



Empty Union Square. Photo by Jim Baldwin.

**FILM
SF**
FY 20/21
ANNUAL REPORT

MESSAGE FROM THE PRESIDENT OF THE SF FILM COMMISSION

Dearest SF Film Community and Fellow Film Enthusiasts,

Filming requires fortitude in ordinary times. Filming through a pandemic requires a resolute conviction that filming is a lifeblood to San Francisco's cultural and artistic identity and vital to the City's recovery, economically, and I believe, even more so, spiritually. For those of us who are behind the scenes, we have a passion to film and to create media because stories heal our souls and bring humanity together. We need this now more than ever.

The Film SF team, Manijeh Fata, Janet Austin, and May Liang, with leadership from Susannah Robbins embody the passion for filmmaking and with their expertise, resilience, patience and drive, they were able to bring filming back to San Francisco just days after Governor Gavin Newsom announced film and media as an essential business to allow for film permitting in California. Through countless hours of poring through best practices and writing safety protocol, they were able to start small and successfully brought filming back to a larger scale, and safely.

From deafening silence and hauntingly empty streets to shouts of, "Action," as production crews, actors, stunt performers and extras take their places, this annual report shares some of the films and media produced, with photos, data, and testimonials from those that are an important part of the filmmaking and media production community. Be it commercial shoots to independent films, student shorts to blockbusters, catalog photography and all the rest, we are deeply grateful to dedicated supporters that make filming possible, from key City departments like OEWD, SFPD, DPW, SFMTA, Rec and Park and the SF Port, and to our partners at SF Travel, the Chamber of Commerce, Hotel Council, merchant and neighborhood groups, IATSE Local 16, Teamsters 665 and so many others.

The SF Film Commission would like to recognize Susannah Robbins' dedication and service over 11 years. Through her efforts and leadership, she and the SF Film team have not only brought filming back through a pandemic this past year, but over her tenure, they have brought in close to 6,000 productions, strengthened relationships with 100s of stakeholders; increased productions, permits and shoot days, found spaces for productions to film, started a vendor discount program and a film space grant to support nonprofits and independent filmmakers.

As Susannah steps down, Manijeh Fata will be Acting Director. In this next year, together with fellow Film Commissioners and the Film SF Team, we are committed to continue the foundational work that Susannah has started. As you are inspired by these accomplishments and stories from 2020-2021, we hope you will join our efforts, our commitment to diversity, equity and inclusion and engage with us as we bring the vision of San Francisco to be the most welcoming and inclusive city globally for bringing film and digital media production to life.



With gratitude,

A handwritten signature in black ink, appearing to read 'Villy Wang'.

Villy Wang
President of SF Film Commission

THE PANDEMIC



Empty Street. Photo by Jof Hanwright.



Empty Intersection of California @ Sansome. Photo by Jim Baldwin.



Jessie Street and Anthony Streets. Photo by Jim Baldwin.

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FILM SF

ANNUAL REPORT FY 20/21



Empty San Francisco Street during production. Photo courtesy of William Green.

Fiscal year 20/21 began three and a half months into the Pandemic, which had started on March 13th, 2020 with a total lockdown in San Francisco. For three months, no productions roamed our streets – the industry was shut down. However, on June 15th, just three days after Governor Newsom declared film and media an essential business to allow for film permitting, Film SF issued its first film permit to Prettybird Productions' TV Commercial for **Stella Artois**. Director Paul Hunter brought **La La Land's** talented Mandy Moore and Jillian Meyers to turn this video into a real musical that invited people to let their "daydream-self" out this summer, no matter where they were, with Stella Artois. A huge thank you to PJ Pereira and Pereira O'Dell Advertising Agency for choosing San Francisco for their production.

[Read more about it here.](#)

Film SF worked hard to make it possible for this and other productions to shoot in San Francisco, helping to bring jobs back to local crew and actors. Production worked in new, creative ways, holding zoom casting sessions, often directing remotely, and while observing the rules of the local Health Order. Initially, productions were limited to 12



Stella Artois Team Working Remotely, photo courtesy of William Green.

cast and crew total in any one location. They had to wear face coverings and maintain 6 feet of social distance, in addition to having box lunches delivered to set where they would eat either in their cars or outside, socially distanced. It was a completely new way to do production.

Over the course of the next 11 months, Film SF worked hard to have increased sizes of film crews, working diligently with the Health Officer to keep expanding the number of cast/crew allowed in a location, provided safe conditions were met, such as frequent Covid testing before and during production, the presence of a Health Safety Officer, and completing daily health screenings before anyone could work. Over time, Film SF was able to expand the sizes of crews to 25 cast/crew in a location in November 2020 and up to 50 cast/crew in one location in March 2021. By May 6, 2021, limitations on cast/crew sizes were lifted for productions following the **Return To Work Guidelines** created by the DGA, IATSE, SAG-AFTRA AND TEAMSTERS/ BASIC CRAFTS. For non-union productions, cast/crew sizes were expanded to a maximum of 100 people in one location, subject to the social distancing requirements set

forth in Section 8.0 of the Health Officer Order No. C19-07w, or a maximum of 300 people in one location, subject to Section 8.0 of the Health Officer Order No. C19-07 if all cast, crew, and other Personnel show proof that they are fully vaccinated or that they had a negative COVID-19 test.

As a result of continued lobbying and discussions with the Health Officer's team, Film SF was able to permit Marvel's ***Shang Chi and the Legend of the Ten Rings*** in October 2020, which spent millions locally and once again put San Francisco in the headlines. We also worked to address safety conditions with productions like ***The Great Food Truck Race All-Stars*** in late September 2020, which shot Season 14 in San Francisco and the Bay Area in addition to many commercials, still photo, web shoots, documentaries and student films, bringing production back to San Francisco.

While production numbers continue to rise, we are still not at pre-pandemic levels of permits. However, in the 2nd half

of FY20/21, production increased 68% compared to the previous year, with 161 permits between January and June 2021 compared to 96 in the same time period of 2020. Shoot days also increased by 51%, with 329 shoot days between January and June 2021 compared to 218 in 2020. Film SF continues to work hard to attract productions to San Francisco, and make those productions a success.

San Francisco captures filmmakers' hearts with its beauty and diversity. It's a place that creatives want to base their content, be it films, TV Shows, commercials, still photo shoots, documentaries, web advertising, or student films. From the suburban looking neighborhoods of St. Francis Woods and Forest Hills to the beaches which stretch for miles on the Western side, to modern skyscrapers of the financial district and the many distinct multicultural neighborhoods that make this city vibrantly rich, from the classic views from Twin Peaks or the lesser known ones of Tank Hill or Bernal Heights Park, San Francisco has everything a filmmaker could want in its 49 square miles.



Clipper Street. Photo by Jim Baldwin.



Redwoods in McClaren Park, in the heart of San Francisco. Photo by Jim Baldwin.



Yerba Buena Gardens. Photo by Jim Baldwin.



North Beach Bohemian Cigar Store. Photo by Jof Hanwright.



Tank Hill. Photo by Jim Baldwin.

From the classic views from Twin Peaks or the lesser known ones of Tank Hill or Bernal Heights Park, San Francisco has everything a filmmaker could want in its 49 square miles.

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Suburbia in San Francisco. Photo by Jof Hanwright.

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 by working with the Mayor's Opportunities for All Program, First Source Hiring Program and through community engagement.
- 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.
- Work to provide job opportunities and internships to San Franciscan young adults on productions which shoot in San Francisco.



View from Twin Peaks. Photo by Jof Hanwright.

HOW DOES FILMING BENEFIT SAN FRANCISCO?

Film/media productions in San Francisco provide thousands of jobs annually to local crew and actors. They also inject millions of dollars into our local economy by spending money on hotel nights, car rentals, catering, hardware, lumber, office supplies, wardrobe, props and equipment rentals.



Clickbait TV show, photo courtesy of Dan Kemp



Amazon's **Goliath** in Chinatown, photo courtesy of Film SF

Productions also boost the city's profile worldwide, resulting in an increase in tourism. When San Francisco is seen in a film or TV show, it sparks viewers' interests and helps draw them to eat, shop and stay in our city. A report by Ernst & Young for the New Mexico Film Office in 2009, recorded for that every dollar spent in the state on an actual film production, an additional \$2.50 was generated in the tourism sector. Film and digital media are an economic engine which drive job creation, economic stability and sustainability of the city and its residents.

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WHO BENEFITS FROM FILM/MEDIA PRODUCTION IN SAN FRANCISCO?



Photo courtesy of Film SF

Merchants, neighborhood groups, local non-profits and San Francisco crew, local actors and background extras all benefit from film and media production taking place in our City. Businesses are featured in many films, commercials and television shows, and many hotels are not only used as filming locations, but also serve to house actors and crew who may be from out of town. Additionally, San Francisco and Bay Area crew members and actors are hired by productions and productions often provide an opportunity for entry-level positions for underserved young people. Overall, millions of dollars are spent locally each year due to the activity of productions.



Randall Scott



Making film a more vital part of San Francisco's economic reinvigoration can play a big role in the city's post-pandemic recovery. Movies like Marvel Studio's ***Shang-Chi and the Legend of the Ten Rings*** create local job opportunities, economic stimulus, and help increase tourism by highlighting iconic SF landmarks through cinema with audiences around the world. This helps to establish an emotional connection and builds the demand, the desire to come and visit San Francisco and thereby keeping Fisherman's Wharf thriving and relevant. Consequently, next time they decide where to travel, they are more likely to choose a place that they feel connected to and is 'famous'."

Randall Scott

Executive Director
Fisherman's Wharf, San Francisco





Bimbos filming during Nash Bridges. Photo by Michael Cerchiai.



Filming in San Francisco provides a lot of job opportunities and contributes to the local economy. And when filming at certain locations like North Beach, the beauty of our city is showcased. San Francisco is an amazing backdrop for any film. It is exciting to see a crew on location in our city. One wonders what film it is and who is starring in it....and hoping to get a glimpse of the action.

Over the years, Bimbo's has welcomed many location managers and production crews on films shot at the Club. From Coppola's movie Jack starring Robin Williams, to Presidio starring Meg Ryan, to Invasion of the Body Snatchers starring Donald Sutherland, to Golden Gate starring Matt Dillon, to Freebie and the Bean starring James Caan and Alan Arkin to the most recent Nash Bridges starring Don Johnson, Bimbo's has had nothing but one positive experience after another. We have always appreciated the professionalism that has been shown to us by each production company."

Michael Cerchiai, Bimbo's 365 Club, Owner

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“

Don Johnson and his crew filmed at our location for 3 days back in May of this year. Don and his crew were a joy to work with, and we had a great rapport with his head of locations, Dan Kemp. As I'm sure you know, the original "Nash Bridges" TV series had global reach with millions of fans worldwide. It goes without saying that the City of San Francisco should do whatever it can to accommodate and assist the entertainment industry in their efforts to create entertainment and culture in our city, which will be enjoyed the world over. In addition to drawing attention to San Francisco in a positive way, the entertainment industry will bring much-needed and appreciated business to venue owners and to the hospitality industry.”

Francesca Valdez, Karl Pleskot
Broadway Studios



Photo courtesy of Francesca Valdez

“

My business partners and I are fortunate enough to own a venue that has been featured in several television and movie productions in the 17 years that we have been doing business as The HiDive at Pier 28 ½ including Nash Bridges and Venom 2. It's been a great experience and it's awesome to be recognized as a San Francisco landmark. We love being part of these productions and we appreciate how lucky we are that they seem to love us back. It's a win-win.”

Brett Klinker
Co-Owner, HiDive



HiDive

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Greta Calvo

Intern, Nash Bridges,
Set Decoration



Interning on **Nash Bridges** was the experience of a lifetime. Not only did it allow me to meet so many wonderful and talented professionals, learn from them and become a better filmmaker myself, but I was also able to showcase my paintings in some of the scenes thanks to the amazing support of the Set Decorator who believed in me enough to give me so many chances to challenge me and prove myself. It was truly an experience that I will never forget and I'm very thankful to everyone that had a part in me being there."

Phil Elleston

Intern, Nash Bridges,
Grip & Electric



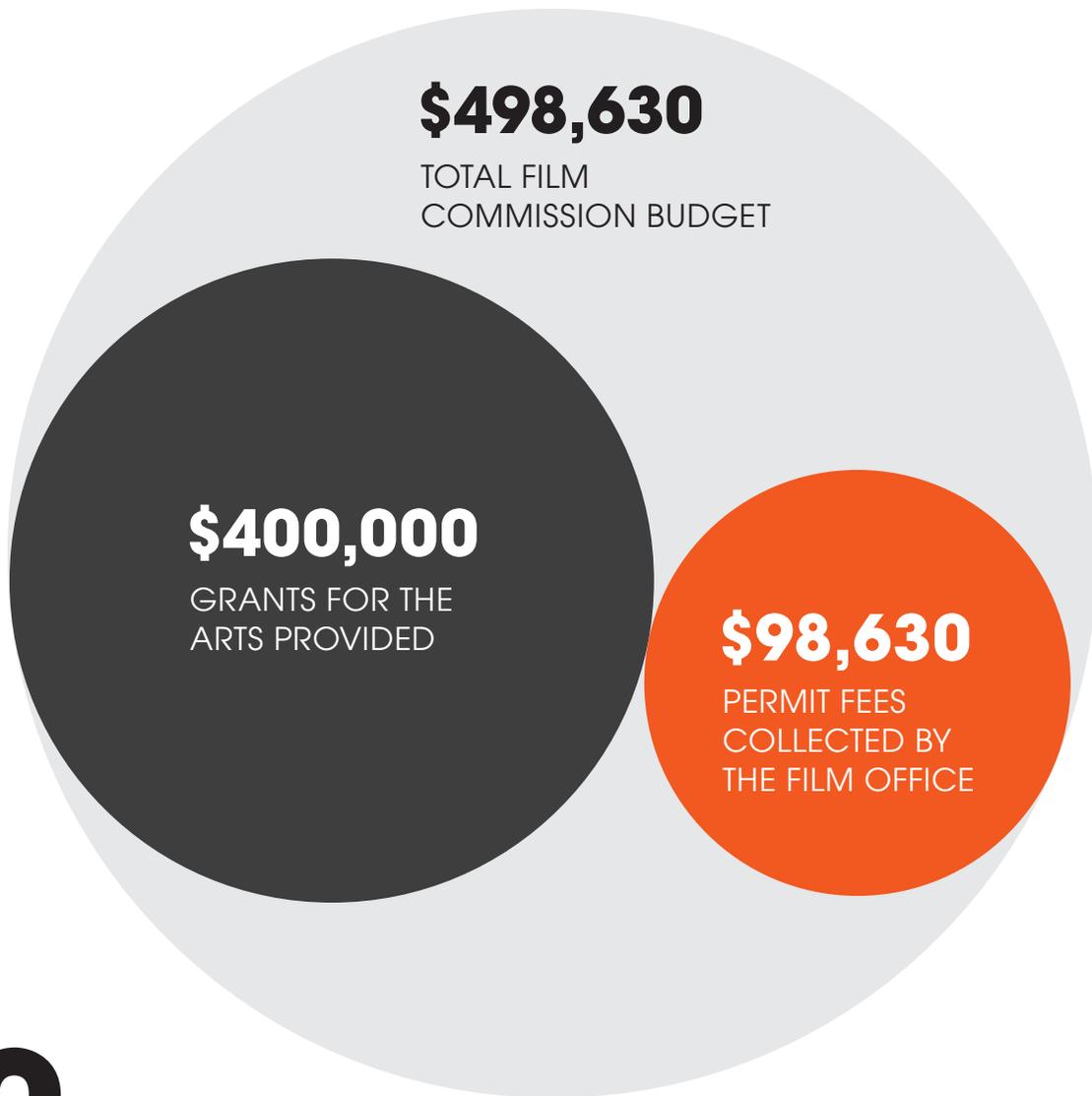
Working on **The Matrix 4** and the revamp for **Nash Bridges** was a huge life and game changer.

Nothing is better than working with some of the best in the film industry. From learning industry standard techniques and equipment to the communication among the various departments that make a project happen efficiently."

FUNDING

SAN FRANCISCO FILM COMMISSION

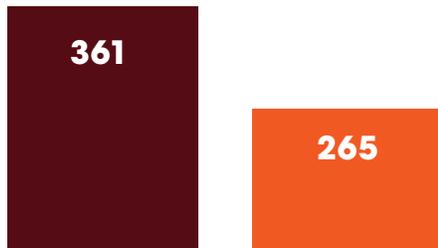
Funding for the San Francisco Film Commission comes from the collection of permit fees and the Hotel Tax funds from Grants for the Arts. For FY20/21, Grants for the Arts provided \$400,000. Permit fees collected by the Film Office in FY20/21 totaled \$98,630.



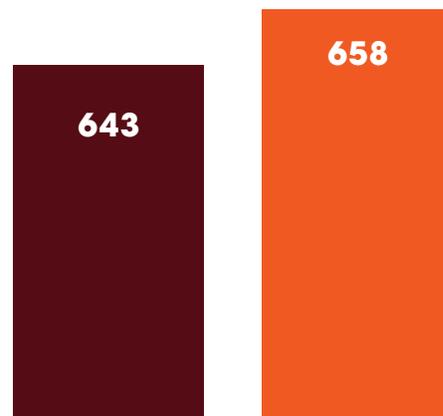
FILMING STATISTICS

Film SF issued **265** film permits, with **658** shoot days and **\$98,630** in permit fees. Overall, permits, shoot days and permit fees were down significantly due to the COVID-19 pandemic despite the highlights of the Marvel **Shang Chi and the Legend of the Ten Rings** film and USA Network's **Nash Bridges** film.

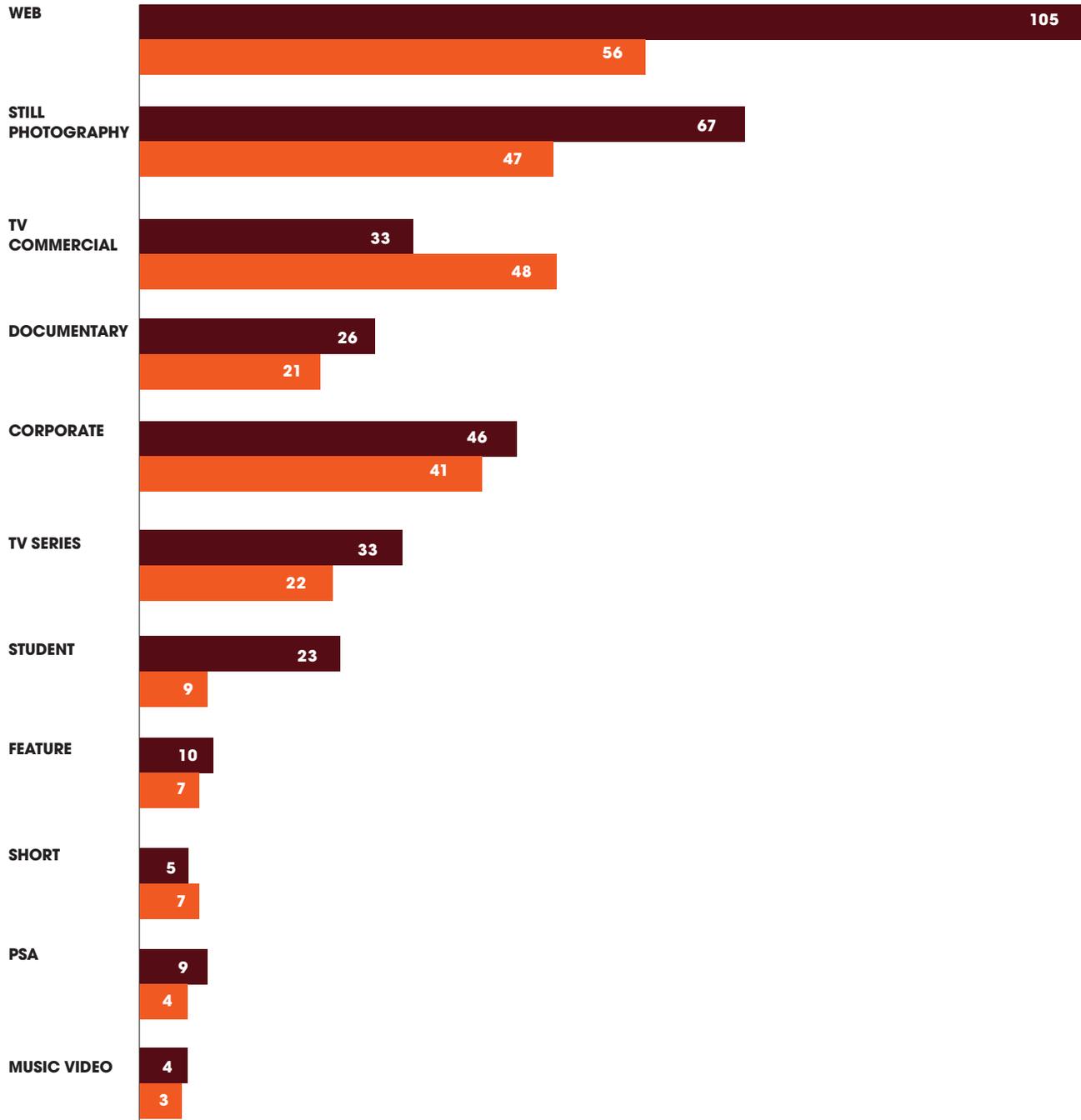
TOTAL PERMITS



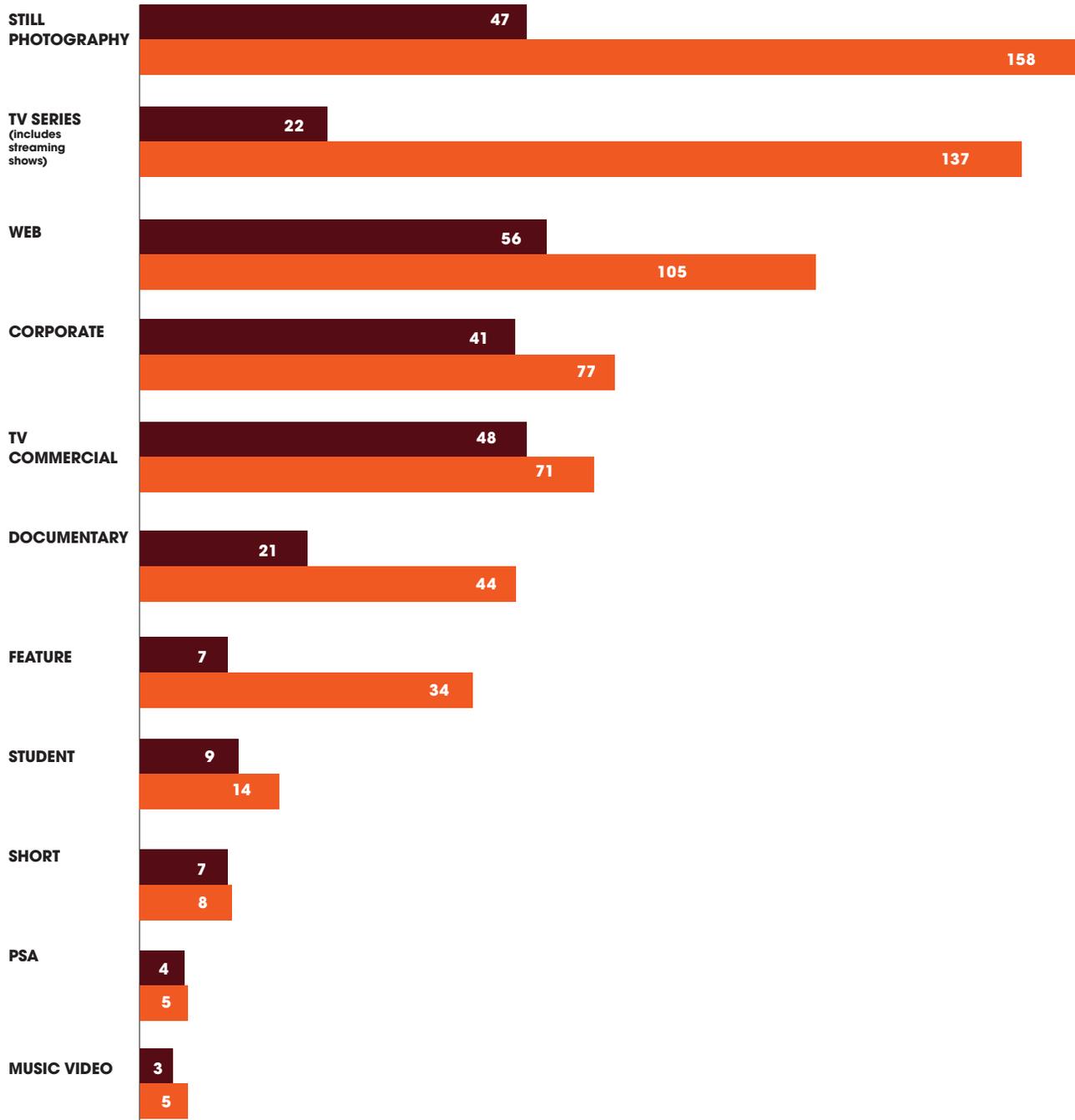
TOTAL SHOOT DAYS



PERMITS BY TYPE OF PRODUCTION



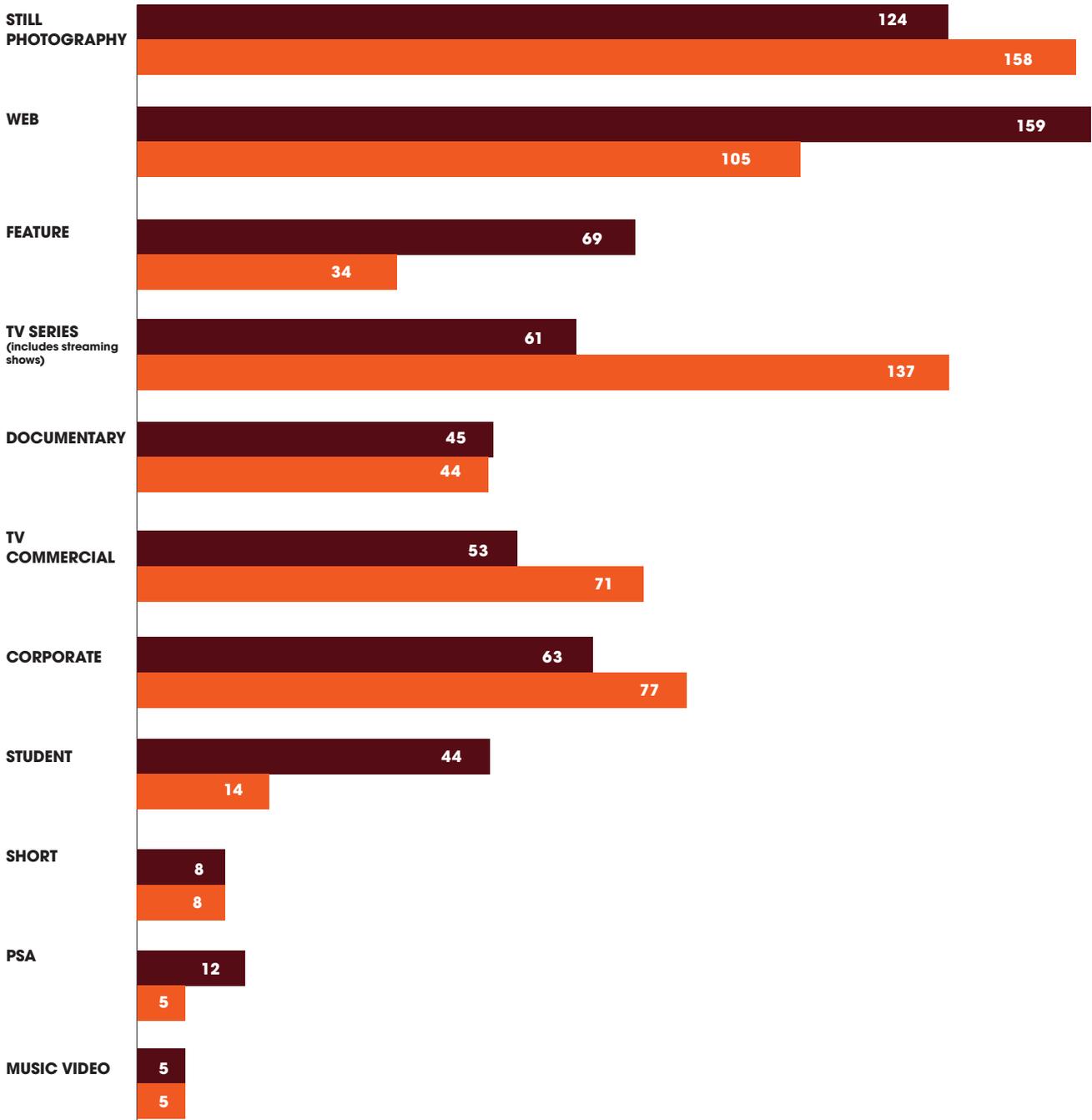
NUMBER OF PERMITS AND SHOOT DAYS



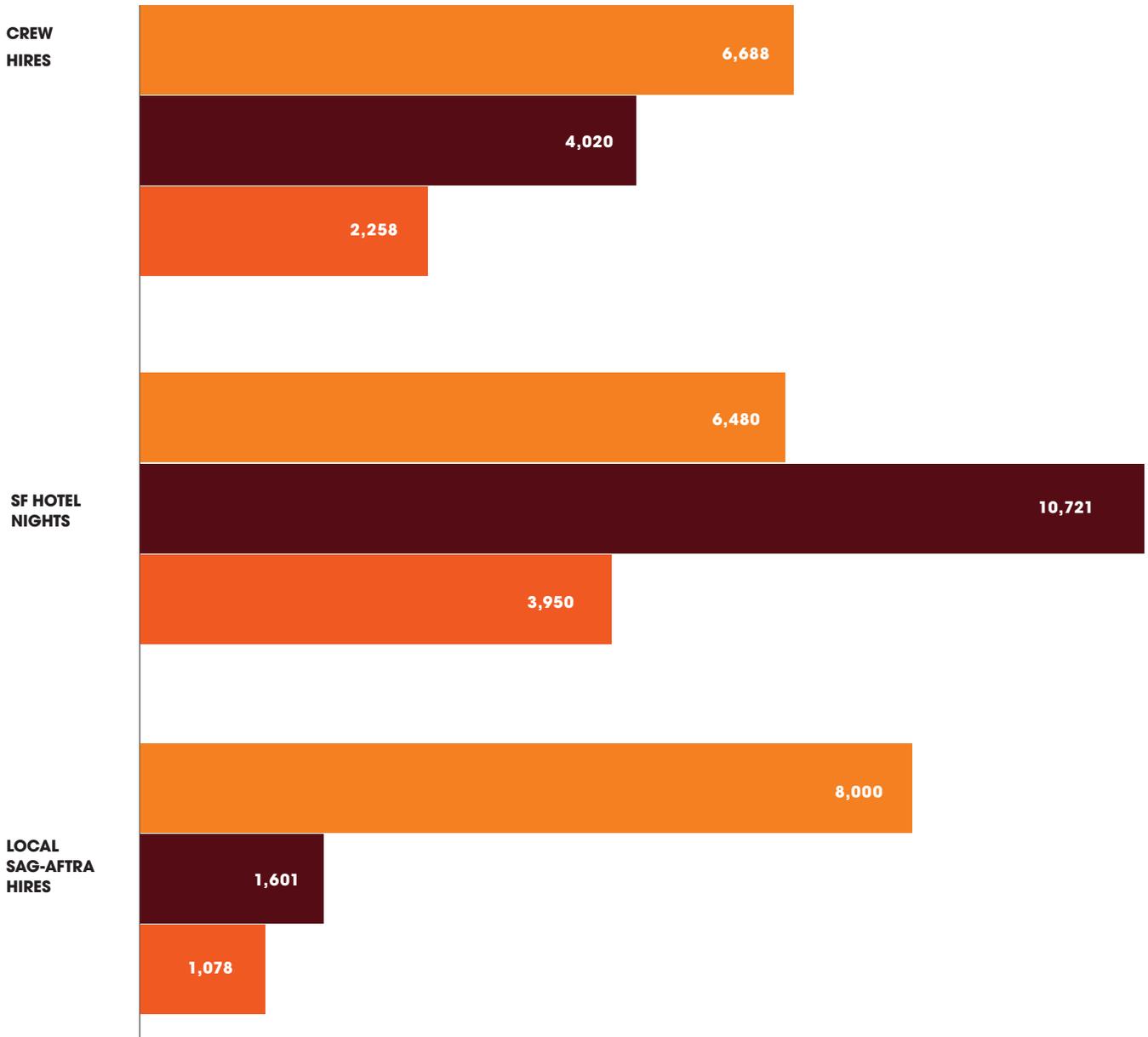
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 PERMITS  SHOOT DAYS

SHOOT DAYS BY TYPE OF PRODUCTION



**ESTIMATED TOTAL NUMBER OF CREW HIRES,
SF HOTEL NIGHTS AND LOCAL SAG-AFTRA HIRES**



NOTABLE PRODUCTIONS FY 20/21

FEATURE FILMS

Marvel Entertainment's ***Shang-Chi and the Legend of the Ten Rings*** starring Simu Liu, Awkwafina, Ben Kingsley and Michelle Yeoh. Directed by Destin Daniel Cretton.



TV SERIES

Amazon's ***Goliath*** starring Billy Bob Thornton



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TV SERIES

USA Network's **Nash Bridges** starring Don Johnson and Cheech Marin



HBO's **Insecure** starring Issa Rae



A&E's **Live Rescue 3** Directed by Jeff Winn.



Discovery's **Great Food Truck Race** starring Tyler Florence



STILL PHOTO

Athleta
Everlane
Spanx
Crate & Barrel
Pottery Barn



COMMERCIALS

Uber
Jeep
Chevy
Facebook



WEB

Cruise
Recology
Tipping Point
Lego
AirBnb



WHAT DO PRODUCTIONS SAY ABOUT SHOOTING IN SAN FRANCISCO?

“

The San Francisco Film Commission was amazing, when the world was spiraling in the midst of a global pandemic as a collective we pulled off the impossible, the first San Francisco production during Covid. The film commission played a huge part in pulling off this truly unique event and I was so impressed how they rallied to help make this historic production happen. They are stars.”

William Green

Commercial Producer, Stella Artois Campaign

“

The cooperation we received from the city of San Francisco on ***Shang Chi and Legend of the 10 Rings*** was remarkable, particularly in this unprecedented time we are living in. The film commission did a spectacular job along with the amazing cooperation we had from the police department, which made the very difficult and ambitious action sequence possible. Additionally, the first-class film crews in San Francisco worked so very hard and delivered top quality work during this challenging time, as we were filming right in the middle of the growing pandemic. Having filmed in San Francisco many times, I look forward to returning in the future, as it's one of my favorite places on the planet to make movies.”

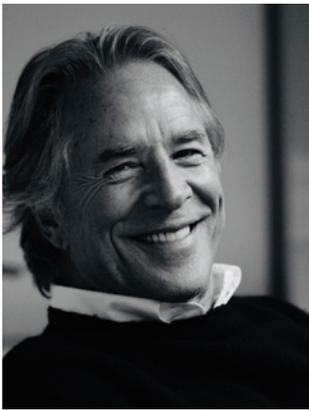
Charles Newirth

Executive Producer, Marvel Studios

“

There is no doubling San Francisco. The show was a character 20 years ago in the original **Nash Bridges** and it is a character in our new NASH movie. Some balked at the extra expense of shooting on location in San Francisco, but the film office worked with us to maximize the incentive and allowed us to keep the value on the screen. Obviously, the city of San Francisco has faced a lot of challenges over the last few years. But when we showed up, we found eager crews, a helpful film office, and an SFPD that couldn't wait to help - on both sides of the camera. We always felt like anyone in the city was a phone call away, and I can't wait to be back to film there in the future.”

Don Johnson
Actor / Producer
Nash Bridges Movie



Nash Bridges Crew at Work photo by Dan Kemp

“

We shot the Nash Bridges movie on location in San Francisco for the entire production and the value of the city as a character is on screen, even through the window of an interior shot. We relied heavily on FilmSF and the SFPD to make our locations work with limited prep. Fortunately, the FilmSF office and Susannah and Manijeh were a call away. And when something became a priority for the production, we always felt like it was a priority for the film office as well.”

Brian Zager
Co-Producer
Nash Bridges Movie





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.

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**, **Last Black Man in San Francisco**, **Jexi**, **Nash Bridges** and a number of small, independent films. Since 2006,

the City has rebated \$6,389,500 to productions. These productions have:

- **Hired more than 15,581 local crew and actors** who are members of IATSE Local 16, Teamsters 2785 and SAG/AFTRA
- **Employed 202 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 economically disadvantaged individuals.
- **Paid \$24,330,208 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 \$14.03 locally.



SirVaunte Rhodes, Greta Calvo, Don Johnson, Phil Elleston, Cheech Marin, Jim Beaumonte, Mayor London Breed, and Susannah Greason Robbins

In Fiscal Year 20/21, Scene in San Francisco Rebate was used by two productions: The Food Network’s **The Great Food Truck Race, Season 13** and USA Network’s **Nash Bridges**.

These two productions shot a total of 33 days, hiring 118 local San Franciscan crew and, paid \$669,394 in local wages, and hired 3 First Source hires with wages of \$22,862. The total rebated to the two productions in FY20/21 was \$313,521. The productions spent \$1,028,925 locally, not including wages. For every dollar rebated in FY20/21, \$5.41 was spent locally in San Francisco.



Filming in San Francisco at the height of Covid and fires outside of the City could have been a deterrent for any production company, but not Critical Content. The city was only happy to have us there and made things smoother for us to film within the city. We had great local crew members who were able to help us maneuver around the city. The rebate program did help us in the end of the show to get a little refund back. All in all, filming in the city was a great experience.”

Cassie Reyes

Producer

The Great Food Truck Race, Season 13

FILM OFFICE PROGRAMS FY 20/21

Film SF established a Vendor Discount Program in 2010 in order to offer additional financial incentives to productions when shooting in San Francisco. The program provides an opportunity for production companies and their crew members to receive discounts while encouraging local spending at participating businesses and local merchants.

After meeting with the San Francisco Council of District Merchants Association in 2019 and hearing about their desire to get more productions to shop in the neighborhoods they were filming in, Film SF rebranded the Vendor Discount Program, renaming it the **Film SF Savings Program**. Film SF worked with Teak to create a new logo which productions will be able to easily download and show to merchants in order to qualify for the discounts they offer. The pandemic slowed the progress in rolling out this program, but it is slated to be addressed in FY21/22.

More than 120 local businesses are participating in the current Vendor Discount program, including 34 hotels, 16 restaurants, 2 major airlines, as well as car rental agencies, entertainment venues and gift shops. Film SF plans to onboard many more merchants in the coming year.



SAN FRANCISCO FILM COMMISSION FILM SPACE GRANT FY19-21

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. While initially created as a one-year grant program, it was expanded to a two-year grant program in FY13/14.

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.
- 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.
- At least one of the filmmakers supported by the organization must be working on a film which will shoot 55% of its shoot days in San Francisco.
- 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 five or more filmmakers (the "subgrantee filmmakers") for film office and film production activities ("Qualified Film Space") per fiscal year* and that such ownership or lease will continue for at least two years. Space must be provided to each filmmaker for a minimum of 12 months per fiscal year.
- 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.

During FY20/21, FilmHouse, a year-round film residency program run by SFFILM continued its use of the 2-year grant.



SFFILM is incredibly grateful for Film SF's support. Since 2019, the Film Space Grant has allowed us to provide workspace and high-quality artist development programs for local filmmakers at FilmHouse. As we approach a New Year, we are thrilled to open our new FilmHouse located in the heart of SOMA. With all that's happening in the world, it's our mission to create a welcoming and vibrant hub for filmmakers and the greater creative community to come together through social gatherings, panels and other industry events - and the continued support of Film SF makes this possible.



Masashi Niwano

Director of Artist Development at SFFILM



Photo by Pam Gentile

SFFILM Makers hosted 31 FilmHouse Residents in 2020 and 17 residents in 2021. The filmmakers' projects included narrative and documentary features, shorts, and episodic works from development to distribution. Residents participated in FilmHouse's discussions and workshops, educational talks, networking events, and peer-to-peer exchange within a vibrant filmmaking community. FilmHouse Talks presenters spoke about a range of topics, including story structure, theme, and character arcs in narrative film; grappling with trauma in documentary filmmaking; costume design; and more. Residents also had special access to established industry professionals offering mentorship, office hours, and artistic guidance within their different areas of expertise. In April 2021, SFFILM Makers successfully transitioned to virtual programs and continued to host engaging and educational filmmaker programming.

FILMHOUSE

Filmmakers

The 2020-2021 filmmaker residents at FilmHouse included the following:

2020 Residents

Liz Anderson* – Cordyceps – narrative feature, screenwriting / development

Natalie Baszile* – Good People – narrative feature, screenwriting

Erin Brethauer – Another Day in Paradise – documentary feature, production

Christy Chan* – Dear Wizard – narrative feature, screenwriting

Darren Colston* – Grandpa’s Hands – narrative feature, screenwriting

Jennifer Chang Crandall – Whitman, Alabama – hybrid documentary feature, production

Daniel Freeman* – Teddy, Out of Tune – hybrid documentary feature, post-production

Contessa Gayles – No Time to Waste (working title) – hybrid documentary feature, development

Jen Gilomen – Delivering Justice: A Movement Is Born – documentary feature, development

Marjolaine Grappe – The Envelope – documentary feature, production

Dee Hibbert-Jones* – Run with It – animated documentary feature, production

Alexandra “Alle” Hsu* – Queens – narrative feature, screenwriting / development

Tim Hussin – Another Day in Paradise – documentary feature, production

Emily Cohen Ibañez* – Fruits of Labor – documentary feature, post-production

Yvan Iturriaga* – American Babylon – narrative feature, development

Jonathan Kiefer – So Fast They Follow – narrative feature, screenwriting

Eugene Kim – Press Only – narrative feature, screenwriting - **filming in SF**

Erin Semine Kökdil – La Caravana – documentary short, production / post-production

Luke Lorentzen – Untitled Marine Salvage Documentary – documentary feature, development

Simran Mahal – Americanized – narrative short, post-production

summer fucking mason – 818 – narrative feature, production

Ed Ntiri – A Lo-Fi Blues – narrative feature, screenwriting

Erin Persley* – Human Shield – documentary feature, development / production

Reaa Puri – K for Kashmir – documentary feature, development

Débora Souza Silva* – Black Mothers – documentary feature, production

Nomi Talisman – Run with It – animated documentary feature, production

Tasha Van Zandt – After Antarctica – documentary feature, post-production

Ellie Wen – Elementary (working title) – documentary feature, development

Taylor Whitehouse – Nobody Has a Plan – narrative feature, screenwriting - **filming in SF**

Sephora Woldu – Aliens in Eritrea – narrative feature, screenwriting / development - **filming in SF**

Sebastian Zeck – After Antarctica – documentary feature, post-production

*Denotes extension of previous residency

FILMHOUSE

2021 Residency

Natalie Baszile* – Good People – narrative feature, screenwriting - **filming in SF**

Christopher Cole – Rolling Stone – narrative feature, development

Ruth Gebreyesus – Hard to Swallow – episodic documentary, production

Marjolaine Grappe* – Untitled Marjolaine Grappe Film – documentary feature, development

Lucas Guilkey – Untitled Prison Hunger Strike Film – documentary feature, pre-production

Charlotte Gutierrez – John Juan – narrative feature, screenwriting

Yvan Iturriaga* – Have You Lost Your Mind Yet? – documentary feature, development

Jonathan Kiefer* – So Fast They Follow – narrative feature, screenwriting

Patricia Lee – Hannah’s Biography – narrative short, development - **filming in SF**

Luke Lorentzen* – Untitled Iceberg Documentary – documentary feature, development

Morgan Mathews – Black Butterflies – hybrid feature, development

JoeBill Muñoz – Untitled Prison Hunger Strike Film – documentary feature, pre-production

Rea Puri* – K For Kashmir – documentary feature, development

Theo Schear – Hard to Swallow – episodic documentary, production

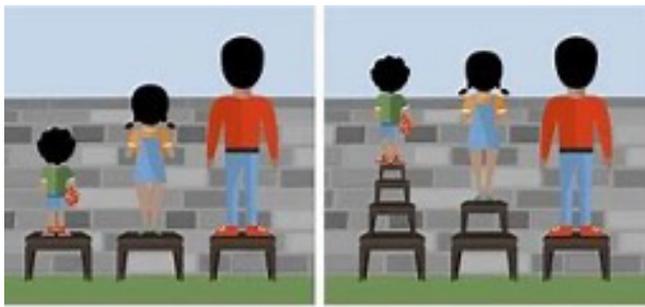
Tsanavi Spoonhunter – Holder of the Sky – documentary feature, pre-production

Ellie Wen* – On the Line – documentary short, pre-production

Sephora Woldu* – Aliens in Eritrea – narrative feature, screenwriting/development - **filming in SF**

*Denotes extension of previous residency

RACIAL EQUITY



Equality

Equity

In 2019, the City and County of San Francisco enacted legislation creating the Office of Racial Equity (“ORE”) under the Human Rights Commission. This trailblazing legislation required each City agency within the City and County of San Francisco to develop a Racial Equity Action Plan by December 31, 2020. ORE provided all departments with a template so that all departments would align mission, vision, goals, actions, indicators, and outcomes towards ORE’s policy objectives. Phase I of the plan focuses on internal human resources practices, organizational culture, and policy bodies and commissions.

In 2020, OEWD began building staff and leadership infrastructure to uncover and address inequities within OEWD and to help guide development of the RE Action Plan. The OEWD Director at that time, Joaquín Torres, recommended formation of the OEWD Racial Equity Action Plan Working Group (“Working Group”), composed of twenty-two (22) division leads across leadership and staff levels serving as racial equity anchors within the organization. The Working Group is led by four members of the department who were formally trained by the GARE and HRC from 2017 through 2020 (“OEWD CORE Team”). The Working Group formed seven sub-committees on special topics, including Procurement and Grantmaking, Community and Public Engagement, Benchmarking and Accountability, Internal

Workforce Development and Human Resources, Policy Boards and Commissions, Communications and Staffing, and Internal Racial Equity Training. Additional members of Sub-Committees are staff and leadership who have been nominated by members of the Working Group and represent an additional thirty-five (35) staff. The OEWD CORE Team led the development of the RE Action Plan. All members of the Working Group and its Sub-Committees participated in the creation and delivery of the RE Action Plan. In total, over 60 staff (nearly half of all OEWD employees) participated in over 50 working meetings, accounting for hundreds of hours invested in the creation of the OEWD RE Action Plan. Throughout FY20/21, Film SF staff has participated heavily in the creation of the Racial Equity Action Plan, including taking part in the Policy Boards and Commissions Committee. Starting in March 2021, Film SF added a Racial Equity item to its Film Commission agenda each month. Guest speakers are invited to talk about racial equity in the film industry every other month. On alternative months, Commissioners reflect on the previous month’s speaker content and ways that we can support a racially equitable industry. Per Resolution 2021-01, the Commission adopted the Ramaytush Ohlone Land Acknowledgement Resolution where before each Commission meeting a statement is read recognizing that we “occupy the unceded Ancestral homeland of the Ramaytush Ohlone peoples, who are the original inhabitants of the San Francisco Peninsula.” Between March and June 2021, speakers have been:

- Frances Reyse-Bolinger, Local Film Professional
- Apo Bazidi, Turkish Documentary Filmmaker living in San Francisco
- Stephen Gong, Executive Director, Center for Asian American Media (CAAM)
- Jon Osaki, Award winning Independent Filmmaker

Film SF is committed to ensuring BIPOC representation on the Commission and having Commissioners support the industry for filmmakers of color. It is important to examine the Film SF Commission’s role in supporting the film industry towards being more diverse. Film SF will continue implementing the Racial Equity Action Plan including revising Commission bi-laws and as the Racial Equity Action Plan moves into the next phase, support opportunities to ensure a more racially equitable film and media industry in San Francisco.

LOOKING AHEAD



Manijeh Fata visiting set of an upcoming Apple series

As you scrolled these pages of our report, hopefully you've been moved by the incredible work of our team at Film SF throughout these challenging times. Undoubtedly this transition has been significant but, in many ways, we have been prepared. Susannah was the kind of leader who embraced partnership. During my tenure, she entrusted me with the responsibility to meaningfully contribute to all our major initiatives. Moving forward, as we continue this process, I envision a key set of priorities:

- Market and grow our San Francisco brand to be the most welcoming and inclusive city for film and media
- Ensure San Francisco productions have access to a local, state-of-the-art stage space
- Create opportunities for diverse San Franciscan young adults to gain access into the film and media industry
- A Film SF team and Commission that is empowered and supported in their roles

We will build on San Francisco's reputation for being an innovative capital of creativity. It is crucial to attract productions to shoot here and stay longer. We must also continue fostering the growth of our local film and media community with an eye towards diversity and inclusion. This will allow us to cultivate an economic vibrancy in which all San Franciscans can share in the prosperity.

We are making strides with identifying a long-term stage space solution to complement on-location filming. This will strengthen our vision of San Francisco being a more vibrant production hub, which will enhance the City's economic growth. It is essential we have a home for productions to base here in San Francisco. Utilizing incentives such as our Scene in San Francisco Rebate Program and an attractive state tax credit will help ensure that more productions do just that.

After successful partnerships with the Mayor's Opportunity for All program and IATSE Local 16 placing interns on Matrix Resurrections and Nash Bridges, we will expand our initiatives to further create pathways for San Franciscan young adults into the industry. We will work with our community partners to develop internship and training programs where more San Franciscans have the invaluable experience of working on productions. It is imperative we build and strengthen our workforce in film and media production to create a more racially equitable industry.

Collectively our team and the Commissioners have a wealth of experience, expertise, and skills. I am excited to lead and engage them in new ways through our Commission meetings to actively contribute to our mission and support upcoming initiatives.

During this transition, I will continue to embrace the opportunities and challenges that may come our way. We have weathered a pandemic and have come out stronger than ever. We know how critical the arts are to revitalizing our city. We will support our local production community by investing resources in established and aspiring San Franciscan filmmakers and crew and continue attracting productions of all sizes to our beloved city.

San Francisco, the most cinematic city in the world, is ready for its close up.

In partnership,

Manijeh Fata
Acting Executive Director
San Francisco Film Commission/Film SF





**FILM
SF**

THANK YOU