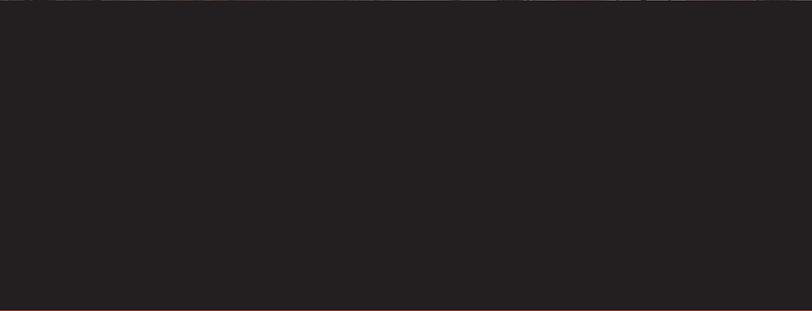




**FILM**  
**SF**

**FY 18/19**  
**ANNUAL REPORT**



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# FILM SF

ANNUAL REPORT FY 18/19

**MRS. DOUBTFIRE**  
**THE ROCK**  
**MILK**  
**THE JOY LUCK CLUB**  
**ANT MAN**  
**VENOM**  
**RISE OF THE PLANET  
OF THE APES**  
**BLUE JASMINE**  
**LOOKING  
BALLERS**  
**WHEN WE RISE**  
**THE OA**  
**THE LAST BLACK MAN  
IN SAN FRANCISCO**  
**ADIDAS**  
**TOYOTA**  
**NISSAN**

The San Francisco Film Commission (FilmSF) makes iconic stories like these happen in our cinematic city. We are a City agency that strives to foster filming and production of all kinds in order to stimulate economic development, create jobs and share the beauty of our city with the rest of the world.

## OUR VISION

- To be the most welcoming and inclusive city globally for film and digital media.
- To be the innovative capital of storytelling, where we facilitate the union of technology and talent to explore, invent and create new ways of telling diverse & inclusive stories through film and digital media.
- To cultivate economic vibrancy so that all San Franciscans share in the prosperity created by the film & digital media industries.

## WHY THIS IS IMPORTANT

- Historically, SF is a film destination as well as a place where we value the culture, history, and stories of the underrepresented.
- We've changed laws to welcome and embrace equity, diversity and inclusion.
- SF and the Bay Area has changed the ways we can produce, tell and distribute stories.
- Technological advances will continue to shape the landscape and forms in which film and digital media will be developed and distributed.
- Film and digital media, whether developed for commercial or artistic purposes, are an economic engine that drives job creation, economic stability and sustainability of a city and its residents.

1



## WHAT WE DO

- Market San Francisco as a filming destination for the motion picture, television, advertising, digital content and other related industries.
- Work with the local film community to support local projects with significant ties to San Francisco through our Film Space Grant.
- Promote awareness of film training and economic opportunities through working with First Source Hiring Program and community talks.
- Issue permits to productions shooting in San Francisco.
- Work closely with productions to assist with locations, street closures, Muni requests, Port filming, and coordinate their needs for the San Francisco Police Department (SFPD), and San Francisco Public Works (DPW).
- Connect productions to merchants and neighborhood groups to facilitate their filming in various neighborhoods.
- Work to balance the needs of the productions, merchants, the City, and our residents so that there is a positive take-away from the filming experience.
- Work with film schools as well as interest groups, councils, organizations and institutions related to the film industry work in San Francisco.

Film SF gives talks to merchant and neighborhood groups about upcoming productions as well as the benefits of filming in San Francisco. We also work with local film schools to assist them in educating their students about the permitting process for their student films.



Film SF staff at neighborhood screening and panel about the production of Ant Man.

# HOW DOES FILMING BENEFIT SAN FRANCISCO?

Film/media productions in San Francisco provide thousands of jobs to local crew and actors while spending money locally on purchases like hotels, car rentals, catering, hardware, lumber, office supplies, wardrobe, props and equipment rentals.



Fast & Loud Production Crew & SFPD, Photo by Matt Reoch.

Productions also boost the city's profile worldwide, which draws people to eat, shop and stay in San Francisco. According to online travel site Champion Traveler, when data was publicly available, they found that **a popular film can increase tourism to a prominent location in the movie anywhere between 25-300%.**

## Braveheart

WALLACE MOUNTAIN,  
SCOTLAND

300%↑

IN VISITORS  
AFTER RELEASE

## Saving Private Ryan

NORMANDY, FRANCE

40%↑

IN AMERICAN  
TOURISTS

## Miami Vice

MIAMI, FLORIDA

150%↑

IN GERMAN VISITORS  
1985-1988

There is also research that suggests that this "burst" tourism remains fairly consistent between three and four years after the film's release.



Mayor Breed on the set of Jexi.

“

Filming movies and TV shows in San Francisco creates local jobs, supports our economy, and helps increase tourism by highlighting our beautiful city for audiences around the world. Films that participate in our Scene in San Francisco Rebate Program and our First Source Hiring Program provide important employment opportunities for San Francisco residents—especially people who have historically been underrepresented in the film industry.”

— **London Breed,**  
Mayor of San Francisco

## WHO ARE THE LOCALS THAT HAVE BENEFITED FROM PRODUCTIONS IN SF IN FY 18/19?

**Rosa Arias**, First Source Hire,  
Production Assistant



Earlier this year I had the privilege to work on two feature films through the First Source Hiring Program: **Jexi** and **Women is Losers**. It was a thrilling experience but I'm not going to lie: I was very nervous going in. I had no idea what to expect! The crewmembers on both films were very friendly and gave me helpful tips to further prepare me for future jobs in the industry. Working on **Jexi** and **Women is Losers** gave me more opportunities as a Production Assistant, such as working on commercials, travel shows and corporate/live events with more projects coming soon!"

**Marian McColmb**, First Source Hire,  
Production Assistant



I was excited to have the opportunity to work on **The Last Black Man in San Francisco** through the First Hiring Program! I had heard about the project and wanted to help be part of the amazing team bringing an important story to the screen. It was a great opportunity to be a part of this production team because they taught me so much about the hard work that goes into making a movie. Since working on **The Last Black Man in San Francisco**, I have continued to work on other Bay Area shows and commercials in production."

**Heather Maclean,** Location Manager



We help create a visual legacy by helping stories to be told. And increasingly, we have marginalized communities being able to share their experience, their personal experiences within San Francisco, on the big screen. I think it's important to foster that so that not only do you have these messages going out, but you also have union workers being able to pay their bills and being able to stay in SF and work instead of having to commute to L.A. or Georgia or other places that we compete with for work. We can actually work here and support our families here while we hopefully make an impact culturally and economically within our own community."

**Richard Bonny,** Set Decorator / Greensman / On-set Construction, Local 16



Filming helps the city immensely revenue-wise because the crews shop locally and they eat locally. I also think the city is represented in a positive way through films/TV. I've been with the Local 16 for five years. I like being part of the union because I get to work with some of the greatest, smartest people. I'm not a young man, and I've learned daily from guys who are 25 years younger than me. I think at my age, I found the perfect job for me."

**Tony Sacco**, Transportation Captain /  
Coordinator, Teamsters Local 2785



I was born and raised in San Francisco — grammar school, junior high school, City College, Chico State and then came back and worked and raised a family in San Francisco. I've been with the local Teamsters now for almost 40 years. I know that we have an excellent crew that can perform, and I know we benefit when they hire locals, whether it be the grip department, electric department, hair and makeup, wardrobe, all that. And it gives us pride when productions shoot locally with a local crew."

**Dan Macchiarini**, President,  
North Beach Business Association



When you have film production in a neighborhood, you'll bring more foot traffic into the area because it advertises a neighborhood on two levels. One, the actual shoot. People like to come see the shoot. The second thing is when it goes out around the country, on a network or in a film. When people see the images, they want to come see it. They actually want to come see the sites that were shot in the film, which is always good in terms of foot traffic. More foot traffic also engenders more commerce for our small businesses which helps to keep our SF commercial districts thriving."

**Richard Magary**, Administrator,  
Castro Merchants

**Masoud Samereie**, President,  
Castro Merchants



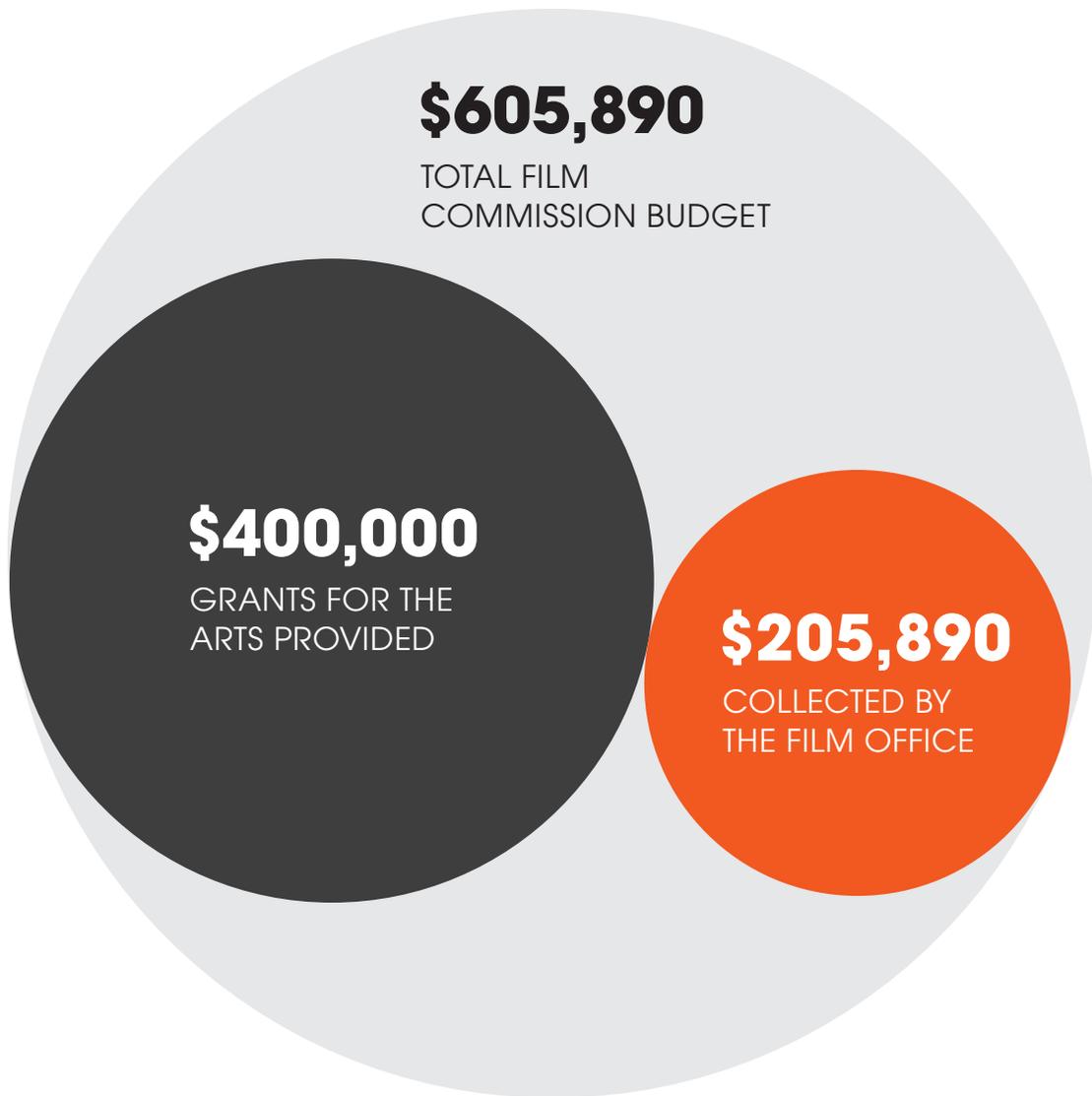
“

It's been a lot of fun and it's exciting to have a film crew come to your neighborhood with all of the technical things that go on and so forth. But more importantly, it's really been a pleasure for Castro merchants. I think for most people in the neighborhood, it helps economically, it helps tremendously in publicizing the neighborhood and some of the characteristics that we have to offer, not only the LGBT culture, but other aspects of the neighborhood. And it brings another dimension to it. Plus, I think it's another way for visitors in other parts of the country and the world to learn about the Castro and want to come visit us when they come to San Francisco.”

# FUNDING

## SAN FRANCISCO FILM COMMISSION

Funding for the San Francisco Film Commission comes from the collection of permit fees and the Hotel Tax funds from Grants for the Arts. For FY18/19, Grants for the Arts provided \$400,000. Permit fees collected by the Film Office in FY 18/19 totaled \$205,890.



# FILMING STATISTICS FY 18/19

Film SF issued **604** film permits, with **1254** shoot days and **\$205,680** in permit fees. The number of Feature Film shoot days increased by more than 25% vs 2017/2018, commercial shoot days by 13% and web shoot days by 5.5%. Overall, however, total shoot days were down almost 6%, much of it due to the inability to attract larger television and feature productions to base the majority of their shoot days here without a dedicated stage space to build film sets. Most

larger productions need stages to build sets to “run for cover” during bad weather, or for locations that require extended periods of time for filming which would be too impactful for a neighborhood to bear. Without a dedicated stage in which to base, San Francisco will continue to get mostly smaller, independent films which can’t afford to build sets, or portions of films or TV shows that base elsewhere. This also affects the number of local hires overall.

**\$33,969,000**

ESTIMATED TOTAL LOCAL  
SPEND BY PRODUCTIONS

**8,000**

ESTIMATED TOTAL LOCAL  
SAG-AFTRA HIRES

**38%**

OF PRODUCTIONS STEM  
FROM SAN FRANCISCO-  
BASED BUSINESSES

**6,480**

ESTIMATED # OF HOTEL NIGHTS

**6,688**

ESTIMATED TOTAL LOCAL  
CREW HIRES

**39%**

OF FILMING LOCATIONS  
WERE IN THE FINANCIAL  
DISTRICT, THE MISSION,  
EMBARCADERO, SOMA  
AND NORTH BEACH

**92%**

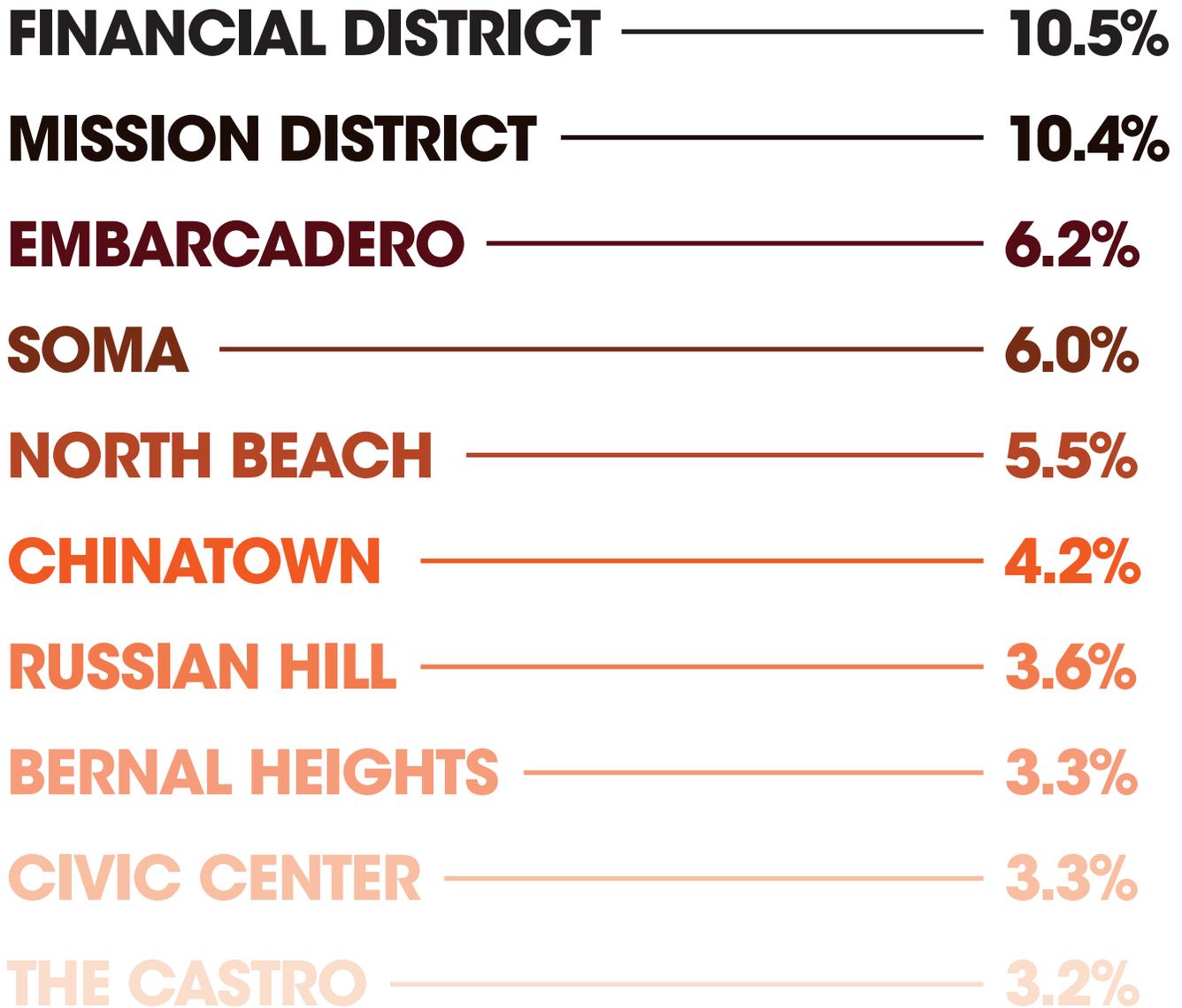
OF FILM SF PERMITS ARE FROM  
DOMESTIC COMPANIES

**10**

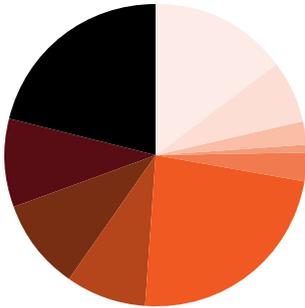
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**MOST FREQUENTLY FILMED NEIGHBORHOODS  
FY 18/19**

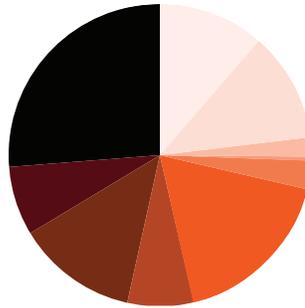
PERCENTAGE



## PERMITS ISSUED



FY 17/18



FY 18/19

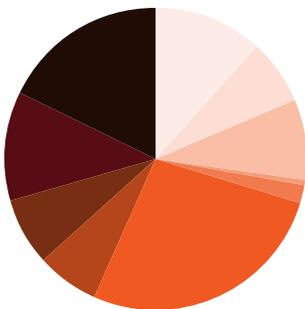
## FILM TYPE

	FY 17/18	FY 18/19
Corp / Industrial	100	68
Documentary	44	70
Feature	17	13
Music Video	5	2
Shorts / PSA	20	17
Still Photography	157	108
Student Film	56	42
TV Commercial	65	77
TV Series	63	44
Web	141	157

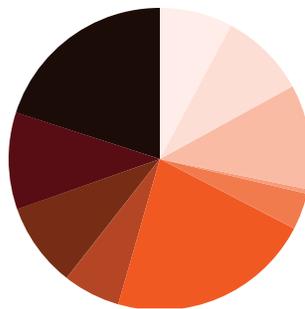
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TOTALS	<b>669</b>	<b>604</b>
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## SHOOT DAYS



FY 17/18



FY 18/19

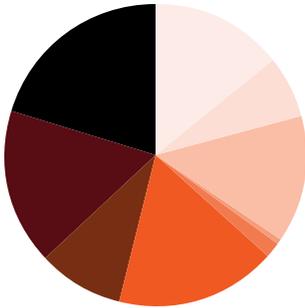
## FILM TYPE

	FY 17/18	FY 18/19
Corp / Industrial	157	96
Documentary	93	115
Feature	113	141
Music Video	7	2
Shorts / PSA	26	50
Still Photography	361	271
Student Film	86	76
TV Commercial	99	112
TV Series	153	129
Web	235	248

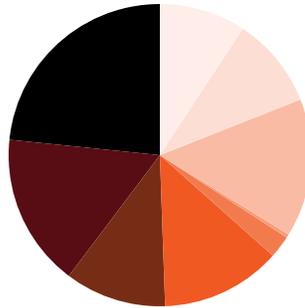
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TOTALS	<b>1330</b>	<b>1254</b>
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**PERMIT FEES**



FY 17/18



FY 18/19

**FILM TYPE**

FY 17/18

FY 18/19

● Corp / Industrial	<b>\$31,000</b>	<b>\$18,600</b>
● Documentary	<b>\$14,050</b>	<b>\$19,950</b>
● Feature	<b>\$29,200</b>	<b>\$30,350</b>
● Music Video	<b>\$1,000</b>	<b>\$400</b>
● Shorts / PSA	<b>\$3,800</b>	<b>\$5,150</b>
● Still Photography	<b>\$36,900</b>	<b>\$26,000</b>
● Student Film	<b>\$0</b>	<b>\$0</b>
● TV Commercial	<b>\$19,700</b>	<b>\$21,900</b>
● TV Series	<b>\$36,000</b>	<b>\$32,860</b>
● Web	<b>\$43,250</b>	<b>\$47,500</b>

**TOTALS**

**\$215,100**

**\$205,680**

# NOTABLE PRODUCTIONS FOR FY 18/19

## FEATURE FILMS

- CBS Films' **Jexi** starring Adam Devine and Alexandra Shipp



- Netflix' **Always Be My Maybe** starring Ali Wong, Randal Park and Keanu Reeves



- Look at the Moon Pictures' **Women is Losers**, starring Lorenza Izzo and Bryan Craig



- Shaboom Boom LLC's **SH#%T & Champagne** starring Darcy Drollinger, James Arthur, Matthew Martin



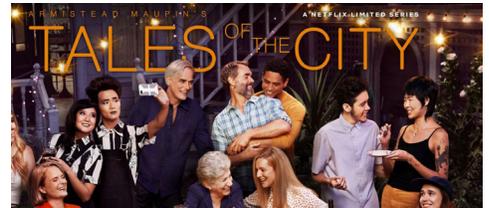
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## TV SERIES

- NBC's **Zoey's Extraordinary Playlist** starring Jane Levy, Mary Steenburgen, Peter Gallagher



- Netflix' **Tales of the City** starring Laura Linney, Ellen Page, Olympia Dukakis, Murray Bartlett



- Discovery's **Fast and Loud** starring Richard Rawlings and Aaron Kaufmann



- Amazon's **Man in the High Castle** starring Alexa Davalos, Rufus Sewell, Luke Kleintank, Cary-Hiroyuki Tagawa, Joel del la Fuente



- Netflix' **Wu Assassins** starring Lawrence Kao, Iko Uwais, Katheryn Winnick, Byron Mann, Li Jun Li



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## STILL PHOTO

- Airbnb
- Banana Republic
- Hyundai
- Pottery Barn
- Williams Sonoma
- Audi



WILLIAMS-SONOMA



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## COMMERCIALS

- [Nissan](#)
- [Toyota](#)
- Nike
- Twitter



TOYOTA



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## WEB

- [Adidas](#)
- [Esprit](#)
- [Oakley](#)
- Google
- Uber Eats



ESPRIT



Uber Eats

# SCENE IN SAN FRANCISCO REBATE PROGRAM



The Scene in San Francisco Rebate Program was created in 2006 to:

- Increase the number of Film & TV productions based in San Francisco
- Increase the number of City residents employed in the filmmaking industry
- Encourage the resulting economic benefits of increased local hires, local spend and tourism

In October 2018, the Board of Supervisors unanimously supported extending the highly successful Scene in San Francisco Rebate Program to June 30, 2028, allotting up to \$1 million per year for nine years.

In FY 18/19, four productions used the rebate program, employing 481 local crew and actors, paying close to \$1.4 million in wages and spending \$2,934,179 locally on goods and services. The Scene in San Francisco Rebate Program rebated \$553,435 to these four productions, which in turn spent a total of \$4,334,981 on a combination of wages, local purchases and rentals. **For every dollar rebated in FY 18/19, \$7.83 was spent locally.\***

Since its creation in 2006, **32** productions have used the program, including **La Mission, Milk, Trauma, Hemingway & Gelhorn, Blue Jasmine, HBO's Looking, Diary of a Teenage Girl, Netflix' Sense8, Steve Jobs, The Last Black Man in San Francisco, Jexi** and a number of small, independent films.

Since 2006, the City has **rebated \$6,649,337 to productions.** These productions have:

- **Hired more than 15,463 local crew and actors** who are members of IATSE Local 16, Teamsters 2785 and SAG/AFTRA
- **Employed 199 First Source Hires** (First Source Hires on productions often work as production assistants on set or in the office, getting invaluable experience to help them move on to other film production jobs. These positions provide access, education and employment for low-income youth, youth of color and young women)
- **Paid \$23,566,049 in wages** to local SF crew and background actors
- **Spent \$64,689,605 on goods & services** on items such as gas, hotels, car rentals, location fees, office supplies, lumber, security, equipment rentals, catering, etc.

**For every dollar rebated since 2006, productions have spent \$13.28 locally.**

The Rebate Program gives qualifying productions a dollar-for-dollar refund of: (a) fees or payroll taxes paid into the City's general fund; (b) moneys paid to the City for use of City property, equipment or employees, including additional police services; and (c) permit fees for film production in the City.

**\*The biggest determining factor in increasing the local spend is the number of shoot days, and the biggest limiting factor on that is not having a stage space.**



“

We came to San Francisco for CBS Films’ **Jexi**, knowing we’d find a uniquely beautiful backdrop for our tech world comedy. The San Francisco Rebate made the city even more appealing on the production side, as it covered all city related costs including most of the police coverage and a few crucial location rentals. It was a key element in making our modestly-budget project work in exactly the place it was meant to film.”

— **Suzanne Todd**, Producer &  
**Mark Kamine**, Executive Producer  
Jexi

“

The SF incentive allowed us to not only shoot within California, but preserve the integrity and story that my director and I wanted to tell. We could tell our story without compromises. The SF Rebate Program support allowed us to visually tell the story we set out to tell in the heart of a city with lots of history and backstory.”

— **Andrea Chung**, Producer  
Women is Losers



*SH%#T & Champagne, Photo by Mr. Means*



Film SF provided incredibly valuable support for making it possible to film in the beautifully diverse city of San Francisco. The Rebate program is straightforward and was a big part of the success of our production of **SH%#T & CHAMPAGNE**. We so appreciated the guidance and support from the team at the Film Commission. Their utmost enthusiasm for filmmaking and generous rebate program make San Francisco one of the best locations to shoot in.”

— **Michelle Moretta**, Producer  
SH%#T & Champagne

# SCENE IN SF REBATE PROGRAM FY 18/19

## JEXI

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<b>SHOOTING DAYS</b>	23	<b>AMOUNT SF LOCAL WAGES</b>	\$1,046,242
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<b>SF LOCAL HIRES</b>	241	<b>AMOUNT OF REBATE</b>	\$490,828
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<b>FIRST SOURCE HIRES</b>	2	<b>DIRECT SPEND IN SF (EXCLUDE WAGES)</b>	\$2,500,590
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<b>FIRST SOURCE WAGES</b>	\$9,220	<b>DIRECT SPEND IN SF (INCLUDES WAGES)</b>	\$3,556,053
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# 20

# THE LAST BLACK MAN IN SAN FRANCISCO

(RESHOOT)

---

**SHOOTING  
DAYS**

2

---

**AMOUNT SF  
LOCAL WAGES**

\$22,377

---

**SF LOCAL  
HIRES**

11

---

**AMOUNT OF  
REBATE**

\$10,764

---

**FIRST SOURCE  
HIRES**

0

---

**DIRECT SPEND  
IN SF (EXCLUDE  
WAGES)**

\$19,273

---

**FIRST SOURCE  
WAGES**

\$0

---

**DIRECT SPEND  
IN SF (INCLUDES  
WAGES)**

\$41,651

# WOMEN IS LOSERS

---

<b>SHOOTING DAYS</b>	15	<b>AMOUNT SF LOCAL WAGES</b>	\$245,267
<b>SF LOCAL HIRES</b>	142	<b>AMOUNT OF REBATE</b>	\$35,581
<b>FIRST SOURCE HIRES</b>	1	<b>DIRECT SPEND IN SF (EXCLUDE WAGES)</b>	\$367,966
<b>FIRST SOURCE WAGES</b>	\$4,586	<b>DIRECT SPEND IN SF (INCLUDES WAGES)</b>	\$613,233

---

# SH#%T & CHAMPAGNE

---

**SHOOTING  
DAYS** 14

---

**AMOUNT SF  
LOCAL WAGES** \$77,694

---

**SF LOCAL  
HIRES** 87

---

**AMOUNT OF  
REBATE** \$16,260

---

**FIRST SOURCE  
HIRES** 0

---

**DIRECT SPEND  
IN SF (EXCLUDE  
WAGES)** \$46,348

---

**FIRST SOURCE  
WAGES** \$0

---

**DIRECT SPEND  
IN SF (INCLUDES  
WAGES)** \$124,043

# FILM OFFICE PROGRAMS

## VENDOR DISCOUNT PROGRAM

The Vendor Discount Program was established in January 2010 to attract more productions by offering additional financial incentives when shooting in San Francisco. This program provides an opportunity for production companies and their crew members to receive discounts while using the services of participating businesses and local merchants. Currently, more than 120 local businesses are participating in the program, including 34 hotels, 16 restaurants, 2 major airlines, as well as car rental agencies, entertainment venues and gift shops.

## PARTICIPATING VENDORS FY 18/19



## SAN FRANCISCO FILM COMMISSION FILM SPACE GRANT FY 17/18 - FY 18/19

The San Francisco Film Commission Film Space (SFFCFS) grant provides financial assistance to nonprofit organizations that assist locally based independent filmmakers. They provide low-cost office and film production space in San Francisco in order to facilitate film production activities in San Francisco. Towards the end of FY 14/15, Film SF expanded the grant to a 2-year program.

Eligibility Requirements:

- Applicant's mission focuses on the development and production of film in San Francisco through support and education of individual filmmakers.
- Tax-exempt organization. All applicants must be tax exempt charitable organizations under Section 501(c)(3) of the internal revenue code.
- The organization's headquarters and primary operations must be in San Francisco or the San Francisco Bay Area.
- The filmmakers supported by the organization must be actively engaged in a film, video, television or other moving image project in any genre and in any stage of production - from screenwriting to strategizing the project's exhibition, distribution and outreach plan.
- Continuing and stable presence in the community. The organization has a continuing existence and ongoing operations.
- Applicants must demonstrate that they own or are leasing a facility suitable for ongoing use by two or more filmmakers (the "subgrantee filmmakers") for film office and film production activities and that such ownership or lease will continue for at least one year.

In FY 18/19 the second half of the two-year Film Space Grant was divided between two recipients:

**Ninth Street Independent Film Center's Media Arts Incubator Program** and **Bay Area Video Coalition's (BAVC) Media Maker Fellowship.**



**Ninth Street's Media Arts Incubator Program** continues their legacy of support with help from the Film Space Grant as they partner with filmmakers in pre-through-post production by providing office/production space to four filmmaker projects (from September to August) each year for 12 month residencies. Since 2009, the Incubator program has provided residencies to a total of 16+ filmmakers, focusing on culturally diverse independent media artists from underrepresented populations that have unique and compelling stories to share with the world.



As incoming residents of the incubator program, our projects have gained momentum at an accelerated rate over the course of 2019. The collaborative relationship between us is of the most productive essence and being housed in a professional environment with the vibrant film arts organizations has been both inspiring for our process and encouraging for both of us as first-time indie filmmakers. We've made great strides this past year and that is anchored in having a dedicated home in the tender care of Ninth Street."

— **Trinity West & Anthony Cianciolo,**  
Independent Film makers



**BAVC's Media Maker Fellowship** re-launched its Residency program with the help from the Film Space Grant as an expanded series for independent media makers working on visually driven documentary, narrative, or other time-based media projects in San Francisco. Residents were provided with a semi-private editing suite and office space, along with tailored industry mentorship and opportunities to share their work with each other and the broader BAVC community.



The SF Film Commission's grant supported BAVC to provide an opportunity for filmmakers and mixed media artists to enhance their craft and projects by taking classes and receiving mentorship at BAVC, and equally important, it provided vital funding for BAVC to continue to operate in San Francisco. With escalating rent, it's getting increasingly hard to pay for operating an arts media facility. Thank you!"

— **Paula Smith Arrigoni,** Executive  
Director, BAVC

# SUMMARY OF FY 18/19

---

- **25% increase** in the number of feature film shoot days
- 

- **13% increase** in commercial shoot days
- 

- **5.5% increase** in web shoot days
- 

- Continued support of Ninth Street Media Arts Incubator and BAVC's Media Maker Fellowship through the two-year Film Space Grant.
- 

- **For every dollar the City rebated** to productions for the Scene in San Francisco Rebate Program, **\$7.83 was spent locally** by those productions.



# FILM SF

THANK YOU