



MINUTES OF THE NOVEMBER 16, 2020 MEETING

WebEx Event

CALL TO ORDER

President Villy Wang called the meeting to order at 2:04pm.

ROLL CALL

Commissioners Present:

Villy Wang

Jon Rubin

Matt Stiker

Jim Beaumonte

Belle Taylor-McGhee

Claudine Cheng

Alix Rosenthal

Lynne Newhouse Segal

Commissioners Excused:

Tony Delorio

Jack S. Song

Julie Gilman Veronese

APPROVAL OF THE MINUTES FROM THE DATE MEETING (ACTION ITEM)

President Wang asked for a motion to approve the minutes of the October 26, 2020 meeting. Commissioner Rosenthal made the motion and Commissioner Segal seconded the motion. President Wang stated that the timing for the December meeting needed to be adjusted to 2:00-3:30pm. She then asked for anymore comments and none were given. The minutes were approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Wang began by giving some updates around the racial equity work. She, Vice President Stiker and Executive Director Robbins has been having conversations about how the racial equity work that's being done by the Film Office and the Office of Economic and Workforce Development can be integrated into some of the Commission's work. She hopes to have meaningful discussions about how the Commission can influence this work, especially in regards to the industry which has been problematic in this and other aspects. This work is already happening with other organizations and she hopes that Commissioners are educating themselves with the many resources out there and that can be provided. She also hopes that this work will create a more equitable community throughout the industry.



She lastly reminded everyone about the meeting for December and ended her report. President Wang asked for Commissioner comments.

Commissioner Cheng shared that there will be a forum within the Asian Pacific Islander community regarding racial equity and its impact on youth coming up. She also suggested producing a PSA or documentary regarding this issue which can resonate with the youth and/or looking at archives of films around this topic to recommend to the San Francisco Unified School District and the Human Rights Commission; it could be a collaboration with them and the Film Commission.

Commissioner Taylor-McGhee stated that she is not in the loop about racial equity for the Film Commission even though people within the Commission are doing personal work around this topic. She asked if the Film Commission is doing any direct outreach to BIPOC communities. She states that she is not privy about what is happening in the Commission and would like to know more and/or be involved in the conversations. President Wang stated that the conversations are currently through check-ins that is normally scheduled between her, the Executive Director and Vice President. She welcomes more conversations and activities that are happening currently and state that this will be more of a collaborative process; it should be seen as a priority within the Commission. Currently, the conversations are in the research phase and the start of creating a structure for this conversation and future actions. Once this has developed a bit more, she will have more to share to the Commission. Commissioner Taylor-McGhee agreed that this is important and would like to help/know about this process.

Commissioner Cheng asked if anyone have any thoughts on her ideas she previously shared. President Wang stated that, from her own personal knowledge, there is already archives out there with these types of films and/or information and many people doing this work already. The Commissions can augment or form partnerships if need be with those doing this work already – this process is part of what we need to talk about in terms of our capacity and resources. There is a difference in what the Film SF Office can do versus the Film Commission. The Commission meetings are important for connecting the dots with these ideas to make into action with or without the support of the Film SF Office. Commissioner Cheng thanked her for her answer and would like to connect the dots among other Commissioners and figure out how to partner with each other. Executive Director Robbins stated that she will have to check the rules around conversations between Commissioners around this but every Commissioner has unique and strong skills that the Office does not and welcome the input. She would also appreciate any ideas around how to create the structure and process in discussion racial equity within the Commission.

Vice President Stiker stated that he feels protective of Film Office's time and like the idea of Commissioners using their own individual capacity to make those suggestions/ideas into action. He also added that the problems faced by the film industry is the same for the advertising industry regarding not having enough BIPOC working in-front/behind the scenes. President Wang stated there is already a diversity of BIPOC and other under-represented people here in the San Francisco Bay Area ready to work so it's also about how to uplift everyone – the Commission can help create this plan while also being realistic with capacity. She would love to see what everyone is doing in their own spaces and how can we continue to connect the dots.

President Wang asked for general public comment on her report.

Mr. Patrick Ranahan, Location Manager, stated that he has worked 40 years in the City and what the city has done is great. He added that the main characters for *Shang-Chi* has great API representation in cast and crew. It's what can happen here all the time.

President Wang thanked his comments and would like to see more of that. The question is how to create the infrastructure to keep doing this kind of work. She asked for any more public comment and none were given.

EXECUTIVE DIRECTOR REPORT (DISCUSSION ONLY)

Executive Director Robbins started by reporting on the newest filming guidelines which went into effect November 3rd. She thanked Film SF Manager Manijeh Fata for working with her around these new guidelines. She also noted that the new restrictions just put in place does not change the new guidelines though this may change in the future if the City becomes more restricted.

Executive Director Robbins summarized the main differences and the specific guidelines are below. These guidelines are also listed in the Film SF website: <https://filmsf.org/film-permits-under-covid-19>

San Francisco Film Commission is issuing **permits** to productions seeking to engage in film and media production within San Francisco in accordance with the **Order of the Health Officer** provided productions are able to meet the following guidelines:

1. **For Film and Media Productions covered by the September 21, 2020 “COVID-19 Return To Work Agreement With DGA, IATSE, SAG-AFTRA and Teamsters/Basic Crafts” (the “Return to Work Agreement”).** These productions may operate subject to compliance with all of the terms and conditions set forth in that agreement, ***except that:***
 - The cast, crew, and other personnel on location is **limited to the fewest number of personnel needed** (up to a **maximum of 25 people in one location**). **Productions may have more than 25 people working on their project but a maximum of 25 can only be in one location at a given time.** A location is defined as an area where the production is staging, prepping, filming, or wrapping.
 - If the production is complying with the pre-employment testing requirement by using two rapid tests conducted within 48 hours before the start of employment, as provided in Section 2.a.i.(3) of the Return to Work Agreement, **the two samples must be collected at different times:**
 1. one 24-48 hours before the start of employment **and**
 2. one within 24 hours before the start of employment.
2. **All Other Outdoor Film and Media Productions: Outdoor film and media productions that are not covered by the Return to Work Agreement may operate, provided they adhere to the following conditions:**
 - The cast, crew, and other personnel on location is limited to the fewest number of personnel needed (up to a **maximum of 25 people in one location**, subject to compliance with the social distancing requirements set forth in Section 8.o of the **Order** (page 26). **Productions may have more than 25 people working on their project but a maximum of 25 can only be in one location at a given time.** A location is defined as an area where the production is staging, prepping, filming, or wrapping.
 - The film or media production must ensure this **COVID-19 symptom and exposure screening handout** is completed for all cast, crew, and other personnel **on each day of the production** as outlined by the **Social Distancing Protocol and its Attachment A-2.**
 - The production may not permit any person who answers “yes” to a screening question to enter the location;
 - Face Coverings must be worn at all times, **except:**
 1. as specifically exempted from the face covering requirements in **Health Officer Order No. C19-12c**, issued on July 22, 2020, as that order may be amended from time to time
 2. while filming outdoors as long as the person remains at least six feet from other talent, crew, and other personnel, and the public at all times, or
 3. while personal services (e.g., makeup or hair) are being provided, in which case the safety precautions set forth in **Section 1.11 of Exhibit A to Health Officer Directive 2020-23b**, as that directive may be amended or revised, must be followed;
 - Because singing and playing wind or brass instruments can transmit particles farther in the air than breathing or speaking quietly, singing and playing wind or brass instruments is not allowed outdoors unless:
 1. the individual is at least **12 feet** away from crew, cast, and other personnel, and the public, **and the individual uses a face covering for singing or a mask or other fabric over the wind instrument’s bells or openings where air/sound exit,** or

2. the individual is at least 30 feet from all crew, cast, and other personnel, and the public; and
 3. the production must comply with the **social distancing requirements in Health Officer Order No. C19-07m**
- Cast, crew, and personnel arriving to/from a location must wear facial coverings and maintain 6 feet distance, to the extent possible, from each other while in transit. If traveling in a vehicle, windows should be left open whenever possible to increase ventilation.

Indoor Film and Media Productions

Indoor film and media productions that are not covered by the Return to Work Agreement may operate, subject to the following conditions:

1. The cast, crew, and other personnel on location is limited to the fewest number of personnel needed (up to a maximum of **25 people in one location**, subject to compliance with the social distancing requirements set forth in Section 8.0 of the **Order** (page 26). **Productions may have more than 25 people working on their project but a maximum of 25 can only be in one location at a given time.** A location is defined as an area where the production is staging, prepping, filming, or wrapping.
2. The film or media production must ensure this **COVID-19 symptom and exposure screening handout** is completed for all cast, crew, and other personnel before they enter the location on each day of the production as outlined by the **Social Distancing Protocol and its Attachment A-2.**
3. The production may not permit any person who answers “yes” to a screening question to enter the location.
4. **Non-vented N95** face coverings must be worn by all cast, crew, and other personnel at all times for interior locations except as provided below:
 - Individuals who are excused from the face covering requirement; as specifically exempted from the face covering requirements in **Health Officer Order No. C19-12c**, issued on July 22, 2020, as that order may be amended from time to time.
 - Cast members may remove face coverings for personal services (e.g., makeup or hair) being provided, in compliance with the safety precautions set forth in **Section 1.10 of Exhibit A to Health Officer Directive 2020-30b**, as that directive may be amended or revised;
 - Cast members may remove face coverings while filming if all of the following conditions are met:
 1. All other crew and personnel in the room must wear a **non-vented N95 mask** to provide maximum protection;
 2. The production must increase ventilation as much as possible, including by implementing at least one of the following ventilation measures:
 - All available windows and doors are kept open. (Doors and windows required to be kept closed for fire/life safety purposes are exempt. Make sure open windows do not create falling hazards especially for children.)
 - HVAC systems are fully operational
 - Appropriately sized Portable Air Cleaners
 - If due to smoke or other conditions the production cannot implement any of those measures for a period of time, **face coverings cannot be removed until ventilation measures can be reinstated**; and
 - **The production must adhere to the following testing requirements:**
 1. If the shoot is scheduled to last one or two days, the cast member(s) who will be removing their Face Coverings must receive a negative nucleic acid diagnostic test for COVID-19 within 72 hours before the shoot starts.
 2. If the shoot is scheduled to last between three and seven days, the cast member(s) who will be removing their Face Coverings must receive a (a) negative nucleic acid diagnostic test for COVID-19 within 72 hours before the shoot starts **and** (b) a negative nucleic acid diagnostic test or rapid test every other day starting on the third day of the production.
 3. If the shoot is scheduled to last more than seven days, the production must submit a plan to the Health Officer for pre-approval, as discussed below.
 4. All testing must be done using tests that are approved by the United States Food and Drug Administration or by the California Department of Public Health.

5. All processing of tests must be conducted by a lab that complies with **Order of the Health Officer No. C19-10**, including that the lab must meet the requirements to perform testing classified as high complexity under the Clinical Laboratory Improvement Amendments (“CLIA”) of Section 353 of the Public Health Service Act (including but not limited to having a CLIA waiver to perform such tests). Any lab that processes tests must also submit all results (not just positive results) via the State of California’s California Reportable Disease Information Exchange (“CalREDIE”) system or any replacement to that system adopted by the State of California.
6. The production must maintain a log of testing for all cast members who will be removing their face coverings including name, date tested, type of test, and test result. **The log must be retained for 12 months and be made available to SFDPH upon request.**
5. High touch surfaces must be cleaned and disinfected frequently using procedures effective against the Novel Coronavirus SARS-CoV-2 in accordance with **CDC guidelines**.
6. The production must comply with the social distancing requirements set forth in Section 8.0 of the **Order** (page 26).
7. Because singing and playing wind or brass instruments can transmit particles farther in the air than breathing or speaking quietly, filming of cast singing or playing a wind or brass instrument is prohibited indoors **unless the individual is in an isolation booth or in a separate room and the camera is operated remotely**. Sufficient ventilation of the space being used must occur for at least 15 minutes before other personnel enter the space.
8. Productions may have craft service and catering at indoor locations, subject to the following requirements:
 - The production must notify cast, crew, and other personnel that they are strongly encouraged to take food items to-go and eat outside or in areas away from other people and at least six feet apart from each other;
 - Where feasible, productions should provide an outdoor area where cast, crew, and other personnel can eat their meals at least six feet apart from each other;
 - Seating in areas designated for eating must be at least 6 feet apart;
 - In areas designated for eating, the production must limit the number of people in those spaces to the lesser of 20% of the maximum occupancy or the number of people who can safely maintain at least six feet of distance from each other at all times;
 - No buffets of self-serve food and beverage stations are allowed—only individually boxed meals and snacks may be offered; and
 - Productions should consider staggering meals to lessen the number of people eating in the same area.
9. Cast, crew, and personnel arriving to/from a location must wear facial coverings and maintain 6 feet distance, to the extent possible, from each other while in transit. If traveling in a vehicle, windows should be left open whenever possible to increase ventilation.

Companies that wish to proceed with film and media productions that deviate from these conditions may submit to Film SF and the Health Officer a proposed plan detailing the sanitation, social distancing, ventilation, testing, health screening, and other procedures (for example, creating quarantine bubbles) that the production will implement to minimize the risk of transmission among participants. Plans must be submitted to **film@sfgov.org**. Subject to the advance written approval of the Health Officer or the Health Officer’s designee, the production may then proceed consistent with the approved plan.

Executive Director Robbins then gave an update on the number of recent and current film permits and notable productions which have shot or are shooting in San Francisco.

This is a shortened reporting time than normal since this month’s meeting date was moved up by a week. For the 20 days since the last meeting, there were 11 productions shot with 39 days and \$4,550 paid in permit fees. For the 20 days previous to that, there were 15 productions with 63 shoot days for a total of \$10,050 in permit fees. The big difference is that last month was when *Shang-Chi* was filming. Last month, feature film was the biggest

category, with 20 shoot days. This month, there were zero feature film days, but there were 26 still photo days just between 2 shoots.

For the same time period last year, there were 30 projects and 54 shoot days with \$7,950 in permit fees. The numbers are down 63% in projects, 27% in shoot days, and 42% in permit fees.

Notable productions over the past 3 weeks were 25 days of a Pottery Barn Kids & Teens Spring catalog shoot and 4 days for Airbnb web shoots.

She then gave an update on upcoming productions coming to San Francisco. She stated that received a message from the creators of the TV series *Woke* whom she's talked to before about the show – it is set in San Francisco. They would like to shoot the second season in the City and she will be sending more information to them about this opportunity. *Goliath* may still be coming in January though it's still not yet confirmed. There is also another possible TV series that's interested in Hangar 3 on Treasure Island. They want to shoot a 90-minute pilot sometime between March and May 2021. If it gets picked up, they are looking at possibly doing 2 seasons of the TV series based here in San Francisco.

Executive Director Robbins ended her report and President Wang thanked her for her report. She asked if the guidelines are on the website and Executive Director Robbins stated that they were. President Wang then asked for Commissioner comments.

Commissioner Rosenthal asked about the production that had been robbed at gunpoint in San Francisco and its effect on making the City feel unsafe for film crews – she asked what the Executive Director's thoughts were on this. Executive Director Robbins stated that the production was probably not permitted. She had reached out to SFPD about the incident to see if she could find out more. It's a scary occurrence and very often this is why productions will hire SFPD to be with them on location so the Office expects to see more SFPD requests for officers because of this incident. Commissioner Rosenthal asked if the Office encourages people to hire SFPD. Executive Director Robbins answered that the Office does not encourage it as SFPD are not responsible for the safety of equipment – rather, they are for production/public safety and traffic control.

Commissioner Segal stated that she was very proud of the staff in adapting to the changes that have been going on constantly with the new guideline and restrictions.

Commissioner Beaumonte shared that he was attending a virtual convention and there was a motion made there to not use police officers for productions but the motion did get shot down due to concerns about the safety of the crew and public as well as traffic control. Executive Director Robbins added that when productions and the Film Office plan for big shoots, the team sits down with multiple city departments to look at how to do it and SFPD has been great in these meetings in terms of their intel and input they give to advise the production on how to film successfully.

President Wang asked for any public comments.

Mr. Patrick Ranahan stated he will elaborate more in his report but SFPD has been the best in working with film productions.

Film SF Manager Fata responded to comments regarding the safety issues stating that there was a meeting a year or two ago where productions, the Film Office and SFPD came together to address burglary/robbery of productions and their equipment. Through this meeting, some safety guidelines for productions working in San Francisco was created and given to productions when they permitted with the Office. We can review these guidelines as an office for providing this for productions again. President Wang also added it would be good to have these guidelines on the website.

REPORT BY LOCATION MANAGER PATRICK RANAHAH ABOUT RECENT FILMING IN SAN FRANCISCO (DISCUSSION ONLY)

President Wang began by welcoming Mr. Ranahan and thanked him for attending the meeting to share about his experiences.

Mr. Patrick Ranahan stated that he did two big films recently in San Francisco, *Venom 2* and *Shang-Chi*, and had great experiences with the City when working on them – it was very easy and the City was amazing in its support. A lot of the neighborhood people were very happy to see the production of *Shang-Chi* happening in the street – it gave them a sense of normalcy during the pandemic. There was a lot of night filming during *Venom* but all neighborhoods were approved for this and there were no complaints.

He had heard a lot about people wanting to move series/films to San Francisco – the City is also the “home” of many Marvel characters. Marvel is looking for new space for stage/sets which would put a lot of people in the area to work. For *Shang-Chi* alone, they had hired 32 Production Assistants from the local film schools/colleges in the area. The Film Office, specifically Executive Director Robbins and Film SF Manager Manijeh Fata, worked around the clock on this project and he really appreciated how much they put into making it successful.

He is currently in conversations with another movie and two series about coming to San Francisco to film and possibly base. San Francisco has an amazing film history and he would like to continue the tradition.

President Wang stated that it’s a very interesting time for finding space here as there is more becoming available. She appreciates him for embodying the work that’s happening around the City.

Vice President Stiker thanked Mr. Ranahan for sharing his experiences as well as some of the history that is not as well-known. Mr. Ranahan then continued to tell more stories of his time as a location manager and stated that for films, San Francisco has always found a way to make whatever requested happen.

Film SF Manager Fata also thanked Mr. Ranahan for his very hard work, especially with the new COVID-19 guidelines which can be difficult to meet.

President Wang then asked for public comments.

Mr. Frank Simeone commented to thank Mr. Ranahan and Film SF for all their work.

President Wang asked for any more comments and none were given.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

President Wang asked if there were any additional public comments and there were none.

ADJOURNMENT (ACTION ITEM)

President Wang asked for a motion to adjourn the meeting. Vice President Stiker motioned to adjourn and Commissioner Rosenthal seconded the motion. The meeting was adjourned at 3:28 pm.