

Studio 503

CONFIDENTIAL

Revised

Created by

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A Non-Profit, Civic and Private Collaboration

1. Executive Summary Statement of Overall Collaborative Goal

A) Mission: The mission of this Proposal is to save Terminal 1 and to utilize it's historical building while we *develop* a facility for the Motion Picture, Television and Commercial Industries of Oregon

B) Vision: By 2025, then beyond, Studio 503 will be an exemplary production arts studio. The project will create over 500 high and medium income jobs, and 200 to 400 ancillary jobs, and jobs of third-party support companies, as well as providing the infrastructure for sustained growth of the entertainment industry in Oregon.

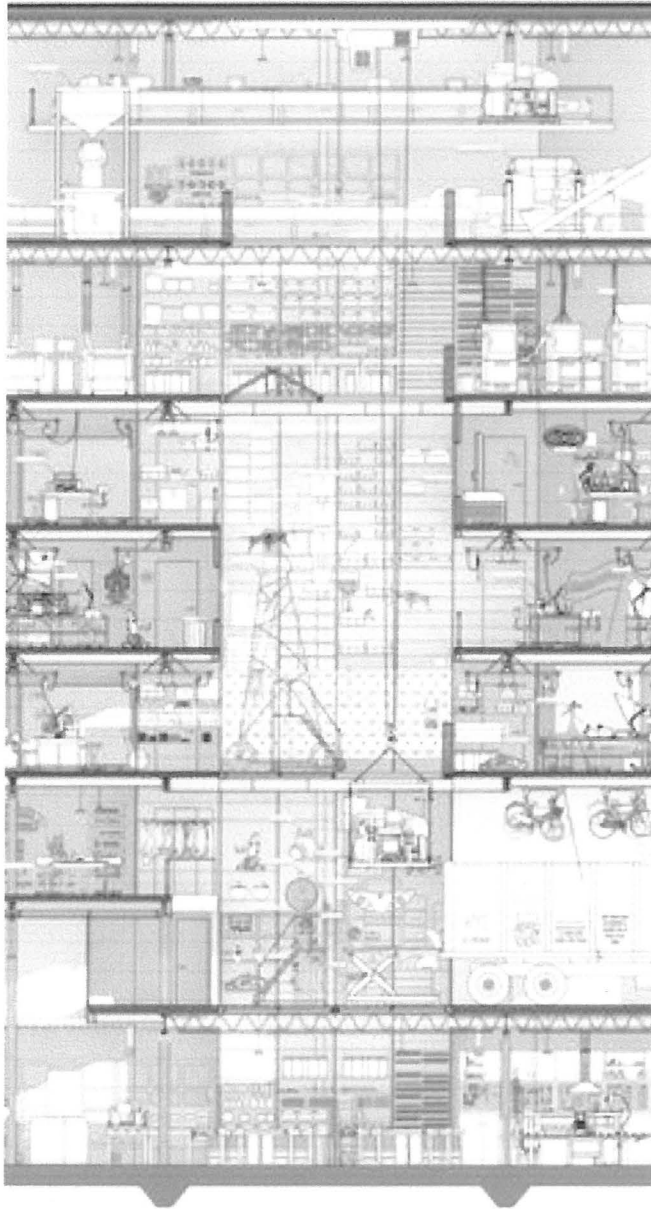
C) The Assets: Portland is the best city situated for a large production facility in the American Northwest with an extensive highway system central to diverse location resources.

D) Environmental Responsibility: By preserving historical structures and integrating the development of the campus and landscape with a Native Plant Berm. Our design principles focus on stewardship of the land and attaining riparian zone reclamation.

E) Using the local work force and resources strengthens community benefits and partnerships while lowering the development size.

F) We propose to retrofit a building for a production studio/ sound stage, and have our interns experience mentorship possibilities on every available production that rents the space off site.

G) Why this particular site is important is why it's the perfect property, we have come full circle.



Studio 503

will be a film and television film/digital studio complex with state-of-the-art and user-friendly development which will include two sound stages, and four large dedicated virtual back-lot green/blue screen sound stages with approximately 70,000 sq. feet of production space (retro-fitted over 3 yrs.) and about 20,000 sq. feet of special use ADR, sound stages, editing, foley, screening rooms, scoring stages, projection.

I) The Perfect Property



2400 NW Front Avenue, aka Terminal One. For a complete list of reasons why this is the only property available for our world-class studio please see the full Proposal.

a) Color-coded Legend:

Riparian Zone with Native Plants for River Habitat

Green Zone for Native grasses, Bushes and Trees

Back Lot for moving in Historical Structures from City and OFF Movie Museum

Cobblestone Parking Lot for soil health, also Special Effects Base for Explosives

Front Avenue Paved Entrance for Film Production and Gate for Security

Nicolai Entrance for Crew Parking

Pre-existing Building for Production Storage and Sound Stage

Addition for Offices, Screening Rooms, Kitchens Bathrooms and Showers

b) Specifications:

a. There will be an addition of approximately 247,000 sq. feet of building space leaving plenty of space for offices, post-production facilities, theaters, and misc.

b. The campus will include 10 acres including river frontage for period pictures needing big sky and no modern poles or wires. The principal Back Lot will be to the right side 5 acres, with room for moving historical buildings onto to create set construction facilities.

A. The Mission

Our mission is to preserve the Terminal 1 landmark and grow Oregon Film.

Studio 503 is committed to building the most artistic and production-friendly studio complex in the country. From the development of new and innovative production tools, to the comfortable and unstrained feel of the campus, 503 will strive to create an environment for storytellers to flourish. Our focus is on the filmmaker.

B. The Vision

The Vision has been in the mind of Oregon filmmakers for generations:

- a. Studio 503 will provide or develop all the resources most in demand by the industry including post processes such as CGI, editing, coloring, compositing, 4K+ digital film scan, and film processing, and digital capture.
- b. The studio will attract film and television productions looking to take advantage of the state's film rebate (grant) which is directly paid by the State and not tax rebate, and the Oregon zero sales tax, as well, will give talented students and creative professionals the option to remain in or return to the region, but of greater import, production companies, that will return because of bottom line advantage from the economic and state-of-the art facility benefits of the Studio.
- c. It will incorporate technologically advanced infrastructure from the ground up with the integration of telecommunications, Internet, Secure WiFi, and the most advanced digital systems that increase efficiency and allow for unprecedented levels of user control and customization. Key features include support high bandwidth delivery of content everything from pulling up call sheets or watching dailies, shot logging and more.
- d) The project will create over 500 high and medium income jobs, and 200 to 400 ancillary jobs, and jobs of third-party support companies, as well as providing the infrastructure for sustained growth of the entertainment industry in Oregon.

C. The Assets

- a. Oregon film and television production is concentrated in Portland with additional activity in Eugene, Bend and Ashland. Portland is in the top 10 cities to make movies in: <http://www.moviemaker.com/archives/news/top-10-cities-moviemaker-2013/>; while only the 29th largest city in the country.

But of all the cities in Oregon, Portland is the best one situated for a large production facility in the American Northwest with an extensive highway system central to diverse location resources.

- b. Portland also has experienced and trained crews ready that support film productions *globally*. It is central to the Cascade Range, the inimitable beaches and

sand dunes of the Central West Coast, to desert sand dunes in Central Oregon with forests, mountains and rivers in between, all within an hour and ½ drive. We have just about any urban or rural setting one can imagine.

c. Portland has been the host of major motion pictures since 1919 for Fox, Paramount, MGM, and many other studios and independent producers. 202 films and TV Series' have been shot in Portland. The Oregon Governor's Office of Film and Television provide a list of these: <http://www.oregonfilm.org/history/>

D. Environmental Responsibility

i) We believe in setting a powerful example for the industry and the corporate community by preserving historical structures and integrating the development of the campus and landscape with a Native Plant Berm. Our design principles focus on stewardship of the land and attaining riparian zone reclamation.

ii) This facility will create living wage jobs, facilitate tourism, will have ancillary economic development by creating cash flow in Portland from out-of-state resources, while supporting local resources.

) Transportation

Use of the Metro provides an extension of community mass transit to the site, linking it to commuter facilities, local tourist sites and town facilities; all saves energy and lowers the parking demand.

K) Studio Zone Development vs. Patchwork rentals (as Grimm is experiencing now): Reduces land use and on site transportation needs, encourages pedestrian activities, saves production time for staff movement and servicing.

L) Digital Production

The use of a fully digital process for production is itself a sustainable strategy. Eliminating the film stock, re-cording tape, related transportation and chemical processing, reducing energy use, reducing storage facilities, speeding workflow, increasing efficiency and creating distribution ready content all contribute to a dramatic change in the impact of the media industry. Develop local resources to eliminate migration of services from out of state. Use lower energy lighting to reduce cabling, generation, equipment transport, extend studio waste stream reductions to location services.

E) Use of Local Work Force and Resources

Using the local work force and resources strengthens community benefits and partnerships while lowering the development size. The development "builds" only what the larger film community needs provided.

F) Physical Building

We propose to retrofit a building for a production studio/ sound stage, and have our interns experience mentorship possibilities on every available production that rents the space. Offices will be available for all the key departments, and students will be available to work with and learn from the occupants.

The Key Departments are:

- Production Coordination
- Casting
- Locations
- Electric and Rigging
- Camera
- Set Dec
- Construction
- Producers and Directors
- Special Effects
- Transpo and Picture Cars
- Computer Graphics (CGI)
- Stunts
- Catering and Craft Service
- Set Medics
- Gophers and PA's



The proposed site in PDX is perfect. 96k sq. feet with ample room for Semi trucks.

G) Why this particular site is important:

1. After working on over 50 films in Portland, Katherine and Philip have learned what Film Producers want in a Sound Stage. As a matter of fact, NBC/ Universal's Producer tried to rent this building for the following reasons:

- A) Lots of Parking for
 - Semi's:
 - Honey wagon
 - Camera
 - Wardrobe,
 - Make-up and Hair
 - Generator
 - Rigging and Electrical
 - Production Office Trailer
 - Cast trailers
 - Props
 - Special Effects, etc.
 - Picture cars, parking for crew and cast and production office workers
- B) Old growth clear fir beams and wood building with right square footage
- C) Eight 14 x 20 loading doc doors for each key department needing truck access
- D) Three 20 x 20 doors for huge equipment like Dolly Tracks, Panavision Cameras, etc.
- E) Close proximity to freeways and NW PDX amenities
- F) Waterfront ambiance for back lot shots
- G) Room to Grow
- H) Riparian Zone for planting Native Plants, trees and grasses for River life.
- I) Aesthetic and Historical element. Better than mini storage units.
- J) Benefit to Community, City, County and State for Economic Development reasons, Environmental Reasons, and Cultural Reasons.
- K) Leaving Portland a Legacy in Film Production for the New Generations

2. The proposed building will have the following:

1. Native Plants and Trees
2. Library
3. Small Tech Equipment Space
4. Kitchens
5. Gardens and Lawn Areas
6. Stages For Filming and Green Screens. Coves.
7. Set Design And Equipment
8. Paints And Construction, Etc.
9. Virtual Labs
10. Screening Rooms
11. Lead Glass Windows
12. Photographic Dark Rooms
13. Special Effects Space

3. For full fledged Production and Sound Stage for the Pacific Northwest with State of the Art Equipment:

1. Total budget* for the Proposed is \$21,000,000
2. The Building and Property will be leased over x # of years for: \$13,500,000
3. Retrofitting the Building up to code with full Pre-Production, Production and Post Equipment will Cost the other half: \$7,500,000
4. Start-up costs and 3 years of overhead will be off-set by:
 - a. All cash from All Rental incomes or from In-House Distributor .
 - b. Grants
 - c. State funding

From: Katherine Wilson <katherinewil@gmail.com>
Subject: **Fwd: Testimony this morning for Terminal One**
Date: February 3, 2016 8:07:49 AM PST
To: Schwab Mary Ann <e33maschwab@gmail.com>
▶ 2 Attachments, 1013 KB

----- Forwarded message -----

From: **Katherine Wilson** <katherinewil@gmail.com>
Date: Wed, Feb 3, 2016 at 8:07 AM
Subject: Testimony this morning for Terminal One
To: "To: Moore-Love Karla" <Karla.Moore-Love@portlandoregon.gov>

Dear Karla,

I am so sorry to tell you I am running late from Leaburg, because either my alarm did NOT go off this morning after checking it twice last night, or because I was so tired, I slept through it!

I have people from the film industry coming this morning to support me, and I am heartbroken! I am going to try to get one of them to read it for me...

Here is my testimony. And a copy of my proposal. If there is any way it can be read or entered because I can't reach anyone to do it for me, please let me know.

I will be screaming up I-5 praying for a miracle! Please give the Mayor and the council my deepest apologies!

Best,

Katherine Wilson
(541) 521-3378



Save Termin...ocx (163 KB) Studio 503 R...ocx (850 KB)

Esteemed Mayor and Council, I want to thank you today for allowing me to speak.

My name is Katherine Wilson, and I am a 6th generation Oregonian who has worked in Oregon Film for 47 years. My husband and I have commuted to Portland for 42 years and have worked on nearly every major motion picture and television show and series shot here since then. (About 50 of them.)

You can image how much change we have seen in Portland since the early 70's. Especially looking through a camera lens, as a Location Scout or trying to get films here. Every time a period era neighborhood gets gentrified, we feel we lost a location, possibly a film, and jobs. But there is a solution.

The solution to this is a film studio, and many have tried to create one here, because our industry really needs it! I have tried for a year now to save Terminal 1 for this reason, and was told by a commissioners office they liked the plan, but it wouldn't fly with the State regarding the zoning; only then to be told by a State Representative that wasn't true, and to talk to a specific someone else on this council, who didn't return my inquiries. I know you are busy people! But perhaps it can still be saved, because it fits incredibly well with Goal 1 of your Plan.

In all fairness, part of the problem in my original proposal was having a Film Academy teaching young people the industry in a HI/Overlay/Studio Zone, so I have now prioritized the plan to be solely for an Industrial Studio, as we can continue to mentor young people elsewhere and on location to meet most or all of Goal 1's other criteria!

So please, as an Oregon Pioneer Filmmaker, and in the name of my Ancestors, I beseech you to look 7 generations into the future regarding Terminal 1, inarguably, (sorry PDC) the last great place for a film studio in Portland! I beseech you to put the land in a land bank (And River Bank!) for future generations and stop the sale of it in March for the following reasons.

- a) It is on the river and being sold by the Bureau of Environmental Services to the highest bidder, which we all know can be problematic in the long run, and therefore not be consistent with it's slogan: 'Working for Clean Rivers'.
- b) It's 400 hundred feet from a new residential development and is in the NW 23rd Filmmakers beloved quadrant. A film studio is industrial but also transitional as opposed to a fracking gas shipping port for example.
- c) It is perfect as is for a film studio, and its old growth clear fir building is irreplaceable. You know better than I do the huge amount of rent money films can pay to rent the other buildings in town you own. They would pay a lot more for this one, because it would save them hours of labor and gas costs (and the environment!) to have everything in one place, including boats.
- d) And last, but not least, the beauty of Terminal 1 is that it has incredible light exposure, and it is possible to shoot period films without overhead wires.
- e) We can also save valuable City structures from demolition by moving them onto the site to create a back lot village, and also take advantage of the breathtaking river view of Portland's incredible bridges.
- f) We can create a much-needed center for our widespread film and media industry and grow this non-polluting, highly labor intensive, and artistic industry that has brought 250 MM into the Portland Metro area from one TV series alone! We are now averaging 130M a year. I thank you for your time.

Moore-Love, Karla

From: Katherine Wilson <katherinewil@gmail.com>
Sent: Sunday, January 17, 2016 4:55 PM
To: Moore-Love, Karla
Subject: Request for Speaking @ Communications on Wed. Feb 3rd, 2016

Hello Karla,

I wish to address the council regarding my experience with a 'merry go-round' of bureaucratic 'passing the buck' (including to the State) who passed me back to the Council, who didn't respond to my request regarding saving Terminal 1 for a Film Studio; either by my dropping the Learning Academy part of the plan, therefore qualifying the Studio for Industrial zoning; or by putting the property into the Comprehensive Plan under the Department of Planning and Sustainability which would qualify the plan WITH the Academy under Goal 1.

Please advise.

Sincerely,

Katherine Wilson
Stage III Productions, LLC
Executive Manager

<http://imdb.me/katherinewilson>

Moore-Love, Karla

From: Katherine Wilson <katherinewil@gmail.com>
Sent: Sunday, January 17, 2016 3:16 PM
To: Moore-Love, Karla; BPS Comprehensive Plan Testimony
Subject: Comp Plan 2035 Goal #1 as related to the City of Portland Public Involvement Principles Adopted by the City of Portland, Oregon on August 4, 2010

Hello Karla,

I drove 6 hours to speak at the last council meeting regarding the above, and didn't get to speak.

I have heard I may have a chance for a reserved slot for the Feb 3rd meeting?

Please advise if there is a chance for me?

Thank You,

Katherine Wilson

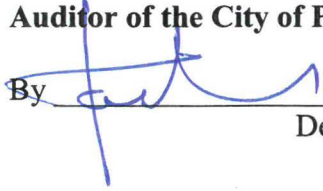
Request of Katherine Wilson to address Council regarding saving Terminal 1 for a
film studio (Communication)

PLACED ON FILE

FEB 03 2016

Filed JAN 26 2016

MARY HULL CABALLERO
Auditor of the City of Portland

By  Deputy

COMMISSIONERS VOTED AS FOLLOWS:		
	YEAS	NAYS
1. Fritz		
2. Fish		
3. Saltzman		
4. Novick		
Hales		