



Photo by Alex Percy

FILM
SF
FY 21/22
ANNUAL REPORT

CONTENTS

1

INTRODUCTION

3

WHY FILM IN SF?

5

OUR WORK

8

ECONOMIC IMPACT

15

FILMING STATISTICS

21

NOTABLE PRODUCTIONS

26

WHAT DO PRODUCTIONS SAY

32

FUNDING

33

SCENE IN SF

35

FILM OFFICE PROGRAMS

38

STAFF/COMMISSION

40

LOOKING AHEAD

INTRODUCTION FROM THE MAYOR

San Francisco is undeniably a cinematic city. We have won the hearts of dreamers since the first moving images of our city were captured over a century ago. We are also a resilient city. While we are emerging from a turbulent few years, we know the vital role arts plays in bringing us together. 2021-2022 was quite a year for film production in San Francisco, including when our beloved Castro Theatre hosted the world premiere of **The Matrix Resurrections**, shining a spotlight on our incredible city.

While thousands of theaters are on the road to recovery, the streaming content companies (many of which started right here in the Bay Area) have become massive production engines, providing millions of hours of stories for viewers across the world. The San Francisco Bay Area benefited tremendously from this resurgence, including the AppleTV series **Surface**, Showtime's limited-series **Super Pumped: The Battle for Uber**, Starz's **Blindspotting** Season 2, Boots Riley upcoming Amazon series **I'm A Virgo**, Food Network's new series **Chef Dynasty: House of Fang** featuring SF's own Kathy Fang and Peter Fang, and independent films **Fairyland**, **Fremont**, and **Earth Mama**, all premiered at Sundance.

Our ability to do so was a direct result of the incomparable work of the Film SF team, led by our newly sworn-in Executive Director Manijeh Fata. With more than 20 years of experience and a deep understanding of what film means to San Francisco, Manijeh has shepherded numerous film and TV productions such as **The Last Black Man in San Francisco**, **The Matrix Resurrections**, **Venom**, Hulu's **Chance**, and Netflix's **The OA**, and many others. All of which involved significant coordination and built relationships with studios, neighborhoods and merchant groups, city departments and local filmmakers.

There is still a challenge ahead of us, however, and I am looking to Manijeh, the film office, the SF Film Commission, and all members of the industry to continue to elevate San Francisco's prominence on the world stage.

San Francisco is well on its way to economic recovery. Films and TV shows are the best tools we have to market and advertise San Francisco to the world. The economic activity that takes place during a production is one thing – the local film industry employs thousands of workers in good-paying jobs, and also supports numerous diverse businesses from restaurants and dry cleaners to lumber yards and clothing stores.

But when our City takes over the screen, it reaches another level. Those images drive vital tourism activity as people travel from all around the world to see not only the iconic places like the Golden Gate Bridge, but also to visit **Mrs. Doubtfire**'s house, or drive the same streets **Bullitt** did, or ride the same Muni bus in which **Shang-Chi** unleashed his otherworldly fighting skills. All that tourism activity brings dollars into San Francisco and our local businesses, and helps drive our economy.

Film SF and the Film Commission have my full support, and I look forward to working with Manijeh and the Office of Economic & Workforce Development to revitalize our city and showcase our remarkable beauty, talent, and crew to the world.

Sincerely,



London Breed
Mayor, City and County of San Francisco



Mayor Breed at world premiere of
The Matrix Resurrections, Castro Theatre

FEATURED ARTICLE



Home > Movie Lists

8 Cities Where the Most Movies Have Been Filmed

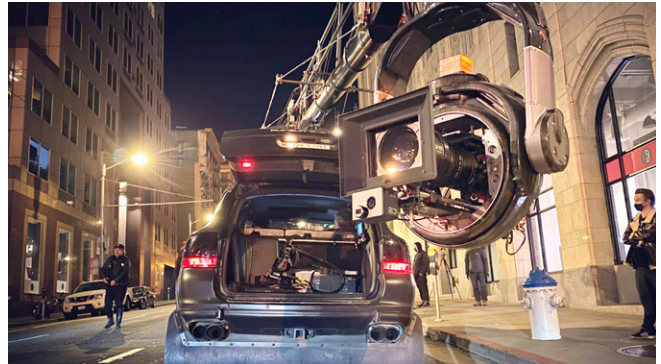
These cities are the most popular places in the world to film a movie.

BY TREY NISSLLEY PUBLISHED DEC 14, 2022

[SF named one of the top 8 cities to film](#)



Still photography shoot. Photo by Cathryn Blum



Arm Car in downtown SF. Photo courtesy of Baldwin Productions Services, Inc.



Basecamp for commercial shoot. Photo courtesy of Baldwin Productions Services, Inc.

WHY FILM IN SAN FRANCISCO?



Land's End. Photo courtesy of SF Travel

The responses we receive from filmmakers to that question are as diverse and varied as the city itself. And while the decision to film here completely depends on the needs of each production, ultimately it all starts with the story.

More often than not, San Francisco is selected because the story requires a setting that can evoke the City's unique perspective and place in the world, where our history and culture play an important role, and where our diverse landscape and world-recognized icons frame the location in the viewers' minds. San Francisco has never been camera shy.

The San Francisco Travel manifesto states that "no other city is as adept at combining disparate elements to create something new; taking the familiar and marrying it to the unknown; merging people's expectations to moments of unpredictability; uniting long-held notions with startling innovations."

It's easy to see, therefore, why so many directors view the City by the Bay as a separate and distinct character in their films, far more interesting and complex than many other destinations. San Francisco is never simply a backdrop. Its selection is purposeful, intentional.

And while more often than not a director is seeking the globally-recognized icons as a way to ground their film in this aspirational city, San Francisco can also stand in for cities around the world, as in the case of 2012's ***Hemingway & Gelhorn***. The film was set in nine different countries, and every one was captured within 25 miles of the City.



I knew I wanted to make this film in San Francisco because of all the cities in the world, San Francisco had the most variable kinds of locations that could be molded and transformed into what I was looking for. I know this city. And there's so much talent here, so many wonderful locations; the crews, the extras, the atmosphere, the food and the city's co-operation all make it a great place to film."

Philip Kaufman
Director

3

WHY FILM IN SAN FRANCISCO?

While the story is paramount, and the location is essential to help tell the story, as Kaufman suggests there are many other criteria filmmakers use to make their decision to film here.

Examples include our status as the technology and innovation capital, our diverse Bay Area crew and strong talent base. We are a City that provides a strong film incentive within a state that has a robust film tax credit. And our city agencies that support productions to the key stakeholders, film organizations and media companies all are instrumental to our thriving film ecosystem in San Francisco, and all contribute to make this a dynamic and compelling destination for filming.



Castro neighborhood. Photo courtesy of SF Travel



Chinatown lanterns. Photo courtesy of Baldwin Productions Services, Inc.



NoPa neighborhood. Photo courtesy of Baldwin Productions Services, Inc.

OUR WORK



THE VISION

A city that embraces and invests in its storytellers and entices productions to make San Francisco its home.

Film SF and San Francisco Film Commission champion filming in San Francisco to support a diversity of storytellers and our thriving production community. Film SF, a division of the Office of Economic Workforce Development, strives to:

- Attract filmmakers to the cinematic city of San Francisco and support our local storytellers to foster filming in order to stimulate economic development
- Create jobs and local spending
- Share the beauty of the City with the rest of the world, which attracts tourism and strengthens our economy

Film and media productions are economic engines which drive job creation, economic stability and sustainability of the City and its residents.



Despite the challenges of the last few years, San Francisco remains an incredibly aspirational destination to people across the country and around the world. And one of the primary ways people learn about - and fall in love with - this city is via the incredible range and diversity of movies and television shows that are filmed here. From the historical, such as ***Bullitt*** and ***Dirty Harry*** to the more current, such as Marvel Studios' ***Shang-Chi and The Legend of the Ten Rings***, and ***The Last Black Man in San Francisco***, the City by the Bay and all of its famous icons show up beautifully, dramatically, and perfectly on film. Global destinations such as New Zealand have done expensive ROI studies to determine the value of production as an economic driver, but I know intuitively it's one of the best marketing vehicles we have in our toolbox, and no matter where I go in the world, it's one of the first things people say to me about their desire to visit here."

Joe D'Alessandro

President/CEO

San Francisco Travel Association



SFFILM Festival Opening Night. Photo courtesy of SFFILM

WHAT WE DO

- Market San Francisco as a filming destination for the motion picture, television, advertising, digital content and other related industries and promote local film incentives.
- Facilitate production activity in San Francisco from student projects to blockbuster films.
- Work closely with productions to assist with locations and coordinate their needs with various City departments.
- Partner with the local film community to support local projects with significant ties to San Francisco, including through our Film Space Grant.
- Promote training and job opportunities for San Franciscans to gain access in the film and media industry.
- Support state-wide efforts on the expansion of the California Film and TV Tax Credit Program to incentive production activity to the San Francisco Bay Area.
- 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.
- Partner with film schools, interest groups, councils, organizations and institutions related to the film industry work in San Francisco.



Frameline Film Festival Industry Brunch. Photo courtesy of Frameline

WHAT WE DO



Film Commissioner Carolyn Tyler swearing in.
Photo courtesy of Film SF

Film Commission

The Film Commission is made up of 11 Commissioners who are appointed and serve at the will of the Mayor. Commissioners help to guide the vision and direction of Film SF, providing support and utilizing their individual skills, experiences and networks to advance the work of the department – and the City as a production destination.

Commissioners contribute in a wide variety of ways – participating in marketing research to gain an understanding of ways other film offices are attracting productions; attending screenings and film festivals to strengthen relationships with local industry members; and meeting with other local organizations (such as SF Travel, merchant/neighborhood groups, etc.) to build citywide partnerships with key stakeholders.



Frameline Film Festival Industry
Brunch. Photo courtesy of Frameline



Center for Asian American Media CAAMFest
Filmmaker Award Brunch. Photo by Jerome Sicat

ECONOMIC IMPACT



Prepping for a night shoot. Photo courtesy of Baldwin Productions Services, Inc.

Every dollar invested in bringing productions to San Francisco - whether for films, TV shows, commercials, or digital content - returns significant dollars to the City. When productions film here, the majority of people employed are local residents - cast and crew, electricians, carpenters, people both behind the camera and in front of it. The film industry here supports thousands of good-paying jobs.

Every year, productions spend millions of dollars locally on hotel nights, car rentals, catering, hardware, lumber, office supplies, wardrobe, props and equipment rentals.

Any crew that travels to San Francisco for the production spends the same way tourists do - on hotels, restaurants,

transportation, and so much more. They spend days and sometimes weeks in the City, and help support all of the businesses they visit.

In addition, when this photogenic City is seen on screen around the world, it compels people to visit here, and the economic impact from the number of tourists who've come to San Francisco as a result of seeing it on screen is impossible to measure specifically but anecdotally gigantic.



Over the past century through the present day, San Francisco has been the backdrop for both cinema and television. Teamster members and other skilled crafts that make up film and TV production are proud to be a part of the global entertainment industry. These jobs provide wages and conditions that ensure working women and men continue to have financial stability and security.”

Tony Delorio
Principal Officer,
Teamsters Local 665



Still photography shoot. Photo courtesy of Baldwin Productions Services, Inc.

“

Film production in San Francisco helps us share our culture and our city with the rest of the world. It also creates opportunities for economic growth. The Hotel Council of San Francisco is ready to work cooperatively with our partners to help enhance film production in our city, thereby helping our tourism industry to thrive.”

Alex Bastian

President & CEO,
San Francisco Hotel Council

9

According to the Motion Picture Association of America, “When a movie or television show shoots on location, it brings jobs, revenue, and related infrastructure development, providing an immediate boost to the local economy. Our industry pays out \$27 billion per year to more than 359,000 businesses in cities and small towns across the country—and the industry itself is comprised of more than 110,000 businesses, 89 percent of which employ fewer than 10 people. As much as \$250,000 can be injected into local economies per day when a film shoots on location. In some cases, popular films and television shows can also boost tourism.”



On the set of a commercial shoot. Photo by Joshua Eldridge

“

The motion picture industry is an integral part of the city. Film and TV production here provides good-paying middle-class jobs for hundreds of IATSE Local 16 technicians and related crafts. The industry contributes to the vitality of the city, provides substantial growth to local businesses and employment, and helps ensure families can continue to afford living in the beautiful Bay Area.”

Jim Beaumonte

Business Agent,
I.A.T.S.E. Local 16

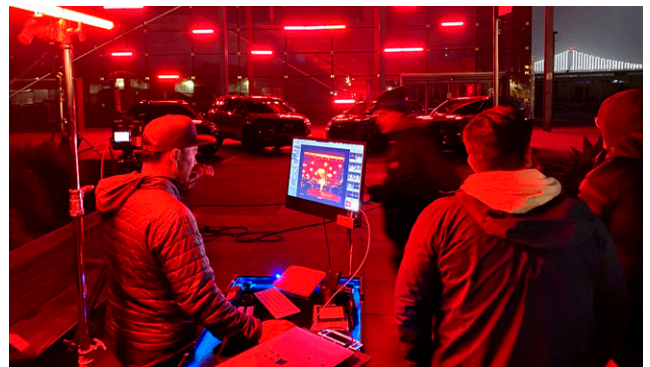


On the set at W San Francisco. Photo by Travis Jay Wellens



Since its opening, W San Francisco has proudly offered a platform for creative artists in film, design, music and more. It was a thrill to work with some of today's talented filmmakers for the production of ***Super Pumped: The Battle for Uber*** and showcase the avant-garde spirit and cosmopolitan ethos that are iconic to San Francisco."

Amy Arbuckle
General Manager,
W San Francisco



Night shoot for **Chevy**. Photo courtesy of Baldwin Productions Services, Inc.

10

ECONOMIC IMPACT



Still Photography Shoot. Photo by Cathryn Blum

Businesses, neighborhood groups, local non-profits and filmmakers, crew, and talent all benefit from film and media production in our City.

San Francisco is home to numerous advertising and creative production companies with talent developing content for local, national and international clients. San Francisco organizations are training a new workforce and developing pathways for young adults to gain access in the local film and media industry. When San Francisco filmmakers get their stories told and their vision realized (often by Film SF's attractive rebate), their films are supported by local film festivals and theaters which attract audience members from all over to our City. Businesses are featured in many films, commercials and television shows, and hotels not only house talent and crew from out of town, but also can also serve as filming locations.

Overall, San Francisco has a thriving production community and millions of dollars are spent locally each year due to the activity of productions.



I've always loved filming in San Francisco because it looks like no other city on film. The unique topography of the city gives filmmakers a ton of diverse visual options that give San Francisco films a distinct vibe. For **Bitter Melon**, I was worried about shooting a film in my hometown, on my stomping grounds, because of the potential expense but we managed to do a whole airport shoot as well as capture The Excelsior District and The Mission because of the massive rebates we got from Film SF."

H.P. Mendoza
SF Filmmaker



H.P. Mendoza on the set of **Bitter Melon**.
Photo courtesy of H.P. Mendoza



Photo courtesy of Coqueta

“

Working with productions has been an amazing opportunity for us, the crews have all been great and we appreciate the exposure of our restaurant on film. Thank you to Film SF for bringing these filming opportunities to San Francisco.”

Kellie Magna, Coqueta

“

Our group has been preserving and beautifying Telegraph Hill for over 65 years, which is why it’s an incredibly sought-after location for filmmakers. We’ve worked closely with Film SF and Location Managers on countless projects ensuring a smooth experience for residents and productions visiting our distinct neighborhood. Film SF goes out of their way to collaborate with us to make sure productions are respectful guests in our neighborhood.”

Al Fontes
President,
Telegraph Hill Dwellers



Photo courtesy of Baldwin Productions Services, Inc.

“

San Francisco is one of the most beautiful and iconic US cities, allowing for the most incredible backdrops and locations. More so, it is home to some of the most incredibly talented crew in all fields of production who are extremely passionate about the work they do. The SF Film Commission’s role in ensuring that productions can film here is imperative as it is what supports this large and talented community of people and brings revenue to the city. I would love to see the industry here grow and continue to show the world what this city has to offer, not only in locations but also in the talent that exists here. I am proud to have Avocados and Coconuts headquartered in SF.”

Dalia Burde

Founder & Executive Producer,
Avocados and Coconuts



On the set. Photo courtesy of Avocados and Coconuts

“

Film production opportunities are extremely valuable to our hotel and destination. They provide an additional source of revenue and increase awareness for the Palace and the city of San Francisco. We worked closely with **Surface** to arrange filming at times that did not disrupt business. This collaboration allowed for seamless production and a continued flow of staffing – which is very important for our associates. The entire team was proud to see the Palace featured in Apple TV’s **Surface**.”

Kevin Boland

Hotel Manager,
Palace Hotel

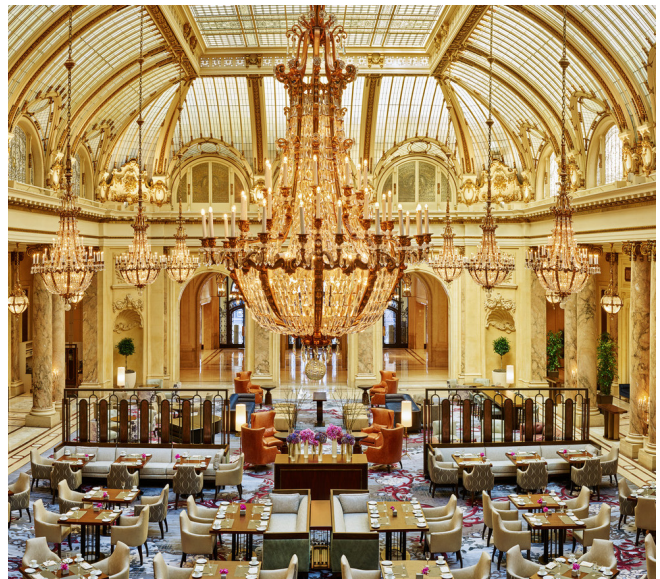


Photo courtesy of Palace Hotel



View from Potrero Hill Neighborhood House. Photo by Cathryn Blum



I'm extremely appreciative of the local film industry's interest and support of the Potrero Hill Community. As an individual that has lived and worked in the community over the past 50 years, I am proud of the fame and recognition bestowed upon us through the many movies, television series, and commercials filmed here on the hill. I have fond memories of playing "name that place" while watching the popular TV series ***Streets of San Francisco*** with my brothers as a child.

I am thankful for the many opportunities to partner with the vast variety of film crews and cast, serving as the canteen, base location, and even part of the scenery. These partnerships have infused the needed resources to relieve the constant budget shortfalls that continue to plague our youth programs, as well as inspire our youth on the many career opportunities available to them."

Edward Hatter

Executive Director,
Potrero Hill Neighborhood House



On the set at SF Media Group's Battery Street Stage. Photo courtesy of San Francisco Media Group



As the owner of San Francisco Media Group, it has been my honor to host both local and out-of-town production companies in our remodeled Battery Street Stage, our insert studios, or in the field for remote productions and livestreams. San Francisco has so much to offer for any type of film and television production...incredibly talented crews, diverse and amazing on-camera talent, brilliant media trainers, and gorgeous locations."

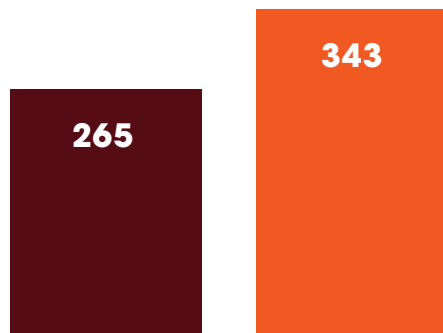
Anita Casalina

CEO,
San Francisco Media

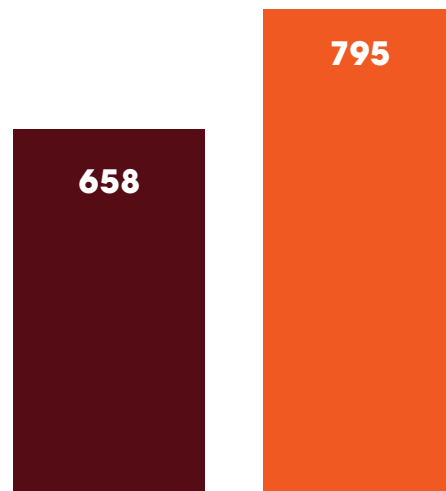
FILMING STATISTICS

Film SF facilitated **343 productions, with 795 shoot days** and **\$131,350 in permit fees**. Production activity increased from the previous fiscal year and continues to grow.

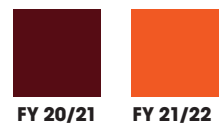
TOTAL PRODUCTIONS



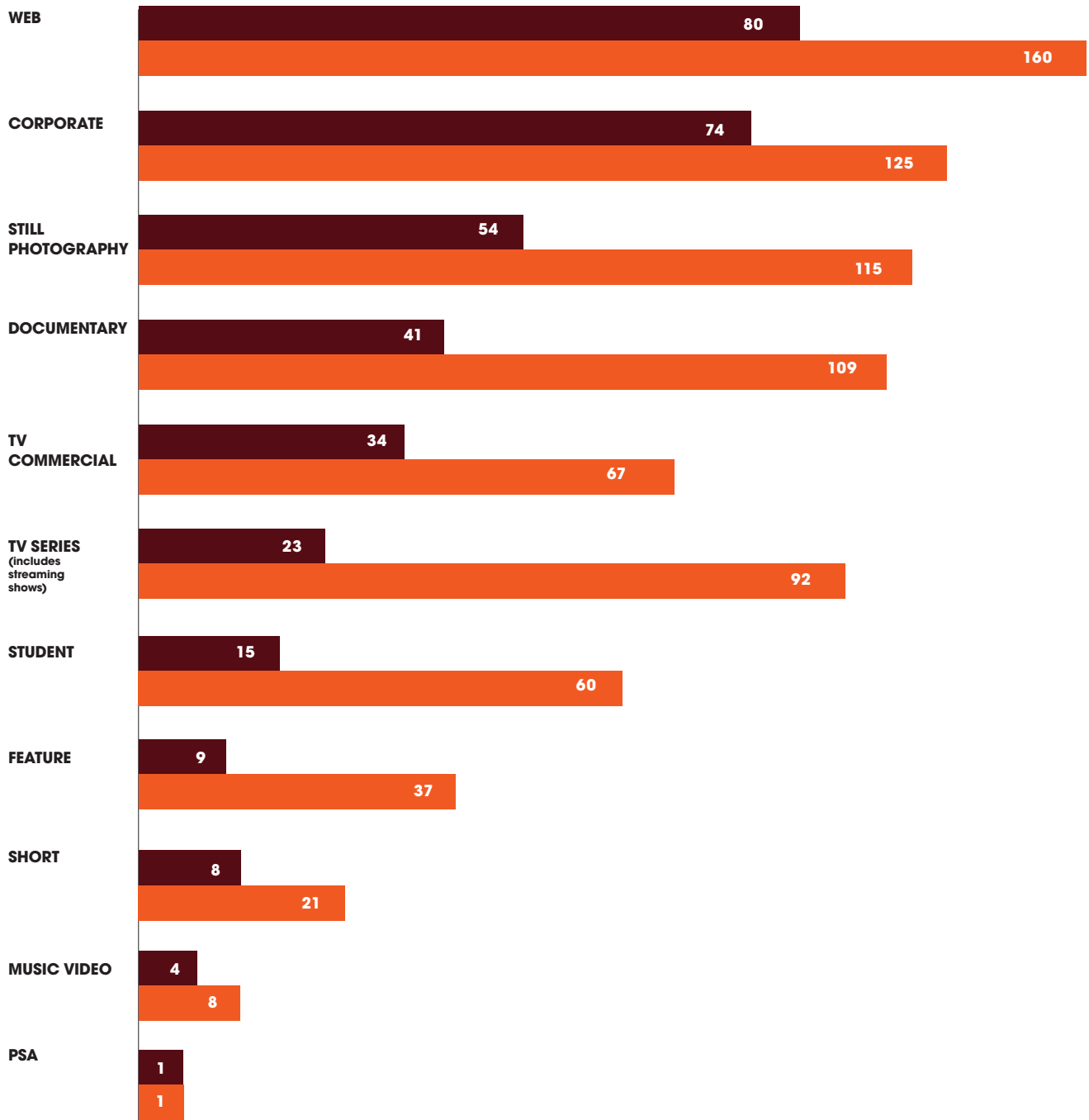
TOTAL SHOOT DAYS



15



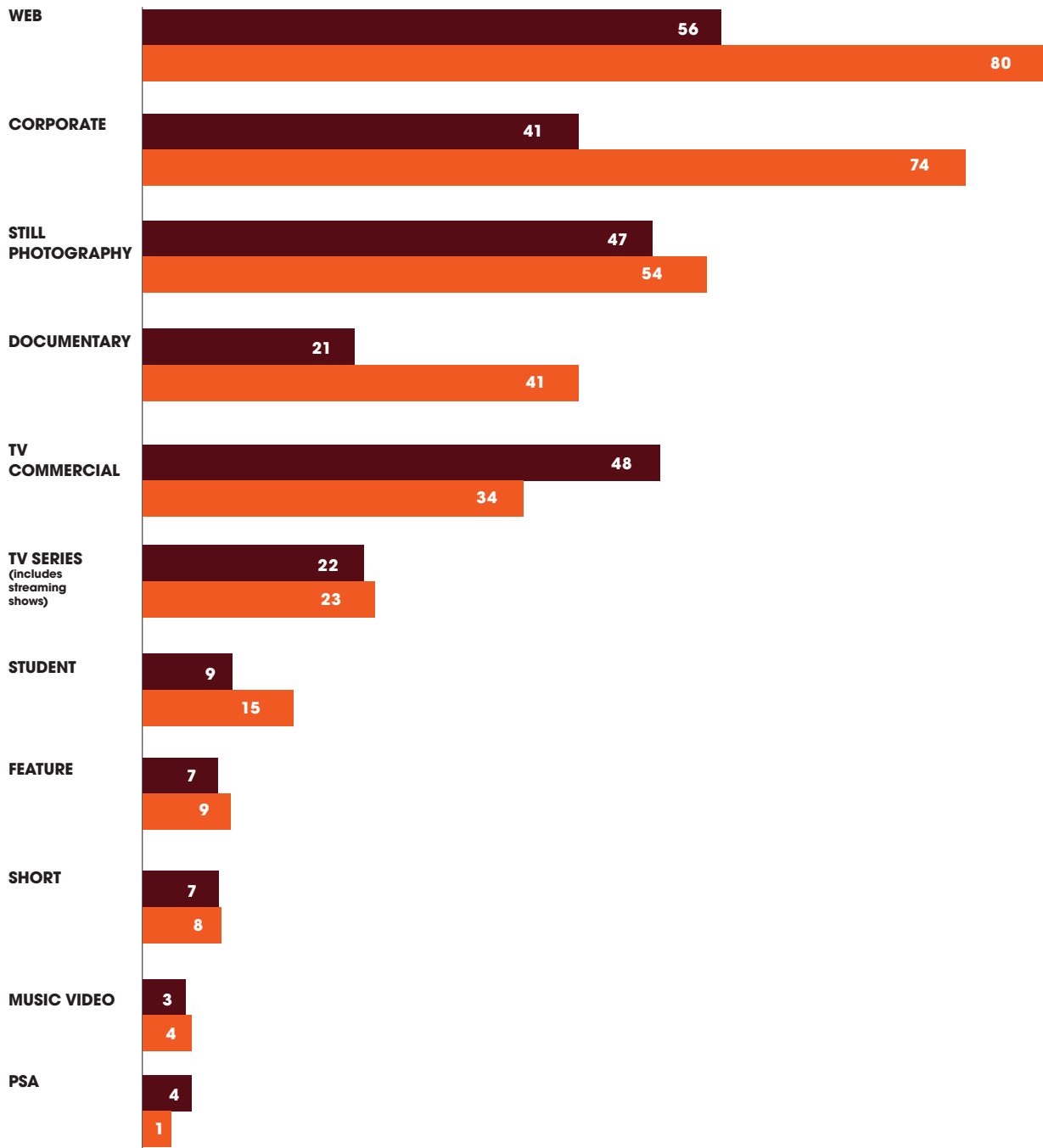
NUMBER OF PRODUCTIONS AND SHOOT DAYS



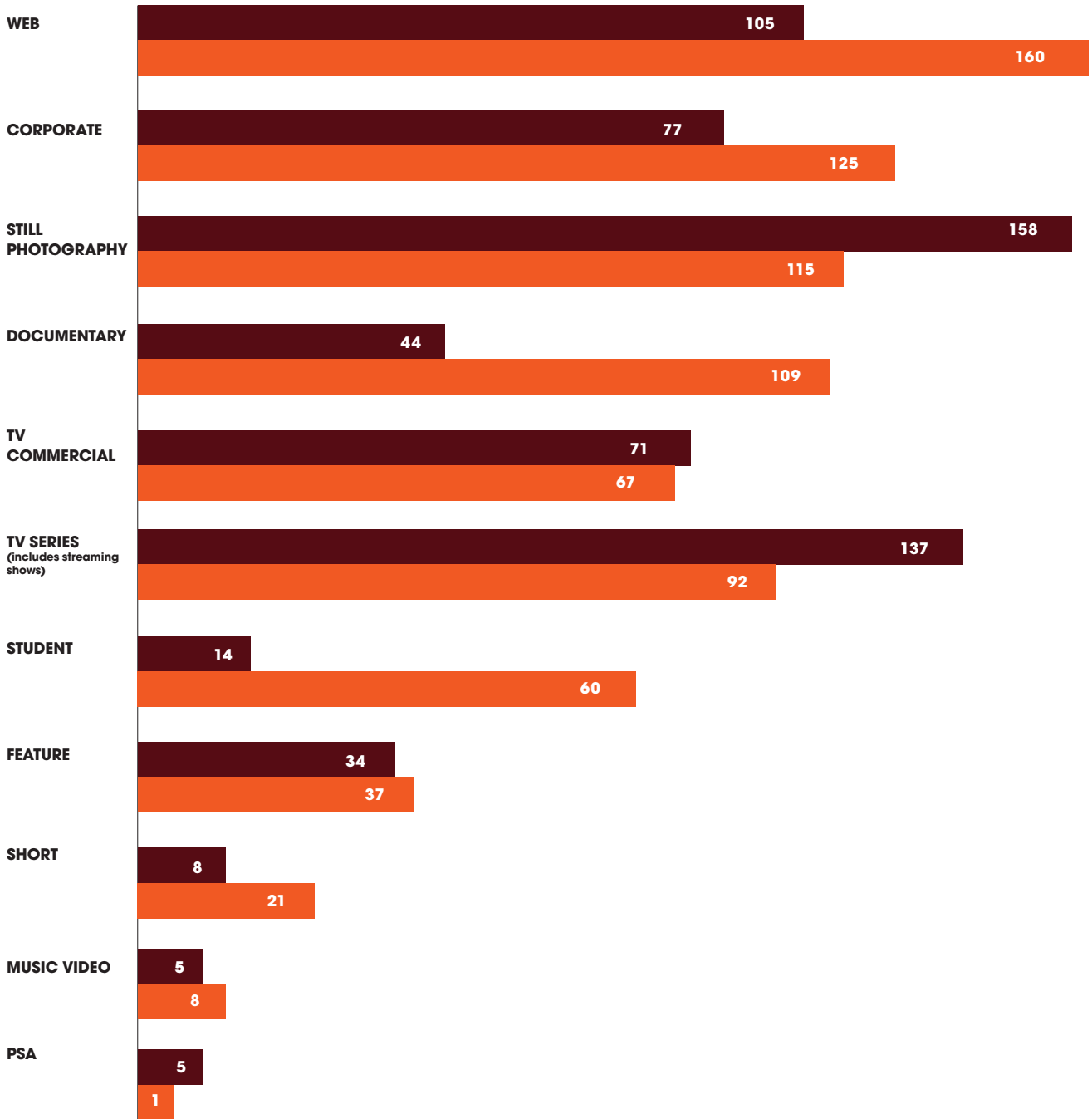
 **PRODUCTIONS**  **SHOOT DAYS**

16

TOTAL BY PRODUCTION TYPE



SHOOT DAYS BY TYPE OF PRODUCTION



NUMBER OF PRODUCTIONS IN OTHER SF JURISDICTIONS

**RECREATION & _____ 115
PARKS DEPARTMENT**

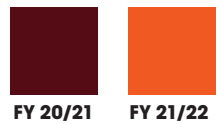
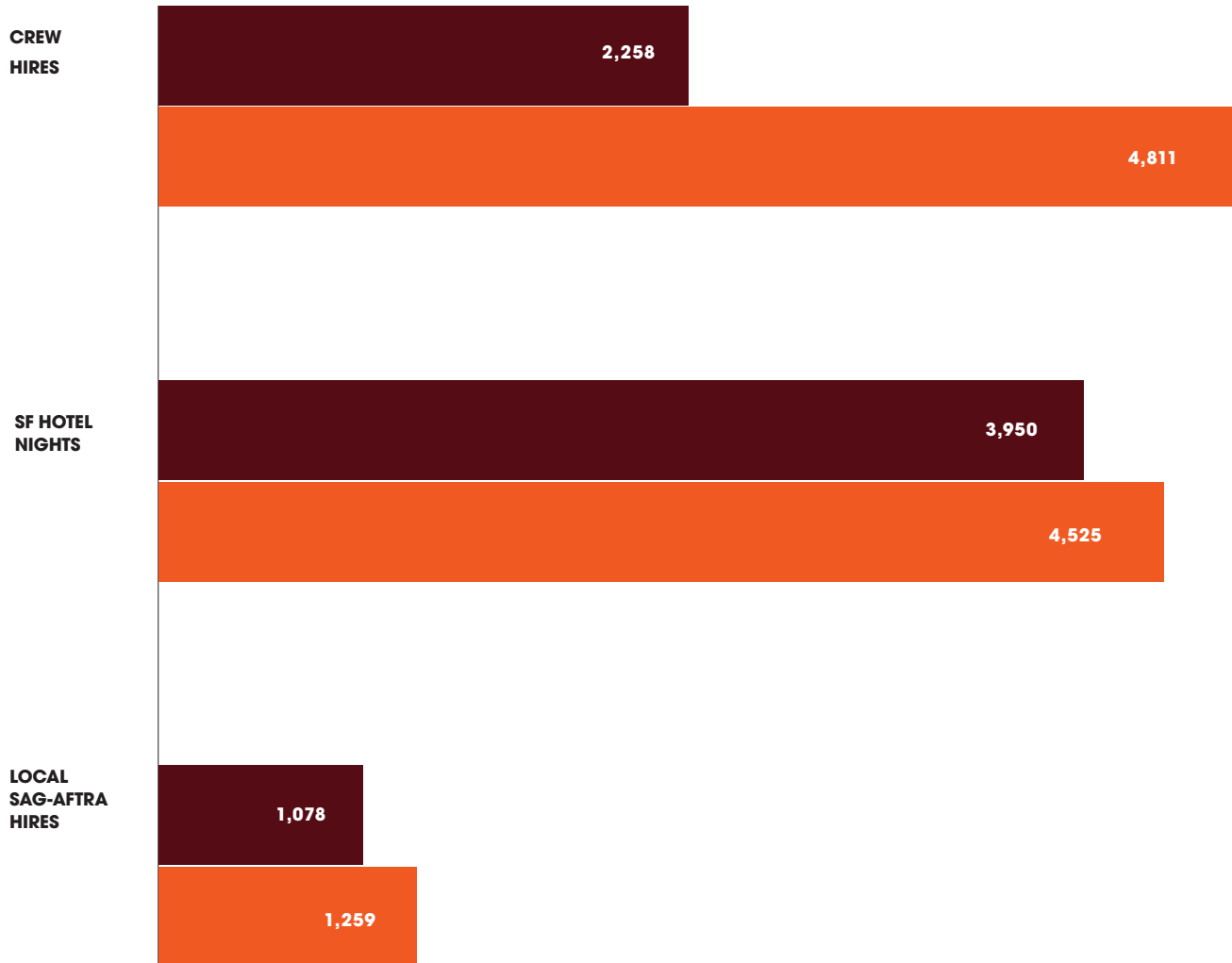
**GOLDEN GATE NATIONAL _____ 39
RECREATION AREA**

**THE PRESIDIO _____ 17
TRUST**

**TREASURE ISLAND _____ 10
DEVELOPMENT AUTHORITY**

**GOLDEN GATE BRIDGE, _____ 5
HIGHWAY &
TRANSPORTATION
DISTRICT**

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



NOTABLE PRODUCTIONS FY 21/22

FEATURE FILMS

A California Christmas: City Lights

starring Lauren Swickard and
Josh Swickard
Directed by
Shaun Paul Piccinino



Dope Queens

starring Alexandra Grey,
Pierson Fodè, and
Trace Lysette
Directed by
Grafton Reyes Doyle



21

FEATURE FILMS

Earth Mama

starring Tia Nomore,
Erika Alexander, Doechii, and
Sharon Duncan-Brewster
Written and Directed by
Savanah Leaf



Fairyland

starring Emilia Jones, Scoot
McNairy, Geena Davis
Directed by Andrew Durham



Fremont

starring Anaita Wali Zada,
Jeremy Allen White and
Gregg Turkington
Directed by Babak Jalali



Goodbye, Mr. Chips

starring Nathan Granner,
Marnie Breckenridge, Lester
Lynch, and Kevin Short
Directed by Brian Staufenbiel



TV SERIES

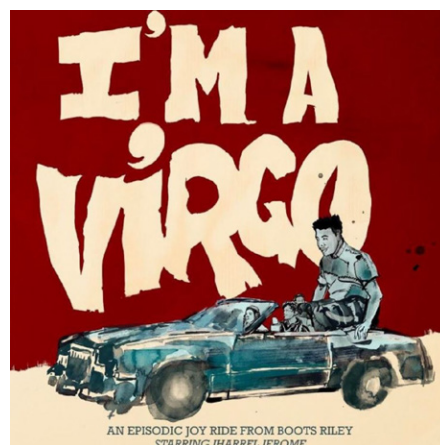
Starz's **Blindspotting Season 2**
starring Jasmine Cephas Jones,
Jaylen Barron,
Candace Nicholas-Lippman
and Helen Hunt
Created by Rafael Casal and
Daveed Diggs



Food Network's
Chef Dynasty: House of Fang
starring Kathy Fang
and Peter Fang



Amazon's **I'm A Virgo**
starring Jharrel Jerome
Written and Directed by
Boots Riley



TV SERIES

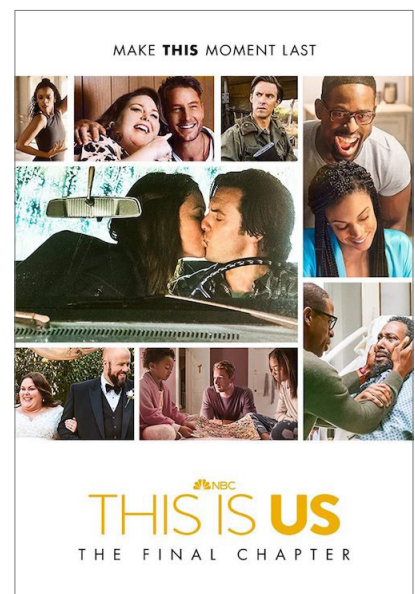
Showtime's **Super Pumped: The Battle for Uber** starring Joseph Gordon-Levitt, Kyle Chandler, and Uma Thurman



Apple's **Surface** starring Gugu Mbatha-Raw, Oliver Jackson-Cohen, and Ari Graynor



NBCUniversal's **This Is Us** starring Milo Ventimiglia, Mandy Moore, Sterling K. Brown, and Chrissy Metz



STILL PHOTO

Athleta
Autodesk
Everlane
Hoka
Old Navy
Restoration Hardware
Rothy's



COMMERCIALS

Chevrolet
Facebook
Lexus
Lincoln
Marriott



WEB

Red Bull's web series
**Danny MacAskill:
Postcard From
San Francisco**



Martin Yan's
web series
My Chinatown



Calm
Intel
Varley
Vionic
Waymo



WHAT DO PRODUCTIONS SAY ABOUT SHOOTING IN SAN FRANCISCO?

“Marvel just can’t seem to get enough of San Francisco.”

San Francisco Chronicle



Visiting the set of *This is Us*. Photo courtesy of Film SF



On the set of *This is Us*. Photo courtesy of Film SF

“

My most recent experiences as the San Francisco Unit Production Manager on *This is Us* and the *Surface* reminded me of why I moved here from Los Angeles 10 years ago. It’s all about the hundreds of local talent and crew who work every day to ensure that all visiting productions are able to realize their vision. The crew know how to shop local equipment and supplies, navigate the physical challenges of San Francisco’s hills and work tirelessly to leave a neighborhood feeling proud of its prominence. I’ll never leave!”

Kathleen Courtney
Unit Production Manager



Filming in San Francisco gave us a real opportunity to capture some gorgeous key landmarks - The Golden Gate Bridge, the Palace of Fine Arts - as well as the texture and grit of the city itself - all of which added so much scope to our series!”

Veronica West

Executive Producer,
Apple TV series **Surface**



On the set of **Surface**. Photos courtesy of Film SF



Rashod Edwards on the set of **Earth Mama**.
Photo courtesy of Film SF



There aren't a lot of words that can describe the feeling when helping set up locations to capture the beauty of the City. There are a lot of words to describe what it takes to accomplish the work we do. Film SF has done an amazing job streamlining processes in the City, helping productions navigate complicated requests and are great liaisons between communities and productions. We love the exposure films bring to the city and as the exposure grows, it allows Bay Area crew an opportunity to make a living utilizing special skills the industry requires."

Rashod Edwards
Location Manager,
Earth Mama

28



Danny MacAskill performing a stunt. Photo by Todd Barber



Danny MacAskill on Alcatraz.
Photo by Todd Barber



We recently wrapped up a 5 year film production called "Postcard from San Francisco" that featured Scottish action sports and Red Bull athlete Danny MacAskill. The film featured Danny trials riding his bike at 24 locations within the City of San Francisco. During this time we worked extensively with Film SF. Not only did they issue permits for the locations that were under their jurisdiction, they also helped connect the dots with other city agencies, including Recreation and Parks Department, Port, SFMTA, Pier 39 and the National Parks Service. We could not have done this project without their support and hard work."

Todd Barber
Producer, Red Bull's
Danny MacAskill:
Postcard from San Francisco

“

Filming in the Bay Area was a wonderful experience. Our community of cast and crew were extremely hard-working and dedicated and the assistance provided by Film SF along with the cities of Fremont, Hayward and Oakland was invaluable in ensuring a smooth production process.”

Rachael Fung
Producer, **Fremont**



On the set of **Fremont**. Photo by Alison Terry Evans

“

As a San Francisco based producer, I was determined to shoot **Fairyland** locally. Capturing an authentic and magical San Francisco of the 70’s and 80’s on a tight budget and schedule seemed daunting, if not impossible. But working with an amazingly knowledgeable local crew and utilizing SF resources, we pulled off the impossible. Through diligent scouting and guidance from the Film SF team we shot in locations throughout the city: Golden Gate Park, The Mission, The Haight, The Castro and North Beach that are quintessentially San Francisco, but viewed through a fresh eye. We moved throughout the city safely and efficiently and local residents and business owners could not have been more supportive. We had an amazing experience throughout production. Given the opportunity, I’d shoot all my films in San Francisco.”

Megan Carlson
Producer, **Fairyland**



On the set of **Fairyland**. Photo by Kalman Muller

“

One of my favorite things about finding locations in SF is getting to have amazing scout lunches. It's such a great way to get producers and directors immediately excited about San Francisco and ultimately about the locations they choose. Recently for *Blindspotting* and *I'm A Virgo* we were at the Embarcadero waterfront and the North Beach/Chinatown border. You can't ask for better places to get the flavor of SF!"

Heather MacLean

Location Manager, *Blindspotting Season 2* and *I'm A Virgo* series



Photo courtesy of Baldwin Productions Services, Inc.

“

Our Bay Area unit for *Blindspotting Season 2* was a huge success. We filmed in Oakland, San Francisco, and the surrounding area in April of 2022. The Bay, with its history, style, and cultural charm are quite literally a character in our show, and there is no substitute for capturing this experience on location. We relied heavily on the talented local crew, local businesses, Oakland Film Office and Film SF to help achieve our vision, and they always came through.”

Chris Harding

Producer, Starz's *Blindspotting Season 2*



On the set in North Beach. Photo courtesy of Film SF



On the set in North Beach. Photo by Villy Wang



On the set outside City Hall. Photo courtesy of Film SF

“

Like all San Franciscans I know the City to be a beautiful place. At night that beauty is enhanced with drama that one finds with dark skies and bright lights of a vibrant urban icon. That drama was used to good effect in the Showtime series ***Super Pumped: The Battle for Uber***, which followed the complicated and controversial journey of Travis Kalanick, the CEO who turned Uber into the large company it is today. Just as San Francisco is playing a part in the changing of our society, images of San Francisco belong in the telling of those stories.

Daniel Kemp

Location Manager,

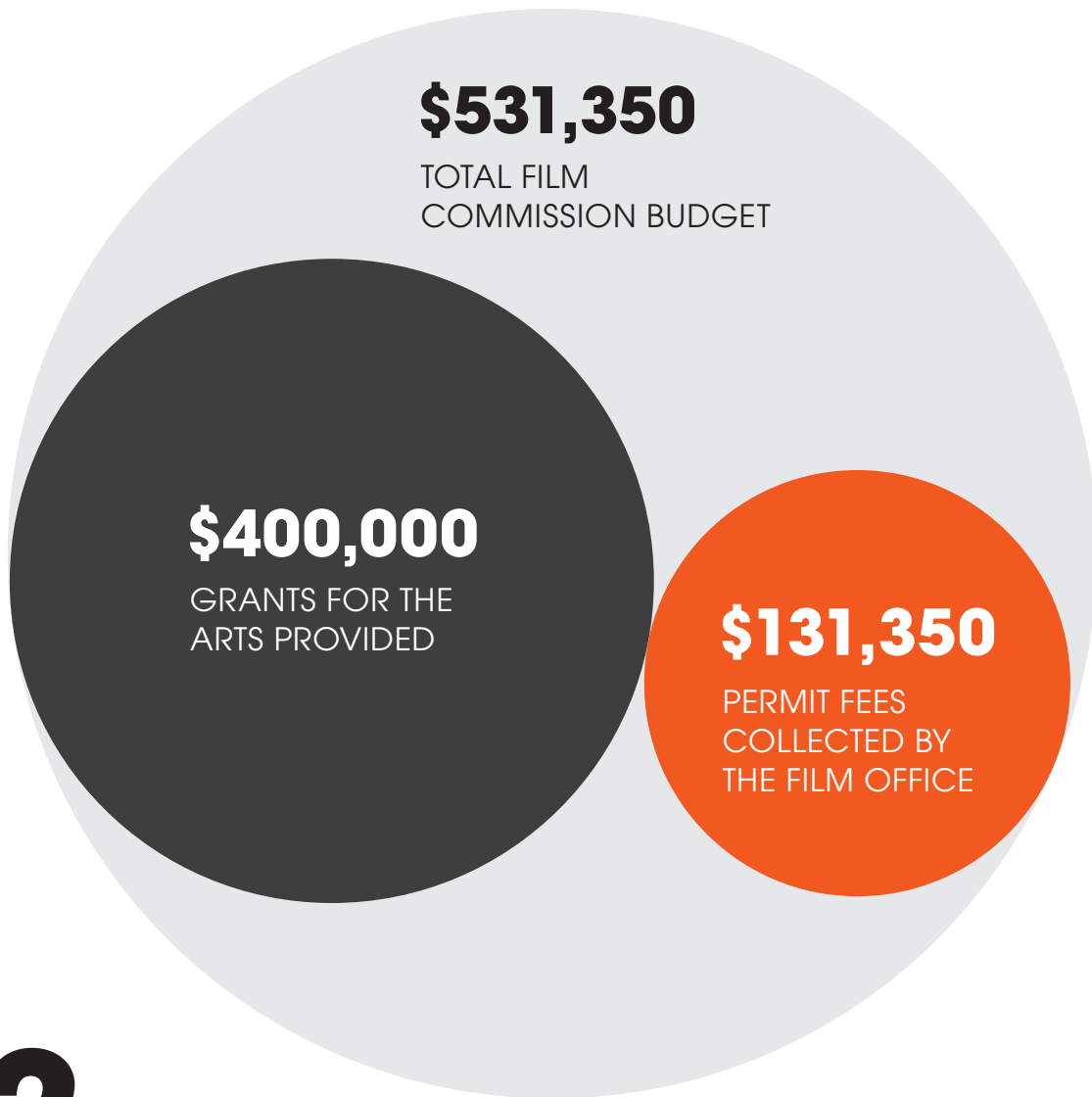
Showtime's ***Super Pumped: The Battle for Uber***

31

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 FY21/22 Grants for the Arts provided \$400,000. Permit fees collected by Film SF in FY 21/22 totaled \$131,350.





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

Since 2006, the City has rebated **\$6,592,159** to productions. These productions have:

- **Hired** more than **15,640 local crew and actors** who are members of IATSE Local 16, Teamsters 2785 and SAG/AFTRA
- **Employed 204 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 \$24,816,471 in wages** to local SF crew and background actors
- **Spent \$66,125,772 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 \$13.75 locally.

In Fiscal Year 21/22, The Scene in San Francisco Rebate Program was used by two productions: **Goodbye, Mr. Chips** and Food Network's **Chef Dynasty: House of Fang**. These two productions shot a total of 52 days, hiring 62 local San Franciscan crew and talent, paid \$581,026 in local wages, and hired 2 First Source hires with wages of \$10,131.21. The total rebated to the two productions in FY 21/22 was \$202,658.53. The productions spent \$407,240 locally, not including wages. For every dollar rebated in FY 21/22, \$4.88 was spent locally in San Francisco.



It was truly a joy to be given the opportunity to tell the story of people who are such an integral part of this great community, and to be able to shine a light on some of the vibrant culture that is woven into the fabric of San Francisco. Film SF was with us every step of the way, helping us achieve our goals, and produce a world-class show fitting of a world-class City!"

Philip DePietro

Line Producer,
Chef Dynasty: House of Fang



On the set of **Chef Dynasty: House of Fang**.
Photos courtesy of Film SF



The San Francisco Film Commission was instrumental in allowing **Goodbye, Mr. Chips** to be made in San Francisco. The rebate was vital to the viability of the budget and the funds saved allowed us to make the best film possible. We were also pleased to employ a number of San Francisco residents, including the director, costume designer, hair and makeup designer and set designer among many others, and to patronize local businesses for catering, dry-cleaning and expendables."

Nicolle Foland

Producer,
Goodbye, Mr. Chips



On the set of **Goodbye, Mr. Chips** at Treasure Island Hangar 3. Photos by Jack Beuttler

FILM OFFICE PROGRAMS

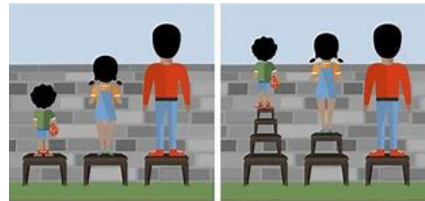
FILM SF SAVINGS PROGRAM

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.

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 SF-based design/creative agency 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. More than 120 local businesses participate in the current 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 and focus on the Downtown economic core and neighborhoods that may not be currently participating,



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 (RE) 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 Racial Equity Action Working Group was formed with staff across all divisions. The Working Group created seven sub-committees on special topics based on the RE Action Plan.

Throughout FY 21/22, Film SF staff have been involved heavily in the execution of the RE Action Plan, including participating in the Policy Boards and Commissions Committee. The Film Commission adopted the Ramaytush Ohlone Land Acknowledgement Resolution and Film SF and Commissioners continued to invite guests to speak on their involvement with racial equity in the film and media industry.

- ARRAY Director of Industry Relations, Meredith Shea, shared information about the ARRAY crew database, a database of below the line production crew members from diverse backgrounds committed to creating inclusive production sets all over the world. She also discussed the importance of representation behind the camera and the positive impact of working on a set that reflects the world around us.
- Commissioner Jack Song facilitated a conversation with David Magdael who has more than 17 years of

experience in public relations, strategic planning, development, marketing, community outreach and entertainment and media relations in North America, Europe and Asia.

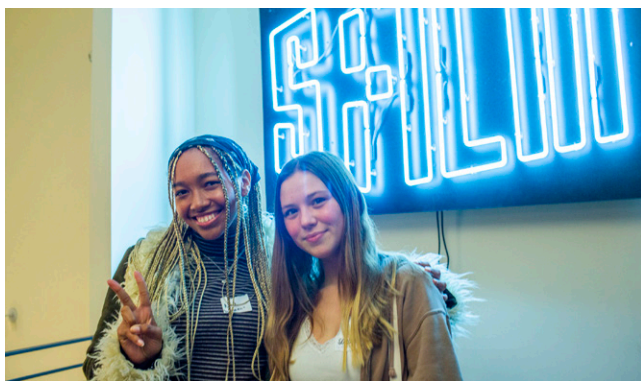
- President Villy Wang invited four young BIPOC filmmakers from San Francisco to share their experience working in the film industry. Speakers included Ginger Yifan Chen, Ryan Baker, James Parker Pennington and Alex Sorto.

Film SF will continue implementing the Racial Equity Action Plan including revising Commission bi-laws and as the RE Action Plan moves into the next phase, support opportunities to ensure a more racially equitable film and media industry in San Francisco.

SAN FRANCISCO FILM COMMISSION FILM SPACE GRANT FY19-21

The San Francisco Film Commission Film Space (SFFCFS) grant provides financial assistance to non-profit organizations in San Francisco that assist locally based independent filmmakers. They provide low-cost office and film production space, industry mentorship, and curated professional development programming in order to facilitate film production activities in San Francisco. Organizations must support at a minimum of five filmmakers, two must be residents of San Francisco and at least one of the filmmakers must be working on a film which will shoot 55% of its shoot days in San Francisco.

During FY 21/22, FilmHouse, a year-round film residency program run by SFFILM continued its use of the two-year grant.



Two SF Bay Area college students at 2022 College Night at FilmHouse
Photo courtesy of SFFILM

36



Our mission is to make the FilmHouse space the cultural hub for the local filmmaking community, for our residents, supported-filmmakers and the wider film industry. SFFILM hosted 21 FilmHouse Residents in 2022. The residents' diversity in experiences and voices are a beautiful reflection of the vibrant, local filmmaking community. Residents participated in a wide-range of programs to develop and nurture their cinematic expertise, including production meetings, resident roundtables, peer-to-peer workshops and much more. This year, 2022, marked the reopening of our FilmHouse space, now located in the heart of SoMa. SoMa has always been home to the filmmaking community and it continues to be so with various media-arts organizations and companies blocks away from FilmHouse. We were thrilled to host a robust array of in-person programming, including Industry Days during the SFFILM Festival, table reads with supported filmmakers, and networking events, and we have much more planned in 2023.”

Masashi Niwano

Director of Artist Development at SFFILM



Joseph Flores (Programming Manager)
presenting at 2022 College Night at FilmHouse



2022 FILMHOUSE RESIDENT LIST



1. Aurora Brachman - **Still Waters** - documentary short-post-production/ distribution - **SF resident**
2. Inês Pedrosa e Melo - **the dark knot at the center** (working title) - development - **SF resident**
3. LaTajh Weaver - **Queerling** - narrative episodic -screenwriting/development
4. Hillary Pierce - **Queerling** - narrative episodic - screenwriting/development
5. Natalya Samee - **Doha Girls** - narrative episodic -screenwriting/development
6. Cheo Tyehimba Taylor - **The Chaplain of Oakland** - documentary feature - development
7. Debra Schaffner - **Curse of the Mutant Heirloom** - documentary feature - development/ production
8. Jessica Zitter, MD - **The Chaplain of Oakland**- documentary feature - development
9. Jon Ayon - **Mestizx: Aquí y Allá** - documentary feature -production
10. Kar Yin Tham - **Home Is A Hotel** - documentary feature post- production - **SF resident & Filming in SF**
11. Kevin Wong - **Home Is A Hotel** - documentary feature - post-production - **Filming in SF**
12. Lucas Guilkey - Untitled Prison Hunger Strike Film - feature documentary - production
13. Tsanavi Spoonhunter - **Holder of the Sky**- feature documentary - production
14. Adrian Burrell - **Cousins** - narrative feature - screenwriting

15. Charlotte Gutierrez - **John Juan** - narrative feature screenwriting - **Filming in SF**
16. Chris Cole - **Rolling Stone** - narrative feature - screenwriting
17. Morgan Mathews - **The House Edge** - narrative feature - screenwriting
18. Sanford Jenkins - **Joy & Pain** - narrative feature - screenwriting
19. Shao Min Chew Chia - **The Plutonians** - narrative feature - development/ production - **SF resident**
20. Wei Keong - **Skin Coat** - Animated narrative feature - screenwriting
21. Patricia Lee - **Hanna's Family** - narrative short - screenwriting



Left to Right: Reid Davenport (2021 SFFILM Festival supported filmmaker and 2021 Rainin Filmmakers With Disabilities Grantee), Megan Gelstein (Co-Director and Chief Program Officer at Catapult Film Fund), Rodrigo Reyes (2022 Doc Stories supported filmmaker) Sapana Sakya (Talent Development & Special Projects Manager at the Center for Asian American Media), and Joshua Moore (Artist Development Manager, Documentary at SFFILM) presenting at the 2022 Doc Congress at FilmHouse. Photo courtesy of SFFILM.



FilmHouse hosted a live table read of HEADFIRST's script with co-writers Harriet Beaney and Alexandre Moratto, who is one of our 2021 Rainin Grantees. Attendees included FilmHouse Residents and local filmmakers. Photo courtesy of SFFILM.

FILM SF TEAM

Meet the people dedicated to making San Francisco home to more storytellers and more productions. They also share their favorite films and TV shows shot in San Francisco.

FILM SF STAFF



Manijeh Fata, Executive Director
Vertigo and Mrs. Doubtfire



Ismael Castillo, Film Coordinator
*Harold and Maude and
The Diary of a Teenage Girl*



**Zefania Preza, Senior Film Coordinator &
Commission Secretary**
Zodiac and Mrs. Doubtfire

FILM COMMISSIONERS



Villy Wang, President
*Always Be My Maybe and The Last Black
Man in San Francisco*



Matt Stiker, Vice President
Bullitt and Dirty Harry



Jim Beaumonte
Nash Bridges

FILM COMMISSIONERS



Claudine Cheng
The Joy Luck Club



Lynne Newhouse Segal
What's Up, Doc?



Tony Delorio
Mrs. Doubtfire and The Rock



Jack Song
Milk and The Wedding Planner



Alix Rosenthal
Silicon Valley



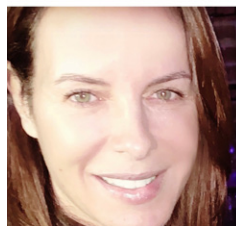
Belle Taylor-McGhee
Dirty Harry



Jon Rubin
Bullitt



Carolyn Tyler
The Last Black Man in San Francisco



Julie Veronese
Milk and The Joy Luck Club

LOOKING AHEAD TOGETHER TO CALL SAN FRANCISCO OUR HOME FOR STORYTELLING

By reading these pages and hearing directly from those this industry impacts, we are reminded why we love this work and this City. From the location manager who is the first one on location and the last to leave, to the producer who juggles countless details to create one scene, San Francisco continues to be home to extraordinary talent, a place that cultivates its storytellers and draws others to realize their cinematic vision. Our stories come to life only through collaboration and a collective group effort.

As we look ahead into 2023 together, we will continue to instill hope and create opportunities for filmmakers to film affordably in San Francisco. We're hopeful that as a result of increased production activity, crews and talent will have more steady work. We're also intentional about where we will focus our energy to bring together the community of filmmakers and its supporters to build the infrastructure and processes to keep filmmaking vibrant in San Francisco.

To attract more productions to San Francisco, the California Film and Television State Tax Credit Program and access to a soundstage will continue to be instrumental in making this a reality. Without them, bigger productions are lured away by attractive incentives in other states and abroad.

We are inventing new ways to market San Francisco and grow our brand that amplifies our vision. Our downtown has been a favorite for commercial productions, so we will continue to promote our economic core for production activity. From bringing more production to vacant office spaces, activating venues for film events and screenings, to supporting the development of new film and media businesses to make San Francisco its home, we will partner with the industry to support the city's economic recovery.

We will continue to build opportunities for diverse San Franciscans to get their stories told and gain access into the film and media industry through our deep partnerships with community-based organizations, unions and production houses. We will continue to support our new and long-standing film festivals that have local and international reach and to draw audiences back to our theaters.

We at the San Francisco Film Commission and the Film SF team know how vital filmmaking is to the cultural and economic vibrancy of our city. We are the City's creative problem solvers for productions and have the determination to ensure San Francisco remains a preeminent destination for storytellers.

We are excited to build from our accomplishments in this report and work even more closely with you this year. We are proud to be a city that brings both blockbuster productions and nurtures its homegrown independent filmmakers. That is who we are. A bold, cutting edge and independently spirited city that never forgets its roots. **Together with you, we will always call San Francisco our home for storytelling.**

In partnership,

Manijeh Fata
Executive Director
Film SF | San Francisco Film Commission

Villy Wang
President
San Francisco Film Commission



Villy Wang and Manijeh Fata with
Actor and Director Rafael Casal.
Photo by Villy Wang



**FILM
SF**

THANK YOU

Photo courtesy of Baldwin Productions Services, Inc.