



## SAN FRANCISCO FILM COMMISSION MEETING MINUTES

Monday September 23, 2024 @ 2:00PM  
Room 416  
City Hall, 1 Dr. Carlton B. Goodlett Place

Members of the Commission  
will attend this meeting in person at the location listed above

The Film Commission welcomes public comment and will hear  
in person public comment on each agenda item.

### AGENDA:

#### 1. CALL TO ORDER / ROLL CALL

##### **Film Commissioners Present**

Villy Wang, President; Jack Song, Vice President; Tony Delorio, Commissioner; Franco Finn, Commissioner; Erin Kahn, Commissioner; Carolyn Tyler, Commissioner; Jim Beaumonte, Commissioner; Claudine Cheng, Commissioner; Kate Goldstein-Breyer, Commissioner

##### **Film SF Staff Present**

Manijeh Fata, Executive Director; Sofia Alicastro, Deputy Director; Mark Hogains, Production Manager; Zoe Halsne, Senior Production Coordinator/Commission Secretary; Laura Villa, Intern; Ismael Castillo, Senior Production Coordinator

#### **RAMAYTUSH OHLONE LAND ACKNOWLEDGEMENT**

Explanatory Document:

<https://sf.gov/sites/default/files/2023-03/Ramaytush%20Ohlone%20Land%20Acknowledgement.pdf>

#### **COMMISSION MEETING AGREEMENTS**

Explanatory Document:





[https://sf.gov/sites/default/files/2023-04/Commission%20Meeting%20Agreements\\_new.pdf](https://sf.gov/sites/default/files/2023-04/Commission%20Meeting%20Agreements_new.pdf)

## 2. APPROVAL OF THE MINUTES

### ACTION

Presentation of and action to approve the minutes of the July 22, 2024 Commission meeting.

Supporting document: [https://www.sf.gov/sites/default/files/2024-09/July%202022%2C%202024%20Film%20Commission%20Meeting%20Minutes\\_Approved.pdf](https://www.sf.gov/sites/default/files/2024-09/July%202022%2C%202024%20Film%20Commission%20Meeting%20Minutes_Approved.pdf)

**Motion:** Commissioner Beaumonte

**Second:** Commissioner Delorio

**Commissioner Comment:** No comment.

**Public Comment:** No comment.

Unanimous vote to approve the minutes.

## 3. BAVC MEDIA FILM BAY AREA FILM PRODUCTION RESEARCH REPORT

### DISCUSSION

By Executive Director Paula Smith Arrigoni and Research & Development Manager Kailen Sallander. They presented their Bay Area Film Production Memo and Research Study.

**Executive Director Smith Arrigoni:** We are thrilled to be contributing to the conversation here locally about how to enhance Bay Area production and aspects related to training and career development of our workers. I highly encourage and invite you to look at the memo that we wrote, which goes into detail about some of our biggest recommendations. BAVC is nearly a 50-year-old organization. We've evolved a lot over the years, and we are working with generations of film and media makers from the time that they take their first class to when they're getting technical training, to when they are searching for a job. We feel like that's really important because it's one thing to have researchers from academic institutions come in and tell us, but they don't know





our community. We hope that there are more opportunities to build on this project. We hope that with support from you all here and from other partners that we can continue to build on the data. There's a lot of other cities, states, and countries that have very rich incentives and that we will have a very hard time competing with, so the importance of us being able to be strategic and specialized is more important than ever. It's very important for us as a network that we are collaborating and not duplicating efforts. I'm so excited to see this Commission and this leadership team here really championing that because it's essential. Long term we need more capital investments to be able to build our infrastructure. We're in the center of technology, and everyone's talking about AI, so we need to be more innovative and that should be one of our offerings. I do think that looking at regional ways that we can offer more tax incentives is important. We're a regional film and production community. People go back and forth across the Bay, and we should take that into consideration when we're thinking about the types of tax enhancements that we offer. We saw nationally some other areas that are really putting an emphasis on hiring local workers. That's something that we already have here in the state of California, but I think we could do more. We need more support from public officials like you all and we so appreciate what you're doing here. We heard from other places around the country where they said that frequent conversations in the public realm are critical.

**Research & Development Manager Sallander:** The film production memo is based on a survey of our local film and media makers as well as larger field conversations like interviews with film commissioners and independent artists across the country. We had about 324 valid responses to this survey. The criteria were that you had to be over 18, be active in one aspect of film and media production and live in one of the 9 counties in the Bay Area. There was a good representation of age range and different representation of race and ethnicity, but we did want to acknowledge that the population that this survey pulls from wasn't an entirely random sample. We utilized our current networks and peer organizations. On average, the respondents are working in about four media fields and only 12% of them are only working in one. So that means folks are working across documentary, animation, episodic series, and other fields. We were also really interested to hear how people were making up their income and we found that about 1/3 of folks' income is coming from other sources outside of the media sector - so that might be passive income from something else completely outside of the media sector. So, we were interested to find this out and see how people are making their lives sustainable financially. Editors do earn more income from their primary creative practice than other folks like directors and screenwriters. This might lead us to hypothesize that media occupations that are transferable to a wide range of applications are more lucrative than others, but we would like to study this further and dig into it and see if that's truly the case or maybe just representative in this sample we started with. 43% of our respondents think that the odds they'll still be living in the Bay Area three years from now are 50-50 or lower. About 57% of folks did think of their careers as on the move, so it seems like people are also optimistic right now about





where their careers are going and that ties back to people feeling invested in the community. We found that when asked about creative collaborators, folks really felt that those were readily available. 37% of our respondents felt similarly about access to locations. That also came up a lot in our verbatim responses. People were able to write in what their favorite thing about living and making media in the Bay Area was and repeatedly people said the locations are beautiful and inspiring. We found significant folks felt like investors were very limited in availability, and same with government support and incentives. We also had 17 interviews of participants living across about 7 different states from Washington all the way to Louisiana. The folks in that are represented are not only folks that work at film offices, but who are also independent artists.

**Executive Director Smith Arrigoni:** We were looking for cities and areas that had some similar characteristics to us in the Bay Area and that were growing in the last 10 to 15 years. We didn't want to reach out to Los Angeles or Atlanta because we wanted locations more like ours.

**Research & Development Manager Sallander:** Folks talked about how all these different players and stakeholders need to come together to create growth and have a thriving industry. The big through-line was essentially that folks need to come together and work together outside of their silos. We feel like that momentum is here in the Bay Area right now and we need to have a sustained collective effort to keep it going because we see a lot of growth and we're excited to be part of it.

**Executive Director Smith Arrigoni:** I want to reemphasize that the many of the film and media makers that we have in the Bay Area have multiple jobs. How can we support them and make sure that they're able to afford to stay? That is a big contributor to why people are leaving.

**Research & Development Manager Sallander:** You can find the memo and the rest of our documents on our website, on our research and field building landing page. We have a couple of upcoming projects that we wanted to put on your radar, one being a nationwide field scan that we're going to be doing as the coordinator for the National Endowment for the Arts. And then we also hope to reengage this survey that we just completed again in 2026 and we would love your support when that comes around to reach a broad cross-section of media makers and make sure that like we're increasing that number from 300 and that we get like a good picture on a consistent basis to track the growth of our industry overtime.

**Commissioner Comment:**





**President Wang:** Thank you so much. We appreciate the analysis and that you took the time to present.

**Commissioner Kahn:** Thank you for this work. When you looked at the various states, you said you were comparing them to where we are currently in San Francisco. I'm thinking about locations like London and Atlanta, and how what they've created there is scalable to other cities. It might behoove you to investigate those as well and add those to your reports. What's the financial goal for you? What are you trying to get out of this from a fiscal perspective annually?

**Executive Director Smith Arrigoni:** Thank you so much for your perspective. I think that the that film fund that they've created for training in New Orleans has been awesome and it's something that I believe is renewing. It's an innovative way to take money that is being recouped through their tax credit system and put it back into training. I wouldn't say that this is what we need to have in the Bay Area. Our point is more of raising the awareness that we need at different levels like training, coordination, infrastructure, public policy, and education.

**Commissioner Cheng:** Do you have next steps in mind in terms of the legislative and advocacy work you're trying to provide or is your role just to provide data? Do you have a line-up of organizations or other consulting entities to work on pushing for legislation?

**Executive Director Smith Arrigoni:** Our mission at BAVC is to support media makers. Our research agenda is to help our media makers here in the Bay Area and enable them to have a thriving career and be able to stay here. We would love to continue to do our survey over every two years. We're missing folks from animation right now which is a big part of the media maker sector in the Bay Area. They're getting hit by all the changes to technology. In the studio world right now it's a mess with streaming platforms and all the changes that are happening. That trickled down to us in the Bay Area as well. Our role is in the support of getting data about our workers who are media makers and trying to create conditions that are conducive for career success in the Bay area.

**Research & Development Manager Sallander:** Although we don't have a specific legislation initiative that we're behind with this, we're trying to create advocacy. All the folks who opted into the survey got a copy of the final report so that they can be informed and make their own decisions. It's also about coalescing what we all know anecdotally into something tangible. We're hoping to empower our community with the information as well.

**Commissioner Tyler:** You talked about wanting a regional tax incentive. I'm wondering what that would look like and what you're doing to try to reach that goal and is there a way that we can help?





**Executive Director Smith Arrigoni:** Our focus on this was to raise it more as an issue. In Texas for example, they do take more of a regional approach, so in terms of trying to attract productions that come into Austin, they may be looking at a whole region instead of just Austin. Similarly in other parts of the country, we've heard that between New Orleans and Baltimore, they're not looking at just one municipality but a broader region. I don't think we have the solution, but there are precedents for regional enhancements. It's going to take some negotiation and some allocation of budgeted funds.

**Commissioner Tyler:** Does that go through the state as part of statewide incentive?

**Executive Director Fata:** We've been talking about this for a couple of years and it's not just San Francisco. We're looking at our 9 counties because we are a strong region to substantiate the need. On a statewide level production is struggling to be on par with other states and countries as our incentives are not as strong, and incentives are a driving force for production. This is about building some momentum. It's going to take a while. We want to see all of California do well. LA has a particular niche, and we have our own. How do we make sure that we are a part of the state conversations?

**Commission Beaumonte:** Having training programs in the film industry is great. Increasing filming in the Bay Area is also something that we always work towards competing against other states which has been tough. In the Bay Area, it's been tough for a while, but in LA 65% of the workforce is out of work right now. Santa Clarita Studios, a large studio complex with 42 stages, only has 10 stages working right now. All the rental companies that come with those studios laid off most of their staff. So, there's a lot of people in the industry out of work. And that also applies across the country. I think these conditions are likely to persist for a few more years to come because the major studios are struggling with profitability issues. It's the situation stemming from years of rapid expansion and overproduction of content and burdensome expenses related to subscription service. On July 1st, 2025, it goes on for five years at \$330 million a year. Right now, we could focus on the independent films with our rebate program, and getting people trained and introduced into the industry.

**Executive Director Smith Arrigoni:** We are one of the hubs for independent filmmaking in the country. We need to lean into that. I know that that is not always the biggest job creator, but if you think long term, there are filmmakers like Ryan Coogler who started out with *Fruitvale Station* and now is making films with huge budgets. We must see the long pipeline here. It's one of our assets and we need to be proactive about staying current on all these big industry shifts and technology distribution. There are a lot of people right now in the film industry thinking about alternative ways of distribution and we should be part of that. In several public policy areas like housing and transportation we often hear about how sensible it is to have a regional approach. However, in our







sector here it seems that there are some degrees of competition because each city and each county has its own budget. This is something for a much larger discussion to address how this competition factors in work with the desire for a regional collaboration.

**President Wang:** What is it that we could do as a Commission? How can we advocate? What is it that we need to gather data-wise? I'm also curious about the gaming, AR, VR, and other virtual tech spaces. How much more data do you have about independent filmmakers, and could you expand that data in 2026? The Commission could also support by making sure our networks receive the surveys.

#### **Public Comment:**

**Gina Blancarte:** My name is Gina Blancarte. I am a guest of Franco Finn. We went to Santa Clara University together and majored in TV/Film. Is there an aggregate survey that has the tax incentives of each area including cities like Los Angeles and New Orleans? Tax incentives are obviously attractive but other cities can't beat San Francisco on location. Maybe we can help match those tax incentives of those different cities in other ways. Also, can we include media makers in affordable housing?

**Executive Director Fata:** There are a lot of resources that share all the incentives for whatever cities provide them, though often it's mostly states and countries. There also may be some movement and some additional support regarding affordable housing for teachers and making that inclusive of media makers and filmmakers.

**Executive Director Smith Arrigoni:** Productions shooting in Georgia for example receive the tax incentive and need to shoot 50% of everything else in the state. It's smart because it keeps the business in-state and local as well.

**Gina Blancarte:** How does San Francisco compare dollar per dollar in those tax incentives? If you could share that with all of us, that'd be great. Thank you.

**President Wang:** We talked to the Atlanta Film Commission, and they said that the incentive isn't just about Atlanta—it's about Georgia state, so even though Atlanta gets the credit and that is where a lot of production happens, it's really about the state incentive.

**Commissioner Beaumonte:** As far as the tax incentive goes, 90% of it was utilized in Los Angeles.

**Executive Director Fata:** It's also not just how we compare dollar per dollar, but also how we compare in terms of staffing. Some of these places have unbelievable numbers of people in their commission compared to our 5 staff members and 11 commissioners. So other commissions can do more outreach since they have much larger staffs.





#### 4. FILM SF STAFF REPORT DISCUSSION

By Executive Director Manijeh Fata, Deputy Director Sofia Alicastro, Production Manager Mark Hogains, Senior Production Coordinator Ismael Castillo, Senior Production Coordinator/Commission Secretary Zoe Halsne, and Intern Laura Villa.

This report included:

- Introduction of Kate Patterson, OEWD Director of External Affairs
- Presentation of Film & Landscape Database
- Report on recent/upcoming meetings, events, festivals, and productions
- Production stats

**Executive Director Fata:** I want to introduce Kate Patterson, the new OEWD Director of External Affairs.

**Director Patterson:** I'm so thrilled to be with OEWD. I have spent 15.5 years at the city: 10 at the Arts Commission and 4.5 at the Public Library as Director of Communications. Now I'm the Director of External Affairs. It's a brand-new position, but an exciting one and one of the things that I hope to bring to the role is to have a deeper connection with all of you and to connect the dots within the organization and outside the organization and to help change the narrative of San Francisco. I think the film industry is one of our biggest power-moves so if there is anything I can do to amplify the work of the Film Commission I would love to hear your ideas. OEWD can boost things that are already happening. It's a combination of communications, external affairs, government affairs, and arts - all the things that I love and find so exciting about working in San Francisco.

**Executive Director Fata:** I want to introduce Laura Villa, our summer intern. She's going to share some highlights from her work and one of the major projects that she's been working on.

**Intern Villa:** One of my first projects was improving our social media platforms. I created some social media toolkits and have analyzed all our social media accounts to work in some low-lift opportunities and strategies that the team can implement. I also produced, recorded, and edited Film SF's first Instagram Reel that was about our Latinx Heritage Month screening we hosted in partnership with SFO Museum. We hope to keep doing this kind of summary video for future events. Other social media templates I created were for weekly screenings and quotes from productions and vendors. We also want to try to have more interaction with our followers through our Instagram Stories. We're also creating a digital and physical brochure about our rebate-eligible locations.







I started creating a database for all the City-owned locations and a list of categories. We've been contacting partner organizations to have access to all assets like high-quality pictures. My third project I've been working on is a landscape of San Francisco Bay Area Film and Media Database. We are seeking input and collaboration. We already did some presentations with partners like BAVC Media, BAYCAT, and the Roxie Theater. We want to think about some potential applications for this tool. The challenges we must address include information overload, because there's so many resources and so much data. Information was inconsistent, outdated, and redundant. There's a lack of centralization; there is no one go-to source. Our goal is to create a comprehensive and accessible database that can serve as a valuable resource for filmmakers and productions. We want at some point for this to live on our website and hope this will facilitate networking between productions and filmmakers. We came up with an integrated approach with 6 main categories and several sub-categories. For now, the database has 360 records. We also tag if they're a nonprofit, government, business, or union. This doesn't necessarily represent our entire industry, but it can give us a first sight of the records we currently have. For example, BAYCAT is a nonprofit and is tagged in categories like industry support, education, and career development. They're also in production and creative services because they have a studio. Then we have a business like Avocado + Coconuts that is in the category of production and creative services. They also have studio space, equipment rental, and marketing. We also integrated in all the film commissions and offices of the 9 Bay Area counties. We've been getting feedback from external partners. They have had good ideas about how we can use this. We are thinking as a team on how we're going to keep this tool updated, who is going to do it, and how organizations can start self-listing or help us input that information.

**Executive Director Fata:** Thank you so much, Laura. Any questions or comments that Commissioners have we'd want to hear.

**Commissioner Goldstein-Breyer:** I'm totally blown away. This is a tremendous amount of work. This is an incredibly helpful tool. I wonder if you have a sense of when public access would be possible? And I'm just curious, are you a student or recent graduate and is your background in film?

**Intern Villa:** My background is not in film, but I'm very interested to start working in film. My background is in journalism, communications, and marketing. I came here through a cultural exchange program. It was great having this opportunity to get in touch with how it feels to work in America and to learn. I also want to take this moment to shout out the team. Thank you so much. This has been a good opportunity for me to network in the film industry. It's been a comprehensive internship. I hope that this is going to kick off my career here in America.





**Executive Director Fata:** We are writing a letter of recommendation for Laura. We can also share it with the Commissioners. This is a great opportunity. Laura is looking for work, so what we can do is share her resume and connect her with opportunities. She was just incredible and so flexible. Thank you so much to Mark who supported her and all the projects.

**Vice President Song:** You have a bright future. I've noticed there's been an uptick on Film SF's social media. There's a lot of movie buffs out there, and that's how we can get people to follow. The visuals look great.

**Executive Director Fata:** Also, the database is for us to understand our entire landscape, and we wanted to make sure it's inclusive of 9 counties. There's going to be missing organizations, and we want to put the call out for you to tell us what's not included so that we can add the missing information. We also want to make sure that we have people staff-wise that can continue to maintain this.

**Intern Villa:** There's an urgency from our partners; this database will be very useful for them. There is also a need for a crew database. This project has a lot of potential.

**Vice President Song:** We need to advocate for more funding for the Film Commission and Film SF as well as just educating our policymakers about how film and television production is a workforce. There's a lack of understanding of what that means. There's a sense that film and television production comes and goes—that it's not permanent. And what you shared here is these are some permanent companies and organizations within the Bay Area. It's an important data point.

**President Wang:** I do think there's a potential for the matchmaking of talent looking at this list, there is an opting in and an opting out and the ability to correct. It goes back to who owns information and then figuring out the City's responsibility to publish information. But thank you so much. And I do want to say Laura is also a wonderful example of somebody who is in the network because she was at BAVC Media and completed BAYCAT's Super PA program.

**Executive Director Fata:** We're just going to spend a few minutes on the rest of our team report-out. Commissioner Cheng was one of the main honorees at the Pacific Islander - Asian American Women Bay Area Coalition Award ceremony last night next. I attended AFCI week in Los Angeles a couple weeks ago. It was a professional development opportunity, and it was good to be in a room full of film commissions from across the country and the world. There were about 160 commissions represented. Next year I'd like 1-2 commissioners to attend. Charles Rifkin, who is the CEO of Motion Pictures Association, did a keynote. There were workshops from expanding your infrastructure, to the rise of unscripted television, to Hollywood studio executives talking about the global production landscape. Executives from studios like Blumhouse, Annapurna, Disney,





Warner Brothers, and HBO were all present.

**Commissioner Tyler:** Is this a national association?

**Executive Director Fata:** It is an international organization that supports the global production landscape, and our commission recently renewed our membership. The AFCI has gone under some leadership change and there's a lot of growth and I think some new energy and excitement around AFCI and supporting the commissions. I was in a room full of people that are dealing with the exact same issues I am, and it was a great opportunity to learn from each other.

**Deputy Director Alicastro:** Latinx Heritage Month is September 15th to October 15th and so we have two events that we are so excited to share with you all. The first is a screening series that we have piloted in partnership with SFO Video Arts where we have programmed several films by local filmmakers in their screening room, which is in the International Terminal pre-security. It's a way also for us to promote our incentive so we have a slide that plays in this film package. We had a kickoff event that you can see in an Instagram Reel that Laura made on our social media and that was on Thursday, September 6th. This is in partnership again with SFO Video Arts and SFO's employee resource group. To close out this celebration month we have an event on Tuesday, October 8th at the Public Library Main Branch from 4:00 to 7:45 PM and we will e-mail everyone the event. It's going to start like a filmmaker mixer open to the public, and then we'll have a screening of 4 short documentary films by local Latinx filmmakers.

**Manager Hogains:** Last year we had a total of 5 productions that completed the Scene in San Francisco rebate. We have 1 pilot which completed their filming. We have two upcoming productions, one of which will start in October. The other one should be starting in June 2025. Last year we had one feature with a budget of over \$3 million and we had 4 features with a budget under \$3 million. This year currently we have 2 features again under \$3 million.

**Executive Director Fata:** And just to highlight, this is for the fiscal year so far. We anticipate there's going to be more productions that are going to utilize our rebate, but this is just what we have confirmed.

**Manager Hogains:** We've already had 10 inquiries. There's been a lot of location scouting.

**Senior Production Coordinator Castillo:** Overall, our production numbers are improving from last year.

**Senior Production Coordinator/Commission Secretary Halsne:** *Folsom Forever* is





screening at the Roxie Theater, *Vertigo* is screening at the Alamo Drafthouse, and *Dirty Harry* is screening as part of the Roxie's Floating Features.

**Commissioner Comment:** No comment.

**Public Comment:** No comment.

## 5. COMMISSIONER DISCUSSION AND NEW BUSINESS DISCUSSION

Allowed President, Vice President, and Commissioners report on recent film activities and make announcements that are of interest to the film and media community. Allowed Commissioners to introduce new agenda items for future consideration by the Commission.

**Vice President Song:** I went to an AI Film Festival. It was filmmakers using AI tools to create their film. The take-away for me was that humans were always being involved in the process and there is an opportunity for bridging the gap between the technologist and the artist.

**Commissioner Kahn:** We had a meeting here September 11th with Executive Director Fata, some of the senior executives from Lucasfilm, City Attorney David Chiu, and people from the public and private sectors. We talked about soundstages. Now we're trying to look at things not only the local level, but also at all the counties within the Bay Area and at the state level as well.

**Commissioner Finn:** I had the pleasure of just being with the community and attending as many events as I can. The BAYCAT InFocus event was wonderful. I also attended the SAG-AFTRA mixer. I've been a long-time SAG-AFTRA member and just getting to know kind of the people involved in this community and in this industry was great.

**Commissioner Tyler:** InFocus was fabulous as always. It was wonderful to see such a huge diverse crowd of young people who want to get involved in the industry. Executive Director Fata, Senior Production Coordinator Castillo, and I went to the Castro Theater to see the renovation that's being done. It was amazing to see.

**Commissioner Delorio:** I had a meeting with SFO Director Ivar Satero who recently announced his retirement. When the new director is appointed, I said to reach out to integrate with the Film Commission.

**President Wang:** I want to give a shout out to Commissioner Goldstein-Breyer; City Arts &





Lectures just hosted a conversation between filmmaker John Chu with actor Awkwafina. John Chu is from the Bay Area, and you were able to amplify his story through that conversation. We were able to bring about 8 young BAYCAT filmmakers. Thank you to everyone who came to InFocus. We had 19 mentors and 5 breakout groups inviting people from Lucasfilm, Disney, Pixar, and Amazon, who are involved in AI, scripted or non-fiction content, and social media. Indie filmmakers were also featured including #MakeltBay with a virtual appearance from W. Kamau Bell. There are many mixers to come, so I invite everybody to go because it really is uplifting. As we keep planning, just one more item under this agenda is our retreat. November 18th is a full day retreat. So, you should have that on your calendars already from 9:00am to 5:00pm. It is about understanding the landscape and advocacy, and understanding where is it that we have a connection - whether it's with city agency officials or bringing your friends to Commission meetings. I want to take a minute just to have any thoughts from each of you about what you would like to cover in November. Are there things that come to mind around the policy advocacy theme or are there other informational items you'd like to see? Is there something you would like to present? Last year former Commissioner Stiker presented some ABCs around marketing.

**Commissioner Kahn:** I would add looking at public private solutions for creating soundstages and building out various incentives in the Bay Area and in the state.

**Vice President Song:** We have an impact report coming up that we'll be publishing. We're currently editing and close to the final phase. When the time comes, we would appreciate everybody's help to amplify this year's report. We're going to try to also reach out to other media organizations to help us spread the message.

**President Wang:** Thank you and Commissioner Tyler for all your work behind the scenes on that.

**Commissioner Comment:** No comment.

**Public Comment:** No comment.

## 6. GENERAL PUBLIC COMMENT DISCUSSION

Members of the public commented generally on matters within the Commission's purview as well as to suggest new agenda items for the Commission's consideration.

**DGA member John Morse:** It's been 30 years since *Nash Bridges* began in this city. We ought to put on something as a community to celebrate its anniversary, and to





acknowledge what it meant to the city as far as projecting a nationwide image of San Francisco.

**Commissioner Beaumonte:** It would be good. It was big for tourism. It was big for the City. It brings in a lot of people. That's what kind of sells this city.

**Local SAG-AFTRA Assistant Executive Director Dee Dee Escobedo:** There's been an uptick in members hired under commercials, corporate educational, non-broadcast videos, film, and television compared to this time last year. We are down in the interactive video game sector, and we are still currently on strike for that agreement. 1040 members were hired in the first 2 quarters of this year, compared to 216 members this time in the first 2 quarters of last year.

## 7. ADJOURNMENT

Adjourned at 3:57pm.

### NOTICES

Any materials distributed to the members of the Film Commission within 72 hours of the meeting or after the agenda packet has been delivered to the members are available for inspection at 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102, during regular business hours. Info: Zoe Halsne, 415-554-6740

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The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

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### DISABILITY ACCESS







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**Wheelchair-accessible entrances are located on Van Ness Avenue and Grove Street. Please note the wheelchair lift at the Goodlett Place/Polk Street is temporarily not available.** After multiple repairs that were followed by additional breakdowns, the wheelchair lift at the Goodlett/Polk entrance is being replaced for improved operation and reliability. We anticipate having a functioning lift after the completion of construction in May 2025. There are elevators and accessible restrooms located on every floor.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE (Chapter 67 of the San Francisco Administrative Code) Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force by mail to Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, City Hall Room 244, San Francisco CA 94102-4689; by phone at 415-554 7724; by fax at 415-554-5784; or by email at [soff@sfgov.org](mailto:soff@sfgov.org).

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Ordinance Task Force, at the San Francisco Public Library, and on the City's website at <http://www.sfgov.org>.

#### LANGUAGE ACCESS

Per the Language Access Ordinance (Chapter 91 of the San Francisco Administrative Code), Chinese, Spanish and or Filipino (Tagalog) interpreters will be available upon requests. Meeting Minutes may be translated, if requested, after they have been adopted by the Commission. Assistance in additional languages may be honored whenever possible. To request assistance with these services please contact the Commission Clerk Zoe Halsne, 415-554-6740 or [zoe.halsne@sfgov.org](mailto:zoe.halsne@sfgov.org) at least 48 hours in advance of the hearing. Late requests will be honored if possible.

#### LOBBYIST ORDINANCE

Individuals and entities that influence or attempt to influence local policy or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100-2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102, telephone 415/252-3100, fax 415/252-3112 and website: [www.sfgov.org/ethics](http://www.sfgov.org/ethics).

如對會議有任何疑問，請致電 415-554-6241 查詢。當會議進行時，嚴禁使用手機及任何發聲電子裝置。會議主席可以命令任何使用手機或其他發出聲音裝置的人等離開會議場所。

[了解你在陽光政策下的權益](#)





政府的職責是為公眾服務，並在具透明度的情況下作出決策。市及縣政府的委員會，市參事會，議會和其他機構的存在是為處理民眾的事務。本政策保證一切政務討論都在民眾面前進行，而市政府的運作也公開讓民眾審查。如果你需要知道你在陽光政策 (San Francisco Administrative Code Chapter 67) 下擁有的權利，或是需要舉報違反本條例的情況，請聯絡：

陽光政策 專責小組行政官

地址：City Hall – Room 244 1 Dr. Carlton B. Goodlett Place

San Francisco, CA 94102-4683

電話號碼:415-554-7724；傳真號碼415- 554-5163

電子郵箱: SOTF@sfgov.org

陽光政策的文件可以通過陽光政策專責小組秘書、三藩市公共圖書館、以及市政府網頁[www.sfgov.org](http://www.sfgov.org)等途徑索取。民眾也可以到網頁<http://www.sfbos.org/sunshine>閱覽有關的解釋文件，或根據以上提供的地址和電話向委員會秘書索取。

語言服務

根據語言服務條例(三藩市行政法典第91章)，中文、西班牙語和/或菲律賓語（泰加洛語）傳譯人員在收到要求後將會提供傳譯服務。翻譯版本的會議記錄可在委員會通過後透過要求而提供。其他語言協助在可能

的情況下也將可提供。上述的要求，請於會議前最少48小時致電415-554-6241或電郵至 [zoe.halsne@sfgov.org](mailto:zoe.halsne@sfgov.org) 向委員會秘書Zoe Halsne 提出。逾期提出的請求，若可能的話，亦會被考慮接納。

遊說者法令

依據「三藩市遊說者法令」(SF Campaign & Governmental Conduct Code 2.100) 能影響或欲影響本地立法或行政的人士或團體可能需要註冊，並報告其遊說行為。如需更多有關遊說者法令的資訊，請聯絡位於 Van Ness 街25號 220室的三藩市道德委員會，電話號碼:415- 252-3100，傳真號碼 415-252-3112，網址: [sfgov.org/ethics](http://sfgov.org/ethics)。

Para preguntas acerca de la reunión, por favor contactar el 415-554-6241. El timbrado de y el uso de teléfonos celulares, localizadores de personas, y artículos electrónicos que producen sonidos similares, están prohibidos en esta reunión. Por favor tome en cuenta que el Presidente podría ordenar el retiro de la sala de la reunión a cualquier persona(s) responsable del timbrado o el uso de un teléfono celular, localizador de personas, u otros artículos electrónicos que producen sonidos similares.

CONOZCA SUS DERECHOS BAJO LA ORDENANZA SUNSHINE

El deber del Gobierno es servir al público, alcanzando sus decisiones a completa vista del público. Comisiones, juntas, concilios, y otras agencias de la Ciudad y Condado, existen para conducir negocios de la gente. Esta ordenanza asegura que las deliberaciones se lleven a cabo ante la gente y que las operaciones de la ciudad estén abiertas para revisión de la gente. Para obtener información sobre sus derechos bajo la Ordenanza Sunshine (capítulo 67 del Código Administrativo de San Francisco) o para reportar una violación de la ordenanza, por favor póngase en contacto con:





Administrador del Grupo de Trabajo de la Ordenanza Sunshine (Sunshine Ordinance Task Force Administrator)  
City Hall – Room 244 1 Dr. Carlton B. Goodlett Place  
San Francisco, CA 94102-4683  
415-554-7724 (Oficina); 415-554-5163 (Fax);  
Correo electrónico: [SOTF@sfgov.org](mailto:SOTF@sfgov.org)

Copias de la Ordenanza Sunshine pueden ser obtenidas del Secretario del grupo de Trabajo de la Ordenanza Sunshine, la Biblioteca Pública de San Francisco y en la página web del internet de la ciudad en [www.sfgov.org](http://www.sfgov.org). Copias de documentos explicativos están disponibles al público por Internet en <http://www.sfbos.org/sunshine>; o, pidiéndolas al Secretario de la Comisión en la dirección o número telefónico mencionados arriba.

#### ACCESO A IDIOMAS

De acuerdo con la Ordenanza de Acceso a Idiomas “*Language Access Ordinance*” (Capítulo 91 del Código Administrativo de San Francisco “*Chapter 91 of the San Francisco Administrative Code*”) intérpretes de chino, español y/o filipino (tagalo) estarán disponibles de ser requeridos. Las minutas podrán ser traducidas, de ser requeridas, luego de ser aprobadas por la Comisión. La asistencia en idiomas adicionales se tomará en cuenta siempre que sea posible. Para solicitar asistencia con estos servicios favor comunicarse con el Secretario de la Comisión Zoe Halsne al 415-554-6740, o [zoe.halsne@sfgov.org](mailto:zoe.halsne@sfgov.org) por lo menos 48 horas antes de la reunión. Las solicitudes tardías serán consideradas de ser posible.

#### ORDENANZA DE CABILDEO

Individuos y entidades que influyen o intentan influenciar legislación local o acciones administrativas podrían ser requeridos por la Ordenanza de Cabildeo de San Francisco (SF Campaign & Governmental Conduct Code 2.100) a registrarse y a reportar actividades de cabildeo. Para más información acerca de la Ordenanza de Cabildeo, por favor contactar la Comisión de Ética: 25 de la avenida Van Ness, Suite 220, San Francisco, CA 94102, 415-252-3100, FAX 415-252-3112, sitio web: [sfgov.org/ethics](http://sfgov.org/ethics).

Kung mayroon kayong mga tanong tungkol sa miting, mangyaring tumawag lang sa 415-554-6241. Ang pagtunog at paggamit ng mga cell phone, mga pager at kagamitang may tunog ay ipinagbabawal sa pulong. Paalala po na maaring palabasin ng Tagapangulo ang sinumang may-ari o responsable sa ingay o tunog na mula sa cell-phone, pager o iba pang gamit na lumilikha ng tunog o ingay.

#### ALAMIN ANG INYONG MGA KARAPATAN SA ILALIM NG SUNSHINE ORDINANCE

Tungkulin ng Pamahalaan na paglinkuran ang publiko, maabot ito sa patas at medaling maunawaan na paraan. Ang mga komisyon, board, kapulungan at iba pang mga ahensya ng Lungsod at County ay mananatili upang maglingkod sa pamayanan. Tinutiyak ng ordinansa na ang desisyon o pagpapasya ay ginagawa kasama ng mamamayan at ang mga gawaing panglungsod na napagkaisahan ay bukas sa pagsusuri ng publiko. Para sa impormasyon ukol sa inyong karapatan sa ilalim ng Sunshine Ordinance (Kapitulo 67 sa San Francisco Administrative Code) o para mag report sa paglabag sa ordinansa, mangyaring tumawag sa Administrador ng Sunshine Ordinance Task Force .





City Hall – Room 244 1 Dr. Carlton B. Goodlett Place  
San Francisco, CA 94102-4683  
415-554-7724 (Opisina); 415-554-7854 (Fax)  
E-mail: [SOTF@sfgov.org](mailto:SOTF@sfgov.org)

Ang mga kopya ng Sunshine Ordinance ay makukuha sa Clerk ng Sunshine Task Force, sa pampublikong aklatan ng San Francisco at sa website ng Lungsod sa [www.sfgov.org](http://www.sfgov.org). Mga kopya at mga dokumentong na nagpapaliwanag sa Ordinance ay makukuha online sa <http://www.sfbos.org/sunshine> o sa kahilingan sa Commission Secretary, sa address sa itaas o sa numero ng telepono.

#### PAG-ACCESS SA WIKA

Ayon sa Language Access Ordinance (Chapter 91 ng San Francisco Administrative Code), maaaring mag-request ng mga tagapagsalin sa wikang Tsino, Espanyol, at/o Filipino (Tagalog). Kapag hiniling, ang mga kaganapan ng miting ay maaring isalin sa ibang wika matapos ito ay aprobahan ng komisyon. Maari din magkaroon ng tulong sa ibang wika. Sa mga ganitong uri ng kahilingan, mangyaring tumawag sa Clerk ng Commission Zoe Halsne sa 415-554-6740, o [zoe.halsne@sfgov.org](mailto:zoe.halsne@sfgov.org) sa hindi bababa sa 48 oras bago mag miting. Kung maari, ang mga late na hiling ay posibleng pagbibigyan.

#### LOBBYIST ORDINANCE

Ayon sa San Francisco Lobbyist Ordinance [SF Campaign & Governmental Conduct Code 2.100], ang mga indibidwal o mga entity na nag-iimpluensiya o sumusubok na mag-impluensiya sa mga lokal na pambatasan o administrative na aksyon ay maaring kailangan mag-register o mag-report ng aktibidad ng lobbying. Para sa karagdagan na impormasyon tungkol sa Lobbyist Ordinance, mangyaring tumawag sa San Francisco Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102, (415) 252-3100, FAX (415) 252-3112, website: [sfgov.org/ethics](http://sfgov.org/ethics)

