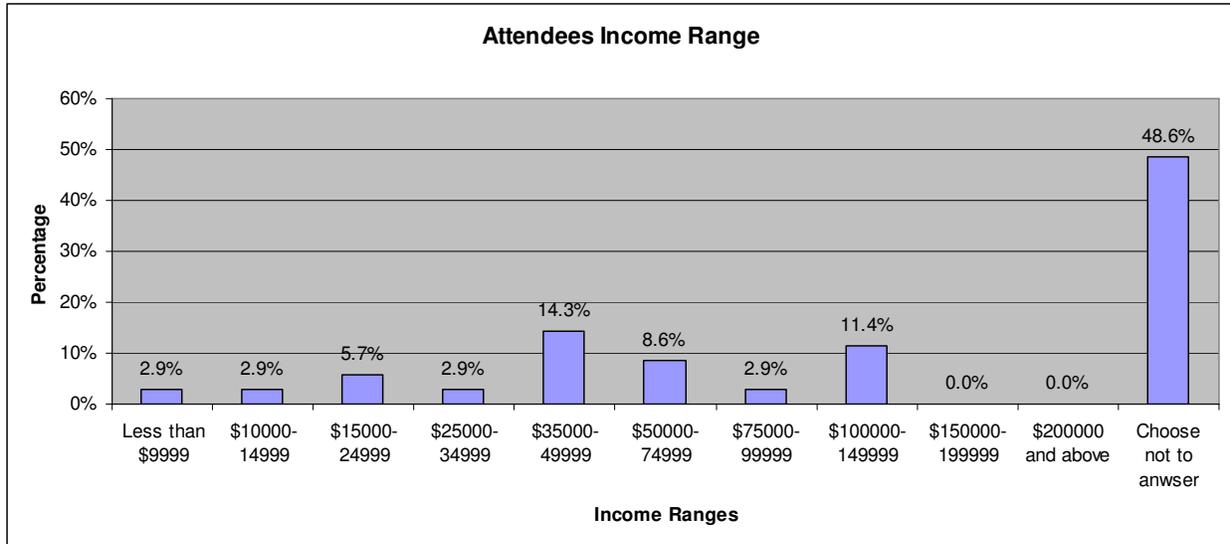
Figure 1.



The majority of the attendees (64%) had as their primary purpose of the trip to participate in the festival, while 24% were visiting friends and relatives. The average age of the attendees is 43.41 years and the median age is 46 years. Men represented 40% of the attendees, while 60%

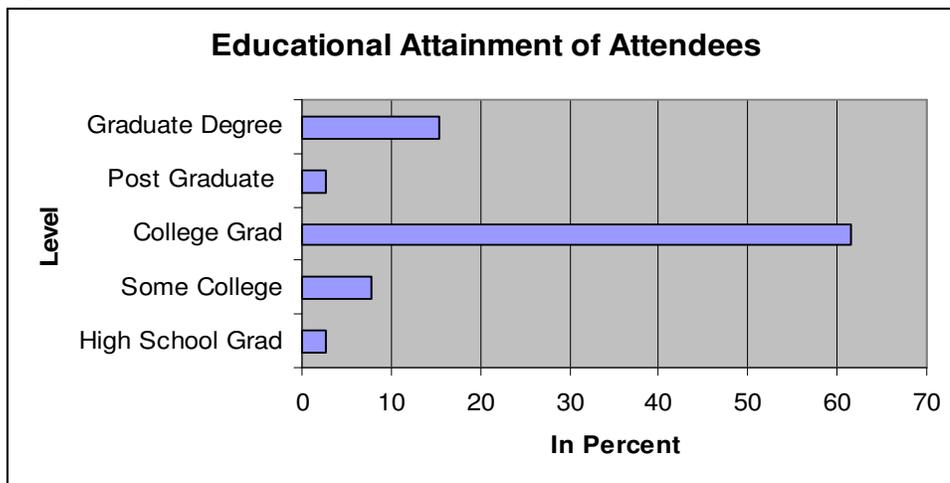
were women. The majority of the attendees who chose to respond to their income level (14.3%) belong to the \$35,000-\$49,999 income range, while 48% chose not to answer (Figure 2 below).

Figure 2.



Attendees were asked to provide their level of educational attainment. Figure 3 reports these findings.

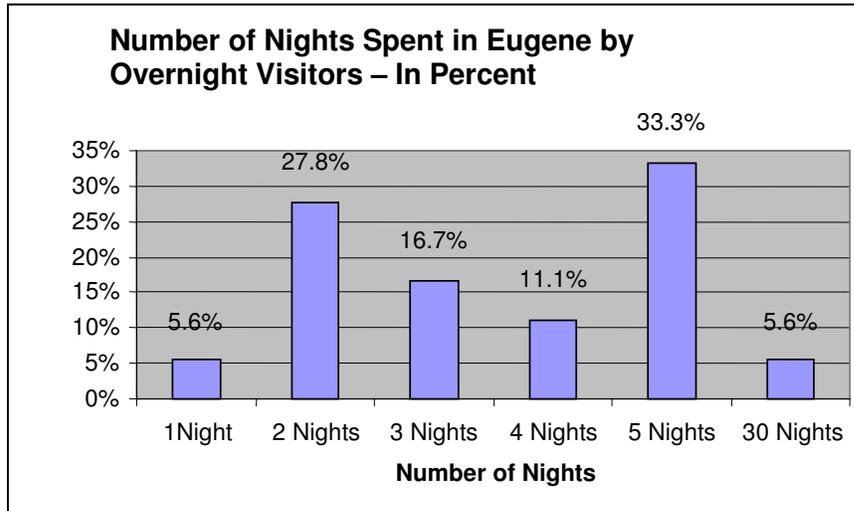
Figure 3



On average, attendees have visited Eugene eight times, while the median number of visits was 3.5. Over 60% (62.1%) of the attendees stayed overnight, while 37.9% were there for day trips. As illustrated in Figure 4 below, 88.9% of overnight attendees stayed two to five nights in the area. The average number of nights was 4.89 spent in Eugene/Springfield. Of the overnight

attendees, 38.5% stayed in local hotels/motels. Another 10.3% stayed with friends and relatives. The remaining attendees did not indicate lodging used.

Figure 4

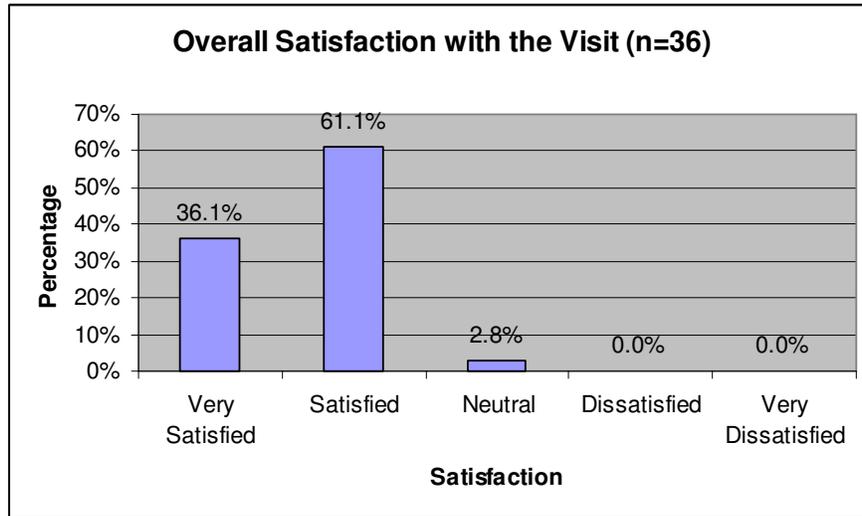


The travel party sizes ranged from one to four people. For out of town attendees, the mean travel party size was 2 persons, which is comparable to the area mean travel party size.

Satisfaction of Attendees

Attendees were asked to rate their overall satisfaction with the film festival. Overall (97.2% were satisfied), attendees were either very satisfied (36.1%) or satisfied (61.1%) with the Festival. The mean overall satisfaction was 4.33 on a scale of 5=Strongly agree and 1=Strongly disagree.

Figure 5



In addition, attendees were asked to rate their agreement on aspects of the film festival.

The following table provides the results in percent and the mean value of each item.

Table 1 – Satisfaction with Film Festival Attributes

Evaluation of	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree	Mean
Was the ticket price right	23.1	38.5	25.6	5.1		3.86
Did you like the movies overall	20.5	33.3	20.5			4.0
Did you like the workshops you attended	10.3	5.1	35.9	2.6		3.43
Did you like the festival location	23.1	43.6	10.3	5.1		4.03
Were the personnel helpful	82.1	12.8				4.86
Was October a good time for the festival	38.5	51.3	5.1			4.35

5=Strongly Agree; 1=Strongly Disagree

Motivations to Attend the Film Festival

Attendees were asked to rate the importance of a number of factors which prompted attendance to the event, and issues related to organization of the event. Table 2 below shows the agreement with particular motives for attending the Eugene International Film Festival.

Table 2 – Motivations for Attending the Event, In Percent

Motive	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree	Mean
To have a good time with Friends/Family	28.2	51.3	7.7			4.24
To Relax	12.8	46.2	20.5	7.7		3.74
To Enjoy Social Activities	38.5	28.2	20.5			4.21
To Do Something I Always wanted to Do	46.2	28.2	10.3	2.6		4.35
To Learn What the Festival Has to Offer	23.1	66.7	2.6			4.17
To Learn About Filmmaking	17.9	28.2	30.8	7.7	2.6	3.59
To Support Local Filmmaking	33.3	30.8	7.7	20.5		3.83

5=Strongly Agree; 1=Strongly Disagree

Most attendees strongly agreed that they were attending the event because they had always wanted to attend a film festival (46.2%), and to enjoy the social activities (38.5%). Visiting with friends and relatives and learning about what the film festival had to offer were also strong motivators.

Sources of Information for the Film Festival

Attendees were asked to indicate the main sources of information they used to become aware of the festival. Table 3 presents these sources in percents (attendees could choose all that applied). The website, word of mouth, and newspaper were the primary sources of information on the film festival.

Table 3: Sources of Information, in percent

Sources	Percent
Convention Bureau/Visitor Center	2.6
Television	0.0
Newspaper	35.9
Word of Mouth	43.6
Website	46.2
Brochure	2.6
Magazine	2.6

Economic Impact of the Festival

Table 4 shows the mean spending in Eugene/Springfield and in Lane County as a result of the Eugene International Film Festival.

Table 4. Mean Spending per Travel Party (2 persons) for Out of Town/Area Attendees

SPENDING CATEGORIES	MEAN Per Travel Party Size	ESTIMATED TOTAL SPENT	Local Resident Total Spent*
a. Lodging expenses (i.e., hotel, motel, camping, rental, etc.)	453.31	190,368	
b. Eating and drinking places (i.e., restaurants, bars, etc.)	136.96	57,540	12,656
c. Groceries	52.00	21,840	2,757
e. Buying locally produced foods, wine, beer	138.57	58,380	
f. Transportation expenses (i.e, gas, service, etc.)	26.76	11,340	4,400
g. Admissions	54.10	22,680	12,650
h. Shopping	146.25	61,320	
TOTAL SPENT FOR EUGENE/SPRINGFIELD By OUT OF AREA ATTENDEES	1007.95	423,468	32,457

*550 local attendees, x their mean expenditure (restaurant/bar \$23; groceries/goods \$5.00; transportation \$8.00; and admissions \$23.00. Residents reported a mean party size of 1)

The highest mean expenditure per travel party (mean party size is one person) is lodging (\$453.31) for Eugene/Springfield (Table 4). The average total spending per travel party for the Eugene Film Festival is \$1007. The estimated direct economic impact of the participants and attendees amounted to \$423,468 based on 2 persons per travel party. It is estimated there were 420 travel parties (68% were tourists, 1236 attendees = 840 / 2 per party = 420). Factoring in the resident impact adds another \$32,457 in total spending, for a total direct spending impact of \$455,925.

2007 Eugene International Film Festival Celebrity Overview

Celebrities participating in the 2007 Eugene International Film Festival added much to the excitement of the event – during and into the future. There was networking, socializing and community involvement. A number of food and beverage klatches occurred spontaneously. Restaurants benefiting that could be confirmed included Rennie’s Landing, Hole In The Wall Barbecue, North Bank, McGrath’s, the Valley River Center Food Court and the Valley River Inn Sweetwaters.

The most outstanding success for the festival and selected filmmakers was the acquisition of three films by Rivercoast Films Distribution. Invited celebrity Mike Katchman led a workshop on “Distribution for Independents” and acquired three films for his company that captured his interest after attending their festival showings. A fourth offer was made, and remains pending, to acquire a film not shown at the festival but with financial and ownership roots in Eugene.

Establishing the Eugene International Film Festival as a boutique market is an outstanding accomplishment for the festival that will bring long-term benefits to the community. Filmmakers and festival attendees will be attracted to the festival as a result. Adding to this is the totally unique Rivercoast Films Distribution model for independent filmmaker’s that was introduced at the festival.

Mr. Katchman’s business model is based on complete transparency regarding royalty payments due to filmmakers signed with his company. Independent filmmakers receive immediate information regarding the performance of their film by logging onto the Rivercoast Films Distribution website and accessing up to date financial information by entering their unique password. Rivercoast Films Distribution, through innovative planning, is offering independent filmmakers a greater return than that available through traditional distribution channels.

Mike Katchman, after a distinguished career with major studios, has long dreamed of being at the helm of a distribution company dedicated to meeting the needs of independent filmmakers. “The Eugene International Film Festival played a preeminent roll in establishing Rivercoast Films Distribution, he states. The three films from the festival that signed with us have proven to be very big deals for the company.”

Early in his career he was with Orion when the company was garnering Academy Awards for films such as “Dances With Wolves.” After Orion was acquired by MGM he soon became VP of National Marketing for that company. A few years later he was hired to lead the Lions Gate National Distribution team, racking up hundreds-of-millions of dollars in sales annually.

Mike Katchman brought invaluable credibility to the Eugene International Film Festival. He will be back in future years to shop the festival.

Paris based Producer/Director/Screenwriter **Neil Hollander** attended the Eugene International Festival for the North American premiere of his French feature length film "H for Hunger" ("F Comme Faim"). Its showing at the festival was also a worldwide festival premiere. The premiere of "H for Hunger" at the festival created much discussion and established the ability of the festival to serve this valuable need in independent filmmaking. The film stars Dominique Pinon (Joseph in *The Fabulous Destiny of Amelie Poulain*).

Unique cinematography and a dramatic monologue combine to deliver a hard hitting message that is a heavy dose of reality in "H for Hunger". It is a graphic, humanistic portrait of the millions of people who go hungry every day, of the thousands that die every day of starvation and of the rampant hunger-related diseases that spread to others. "H for Hunger" presents the callous worldwide ineptitude with which individuals and organizations address the problem of hunger. It leaves the viewer uneasy but able to understand the solutions.

Mr. Hollander was accompanied at the festival by his screenwriting wife Régine Michel. Together they contributed much to the international camaraderie of the festival. On one occasion they and a group of filmmakers enjoyed a visit to the U of O's Jordan Schnitzer Museum of Art.

He is the author and/or co-author of 18 books and has had numerous articles published worldwide in publications such as "Smithsonian" (USA), "Reader's Digest" (Canada), "Color Foto" (Germany), and "Science Et Avenir" (France).

Filmmaker **Erik Fransman** presented his Dutch classic "In Retrospect." Having served on the board of the Dutch filmmaking association NBF for 10 years, three as Vice President and three more years as President, his "International Perspective" workshop was engaging and insightful. He covered European Film Distribution, the business of Dutch Filmmaking and insight into the making of "In Retrospect."

With irrepressible social skills he captivated his audience and soon had a congenial networking group walking the Willamette River bicycle path one or more times a day during his stay.

Oregon's filmmaking history was presented by **Steve Oster**, Executive Director of the Oregon Film and Video Office. Mr. Oster presented clips of films that have been shot in Oregon to an enthusiastic group of students.

His credits include two feature films and some 200 hours of television programming. His broadcast credits include being the Supervising Producer of "Star Trek: Deep Space Nine."

Legendary Production Manager **Stan Neufeld** led a workshop on Production Management." It would be difficult to find a better known or more qualified person to talk about production management than Stan Neufeld. Mr. Neufeld has worked worldwide with the biggest names in the industry. A **Lifetime Achievement Award** was presented to Stan Neufeld as an industry-wide highlight of the festival.

"Crouching Tiger, Hidden Dragon" and "Hero," two recently very successful films were bonded by Stan Neufeld. He was head of production at Orion working with Mike Medavoy to bring

films such as “Dances With Wolves,” “The Silence of Lambs,” “Amadeus,” and “Platoon” to worldwide audiences.

Before moving to Orion Mr. Neufeld was head of production for Dino De Laurentis. Films under his production management included “King Kong” and “Three Days of the Condor.”

His early years were spent with Gene Autry’s company Flying A Pictures, a time he remembers with affection. His first job was breaking horses that would be used in the westerns the company was producing. After learning how to be thrown from a horse without being injured, he began performing stunt falls on camera.

His wife **Lesley Neufeld** led a workshop on Costumes and Wardrobe that was open to the public throughout the festival. She arranged to bring costumes DNA certified to have been worn by the stars of “Waterworld” and selected other films she has worked on.

Films benefiting from her wardrobe skills include “Pirates of the Caribbean,” “Spinal Tap” and “The Chronicles of Riddick.”

Mike Roberts presented “The A to Z of Moviemaking.” Mr. Roberts has served as a production accountant on many hit films. His representative credits include “It’s a Very Merry Muppet Christmas Movie,” “Ace Ventura: Pet Detective,” “The Untouchables,” “Pretty in Pink,” “Connie and Carla” and “Rocky IV.”

The festival had initially booked Academy Award winning sound mixer **Chris Newman** to headline the audio workshop. But he was hired to do sound on a film scheduled for production at the same time as the festival. He is planning on attending the 2008 festival.

In Mr. Newman’s place the audio workshop featured **Kyle Kovalik**, legendary for his lively and personable audio presentations. He clearly demonstrated the characteristics of different microphones and how to apply their properties to capturing great audio for film, television and stage.

Former Eugene filmmaker **Tim Hoover** presented his short film “The Divine.” Now living and working in the Southern California production market, this was his return to Eugene to present the film for the first time. “The Divine” was shot in 35mm in Junction City, Cottage Grove and Little Fall Creek. Featuring an all Oregon cast and crew, “The Divine” has received multiple first place awards for its excellence. It is also in foreign distribution.

Perhaps the most popular workshop was the Screenwriters Retreat. Held in advance and leading up to the opening of the Eugene International Film Festival over four days. It was led by Hollywood veterans Tom Sawyer (Writer/Producer) and Ken Sherman (Literary Agent). Screenwriters were treated to four days of intensive instruction including critiquing and how to pitch a screenplay to a studio or producer. Daily writing assignments were given.

Tom Sawyer, best known as the Producer of “Murder, She Wrote,” is legendary for his inspirational writing classes. He is totally dedicated to helping screenwriters achieve their story writing best and master the skill it takes to successfully pitch their script to Hollywood agents and executives.

He is the author of several books including “Fiction Writing Demystified,” the benchmark book that any screenwriter should read. Tom Sawyer has traveled extensively teaching and mentoring screenwriters. He launched his career as an independent filmmaker. Tom Sawyer has taught writing at colleges and universities, including UCLA. He is a popular presenter at writing conferences.

Mr. Sawyer has written nine network TV pilots, 100 episodes and has been Writer, Producer, and Showrunner on staff of 15 network series. He has been nominated for an Edgar and an Emmy.

Ken Sherman is President of Ken Sherman and Associates, a Beverly Hills based literary agency. An agent for more than twenty years, Mr. Sherman represents screen, television and book writers as well as life rights.

Representative clients include John Updike; David Guterson (author of *Snow Falling on Cedars*); Tawni O’Dell, whose first novel *Back Roads* became an international best seller and Oprah Book Club selection; Anne Perry (the world’s best-known Victorian murder mystery writer and author of 50 books; and the estates of Luis Buñuel and John Hersey.

His teaching credentials include his course “The Business of Writing for Screen, Television and Publishing,” which he has taught numerous times at USC and UCLA for more than six years. He serves as Arts and Cultural Affairs Commissioner in the City of West Hollywood, is a founding member of the British Academy of Film and Television Arts/Los Angeles (BAFTA) and is a member of both the Academy of Television Arts and Sciences and the International Advisory Board of the Christopher Isherwood Foundation.

Number of films in the festival

87 films in the competition.

7 invited films

1 collection of award winning films by area high school students courtesy of the annual “Youth Visions” festival.

Attending Filmmakers

Andrew Collen and Amy Collen
Portland, OR

For Annie

Cullen Hoback and Aaron Douglas
Portland, OR

Freedom State

Terry Mitchell
Houston, TX

Little Frogs

Justin Hunt
Farmington, NM

American Meth

Jeff Grinta and Sage Grinta
Vancouver, WA

Burnt Chocolate Water

Mark Hoffman
Portland, OR

Shut Up and Ride

Eric Slade and Jessica Wilson
Portland, OR

Legacy of Fire

Brian Tischer and Lisa Karr
Kansas City, MO

Paraphernalia

Neil Mandt
Los Angeles, CA

Last Stop for Paul

Colin Stryker
Portland, OR

River Ways

Michael Capellupo
Toronto, ON

The Chair

Mike Raven and others
Vancouver, BC

Kayfabe

Films Signed to Distribution Deals

***American Meth* Justin Hunt**

Several facets of the American methamphetamine epidemic are presented in this cross-country journey. From the oil fields of Wyoming and New Mexico, to the teens of Montana, to the homeless in Portland, OR, filmmaker Justin Hunt spins a blue-collar tale of tragedy and triumph. Actor Val Kilmer narrates the 83 minute film as it explores both the damage being done and the community efforts to reclaim America.

***The Garage* Carl Thibault**

Matt, 18, works at his dad's garage and dreams of getting out and following his passions, where ever they may lead. But it isn't easy – abandoning his father who has a drinking problem and expects Matt to take over the garage; and the wonderful woman in his life, who he'll have to leave behind. This is a story about having your whole life in front of you, with all your hopes and dreams still possible. It's about thinking "if only things had been different." When, in reality, they were just the way they were supposed to be.

***Berkeley* Bobby Roth**

Social activism came of age in the 1960's. So did Ben Sweet.

Just as sex, drugs, rock & roll, hippies and Vietnam enters our consciousness, so it does for Ben Sweet. A conservative, well-brought-up 18-year-old middle class, shy, white boy who enters UC Berkeley in 1968 to study accounting and avoid the draft, Ben gets thrown smack in the middle of a home grown revolution, and a whole new world.

Ben arrives on the charged Berkeley campus naïve about the politics of the world. Through his music and writing, a combination of Hendrix and Clapton, he is slapped with a politically based, knowledge driven and sexually laced awakening, ultimately finding himself. With an ever-increasing defiance, he joins his fellow students in calling for change in both social equality and the war through rallies, protests and song.

This new culture of opposition spreads like wildfire. Nowhere is this political movement as alive and well as on college campuses across the United States and no college campus embodies the political movement and spirit of the counter-culture as at Berkeley.

APPENDIX

SUPPORTING DOCUMENTATION