



FILM
SF

FY 19/20
ANNUAL REPORT

“

The power of film reaches all audiences and ages. Films and media production can make or break a destination. San Francisco is not camera shy and it has long benefited from not only being a beautiful backdrop, but also being the subject. The power of film creates employment, promotes young artists, organized labor, tourism and the priceless commodity of civic pride. The San Francisco Chamber of Commerce supports filming in San Francisco.”



Rodney Fong

President & CEO of the
San Francisco Chamber
of Commerce



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FILM SF

ANNUAL REPORT FY 19/20



San Francisco is a place where storytellers want to come to capture its beauty, its diversity, its rich culture and history. Films, TV Shows, Commercials, Still Photo shoots, Documentaries, Web advertising, Student films -- all of these types of content want our city to play a role in their artistic creations.

Film SF adds to the economic vibrancy of the City by facilitating film and media productions which bring jobs for local crew and actors, opportunities for young people to enter the field, and millions of dollars in local spending. It also offers world-wide exposure, which in turn, boosts tourism.

Film and digital media are an economic engine which drive job creation, economic stability and sustainability of the city and its residents.



Stella Artois Commercial Shoot, photo courtesy of Film SF

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, 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.

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 Neighborhood/Merchants Meeting, Project Ice Cream Photo

HOW DOES FILMING BENEFIT SAN FRANCISCO?

Film/media productions in San Francisco provide thousands of jobs annually 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.



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, which draws people to eat, shop and stay in San Francisco. According to the *Scientific Review of Physical Culture*, "One of the major economic benefits that film-induced tourism can bring to the local community is enduring tourism receipts. Film locations can be all-year, all-weather attractions which alleviates problems of seasonality in the tourism industry. Riley et al. studied 12 films and found that the peak of the interest appears after the release of the film, approximately 50% increase in visitation at least five years later and the image is often retained for a long time."

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WHO BENEFITS FROM FILM/MEDIA PRODUCTION IN SAN FRANCISCO?



Academy of Art Student Film Shoot, 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 which 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.



The Fairmont Hotel. Photo courtesy of Peter Kwong



Working with film productions has always been a strong addition to our portfolio of clients at Fairmont San Francisco. We have been very fortunate with our local partnerships and they have been instrumental in helping us secure movie and commercial productions. This industry helps not only our hotel when they stay with us but just having them in town also gives SF the much-needed boost to drive tourism. The residents of San Francisco have a great sense of pride knowing that productions want to film our iconic city. In 2020, more than ever the entertainment industry has been a leader in safety protocols and is already working hard to help our city thrive again.”

Mr. Paul Tormey

General Manager and Regional Vice President, Executive Office, Fairmont Hotels

Stephen Power, General Manager,
The Ritz-Carlton, San Francisco



“

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.”

Betty Louie, Advisor, Chinatown
Merchants Association



“

There are so many benefits when filming occurs. Case in point, with the Marvel filming in Chinatown last February -- Out of nowhere, there were so many crowds. They ended up going into the shops after they watched the filming. Everyone loves Hollywood! And we know that when the movie comes out, they can say they were there! Merchants love it as filming our area always draws people when they see the videos. They want to see our area in person!”

Kathy Fang, Fang Restaurant



Matrix 4 Stunt Car

“

Having a big movie come film in our beloved city brings more eyes to our place, reminds people to come visit San Francisco and thereby coming to support the businesses of San Francisco. The large crew that comes along with the set come and eat at dining establishments such as ours and even return back after the shoot is over. The celebrity sightings give locals something exciting to buzz about. When Matrix 4 came to shoot, every spot Keanu dined or went to was mentioned in the news. From the Fairmont hotel to Double Rainbow ice cream shop, to a Japanese yakiniku spot. People like to then visit these places in hopes of seeing him or they want to visit thereafter, knowing he was there.”

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SirVaunte Rhodes, Phil Elleston II, Mayor London Breed, Greta Calvo, Jim Beaumonte



Our local film industry is essential to our City's economy and culture. It provides good-paying jobs, including entry level internships for our young people who are looking to break into a new career, and it shows off our incredible City to the world, which helps us draw visitors from all over."

Mayor London Breed

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Other beneficiaries of film and media productions shooting in San Francisco are youth from underrepresented communities. In January of FY 19/20, Film SF worked with Warner Brothers and Adobe Pictures' **Project Ice Cream (Matrix 4)**, IATSE Local 16 and Mayor Breed's Opportunities for All program to create an opportunity for a diverse group of young adults from underrepresented communities to get a foothold into the world of film production. Opportunities for All is a program which addresses economic inequality by ensuring young people in San Francisco, ages 14-24, have an opportunity for paid work. Five internships were created on the **Matrix 4** film which shot in San Francisco throughout the month of February 2020. IATSE Local 16, which provides labor to film productions, helped to create these internships for positions in the props, grip, lighting, and art departments. IATSE Local 600 also created an internship in the camera department. These internships are a stepping stone to future employment through Local 16, as the Union has agreed to take these five interns and allow them to be placed on future production projects.



We at IATSE Local 16 were extremely impressed with the professionalism of the intern applicants. They presented themselves well and had excellent resumes. They had good skills from their previous training with BAYCAT, BAVC and Inner-City Youth programs. While stopping by the set one day, it was great to see the excitement on the interns' faces. It was also great to see the crew so welcoming and eager to teach the interns. We look forward to future collaborations with Mayor Breed's "Opportunities for All" program."

Jim Beaumonte

President, IATSE Local 16

Ryan Baker
Intern Grip Dept.



My experience on **Matrix 4** was vital to making me the filmmaker I am today. I am a biracial queer trans man. There's not a lot of people like me on set let alone in the grip department, but that motivated me to keep going so I can help bring my community to where I am. I hit the ground running, I was not treated as an intern. I was doing the same work as my colleagues who have been working in the film industry for as long as I've been alive. I met absolutely amazing people who taught me so much and have become lifelong friends and mentors. I really appreciate Film SF for creating this program because this is going to open a lot of doors for more trans and queer filmmakers of color to be on set!"

Naomi Pasmanick
Intern in the Props Department



Naomi was born and raised in San Francisco. She studied Latin American Literature at UC Berkeley (class of 2015) and now applies her love of storytelling through her work in film. Besides freelancing in the film/video industry, Naomi teaches Daly City 4th graders through a program called Youth Cinema Project. Naomi is also a performing musician — she sings and plays saxophone for an up and coming local reggaetón artist named La Doña. On **Matrix 4**, Naomi interned with the Props department.

SirVaunte Rhodes

Intern in the Electric Department



SirVaunte Rhodes is a native San Franciscan who lives in the Bayview. He graduated from Five Keys Charter School in 2013 and attended Gateway College and CCSF. SirVaunte worked with the Electrical Rigging Department. He was excited to learn about how to control lights with DMX cables, as well as how to set up stands and break them down. SirVaunte says he is “grateful for this opportunity, which is the chance of a lifetime to be able to do more than just persevere in life.”

Greta Calvo

Intern in the Set Deco Department



Greta Calvo was born and raised in the south of Italy. Calvo moved to San Francisco four years ago to attend the Academy of Art University to pursue her dream of becoming a film director. At AAU, Calvo discovered her true calling: set dressing. Calvo was the Set Dressing intern for **Matrix 4** and was responsible for helping crew members dress the film sets, bringing the Production Designer’s vision to life.

Phil Elleston II

Intern in the Camera Department



Phil Elleston II is an up-and-coming Director of Photography and Producer, born and raised in San Francisco. Elleston graduated from The Ruth Asawa School of the Arts for Media and Film Arts and received additional training from Bayview Hunters Point Center for Arts & Technology (BAYCAT). Elleston was selected for a camera internship with the film. "Thanks to this internship, I had a front-row seat onto the making of **Matrix 4**, where I spent the month as a camera intern and took mentorship from John Toll (two-time Oscar-winning Director of Photography).



Matrix 4 Night Shoot, photo courtesy of Film SF

Adobe Pictures additionally hired 62 local production assistants who worked at the film locations to assist with pedestrian access during the street closures. These production assistants were largely sourced through Opportunities for All and BAYCAT.

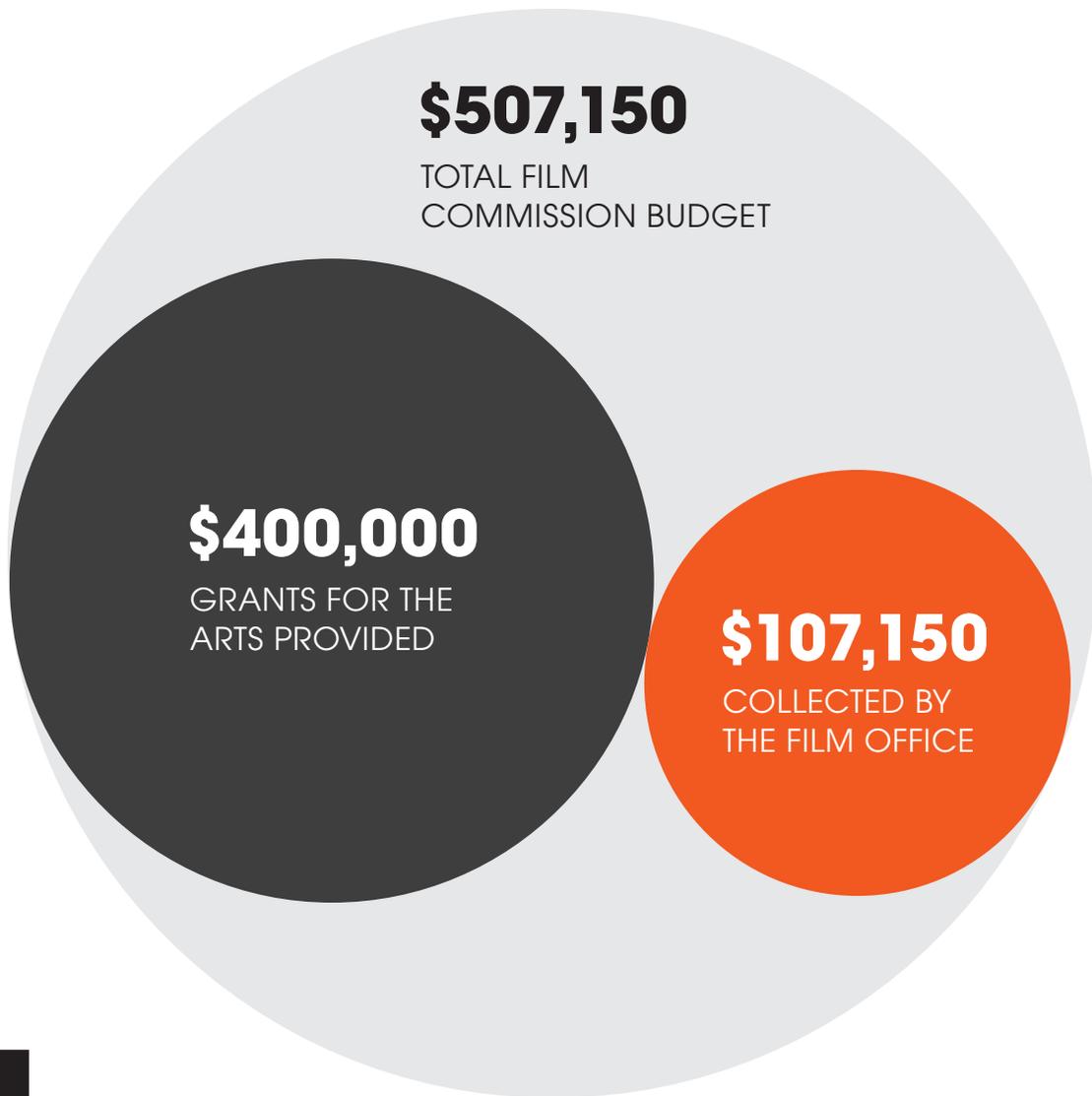
Moving forward, Film SF hopes to create more opportunities like this one when productions shoot in San Francisco, in order to give BIPOC (Black, Indigenous & People of Color) young adults opportunities to get their foot in the door of this exciting industry.

Non-Profits in San Francisco can also benefit when productions film in San Francisco. Very often, larger productions make donations to local non-profits as part of their corporate outreach/giving. Adobe Pictures donated \$10,000 to The Rising Up Initiative -- a public/private partnership run by Larkin Street Youth Services, whose goal is to achieve a 50% reduction for homeless youth ages 18-24 by providing rapid rehousing services to 500 Transition Aged Youth over the next three years. They also donated \$5,000 in support of San Francisco Public Health Foundation's Project Homeless Connect, which provides comprehensive services through Community Day of Service events and in-house continued care for those who are at risk of becoming homeless, are currently experiencing homelessness, or are transitioning from homelessness to housing.

FUNDING

SAN FRANCISCO FILM COMMISSION

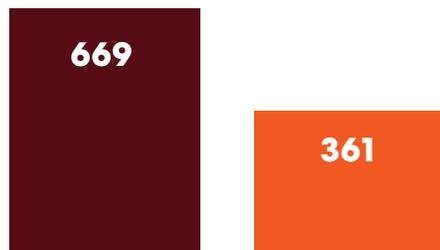
Funding for the San Francisco Film Commission comes from the collection of permit fees and funding from Grants for the Arts. For FY19/20, Grants for the Arts provided \$400,000. Permit fees collected by the Film Office in FY19/20 totaled \$107,150.



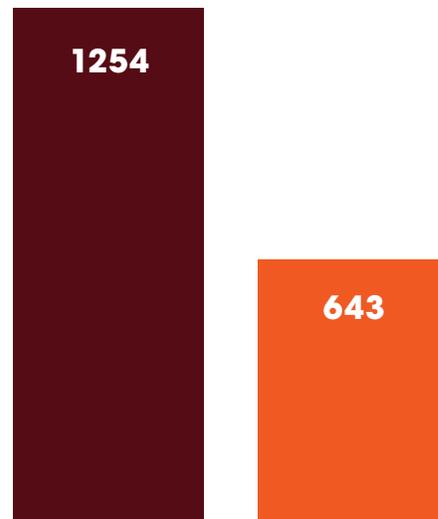
FILMING STATISTICS

Film SF issued **361** film permits, with **643** shoot days and **\$107,150** in permit fees. Overall, permits, shoot days and permit fees were down significantly due to the COVID-19 pandemic which shut down the ability to permit productions between March 13 and June 12, 2020 in addition to impacting the will and the ability of productions to shoot, overall.

TOTAL PROJECTS



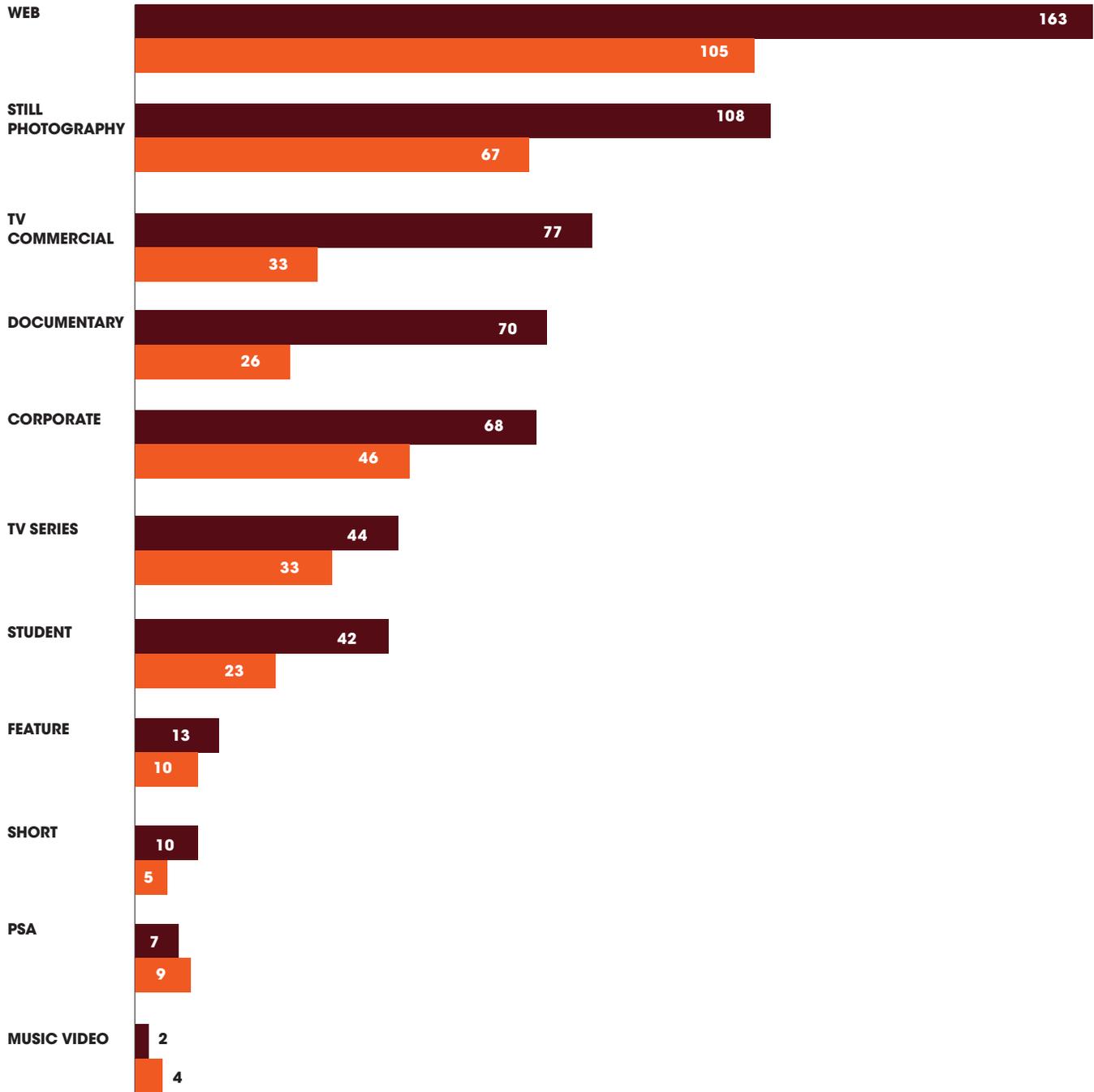
TOTAL SHOOT DAYS



12



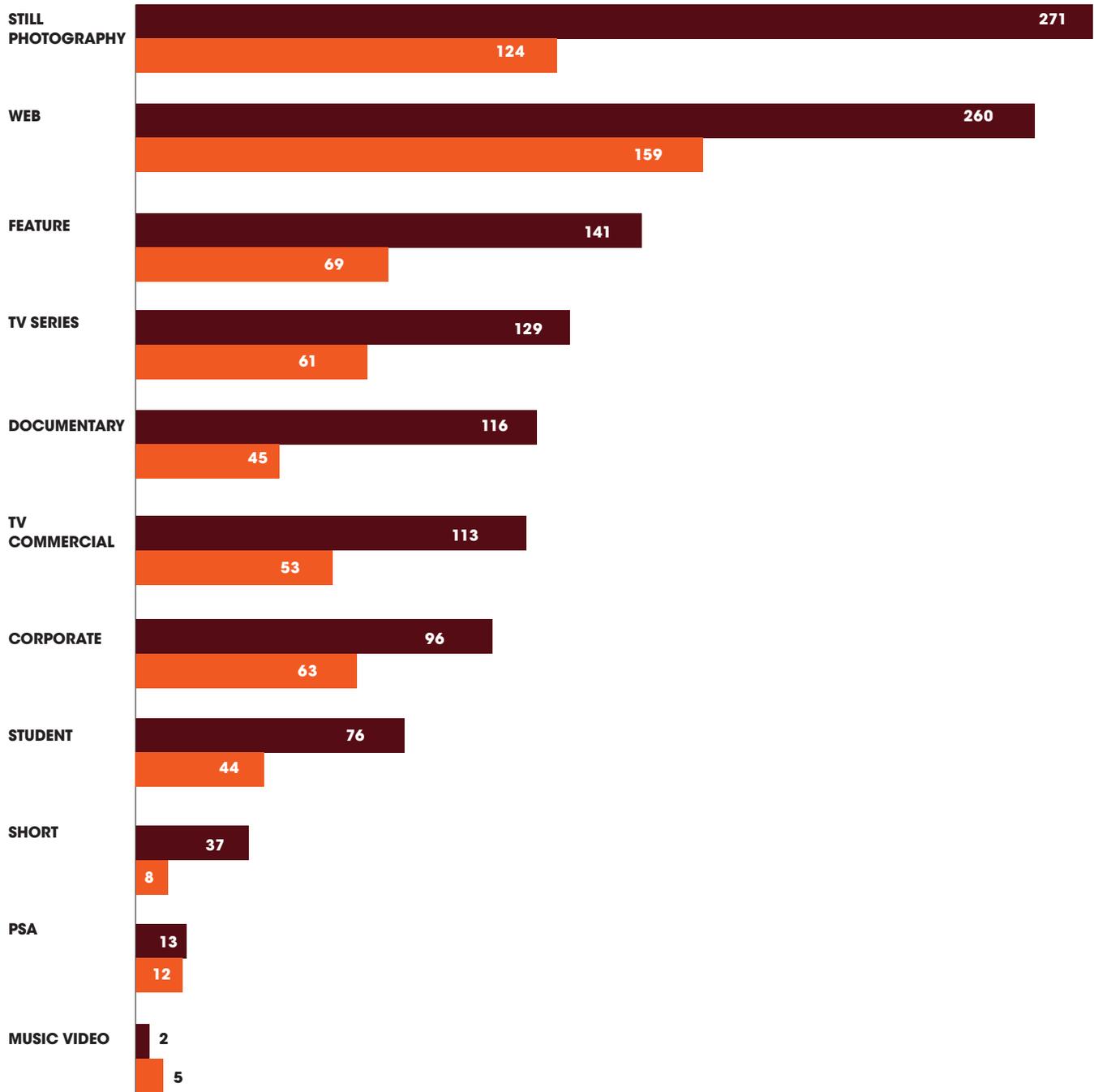
PROJECTS BY TYPE OF PRODUCTION



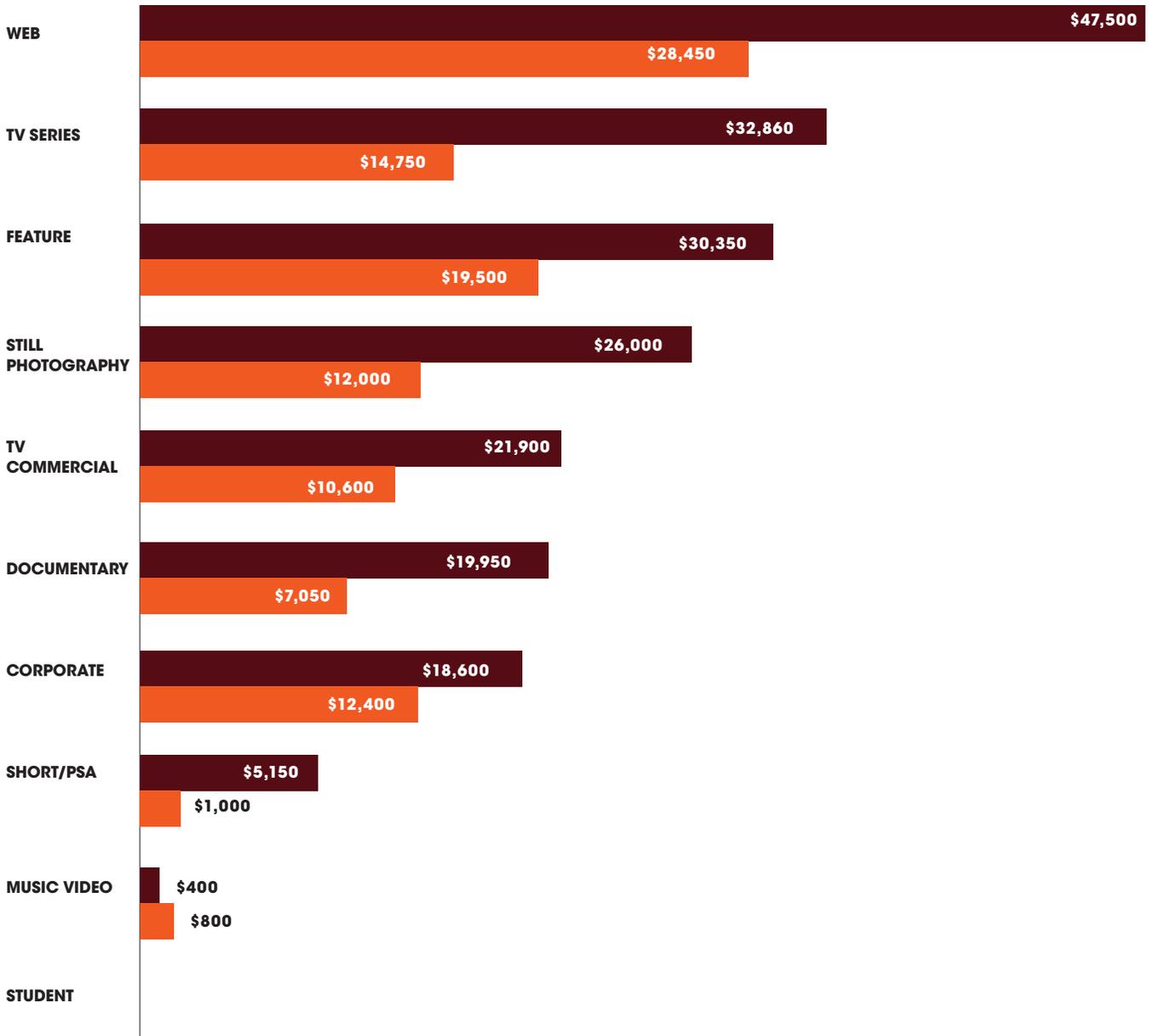
13



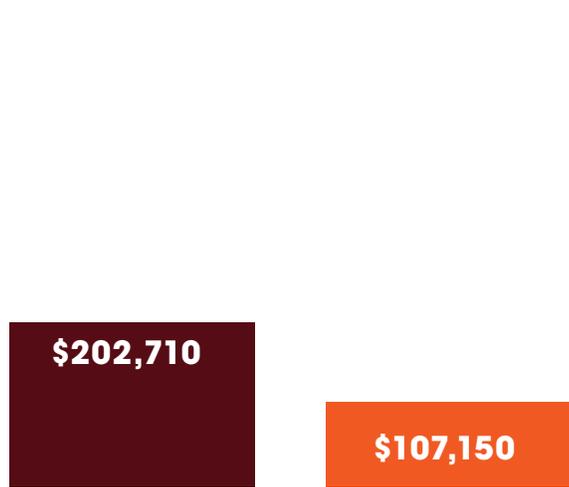
SHOOT DAYS BY TYPE OF PRODUCTION



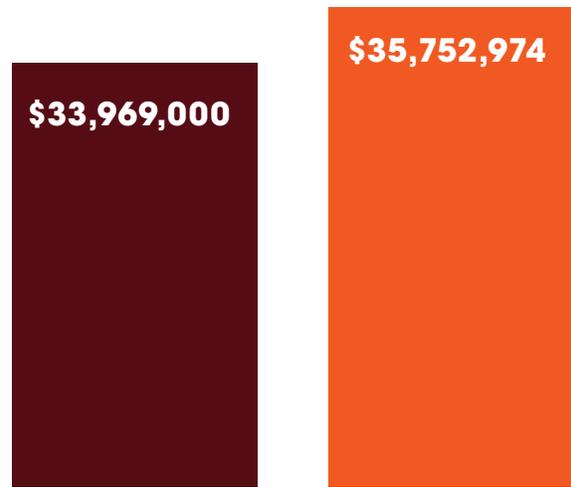
PERMIT FEES BY TYPE OF PRODUCTION



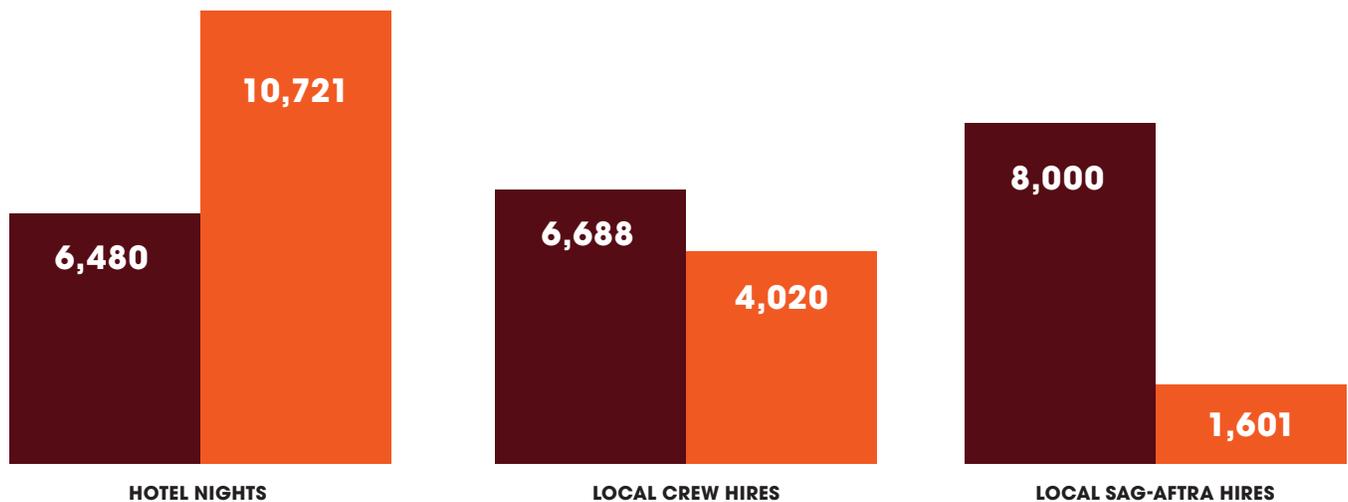
TOTAL PERMIT FEES



EST. TOTAL LOCAL PRODUCTION SPEND



ESTIMATED TOTAL HOTEL NIGHTS, LOCAL CREW HIRES & LOCAL SAG-AFTRA HIRES



16



**The higher numbers in local spend and hotel nights in 19/20 is largely due to Goliath, Venom 2 and Matrix 4 filming in the beginning of 2020.

NOTABLE PRODUCTIONS FY 19/20

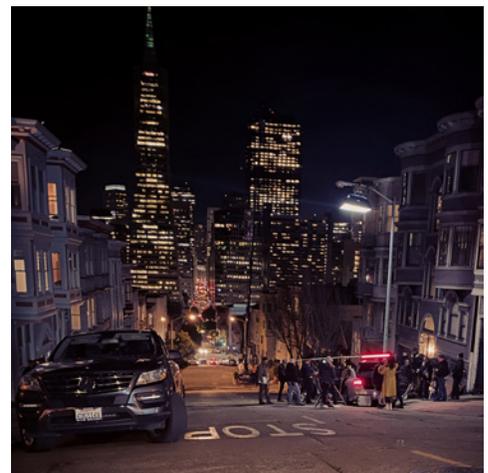
FEATURE FILMS

- Adobe Pictures, **Project Ice Cream (Matrix 4)** starring Keanu Reeves and Carrie Anne Moss, directed by Lana Wachowski



Photo by AKGS/BACKGRID

- Marvel Entertainment's **Venom: Let There Be Carnage**, starring Tom Hardy, Michelle Williams and Woody Harrelson, directed by Andy Serkis



Venom: Let There Be Carnage

TV SERIES

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



- NBC's **Wheel of Fortune**, starring Pat Sajak & Vanna White



- Wild Idea's **Together Together**, starring Ed Helms & Patti Harrison Kaufmann



- Netflix's **Clickbait**, starring Adam Grenier, Phoenix Raei, Jaylin Fletcher



- ABC's **Shark Tank 11**



- HGTV's **House Hunter's International**



STILL PHOTO

- Hoka
- Mini Cooper
- Hermes
- Mark & Graham
- Williams Sonoma



COMMERCIALS

- Golden State Warriors
- Chevy
- Stella Artois
- Cadillac
- Nissan



WEB

- Nespresso
- Reddy Petco
- Blue Bottle
- Allbirds



WHAT DO PRODUCTIONS SAY ABOUT SHOOTING IN SAN FRANCISCO?



From the Mayor to the department heads and staff, San Francisco welcomed us to their City and worked with us to bring the Matrix to life with the unparalleled backdrop of San Francisco," said Garrett Grant, Executive Producer, **Matrix 4**, "We are very appreciative of the support we received in bringing the filmmaker's vision to reality."

Garrett Grant

Executive Producer, Matrix 4



Venom: Let There Be Carnage arrived in San Francisco after a long shoot in the UK and we couldn't be happier with the help and quick response we got from the city. It was a challenging shoot -- mostly at night -- but Susannah and her team helped pave the way. When the schedule had to adjust she jumped in quickly and helped us get it done. I had not shot in San Francisco in a long time, but getting to go back to shoot in the city was a great experience."

Barry Waldman

Executive Producer for Venom:
Let There Be Carnage



The stunt sequences on **Matrix 4** were some of the most complex of any film I have worked on," said Peter Novak, Production Supervisor, **Matrix 4**, "and it would have been impossible to accomplish without the steadfast partnership with the San Francisco Film Commission and commitment of all the City departments that worked for more than six months to ensure our shoot was successful."

Peter Novak

Production Supervisor, Matrix 4



Goliath was pleased to be able to film portions of our 4th season in San Francisco. (FilmSF) was consistently able to meet the constantly changing needs of our production which led to a very successful shoot. The unique architecture, culture and visuals of San Francisco provided an immeasurable contribution to our show and we cannot wait to share them with our audience. We would be happy to come back and film here again."

Rami Rank

Co-Producer, Goliath Season 4

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.

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** 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.

In Fiscal Year 19/20, Scene in San Francisco Rebate funds that were earmarked for 2 productions which had planned film in San Francisco went unused due to the COVID pandemic. We anticipate for the coming fiscal year at least 3 productions will make use of the Rebate, including two independent feature films and one television pilot.

FILM OFFICE PROGRAMS

FILM SF SAVINGS PROGRAM

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.

In FY19/20 Film SF met with the San Francisco Council of District Merchants Association and discussed their desire to get more productions to shop in the neighborhoods they were filming in. As a result, 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. Film SF plans to roll out the new Savings Program in the third quarter of FY20/21.

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 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 FY19/20, The Film Space Grant was awarded to FilmHouse, a year-round film residency program run by the San Francisco Film Society.

FILMHOUSE



The Film Space Grant is vital to the year-round support we are able to give local filmmakers. FilmHouse is such a unique space that has been, and continues to be, a gift to our community. It breathes life into what we do at SFFILM Makers, and we can't imagine our programs without it."

Lauren McBride

Director of Artist Development, SFFILM

FilmHouse, in the heart of Chinatown, is the only year-round film residency program in the United States. It serves as an incubator for emerging to mid-career Bay Area filmmakers in documentary and narrative film. It serves the Bay Area filmmaking community through mentor and peer-to-peer support and weekly industry and artistic programming with established filmmakers and industry professionals, split between talent from the Bay and from away.

Grant Impact and Benefits

Over 70 residents benefited from access to FilmHouse's physical space, educational talks, and vibrant filmmaking community in Year 1. Filmmakers were able to utilize FilmHouse's flexible use space, offices, and writing and editing rooms. Residents also had special access to established industry professionals offering mentorship, office hours, and artistic guidance from their various areas of expertise. Every six months SFFILM Makers distributes a survey to residents. According to survey results, the filmmakers found the residency vital in developing their artist voices, technical skills, and the business aspects of the film industry. They reported feeling more confident in framing and pitching their projects and fundraising for their films, including contacting potential producers. Many residents identified working with the industry mentors as an integral part of the experience. The vast majority of residents also indicated their interest in re-applying for the following year. (Residents may participate for a maximum of two years. This year will not count toward the two-year cap due to shelter-in-place.)



Photo courtesy of SFFILM

Key Events

SFFILM Makers hosted a variety of engaging and educational events throughout Year 1 of the grant period. The Music & Film: Conversations with Filmmakers and Composers series hosted in partnership with the San Francisco Conservatory of Music sparked an exciting dialogue between directors, producers, composers, and musicians. They featured the composers Catherine Joy, Will Fritch, and Omar Fadel as well as filmmaker Erika Cohn. Quarterly mixers connected filmmakers and community partners, offering a space for networking as well as peer-to-peer exchanges. The Doc Talks workshops - presented with the Academy of Motion Picture Arts and Sciences - focused on documentary funding, how to find an audience and pinpoint impact strategies, partnering with a producer as a director, and more. The FilmHouse Talks presenters spoke about a variety of topics, from storytelling and creating a narrative arc to fair use and rights clearance. FilmHouse events expanded SFFILM's impact as a leader and resource hub for the Bay Area film community.

In late March, FilmHouse closed due to the COVID-19 pandemic and the shelter-in-place ordinance. Despite the impact of the pandemic, SFFILM Makers quickly pivoted to digital events and production meetings. Online FilmHouse events addressed current creative and strategic challenges for independent artists. The residency program maintained virtual mentorship for residents to further develop their projects and careers. Residents attended meetings with industry professionals via Zoom. SFFILM distributed a survey to filmmakers to assess the impact of the crisis and better understand challenges filmmakers are facing in order to better inform programming. Additionally, SFFILM Makers was able to utilize our online platform Mobilize to further assess filmmakers' needs, communicate opportunities, and offer a space for them to exchange information.

FILMHOUSE

Filmmakers

The 2019-2020 filmmaker residents at FilmHouse included the following

2019 Residents

Fawaz Al-Matrouk* — Anwar — narrative feature, screenwriting

Liz Anderson — Cordyceps — narrative feature, screenwriting - filming in SF

Joseph Applebaum* — Minister of Loneliness — documentary feature, production

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

Yael Bridge — Socialism: An American Story (working title) — documentary feature, post-production

Javier Briones — Our Nightly Walk — documentary feature, development/pre-production

Christy Chan — Dear Wizard — narrative feature, screenwriting

Daniel Chein — Sonsplitter — documentary feature, post-production

Alexia Colette-Sauvageon* — Untitled — narrative feature, development

Darren Colston — Grandpa's Hands — narrative feature, screenwriting

Maria Fortiz-Morse* — The Departure — documentary feature, development

Daniel Freeman — Teddy, Out of Tune — narrative feature, production

Jason Hanasik* — Pain Is Weakness Leaving the Body — documentary short, pre-production

Dee Hibbert-Jones — Run with It — documentary feature, production

Alexandra Hsu — Queens — narrative feature, screenwriting/development

Emily Cohen Ibañez — Fruits of Labor — documentary feature, production

Yvan Iturriaga — American Babylon — narrative feature, screenwriting

Joshua Losben — The Unbabymoon — narrative feature, screenwriting

Stewart Maddux* — Minister of Loneliness — documentary feature, production

Benjamin MulHolland* — The Lake Merritt Monster — narrative feature, development

Cameron Mullenneaux* — Untitled South Dakota Project —

documentary feature, production

Hung Nguyen — TBD — documentary feature, production
Nicole Opper — The F Word: A Foster-to-Adopt Story — web series, production

Elena Oxman* — Outerlands — narrative feature, screenwriting/development

Erin Persley — Human Shield — documentary feature, development and pre-production

Tijana Petrovic — 10,000 Years — documentary feature, production

John Picklap — Perennial — documentary feature, development

Victor Pineda* — 12 Bends — documentary feature, post-production

Rajal Pitroda* — Untitled Race & Criminal Justice Project — documentary feature, post-production

Maria "Vicky" Ponce* — Washing Elena — narrative feature, screenwriting/development

Débora Silva — Black Mothers — documentary feature, production

Andrew Smith — Untitled Walt Whitman Project — narrative feature, screenwriting

Kristine Stolakis* — Pray Away — documentary feature, production

Molly Stuart — Bedding — documentary short, development

Cyrus Tabar — My Body Electric — narrative feature, screenwriting

Nomi Talisman — Run with It — documentary feature, production

Deniz Tortum — Hospital with two exits — documentary feature, post-production and distribution

Marcus Ubungen* — Beyond the Fields — documentary feature, production

Dawn Valadez — Fruits of Labor — documentary feature, production

Julie Wyman — Untitled Dwarfism Project — documentary feature, development/production

FILMHOUSE

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

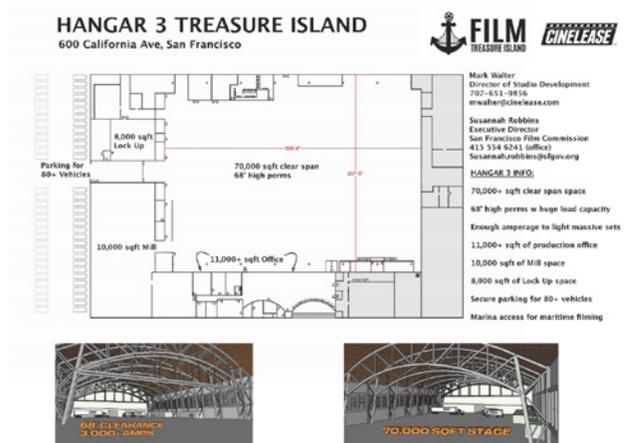
STAGE SPACE NEWS



Stage space is essential for any city which wants to attract productions to base their films or TV series there, instead of just shooting beauty shots of the city and filming the rest on stages in Los Angeles or Vancouver.

For years, productions have struggled to find stage space in San Francisco. Productions use stages when they construct sets for those locations they would shoot frequently, such as a character's house interior or an office. Throughout the 90s, films did this work out at the Hangars on Treasure Island, but over the years, access to those buildings dwindled from being fully occupied by productions in the late 90s to inaccessible since 2012, due to other businesses occupying them and the runaway production from California to other states with more robust economic incentives. In 2020, Film SF worked with Treasure Island Development Authority (TIDA) and Mark Walter, from Cinelease/Film Mare Island to bring

production back to Treasure Island. Film Treasure Island was created and leased Hangar 3 from TIDA, providing a home, once again, to productions on Treasure Island. While no set-building occurred in FY19/20, Venom 2 leased the space to house their production in the 10,000 sq ft + office space and used the Hangar to store all of the picture cars needed for the film. They were also able set up a small mill for construction of pieces needed for the filming. Film SF hopes to bring more productions to base in San Francisco now that Hangar 3 is available, and is in talks with a potential TV series for FY20/21 to use it as its base.



LOOKING AHEAD

Film SF has worked diligently to keep filming open for productions since Governor Newsom declared film/media production an essential business and allowed filming to go forward as of June 12, 2020. We have worked closely with the City's Health Officer and his staff to create guidelines to allow productions to continue shooting in San Francisco, provided social distancing, sanitation and testing requirements are adhered to. Despite the 40% drop in permits during FY19/20 and 49% drop in shoot days, the coming year will showcase San Francisco in prominent television and blockbuster films: Amazon's **Goliath**, Marvel's **Venom: Let There Be Carnage**, and Warner Brothers **Matrix 4**. Productions like these and smaller television, commercial, still photo and web shoots, which create local jobs, local spending and represent our City worldwide, are vital to the recovery of the well being of San Francisco.

Our Gate is Open.



**FILM
SF**

THANK YOU