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County of Los Angeles CHIEF EXECUTIVE OFFICE

Kenneth Hahn Hall of Administration
500 West Temple Street, Room 713, Los Angeles, California 90012
(213) 974-1101
<http://ceo.lacounty.gov>

SACHI A. HAMAI
Interim Chief Executive Officer

January 6, 2015

To: Mayor Michael D. Antonovich
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Don Knabe

From: Sachi A. Hamai
Interim Chief Executive Officer

Board of Supervisors
HILDA L. SOLIS
First District

MARK RIDLEY-THOMAS
Second District

SHEILA KUEHL
Third District

DON KNABE
Fourth District

MICHAEL D. ANTONOVICH
Fifth District

UPDATE ON FILMING RENTAL RATES AT GRAND PARK

Attached is the filming inquiry log from June 2013 to December 2014 prepared by Grand Park staff to accurately account for all filming inquiries at Grand Park (Park).

In April 2013, the Board adopted the revised filming and event rental rates for Grand Park. The Board approved filming rental rates ranging from \$1,920 to \$5,720 depending on the location within the Park, with a maximum cost of \$12,000 for the use of the entire Park, during off peak hours. Photography rental rates range from \$800 to \$4,000, depending on commercial or non-commercial use.

Between June 2013 and December 2014, the Park received 82 formal inquiries, with 29 successful completed filming events as detailed in the Attachment. All revenue collected from filming rentals at the Park is to be deposited to the Grand Park Operating Budget to be allocated for programming.

As the Park moves into its third year of operation and increasingly becomes a popular destination in Los Angeles County, Park staff continue to balance filming activity and free programming at the Park. We recommend no change to the current Board approved filming rates. We will continue to monitor the filming activity, and will report back to the Board with any future recommended revisions to the rates and guidelines.

If you have any questions, please contact Ms. Christine Frias at (213) 974-1089.

SAH:SHK:BMB
FC:CF:rp

Attachments

c: Executive Office, Board of Supervisors
County Counsel
Grand Park
Performing Arts Center of Los Angeles County

U:\FAMD Under Operations Cluster Files_08-19-13\FAMD-BOARD LETTER 2014 (WORD)\Memo_Update to Grand Park Filming Rates_01062015.docx

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GRAND PARK FILM INQUIRY LOG
1ST AND 2ND QUARTERS
(JULY - DECEMBER 2014)
FY 2014-15

DATE RECEIVED	PROD. DATE/TIME	ENTITY	BUDGET	TYPE OF PRODUCTION	LOCATION	CREW/TALENT	STATUS	OUTCOME
11-Dec-14	12/11-12/15	Moot Point Secret Inc.	mid	Motion Picture Shoot "The Secret in Their Eyes"	B1	110	Approved	Pending
1-Dec-14	12/6/2014	N/A	Low	Dog Arthritis Medication Commercial Featuring Cesar Milan, "Dog Whisperer"	B2	15	Discussion	Did Not Commence
20-Nov-14	12/5/2014	N/A	Low	Small Fashion Film Shoot	N/A	N/A	Discussion	Did Not Commence
19-Nov-14	Sometime 12/3-5/14	N/A	Low	Small Commercial Shoot	B4	30	Discussion	Did Not Commence
10-Nov-14	12/1/2014	Hold Fast Productions	Low	Filming episode for Amazon show BOSCH	B4	70	Approved	Complete
6-Nov-14	11/20/2014	Cristian Quintero	Low	"AAR Vide" Film Shoot	B3	15	Approved	Complete
4-Nov-14	11/23/2014	TK Digital Corporation	Low	Commercial Spot for Japanese TV show, Battle of the Big Eaters	B3	35	Approved	Complete
29-Oct-14	11/3/2014	Colourmovie	Low	B-roll for Bravo Reality Show, around fountain	B1	5	Approved	Did Not Commence
28-Oct-14	1 day within 12/1-12/6/2014	Glam PR	Low	still photo shoot around fountain	B1	25	Approved	Pending
20-Oct-14	Either 10/29 or 10/30	D&R Productions	Micro	Filming a video/photo commercial called "Thousands"	B3	20	Approved	Did Not Commence
17-Oct-14	11/15/2014	N/A	Low	Commercial shoot focusing on fountain	B1	25	Approved	Did Not Commence
3-Oct-14	10/27/2014	Hold Fast Productions	Low	Filming episode for Amazon show BOSCH	B3	60	Approved	Complete
19-Sep-14	11/20/2014	AFI Graduate Student	Low	Student film shooting towards City Hall; 1st day is only staging and production camp; 2nd day actual filming	B4	50	Approved	Complete
18-Sep-14	Week of 9/22	MMS Trading	Micro	Still photo shoot for a handbag company	N/A	10	Approved	Did Not Commence
18-Sep-14	2 day shoot: 9/30-10/1/14	CBS Television Studios	Mid	Filming an episode of TV show NCIS: LOS ANGELES	B1, B2	130	Approved	Complete
17-Sep-14	9/21/14	Mliagro Films	Low	Sprint Commercial	B3	60	Approved	Complete
15-Sep-14	9/27 or 9/28/14	N/A	Low	Filming at the fountain, project N/A	B1	N/A	Not Approved	Did Not Commence
25-Aug-14	9/16/14	Soul Pancake	Low	Kitten Therapy video for client Purina	B2	40	Approved	Complete
21-Aug-14	4 days within 8/28-31/14	N/A	Low	A shoot featuring skateboards at the park	B1	N/A	Not Approved	Did Not Commence
18-Aug-14	Per park schedule	OTL (Fountain Vendor)	Low	Fountain shoot during day and night time, for company portfolio	B1	4	Approved	Pending
15-Aug-14	9/20/14	Pie Town Productions	Low	Segment for "I Could Live There" Travel Channel Show	B1	10	Approved	Did Not Commence

GRAND PARK FILM INQUIRY LOG
FY 2013-2014

DATE RECEIVED	PROD. DATE/TIME	ENTITY	BUDGET	TYPE OF PRODUCTION	LOCATION	CREW/TALENT	STATUS	OUTCOME
25-Jun-14	7/2/14	Student - NY Film Academy	Micro	Dramatic scene for thesis film WARMING	B3	10	Not Approved	Did Not Commence
19-Jun-14	6/26/14	O'Malley Productions	Low	Filming episode of TV show FOOD PARADISE for Travel Channel	Olive Court	10	Approved	Complete
16-Jun-14	6/24/14	Soul Pancake	Low	Filming on Broadway, using Grand Park for backstage/camp	B4	15	Approved	Complete
27-May-14	5/29/14	Soul Pancake	Low	Man on the Street interviews about Life's Big Questions	N/A	15	Not Approved	Did Not Commence
12-May-14	5/23/14	Soul Pancake	Low	Impromptu Dance Party with tent, red carpet, inviting public to join and dance	B3	15	Approved	Complete
23-Apr-14	5/1/14	Smugger	Low	AT&T Airways Commercial	B1	N/A	Approved	Did Not Commence
11-Apr-14	5/9/14	All In Productions	Low	Reshoots: Filming of episode of TV Show THE HELP DESK WITH DEEPAK CHOPRA for the Oprah Winfrey Network	B3	10	Approved	Complete
31-Mar-14	4/14/14	Soul Pancake	Low	Kid President film shoot with "Weird Al" Yankovich	B4	12	Approved	Complete
27-Mar-14	4/14	Legend Locations	N/A	Still photo shoot	N/A	N/A	Discussion	Did Not Commence
27-Mar-14	2 days within 4/10-14/14	N/A	Low	Hyundai commercial, featuring fake rain	B4	500	Discussion	Did Not Commence
24-Mar-14	4/4/14	N/A	Low	Tennis Shoe Company	B1	15	Discussion	Did Not Commence
20-Mar-14	4/27 or 4/28/14	Lockbox Productions	Low	Photo and Video Shoot	N/A	N/A	Not Approved	Did Not Commence
11-Mar-14	3/17/14	Student Film - UCLA	Micro	Student Film featuring Google Glass	B1	13	Approved	Complete
27-Feb-14	3/22/14	Lockbox Productions	Low	Verizon Still Photo Shoot using prop food trucks	B1	40	Approved	Complete
21-Feb-14	3/5/14	Emphatic Entertainment	Micro	music video scene, 2 hour shoot	B1	5	Discussion	Did Not Commence
13-Feb-14	3/22 or 3/23/14	N/A	Low	Filming TV competition THE WORLD'S STRONGEST MAN	Olive Court, B2	100	Discussion	Did Not Commence
13-Feb-14	Btw 3/17 and 3/27/14	Image Locations	Low	Target Photo Shoot	N/A	30	Discussion	Did Not Commence
12-Feb-14	3/8/14	First Shot Productions	Low	Volkswagen Still Photo Shoot	B4	1	Approved	Complete
11-Feb-14	2nd or 3rd week in March	N/A	Micro	Indie Movie, new media category, 50 min length; using park for a festival scene	b2, b3	60	Discussion	Did Not Commence
6-Feb-14	2/19/14 or 3/20/14	Flight 33 Productions	Micro	History Channel TV show element, man-on-street interviews	b2	5	Approved	Did Not Commence
24-Jan-14	2/16/14	All In Productions	Low	Filming episode of TV show THE HELP DESK WITH DEEPAK CHOPRA for the Oprah Winfrey Network	Olive Court	40	Approved	Complete
24-Jan-14	N/A	Glen PR	N/A	Fashion Still Photo Shoot	N/A	8	Discussion	Did Not Commence
21-Jan-14	Btw 2/14 and 4/14	Warner Bros. TV	Low	ENTOURAGE motion picture	B2	2,000	Discussion	Did Not Commence
17-Jan-14	N/A	N/A	N/A	Best Buy Commercial (1/2 day shoot)	B3, B4	N/A	Discussion	Did Not Commence
17-Jan-14	1/27-30/14	N/A	N/A	Nationwide Insurance commercial	N/A	N/A	Discussion	Did Not Commence



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Sachi Hamai
Interim Chief Executive Officer

February 9, 2015

To: Supervisor Michael D. Antonovich, Mayor
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Don Knabe

From: Sachi A. Hamai
Interim Chief Executive Officer

Board of Supervisors
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First District

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COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

On September 9, 2014, on motion of Supervisor Knabe, the Board instructed this Office to report back every 60 days on the actions taken to standardize the County's film and still photography permit service fees and attract more productions to film in the County. On December 2, 2014, this Office provided your Board with a status report as requested, and this memorandum provides an update on the actions taken during the past two months per the Board's instructions.

City of Los Angeles City Council Recommendations to Increase Filming

As indicated in the December 2, 2014 status report to your Board, this Office met with the City of Los Angeles and FilmLA this past October to discuss filming challenges in Los Angeles. Per a suggestion from that meeting, this Office conducted a review of 19 recommendations approved by the City of Los Angeles in 2009 to increase film production. The purpose of this review was to determine applicability and feasibility of these recommendations for County implementation (Attachment). The following is a summary of findings:

- Seven recommendations were found to be either implemented or underway in the County. These include establishing parking coordination among jurisdictions, designating elected officials' staff as film contacts, identifying departmental film contacts, preparing ordinance on legally enforcing film shoots, contracting with FilmLA to serve as ambassador to the filming industry, establishing processes to solve filming location issues, and creating a website with a comprehensive list of County properties available for filming.

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- Two recommendations were found to be applicable and feasible for County implementation. These include: 1) working with film industry location managers to create a “10 hardest to film in” location list and work on solutions to identified problems, and 2) developing a strategic plan to keep film production in Los Angeles. This Office will work with FilmLA, the film industry, and our regional partners to implement the aforementioned recommendations.
- Five recommendations were found not to be applicable or feasible for County implementation. These include creating power utility nodes, providing free parking under power lines, allowing FilmLA to manage vacant properties, reporting on city film policies, and compiling a comprehensive list of vacant city properties.
- Five recommendations were fiscal incentives that revolved around business tax credits/incentives, sales tax refunds, and a free parking program. These recommendations will require additional review and analysis with assistance from various County departments.

Unless otherwise directed, this Office will continue to further review the feasibility of implementing the recommendations with fiscal incentives and move ahead on implementing recommendations found to be applicable and feasible. A status on these recommendations will be provided in the next update.

Filming Fee Waiver

On December 2, 2014, the City of Los Angeles approved an extension of a five-year fee waiver for film productions shot on city properties aimed at combating runaway productions. The City usually charges a use fee to film on City-owned locations such as City Hall, parks, libraries, airports, and police facilities. The fee waivers are estimated to have cost the city approximately \$1.75 million in lost revenue over the past five years, averaging \$350,000 a year. The fee waiver does not apply to certain properties such as the Convention Center, Olvera Street, and Los Angeles Zoo.

The County also charges a use fee to film on County-owned locations such as the Hall of Administration, parks, libraries, beaches, and flood control channels. County properties excluded from this pricing are Arboreta and Botanical Gardens, Museum of Art, Natural History Museum, Page Museum, Ford Theatre, La Plaza, Music Center, Disney Hall, Grand Park, and Hollywood Bowl. Based on film use fees collected by the County during fiscal year 2013-14, a similar filming fee waiver (excluding properties identified above) would have cost the County approximately \$676,000 in lost revenue. Extrapolating this amount over five years would equal to \$3,380,000.

This Office will continue to monitor the City's fee waiver, look further into the cost and benefits of implementing a similar fee waiver in the County, and work with the Board's filming deputies on determining next steps.

Coordination of Small Group Meeting of Film Industry Leaders

This Office continues to work with FilmLA and the City of Los Angeles to schedule a series of small group meetings with film industry leaders beginning in February to discuss opportunities and partnerships for keeping and promoting film, television, commercial, and photography production in the County.

County/Film Industry Coordination Meeting

On January 14, 2015, this Office coordinated the semi-annual meeting between film industry representatives and affected County departments to discuss various filming-related issues. Two topics of interest included:

- “Drones” for commercial filming. Recently, the Federal Aviation Administration (FAA) provided exemptions to several private companies to use drones for filming and other commercial purposes under strict guidelines. Drone use for filming under County jurisdiction is allowed; however, it must be identified in their filming permit and reviewed by the Fire Department. No incidences or problems with drone use were identified thus far.
- Grand Park fees. Film Industry representatives are concerned that filming fees are still too high and a deterrent to keeping filming productions in Los Angeles. Grand Park representative provided a detailed report of filming and still photography activity and inquiries over the past year, and reported that filming activity has increased over the past year.

This Office will continue to coordinate semi-annual meetings to address any issues, and seek a proper balance between ensuring efficient and responsive services to the film industry while protecting the County’s interest. The next coordination meeting is scheduled for July 15, 2015.

As requested by the Board, this Office will report back in 60 days with updates on actions taken to standardize the County’s film and still photography permit service fees and attract more productions to film in the County.

Please let me know if you have any questions, or your staff may contact Jerry Ramirez at (213) 974-4282, or jramirez@ceo.lacounty.gov.

SAH:JJ:SK
JR:ib

Attachment

c: Executive Office, Board of Supervisors
County Counsel

Applicability/Feasibility of City of Los Angeles Filming Recommendations for County Implementation

City Recommendations Approved on 10/7/2009	Comments
1. DIRECT the Business Tax Advisory Committee (BTAC) to evaluate a business tax credit for building owners that allow the exteriors to be filmed for free.	Fiscal Incentive. Additional review and analysis required.
2. DIRECT the BTAC to evaluate a business tax credit for building owners that allow interior filming for a "reasonable rate."	Fiscal Incentive. Additional review and analysis required.
3. INSTRUCT the Office of Finance to report to the Jobs and Business Development Committee in 30 days on the feasibility and fiscal impact of a sales tax refund for purchases made for filming within the City when at least 75 percent of the shooting is done in the City of Los Angeles.	Fiscal Incentive. Additional review and analysis required.
4. DIRECT the Department of General Services (GSD) and Los Angeles Department of Transportation (LADOT) implement a free parking program, except for the cost of providing security, in all available City parking lots after business hours and during weekends and further DIRECT the GSD and LADOT to report in 30 days to the Jobs and Business Development Committee, with the assistance of the Chief Legislative Analyst (CLA), in regard to said free parking program.	Fiscal Incentive. Additional review and analysis required.
5. DIRECT the BTAC to evaluate a proposal to provide business tax incentives to private parking companies which provide parking to film shoots as a "reasonable rate."	Fiscal Incentive. Additional review and analysis required.
6. REQUEST the Council President and Chair, Jobs and Business Development Committee, to send a letter to the Los Angeles Department of Water and Power (LADWP) requesting that the LADWP create three power utility nodes as part of a pilot project in Downtown Los Angeles that film production companies can use in lieu of generators.	Not applicable/feasible to County. Not recommended for further consideration.
7. REQUEST the LADWP to provide free parking/base camp use for up to one week under LADWP power lines and further REQUEST the LADWP to report back to the Jobs and Business Development Committee with a map of locations.	Not applicable/feasible to County. Not recommended for further consideration.
8. DIRECT the Film Industry Parking Task Force to report back to the Jobs and Business Development Committee in regard to partnering with other government entities to find additional parking opportunities.	Implemented/underway
9. REQUEST the Council President and the Chair, Jobs and Business Development Committee, to send a letter to all Council members asking for them to designate one staff person per office that is the film contact.	Implemented/underway
10. DIRECT the City Administrative Officer (CAO) and CLA to collect, distribute, and place on the City website a list of each of the City Department contacts regarding filming.	Implemented/underway
11. DIRECT the CAO and CLA to work with film industry location managers to create a "10 hardest to film in" location list and further DIRECT the CAO and CLA to report back to the Jobs and Business Development Committee in 30 days with solutions to identified problems.	Recommended for further consideration.
12. DIRECT the CAO and CLA to work with FilmLA to develop a process whereby FilmLA can manage vacant City property.	Not applicable/feasible to County. Not recommended for further consideration

13. DIRECT and REQUEST the CAO, CLA and City Attorney, as appropriate, to prepare and present an ordinance whereby the Los Angeles Police Department (LAPD) can legally enforce properly permitted film shoots to include making it illegal to disrupt a properly permitted film shoot.	Implemented/underway
14. DIRECT the CAO, with assistance of the CLA and City Attorney, to review the draft contract for FilmLA and to look for opportunities to increase FilmLA's role in marketing the film industry to City residents and to act as an ambassador between the City and film industry.	Implemented/underway
15. DIRECT the Department of Recreation and Parks (RAP) to report back to the Jobs and Business Development Committee within 3 days on its film policy and with said report to include cost and availability of its locations; the film coordinator for each location; and the discrepancies found between locations.	Not applicable/feasible to County. Not recommended for further consideration.
16. DIRECT the (RAP) to report back to the jobs and Business Development Committee within 30 days with recommendations on how to make it easier to film in RAP locations.	Implemented/underway
17. DIRECT FilmLA, which is currently creating a comprehensive location website, to include on that website a list of City properties, City incentives, contact information, parking and base camp locations and costs and further DIRECT that said website should highlight locations outside of the Downtown area in areas where there is less filming.	Implemented/underway
18. DIRECT the GSD to report back to the Jobs and Business Development Committee with a comprehensive list of vacant City properties that will update the list that was prepared in 1996.	Not applicable/feasible to County. Not recommended for further consideration.
19. DIRECT the City of Los Angeles work with the Los Angeles delegation of State Senators and Assembly members to create a strategic plan to keep film production in Los Angeles.	Recommended for further consideration.

GRAND PARK FILM INQUIRY LOG
FY 2013-2014

DATE RECEIVED	PROD. DATE/TIME	ENTITY	BUDGET	TYPE OF PRODUCTION	LOCATION	CREW/TALENT	STATUS	OUTCOME
14-Jan-14	N/A	Rip Tide Films (NYC)	N/A	Motion Picture	N/A	N/A	Discussion	Did Not Commence
14-Jan-14	1/21/14	N/A	N/A	Still photo shoot	N/A	N/A	Discussion	Did Not Commence
18-Dec-13	Late 12/13, Early 1/14	N/A	Micro	Still Photo Shoot	B1	N/A	Discussion	Did Not Commence
11-Dec-13	1/11/14	Ian Logan Photography	Low	Still photo shoot for SKETCHERS	B3, B4	15	Approved	Completed
9-Dec-13	12-14-13	Samantha Rockman	Micro	Still Photo Shoot	B1, B2	N/A	Discussion	Did Not Commence
9-Dec-13	3 days in mid-January	Red Wagon Ent./Summit/Lionsgate	Mid-High	Motion Picture "Catbird," code name for DIVERGENT	B4	N/A	Discussion	Did Not Commence
2-Dec-13	12-9-13; 4AM-9PM	ABC Television	Mid	Filming an episode of TV show INTELLIGENCE	B1, B2	65/45	Approved	Complete
26-Nov-13	12/5/13; TBD	Showtime TV	Mid	Showtime program; Café Scene	B4	N/A	Not Approved	Did Not Commence
26-Nov-13	12/17/13; 9AM-1PM	Fostered Productions	Low	Web video promoting self-help App, VIM-LIVING A FULL LIFE	B3	15	Approved	Complete
25-Nov-13	12/14/13; TBD	Kim Lance	Low	2 Hour Still Photo Shoot for 'Fionase'	B1, B2	15	Approved	Did Not Commence
11-Nov-13	11/18/13; 4AM-9PM	Warner Bros. TV	MID	Filming episode of TV show THE MENTALIST	B1, B2	120	Approved	Complete
30-Oct-13	11/19/13; 10AM-4:00PM	Centro Net Productions	Low	Live segment for Mundo Fox / Canal 22	B2	20/2	Approved	Did Not Commence
9-Oct-13	10/21/13; 5:30AM-6:30PM	Black Lab Productions	Low	2 regional commercials for Norm's restaurants	B1, B2	25/15	Approved	Complete
2-Oct-13	10/5/13; 4 daytime hours	ITV Studios	Low	N/A	B1, B2	N/A	Not Approved	Did Not Commence
30-Sep-13	10/17/13; 6AM-12PM	Wayfarer Entertainment	Micro	Music Video for singer Chris Wallace	B1, B2	25/2	Approved	Complete
26-Sep-13	9/30 or 10/1/13	Bauer Fine	N/A	Still Photo Shoot for Samsung	N/A	N/A	Not Approved	Did Not Commence
24-Sep-13	10/19/13; 7AM-7PM	Anne Tower Productions	Low	Still Photo Shoot for 2014 Toyota Highlander	B4	25/10	Approved	Complete
20-Sep-13	10/3/13; 7AM-7PM	NCIS: Los Angeles	MID	Filming episode of TV show NCIS: LOS ANGELES	B1, B2	85/100	Approved	Complete
16-Sep-13	Week of 9/23; daytime	MSNBC	Low	Filming a staged protest	B3	100/125	Discussion	No Call Back
16-Sep-13	10/12/2013; 6AM-12PM	Melanie Spiegel, producer	Low	Still photo shoot for AT&T	B3, B4	20/5	Approved	Complete
10-Sep-13	9/13/2013; Daytime 3hrs	N/A	MICRO	Teaser Trailer	B1-B4	10/10	Discussion	No Call Back
21-Aug-13	8/29/2013; 10AM-4PM	Student	MICRO	3D Filming Project	B1	2/8	Negotiation	Did Not Commence
20-Aug-13	8/24/2013; 9AM-1PM	New York Film Academy	MICRO	Student Short Film: Dramatic Scene	B3	3/3	Approved	Complete
20-Aug-13	8/27/2013; 8AM-4PM	Definition Branding and Marketing	LOW	Product commercial for LA Times website	B3	3/0	Approved	Complete
15-Aug-13	8/26/2013; 7AM-8PM	Duroo Productions	LOW	Shooting a small version of an outdoor festival w/ booths, stage, etc.	B4	50/60	Discussion	No Call Back
11-Aug-13	8/26/2013; Time TBD	Marlboro	N/A	Still Photo shoot w/model advertising Marlboro	B1	25/2-3	Not Approved	Did Not Commence
9-Aug-13	8/13/2013; 8AM-8AM	CONNECT THE DOTS INC	Low	Still photo shoot w/model for Sony product	B2, B3, B4	25/2	Discussion	Did Not Commence



SACHI A. HAMAI
Interim Chief Executive Officer

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March 12, 2015

To: Supervisor Michael D. Antonovich, Mayor
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Don Knabe

From: Sachi A. Hamai
Interim Chief Executive Officer

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COUNTY FILM AND STILL PHOTOGRAPHY PERMITTING SERVICES (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, your Board approved a recommendation from this Office to amend Agreement No. 77080 with FilmLA to exercise an optional five-year extension to continue film and still photography permitting services, and add a provision to designate a County Project Manager for Film Permit Issuance (County Film Permit Issuer). This Office indicated that a status report would be provided to your Board by March 2015, regarding the resources necessary to release filming permits by the Film Project Manager. This memorandum serves as the aforementioned status report.

The Department of Public Works (Public Works) has been designated the role of County Film Permit Issuer. Prior to release of a permit by FilmLA to any film permit applicant, FilmLA demonstrates to the satisfaction of the County Film Permit Issuer that all required approvals for each film location under County jurisdiction have been obtained. Upon receipt of written approval from the County Film Permit Issuer, FilmLA releases the permit.

After review of film permit activity over the past few months, Public Works has reported that its role as County Film Permit Issuer is being performed using existing resources and no additional resources will be necessary at this time to continue to perform in that role.

Please let me know if you have any questions, or your staff may contact Jerry Ramirez at (213) 974-4282, or jramirez@ceo.lacounty.gov.

SAH:JJ:SK
JR:ib

c: Executive Office, Board of Supervisors
County Counsel
Public Works

County Film and Still Photography Permitting Svcs (Item 16, Agenda 090914)

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GRAND PARK FILM INQUIRY LOG

FY 2013-2014

DATE RECEIVED	PROD. DATE/TIME	ENTITY	BUDGET	TYPE OF PRODUCTION	LOCATION	CREW/TALENT	STATUS	OUTCOME
8-Aug-13	8/13/2013: 2:30AM-5AM	Golden Era Productions	LOW	Non-Profit Commercial at Splash Pad, Fountain	B1	20/2	Approved	Did Not Commence
6-Aug-13	2 days/Week of 8/12/13	20th Century Fox	MID	Scene for episode of TV show The Crazy Ones	B3	50/100	Discussion	Did Not Commence
1-Aug-13	8/20/2013: 7AM-7PM	MRB Productions	LOW	Toy Commercial for web	B1	35/x	Discussion	Did Not Commence
24-Jul-13	8/9/2013	Soul Pancake	MICRO	Video Project	B4	N/A	Discussion	Did Not Commence
16-Jul-13	8/8 or 8/9, 2013	Dodge	LOW	Dodge commercial	N/A	N/A	Discussion	No Call Back
11-Jul-13	9/25/2013: 3PM-2AM	NZK Productions	MID	Splash Pad Dinner for TV show THE BACHELOR	B1	25/2	Negotiation	Did Not Commence
9-Jul-13	N/A	Japanese prod. co.	N/A	N/A	N/A	N/A	Discussion	No Call Back
1-Jul-13	7/9/2013: 7AM-7PM	Laundry!	LOW	Industrial commercial for Sony headphones	B1, B2	25/3	Approved	Complete
26-Jun-13	7/20 or 7/21, 2013: Night	hiRECORD onTV	LOW	Shoot a concert for the Joseph Gordon-Levitt television show based on his web series	B2	N/A	Discussion	No Call Back



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Sachi Hamai
Interim Chief Executive Officer

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DON KNABE
Fourth District

MICHAEL D. ANTONOVICH
Fifth District

April 10, 2015

To: Supervisor Michael D. Antonovich, Mayor
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Don Knabe

From: Sachi A. Hamai 
Interim Chief Executive Officer

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

On September 9, 2014, on motion of Supervisor Knabe, the Board instructed this Office to report back every 60 days on the actions taken to standardize the County's film and still photography permit service fees and attract more productions to film in the County. This Office reported back to your Board on December 2, 2014, and February 9, 2015, and this memorandum provides an update on recent actions per the Board's instructions.

Status on Recent Efforts

On the February 9, 2015, status report to your Board, this Office indicated it would create a "10 hardest to film in" location list, work with regional partners to encourage and retain film production in Los Angeles County, and further review the feasibility of implementing fiscal incentives. Below is a status on these efforts.

"10 Hardest to film in" location list – This Office met with several film industry location managers with the goal of identifying County facilities that were difficult to film at and discuss solutions. It became apparent during these discussions that creating a list of "hardest to film in" locations addressed only one of several main issues concerning the filming community when interacting with the County. Issues that were identified include:

- Availability and accessibility of several County facilities/locations;
- Charging of various County fees in addition to service (reimbursement for County employee time) and use (facility/location) fees;

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- County staffing shortages at departments that process/coordinate permits at facilities/locations with high use; and
- “Unfriendly” attitude towards filming.

Based on this information, this Office will work with relevant departments to investigate the validity of the aforementioned issues and work on solutions. Developments on these efforts will be provided to your Board in the next update.

Regional Strategic Plan on Filming – On January 14, 2014, your Board adopted a “County Filming Policy” based on California Film Commission’s (CFC) Model Film Ordinance, which was meant to encourage uniform film practices and permit processes throughout the region. This action was predicated on the efforts of the Southern California Association of Governments (SCAG), the California Film Commission (CFC), FilmLA, and the Los Angeles County Economic Development Corporation (LAEDC), who in 2012 joined together to work on protecting the region’s film, television, and commercial production industry. Based on the regional leadership roles both SCAG and LAEDC played in this effort, it seems appropriate for these organizations to continue to spearhead and promote the development of a regional approach to retain and encourage filming in the Los Angeles area. This Office will work within these existing regional structures to address regional filming issues.

Fiscal Incentives – This Office has been reviewing the feasibility of implementing various fiscal incentives revolving around business tax credits/incentives, sales tax refunds, and a free parking program to encourage and increase filming production. Due to complex issues related to the utilization of taxes to support a specific industry, additional time will be required to fully analyze and consider the economic and legal ramifications of implementing fiscal incentives within the County’s jurisdiction. This Office will continue to review fiscal incentives and report back as necessary.

Coordination Efforts

Coordination meetings between the County, FilmLA, and film industry leaders continue to be beneficial in discussing and addressing film-related issues. For example, at the last coordination meeting held in January, film industry leaders expressed interest in filming at Bob Hope Patriotic Hall. As a result, the Department of Military and Veteran Affairs will soon allow filming at the Patriotic Hall facility during certain designated days and hours not used by the public.

The next semi-annual County/Film Industry Coordination meeting is scheduled for July 15, 2015, which will continue to serve as a venue to discuss the various issues mentioned in this update, as well as discuss any new issues Board offices, County departments, and/or film industry leaders may want to bring forth. In addition to the County’s coordination meetings, the City of Los Angeles has invited the County to participate in their film coordination meeting later this month to share information and possibly collaborate on filming-related efforts.

Each Supervisor
April 10, 2015
Page 3

Unless otherwise directed, this Office will report back to the Board every six months, rather than every 60 days, to coincide with the outcome of the semi-annual County/Film Industry Coordination meetings, and to allow for a more comprehensive update on actions taken. As such, the reports back to your Board will be provided in January and July of each year, with the next report back in July of this year.

Please let me know if you have any questions, or your staff may contact Jerry Ramirez at (213) 974-4282, or jramirez@ceo.lacounty.gov.

SAH:JJ:SK
JR:ib

c: Executive Office, Board of Supervisors
County Counsel

County Film and Still Photography Status Report (Apr 10, 2015 (Brd Memo))



SACHI A. HAMAI
Chief Executive Officer

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November 2, 2015

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MICHAEL D. ANTONOVICH
Fifth District

To: Supervisor Michael D. Antonovich, Mayor
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Don Knabe

From: Sachi A. Hamai
Chief Executive Officer

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

On September 9, 2014, on motion of Supervisor Knabe, the Board instructed this Office to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more productions to film in the County. In our last status report to the Board on April 10, 2015, we indicated that updates would be provided twice per year to coincide with the outcome of the semi-annual County/Film Industry Coordination meetings, and to allow for more comprehensive updates on actions taken. This memorandum serves as the first semi-annual update, and addresses:

- Status on responses to issues raised by film industry representatives regarding coordination between the County and the film industry, a regional strategic plan on filming, and fiscal incentives for filming in the County; and
- Status of coordination efforts between the County and the film industry.

Status on Recent Efforts

Issues Raised by Film Industry Representatives: In the April 10, 2015, status report to the Board, this Office indicated it would report back on efforts in response to issues identified by filming representatives concerning challenges when interacting with the County.

- *Availability and accessibility of certain County facilities/locations:* Over the past few years, there have been several inquiries from the filming community on the availability of the Hall of Justice and Patriotic Hall. At the July 15, 2015, semi-annual County/Film Industry Coordination meeting, County representatives announced that the Patriotic Hall started allowing filming as of July 1, 2015, and that the Hall of Justice would be available for filming by the end of the year.

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- *Charging of various County fees in addition to service (reimbursement for County employee time) and use (facility/location) fees:* This issue involves the road fees charged by the Department of Public Works for filming in remote areas. According to film industry representatives, the road fee charge of \$800 per day seems excessive when filming in rural parts of the County where the road is not being used or blocked, and there is minimal traffic. According to County representatives, the fee is necessary when filming and/or equipment is on or near a road to ensure proper safety precautions are being taken and production companies are not encroaching on the roadway.
- *County staffing shortages at departments that process/coordinate permits at facilities/locations with high use:* This Office will continue to work with departments through the budget process to address staffing issues to meet the needs of the public and filming industry.
- *“Unfriendly” attitude towards filming:* No specific instances, which would indicate an “unfriendly” County attitude towards filming, have been identified, but we will continue to promote optimum coordination and cooperation both through the semi-annual County/Film Industry Coordination meetings, as well as other ongoing and/or emergent interactions.

Regional Strategic Plan on Filming: In the last update, this Office indicated it would seek to work with existing regional organizations, such as Southern California Association of Governments (SCAG) and Los Angeles County Economic Development Corporation (LAEDC), to develop a regional approach to retain and encourage filming in the Los Angeles area. At this time, there is no established effort underway to develop a regional strategic plan, but this Office will invite regional partners to the next semi-annual County/Film Industry Coordination meeting to initiate discussion on a regional approach to retain and encourage filming.

Fiscal Incentives: The State of California recently expanded annual filming tax credits from \$100 million to \$300 million to encourage local productions, such as big-budget feature films, one-hour TV series, TV pilots, and independent films. A key change in this expanded program is the replacement of a lottery system with a ranking system based on jobs and other criteria for selection of projects to receive tax credits. Given the recent implementation of this expanded tax incentive program, it is not recommended that the County consider implementing additional fiscal incentives for filming production at this time, particularly given major pressing priorities including jail diversion, homelessness, child safety, and health integration.

Coordination Efforts

Coordination meetings between the County, FilmLA, and film industry leaders continue to be beneficial in discussing and addressing film-related issues. Among the issues

Each Supervisor
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Page 3

addressed at the last County/Film Industry Coordination Meeting of July 15, 2015 were updates on issues addressed above, such as availability of filming at Patriotic Hall and the Hall of Justice, road film fees, and State tax incentives, as well as proposed increases in filming fees scheduled for November 2016.

The next semi-annual County/Film Industry Coordination meeting is scheduled for January 14, 2016. These forums will continue to provide a cooperative and informational venue to discuss issues mentioned in this update, as well as discuss any new issues which Board offices, County departments, FilmLA, and/or film industry leaders may identify.

Please let me know if you have any questions, or your staff may contact Jerry Ramirez at (213) 974-0514, or jramirez@ceo.lacounty.gov.

SAH:JJ:SK
JR:ib

c: Executive Office, Board of Supervisors
County Counsel



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SACHI A. HAMAI
Chief Executive Officer

June 30, 2016

To: Supervisor Hilda L. Solis, Chair
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Don Knabe
Supervisor Michael D. Antonovich

From: Sachi A. Hamai 
Chief Executive Officer

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COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, a Board motion instructed this Office to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more productions to film in the County. On April 10, 2015, our Office indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated November 2, 2015. This status report addresses the following issues discussed at the January 20, 2016 County/Film Industry Coordination meeting:

- Fire Department Filming Fees
- FilmLA Update on Regional Filming
- Industry Feedback on Filming at County Facilities

The report also discusses the May 17, 2016 Board Motion regarding the California Film Commission's Model Film Ordinance and Best Practices.

Fire Department (Fire) Filming Fee Update

Fire is currently working on their triennial Fire Code review and simultaneously their Fire-related filming fee adjustments. The Chief Executive Office (CEO) reported to the Board on December 12, 2012 that departments seeking adjustments to filming fees (County Use Fees, County Review Fees, and County Service Fees, as defined below) must present recommendations for any adjustments to the Board in a coordinated fashion on the same agenda as the Fire-related filming fee adjustments, which are scheduled for November 2016.

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County departments primarily affected include the Executive Office of the Board, Beaches and Harbors, Military and Veterans Affairs, Parks and Recreation, Public Works, Internal Services Department, and the Sheriff.

The Filming Fees are defined as follows:

County Use Fees: A daily fee, or rent, is charged to use a County facility. The current fee is \$400 per day for most County facilities.

County Review Fees: These fees pay for staff time in providing services necessary to review application materials, generate permit conditions, and then issue the film permit.

County Service Fees: Service fees recover the cost to departments for providing support personnel during location filming (e.g., security, monitors, lifeguards, and inspectors).

At the January 20, 2016 County/Film Industry Coordination meeting, Fire addressed the following:

- **Filming Fees:** The revised Fire Code and potential filming fee increases will be presented at the July 20, 2016 County/Film Industry Coordination meeting.
- **County Service Fees:** Fire negotiated an increase rate for Fire Safety Advisor (FSA) and Fire Safety Officers (FSO) and notified FilmLA as follows:
 - The FSA rate increased by approximately 3 percent on January 1, 2016, and will increase another 3 percent on July 1, 2016. The total cumulative rate increase for the negotiated agreement through December 31, 2017 will be 10 percent.
 - The FSO rate increase will be approximately 10 percent effective July 1, 2016. The FSO rate increases only once per year. The Fire Department has also increased staffing to help with filming issues.

Industry Feedback on Filming at County Facilities

A film industry representative indicated that they had a positive experience filming a commercial at Patriotic Hall. The film industry has also recently utilized the Hall of Records and the Hall of Justice.

FilmLA Update on Regional Filming

FilmLA has been working with the Los Angeles County Economic Development Corporation (LAEDC) and the Southern California Association of Governments (SCAG) to meet and encourage cities to adopt the California Film Commission's Model Film Ordinance and Best Practices.

Each Supervisor
June 30, 2016
Page 3

In addition, on May 17, 2016 the Board adopted a motion introduced by Supervisors Knabe and Kuehl instructing the CEO to send a letter to all 88 cities in Los Angeles County asking that they consider adopting the California Film Commission's Model Film Ordinance and Best Practices as their city's film policy to the extent possible. The intent of the motion was to help ensure uniform film practices and permit processes throughout the County. On June 1, 2016, our Office sent out letters to the 88 city managers.

Coordination meetings between the County, FilmLA, and film industry leaders continue to be beneficial in discussing and addressing film-related issues. The next semi-annual County/Film Industry Coordination meeting is scheduled for July 20, 2016.

Please let me know if you have any questions, or your staff may contact Susana Graether at (213) 893-2086, or sgraether@ceo.lacounty.gov.

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DSP:SVG:acn

c: Executive Office, Board of Supervisors
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 Sheriff Department
 Beaches and Harbors
 Fire Department
 Internal Services Department
 Military and Veterans Affairs
 Parks and Recreation
 Public Health
 Public Works
 FilmLA



SACHI A. HAMAI
Chief Executive Officer

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KATHRYN BARGER
Fifth District

January 31, 2017

To: Supervisor Mark Ridley-Thomas, Chairman
Supervisor Hilda L. Solis
Supervisor Sheila Kuehl
Supervisor Janice Hahn
Supervisor Kathryn Barger

From: Sachi A. Hamai
Chief Executive Officer

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, a Board motion instructed this office to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more film production in the County. On April 10, 2015, our office indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated June 30, 2016. This status report addresses the following issues discussed at the January 18, 2017 County/Filming Industry Coordination meeting:

- Fire Department proposed Ordinance amending Title 32
- FilmLA Update on the Animal Exhibition License Process
- FilmLA Update on unpermitted filming at Oasis Park and Stickleback Movie Ranch
- FilmLA report on feature production rebounding in Los Angeles County
- Industry Feedback on Filming at County Facilities

Fire Department (Fire) Proposed Ordinance to Amend Title 32

On December 20, 2016, Fire introduced an Ordinance to amend the Los Angeles County Fire Code (Title 32). The Title 32 Fire Code amendment would, among other things, increase certain Fire Film Permit fees. The public hearing to adopt the ordinance was held on January 24, 2017.

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A motion by Supervisor Kuehl was adopted to maintain the existing fees for general Film Permits, Pyrotechnics Permits and Still Photography; and reduce the Film Fuel Truck permit fee from \$223 to \$208.

Supervisor Ridley-Thomas also introduced a related motion on January 24, 2017. His motion directed the Chief Executive Officer (CEO), in consultation with Fire and the Auditor-Controller, to report back with an analysis of all current and proposed Los Angeles County film fees, a comparison of those film fees to other popular locations throughout the nation, the impact of fees on film production in Los Angeles County, and the effect of those fees on the entertainment industry's decisions to locate film productions in Los Angeles County or elsewhere.

Action Item: The CEO, Fire and the Auditor-Controller will report back to the Board of Supervisors in 60 days with the analysis of film fees.

FilmLA Update on the Animal Exhibition License Process

FilmLA reported that they recently became aware that the Department of Animal Care and Control (Animal Care) requires Animal Exhibition Licenses for all animals involved in filming activities, defined as public entertainment. FilmLA met with Animal Care in October 2016 to better understand the process of when an Animal Exhibition License is required. Animal Care informed FilmLA that according to County Code they issue Animal Exhibition Licenses, at a cost of \$250, for filming that involves domestic or wild animals within their jurisdiction. FilmLA reported that they now refer production companies to Animal Care to apply for an Animal Exhibition License when a domestic or wild animal is used for filming. We understand that FilmLA has not had any complaints regarding the process; however, at the County/Filming Industry Coordination meeting, Industry associations and Board offices expressed concerns.

Action Item: The CEO will review the process with Animal Care and report back at the next County/Filming Industry Coordination meeting.

FilmLA Update on unpermitted filming at Oasis Park and Stickleback Movie Ranch

Unpermitted filming has been taking place on private property at Oasis Park and Stickleback Movie Ranch in Santa Clarita. However, FilmLA reported that there are gaps in the County Code which has allowed homeowners to by-pass the permit process and precludes enforcement by the Department of Regional Planning or the Sheriff. The Fire Department reported that they were able to cite the homeowners for violations of the Fire Code. Fire, County Counsel and the District Attorney coordinated efforts to issue violations and there were numerous counts brought against the homeowners in court on January 30, 2017 for allowing filming without a permit.

The Board offices expressed concern that the County Code precludes enforcement by the Sheriff and/or Regional Planning.

Action Item: The CEO will follow-up with County Counsel, to propose amendments to the County Code, to allow enforcement for non-compliance with the film permit process by homeowners and production companies.

FilmLA Report on Feature Production Rebounding in Los Angeles County

FilmLA reported that feature film production has rebounded in Los Angeles County. On-location filming in Greater Los Angeles increased 5.1 percent between October and December 2016, according to FilmLA. Annual filming for 2016 increased by 6.2 percent over 2015, and was up 5.8 percent in the Unincorporated Areas of the County. The increase in production is attributed to feature film projects qualifying for California's Film and Television Tax Credit Program which represented 15 percent of recent productions in the category. Additionally, per FilmLA, 11 percent of shoot days for TV comedy, and 39 percent of shoot days for TV drama, are generated by projects enrolled in the State incentive program. The Tax Credit Program is set to expire on June 30, 2020, however the funding allocated to the program may be fully expended before the end of the sunset date. The Industry is working with legislators to request an extension of the program.

Industry Feedback on Filming at County Facilities

Film Industry representatives had several coordination questions relative to the Hall of Justice and the Hall of Records. Lieutenant John Lindsay, Sheriff Department, indicated that he is the contact for filming at the Hall of Justice. Aida Barkhordarian, District Attorney (DA), is the contact for filming at the Hall of Records. The Industry requested that the Internal Services Department be present at each site walk-through with the DA at the Hall of Records to address issues related to filming.

The Board offices requested that the CEO review the agreement with various veterans services organizations regarding the Bob Hope Patriotic Hall. The Industry would like to film more frequently at the renovated facility.

Action Item: CEO will report back on filming at Patriotic Hall.

Coordination meetings between the County, FilmLA, and the Film Industry leaders continue to be beneficial in discussing and addressing film-related issues. The next semi-annual County/Film Industry Coordination meeting is scheduled for July 19, 2017.

Each Supervisor
January 31, 2017
Page 4

Please let me know if you have any questions, or your staff may contact
Susana Graether at (213) 893-2086 or sgraether@ceo.lacounty.gov.

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SVG:ns

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 Animal Care and Control
 Beaches and Harbors
 Department of Public Health
 Department of Public Works
 Fire Department
 Internal Services Department
 Military and Veterans Affairs
 Parks and Recreation
 FilmLA



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Fifth District

July 6, 2017

To: Supervisor Mark Ridley-Thomas, Chairman
Supervisor Hilda L. Solis
Supervisor Sheila Kuehl
Supervisor Janice Hahn
Supervisor Kathryn Barger

From: Sachi A. Hamai
Chief Executive Officer

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, a Board motion instructed the Chief Executive Officer (CEO), to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more film production in the County. On April 10, 2015, our office indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated January 17, 2017. This status report addresses the following issues:

- January 24, 2017, Board Motion to report back with a comprehensive analysis of all current and proposed Los Angeles County fees, a comparison of those film fees to other popular locations throughout the nation, the impact of film fees on film production in Los Angeles County and the effect of those fees on the entertainment industry's decision to locate film productions in Los Angeles County or elsewhere.
- May 2, 2017, Board Motion to: 1) examine the CEO Film Liaison's responsibilities with recommendations to strengthen its role in facilitating filming and relationships with film production entities; 2) review film and license fees charged by the County and Non-Profit Foundations operating on County-owned property and recommend reductions; and 3) coordinate with Regional Planning, Parks and Recreation, Public Works, Fire, Sheriff, and any other appropriate code enforcement department to review and provide recommended amendments to the County

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Each Supervisor
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Page 2

Code, as necessary, to ensure that County departments have the necessary enforcement authority to address violations of the film permitting process by property owners and production companies. The CEO was instructed to address Items 1 and 2 and County Counsel was instructed to address Item 3.

January 24, 2017 Board Motion

On March 24, 2017, the CEO submitted a response to the January 24, 2017 Board Motion, (Attachment 1). The CEO provided a list of the current film fees charged by the various departments. The CEO also provided a comparison of County film fees to ten cities that have a high number of film productions including: New York, Atlanta, Austin, Albuquerque, Chicago, Boston, Portland, New Orleans, Philadelphia, and Miami. Generally, the County charges more Use Fees, Review Fees and Service Fees compared to these cities. However, there was no data available that demonstrated the impact of film fees on the entertainment industry's decision to film in the County or in other municipalities.

May 2, 2017 Board Motion

We are nearly complete with our analysis, and will provide a response to this motion separately.

The next County/Film Industry Coordination meeting is scheduled for July 19, 2017, and will address the Animal Exhibition License process and fees, the proposed Probation film fees, the LAC+USC Medical Center Foundation fees, and the Fire Safety Officer and Public Works fee increases.

Please let me know if you have any questions, or your staff may contact Susana Graether at (213) 893-2086 or sgraether@ceo.lacounty.gov.

SAH:JJ:DPH
DSP:SVG:ns

Attachment

Each Supervisor
July 6, 2017
Page 3

c: Executive Office, Board of Supervisors
 County Counsel
 Animal Care and Control
 Arts Commission (Ford Theatre)
 Beaches and Harbors
 California Arboretum Foundation
 City of Long Beach Film Office
 City of Los Angeles
 Coroner
 Descanso Gardens Guild, Inc.
 District Attorney
 FilmLA, Inc.
 Fire
 Health Services
 Internal Services
 La Plaza Foundation
 LAC+USC Medical Center Foundation
 Los Angeles County Museum of Art (Museum Associates)
 Los Angeles Philharmonic
 Military and Veterans Affairs
 Natural History Museum (Unreel Locations)
 Parks and Recreation
 Performing Arts Center of Los Angeles County
 Probation
 Public Health
 Public Library
 Public Works
 Sheriff



SACHI A. HAMAI
Chief Executive Officer

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March 24, 2017

To: Supervisor Mark Ridley-Thomas, Chairman
Supervisor Hilda L. Solis
Supervisor Sheila Kuehl
Supervisor Janice Hahn
Supervisor Kathryn Barger

From: Sachi A. Hamai *[Signature]*
Chief Executive Officer

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COUNTY FIRE DISTRICT FILMING FEES (ITEM NO. 11, AGENDA OF JANUARY 24, 2017)

On January 24, 2017, the Board of Supervisors (Board) directed the Chief Executive Officer (CEO), in consultation with the Fire Department and the Auditor-Controller, to report back with a comprehensive analysis of all current and proposed Los Angeles County film fees, a comparison of those film fees to other popular locations throughout the nation, the impact of film fees on film production in Los Angeles County and the effect of those fees on the entertainment industry's decision to locate film productions in Los Angeles County or elsewhere.

Current and Proposed Los Angeles County Film Fees

The CEO requested that all County departments provide a list of their current film fees, (Attachments II-a and II-b), in the following categories:

- County Use Fees: A daily fee, or rent, charged to use a County facility. The current County Use Fee is \$400 per day for filming and \$100 per day for still photography.
- County Review Fees: These fees pay for staff time to review application materials, generate permit conditions, and issue the film permit. Examples include the Fire Department's review and issuance of a special effects permit or Public Works' review and issuance of a road right-of-way permit.

Both Use and Review Fees are submitted to FilmLA at the time of the application and are then remitted to the proper County department(s).

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- County Service Fees: Service Fees recover the cost to departments for providing support personnel during location filming, (e.g. security, monitors, lifeguards, inspectors, and clean-up staff) and are paid by the film company directly to the County department(s).

All departments either provided cost recovery film fee schedules or indicated that they do not charge film fees. The Department of Health Services (DHS) is working with County Counsel to develop a uniform fee schedule. DHS will submit their fee information to the Board once their uniform fee schedule is finalized. The Probation Department is proposing to add County Services Fees for filming at their facilities. Additionally, FilmLA charges an Application Fee to coordinate the film permit processing and other related services for the County. The Auditor-Controller reviewed the attached County fees.

Comparison of County Film Fees to Popular Locations Nationwide

Attachment I provides a summary level comparison by film fee categories for the County and the ten cities, listed below, that have a high number of film productions. Attachments II-a and II-b include a more detailed comparison, and are included for reference. The information was collected by our Office with the assistance of FilmLA and the Fire Department.

1. New York, New York
2. Atlanta, Georgia
3. Austin, Texas
4. Albuquerque, New Mexico
5. Chicago, Illinois
6. Boston, Massachusetts
7. Portland, Oregon
8. New Orleans, Louisiana
9. Philadelphia, Pennsylvania
10. Miami, Florida

In general, the County of Los Angeles charges more fees in each of the three above mentioned fee categories and in many cases the County departments charge a higher fee.

Impact of Other Locations Film Fees on Film Production in Los Angeles County, and Impact of the Los Angeles County Film Fees on the Entertainment Industry's Decision to Locate Film Productions in Los Angeles County or Elsewhere

There was no data available that demonstrated the impact of other municipality film fees in Los Angeles County. Nor was there data available demonstrating that the County's film fees impacted the entertainment industry's decision to film in the County or

elsewhere. The CEO contacted the Screen Actors Guild, the American Federation of Television and Radio Artists, the California Film Commission, FilmLA and the Los Angeles County Economic Development Corporation, none of which track film fees in other states or municipalities.

However, based on the individual municipality websites and interviews conducted with the cities, creating an environment that limits fees to film production companies was stressed by the municipalities. As an example, New Mexico's website states that "Generally, few permits are needed for filming in the Albuquerque area."

If you have any questions, please contact Susana Graether at (213) 893-2086 or sgraether@ceo.lacounty.gov.

SAH:JJ:DPH
DSP:SVG:ns

Attachments

c: Executive Office, Board of Supervisors
 County Counsel
 Auditor-Controller
 Fire Department
 All County Departments
 American Federation of Television and Radio Artists
 California Film Commission
 FilmLA
 Los Angeles County Economic Development Corporation
 Screen Actors Guild

CITY/COUNTY SUMMARY COMPARISON BY FILM FEE CATEGORIES

Los Angeles County Unincorporated Areas (County):

Application Fees: FilmLA coordinates film permit processing and other related services for the County. FilmLA's film application fee is \$660.

Use Fees: The County charges a \$400 per day use fee for filming at most County facilities and a \$100 per day use fee for still photography. Beaches and Harbors, Military and Veteran's Affairs and Parks and Recreation have additional use fees.

Review Fees: Animal Care and Control (AC&C), Public Works (DPW) – Flood and Road Divisions and the Fire Department charge review fees.

Service Fees: AC&C, Beaches and Harbors, the District Attorney, Fire Department, Internal Services, Public Library, Military and Veterans Affairs, Parks and Recreation, and the Sheriff charge service fees. The Probation Department is proposing to also charge service fees.

1. New York, New York

Application Fees: New York charges a \$300 permit application fee.

Use Fees: New York charges \$3,200 for filming in a municipal building.

Review Fees: New York Fire Department limits its review fees to special effects and fuel truck fees. There are no other review fees charged by the City.

Service Fees: Other than Fire Safety Officer (FSO) and Police Officer (PO) charges for traffic diversion, New York does not charge service fees. The Police Department (PD) does not charge for traffic control.

2. Atlanta, Georgia

Application Fees: Atlanta charges a \$100 permit application fee.

Use Fees: Atlanta charges a \$300 fee per month for non-rush film permits and an additional \$300 for rush permits. Fulton County charges \$1,000 per day for exterior filming on Fulton County property and \$1,500 per day for interior filming.

Review Fees: Atlanta's only review fees are for road lane and sidewalk filming and traffic control; and their fees are comparable to the County's in these categories.

Service Fees: Atlanta charges \$100 per day per location for on-site service fees with a \$300 maximum.

3. Austin, Texas

Application Fees: Austin does not charge an application fee.

Use Fees: Austin does not charge a use fee for motion picture or still photography.

Review Fees: The County charges \$288 and Austin charges \$150 for special effects permits. The County charges additional Fire Department (FD) review fees for fuel trucks, and motion picture and still photography review. The Department of Public Works (DPW) charges road review fees whereas Austin does not charge these fees.

Service Fees: Other than FD and PD charges, Austin does not charge service fees.

4. Albuquerque, New Mexico

Application Fees: Albuquerque does not charge an application fee.

Use Fees: Albuquerque charges an average of \$500 per day for filming.

Review Fees: The County charges \$288 and Albuquerque charges \$100 for a special effects permit; however, in addition, the County charges FD fees for fuel trucks, motion picture and photography reviews. The County also has DPW review fees for use of roads and sidewalks.

Service Fees: Albuquerque only charges service fees related to their FD and PD personnel and equipment; whereas the County charges multiple departmental services fees.

5. Chicago, Illinois

Application Fees: Permit application fee is \$25 per location. Chicago's Park District charges a \$35 application fee.

Use Fees: Chicago charges a \$500 per day use fee for City owned properties. The County charges \$400 per day for use of the first acre of a park and each additional acre use is \$250 per acre. Chicago charges a use fee range of \$265 to \$1,735 per park location per day depending on the number of people in the production.

Review Fees: The County charges \$228 and Chicago charges \$70 for a special effects permit. The County charges additional FD review fees for fuel trucks, motion picture and photography review. The County also charges DPW road review fees.

Service Fees: The County charges more service fees compared to Chicago and at a higher rate, for example a County FSO rate is \$163.13 per hour compared to Chicago's rate of \$45 per hour; a County Sheriff's Deputy is between \$84.75 and \$112.52 per hour compared to a PO at \$40 per hour, and a County electrician or plumber is \$145 per hour compared to Chicago's rate of \$75 per hour.

6. Boston, Massachusetts

Application Fees: Permits are issued by individual departments so there is no application fee for coordination of permitting.

Use Fees: Boston does not charge a use fee for motion picture or still photography.

Review Fees: The County charges a \$288 special effects permit fee and Boston charges a \$50 special effects permit fee. In addition, the County charges FD review fees for motion picture and photography, and DPW charges review fees for filming on roads and sidewalks.

Service Fees: Boston has fewer service fees at lower hourly rates compared to the County, for example a County FSO is \$163.13 per hour compared to \$36 per hour for Boston, Sheriff Sergeants are \$111.66 per hour compared to Boston Police Sergeants at \$58.30 per hour, and Sheriff Deputies range from \$84.75 to \$112.52 per hour compared to Boston PO rates of \$50.60 per hour.

7. Portland, Oregon

Application Fees: There is a \$250 application fee. The City's Parks Department also charges \$110 application fee; and a rush application fee is \$220.

Use Fees: Portland charges a \$500 per day use fee for City owned properties. Portland also requires a temporary business license to film in the City whereas the County's film permit takes the place of a business license.

Review Fees: The County and Portland charge similar special effects fees. Both the County and the City have review fees for road and sidewalk use, however the County also charges for a traffic control plan review and encroachment inspection when filming takes place in a road right-of-way.

Service Fees: The County charges more service fees when compared to Portland. Portland fees are mainly limited to fire and police services.

8. New Orleans, Louisiana

Application Fees: Street closure application fees are \$40; and construction zone application fees are \$40. New Orleans does not charge an application fee for coordination of the permitting process.

Use Fees: New Orleans does not charge a use permit fee.

Review Fees: The County and New Orleans charge special effects fees and road and sidewalk encroachment review fees. However, in addition, the County charges FD review fees for motion picture and still photography.

Service Fees: New Orleans does not have many service fees whereas the County has a multiple number of service fees depending on the facility and the service needs. The

County's fees are also higher, for example a County FSO is \$163.13 per hour and a New Orleans FSO is \$35 per hour, and the Sheriff Deputies, Sergeants and Lieutenants are overall 2/3rds higher per hour compared to the City's POs, Sergeants and Lieutenants.

9. Philadelphia, Pennsylvania

Application Fees: The City's Parks Department has a \$25 application fee. Pennsylvania does not charge an application fee for coordination of the permitting process.

Use Fees: Philadelphia does not charge a daily use fee unless filming is in a location that charges fees. Philadelphia charges a higher per diem rate for filming in parks as compared to the County. The County charges \$400 per day for the first acre and an additional \$250 per acre thereafter. For studio filming, Philadelphia charges \$500 to \$3,500 per day depending on the park, with less than 10 days' notice to process the permit, the per day fee increases to \$625 to \$4,375, and with less than 3 days' notice to process the permit, the per day fee increases to \$700 to \$4,550.

Review Fees: The County and Philadelphia charge a special effects permit fee; however, in addition, the County charges FD review fees for motion picture and still photography, and DPW has review fees for use of roads and sidewalks.

Service Fees: Philadelphia charges fewer service fees than the County and at a lower rate. Philadelphia charges for fire, police and street services.

10. Miami, Florida

Application Fees: Miami charges a \$100 permit application fee.

Use Fees: Miami charges various rates depending on the facility; \$70 per hour per floor for use of the Children's Courthouse and the Dade County Courthouse, up to \$1,000 per hour for use of the entire FD Training Facility; and \$273 to \$700 per day depending on the park.

Review Fees: Miami FD limits its review fees to special effects. There are no other review fees charged by the City.

Service Fees: Miami charges fire, police and park service fees that are generally lower than County's service fees.

FILM PERMIT FEES

Attachment II-a

Managing Department	Los Angeles County ⁽¹⁾	New York, New York	Atlanta, Georgia	Austin, Texas	Albuquerque, New Mexico	Chicago, Illinois
COUNTY OR CITY USE APPLICATION FEES						
Application Fee	\$660 Application Fee	\$300 permit application fee + \$300 for "new projects" that have not filmed in NYC before or filmed in prior periods.	\$100 permit nonrefundable application fee.	No Fee	No Fee	\$25 per location; Park's District charges a \$35 application fee.
COUNTY OR CITY USE FEES⁽²⁾						
Use Fee - Motion	\$400 per day	\$3,200 fee to arrange filming in a municipal building.	City of Atlanta: Filming Permit Fee: \$300 per month for non-rush; \$300 for material changes to permits. Fulton County: exterior filming on County property: \$1,000 per day, \$1,500 for interiors.	No Fee	average of \$500 per day	Use Fee: \$500 per day for use of City owned properties. Permit fees: \$25 per day per location.
Use Fee - Still Photography	\$100 per day	\$0--Productions using hand-held camera, camera on tripod, hand-held props and/or hand-held equipment, not asserting exclusive use of City property, not using prop weapons, prop vehicles, stunts, actors in police uniform and not requesting parking privileges for production vehicles do NOT need a permit. Standing on a City sidewalk, walkway of a City bridge or within a City park while using a hand-held camera and not otherwise asserting exclusive use of City property is NOT an activity that requires a permit.		No Fee		
Prep-Strike		No Fee	Fulton County: \$50 per day		average of \$250 per day	
BEACHES & HARBOR						
Use Fee - Motion	\$400 per day per beach					
Use Fee - Still Photography	\$100 per 3 beaches per day, or same beach for 3 days					
Prep-Strike	\$100 per day (up to 3 days)					
Extended Prep-Strike	\$400 per day (after 3 day max is met)					
Large still Photography (15 & over cast/crew)	\$400 per day per beach					
Limitations placed on filming	Summer restrictions - no filming at all beaches on weekends. No filming at Zuma or Malibu Surfrider. Filming outside of normal hours (0600-2200 hours) requires a County Lifeguard to be hired to oversee filming.					
CORONER						
Use Fee - Motion	\$400 per day					
Use Fee - Still Photography	\$100 per day					
EXECUTIVE OFFICE OF THE BOARD						
Use Fee - Motion	\$400 per day at HOA	\$3,200 admin fee when filming in Public Buildings managed by NY City Administrative Services (in addition to City Permit Fees above)				
FIRE DEPARTMENT						
Use Fee - Motion						
Use Fee - Still Photography						
INTERNAL SERVICES DEPARTMENT						
Parking	Two times daily rate per parking space					
MILITARY & VETERANS AFFAIRS						
Use Fee - Motion	\$400 per day					

FILM PERMIT FEES

Attachment II-a

Managing Department	Los Angeles County ⁽¹⁾	New York, New York	Atlanta, Georgia	Austin, Texas	Albuquerque, New Mexico	Chicago, Illinois
Use Fee - Still Photography	\$100 per day					
Use of Parking Lots	\$780 per day					
Prep-Strike	\$100 per day, up to 3 days					
Extended Prep-Strike	\$500 per day					
Other fees (please describe)						
Use of Audio/Visual Equipment	\$750 per day					
Information Tech Support	\$615 per day					
Limitations on filming	No interior filming during normal business hours (M-F 8 a.m. to 5 p.m.); no modifications and/or alterations to any of the areas throughout the Hall.					
NOTES	This is a historical site. A day constitutes 14 hours of production.					
PARKS & RECREATION	PARKS & RECREATION ⁽¹⁾					
Use Fee - Motion	\$400 per day; covers 1st acre, additional acreage @ \$250 per acre or part thereof, in accordance with Board approved fee schedule	Fees vary for each City Park. Battery Park: \$2,250 plus refundable deposit of \$10,000. Central Park--No fee, but donations to Central Park Conservancy are encouraged.	Piedmont Park: A donation or contribution is requested from each film company before a permit is approved. A donation ranges from \$250 per day to \$1,500 per day depending on the size/scale of the shoot, number of trucks entering the park, and the length of stay.			\$265 permit fee per location per day (1-5 people); \$420 permit fee per location per day (6-12 people); \$945 permit fee per location per day (13-20 people); \$1,735 permit fee per location per day (21+ people). \$35 permit fee per location per day for non-commercial student filming/photography. Indoor filming requires room fees per hour: varies per park \$25-\$250 per hour.
Use Fee - Still Photography	\$100 per day for facilities	Battery Park--\$1,900 per day for photo shoots; \$150 (3hrs) for family/event photos.				\$735 permit fee per location per day. \$35 permit fee per hour per location for non-commercial photography (wedding)
Prep-Strike	\$100 per day, up to 3 days					
Extended Prep-Strike	\$500 per day					
Film Monitor	\$50.01 per hour, required for all Natural Areas and Wildlife Sanctuaries, Arboretum and Botanical Gardens. May be required @ other locations depending on filming activities.					
Arboretum and Botanical Gardens						
On-location filming-Interior/Exterior	Not to exceed \$6,400					
1/2 Day (7 hours) on-location filming - All facilities	Not to exceed \$3,300					
Still Photography - Interior/Exterior	Not to exceed \$900					
Other Fees	\$250 administration fee					
Other fees (please describe)						
Parking		No Fee			\$6 per space per day for both street and garage parking	
COUNTY OR CITY REVIEW FEES ⁽²⁾						
ANIMAL CARE & CONTROL	ANIMAL CARE & CONTROL					
Animal Facility licensing fee (paid directly to DACC) for the 1st day of an animal exhibition	\$250 license fee (first day)					
Animal Facility licensing fee (paid directly to DACC) for each subsequent day of an animal exhibition	\$25 license fee (additional days)					

FILM PERMIT FEES

Attachment II-a

Managing Department	Los Angeles County ⁽¹⁾	New York, New York	Atlanta, Georgia	Austin, Texas	Albuquerque, New Mexico	Chicago, Illinois
DEPARTMENT OF PUBLIC HEALTH- ENVIRONMENTAL HEALTH	DEPARTMENT OF PUBLIC HEALTH - ENVIRONMENTAL HEALTH					
	No Film Permit Fees. However, the film industry uses permitted food caterers. These vendors often work for several film companies and locations, but receive one annual permit.				No Film Permit Fees for Food Vendors, Noise, Liquid Waste, Grease Disposal, Chemical Toilets	
DEPARTMENT OF PUBLIC WORKS	DEPARTMENT OF PUBLIC WORKS					
Flood (Flood Control District Code)						
Issuance of Flood Control Permit	\$122					
Taking of Motion, TV of Still Pictures	\$854 per day					
Road (Title 16-Highways)			\$35 admin fee for lane or sidewalk closures, \$15 per day for 100 feet of closure or less, \$30 per day for 100-200 feet, \$45 per day for 200-300 feet, \$60 per day for 300+ feet.	No Fee		
Road Issuance Fee	\$152			No Fee		
Permit Processing -Excavation, Construction and Encroachment Permits	\$278			No Fee		
Traffic Control Plan Review	Actual Cost (\$350 minimum)		\$150 for lane and/or sidewalk closures, \$250 for street closures		No Review Fees	
Encroachment Inspection - Filming in Road Right-of-way	\$336 each day					
FIRE DEPARTMENT	FIRE DEPARTMENT					
Review Fee - Motion	\$282					
Review Fee - Still Photography	\$277					
Fuel Truck Fee	\$208	\$105				
Special Effects Permit Fee	\$288 per permit	\$210, \$420 for extensive special effects	\$0	\$150	\$100 per each spfx permit	\$70
COUNTY OR CITY SERVICE FEES ⁽²⁾						
ANIMAL CARE & CONTROL						
Animal Control Officer I	\$58.24 per hour					
Animal Control Officer II	\$64.27 per hour					
Animal Control Officer III	\$68.53 per hour					
Animal Control Officer IV	\$79.84 per hour					
Animal Care Attendant I	\$71.65 per hour					
Veterinarian	\$229.16 per hour					
Volunteer Coordinator	\$53.41 per hour					
BEACHES AND HARBORS						
Lifeguard Tower	No charge to use towers - Lifeguard rates apply when service is rendered					
Asst. Automotive Equipment Coordinator	\$61.58 per hour					
Asst. Division Chief, DBH	\$113.31 per hour					
Administrative Services Manager I	\$88.40 per hour					
Beach Maintenance District Manager	\$79.96 per hour					
Beach Maintenance Supervisor	\$58.03 per hour					
Building Complex Manager II	\$65.17 per hour					
Deputy Director, DBH	\$152.60 per hour					
Division Chief, DBH (OSD)	\$140.77 per hour					
Electrician	\$79.17 per hour					
Grounds Maintenance Worker I, A.N.	\$17.71 per hour					
Grounds Maintenance Worker I, Perm	\$35.87 per hour					
Grounds Maintenance Worker II, Perm	\$40.12 per hour					
Heavy Truck Driver	\$49.39 per hour					

FILM PERMIT FEES

Attachment II-a

Managing Department	Los Angeles County ⁽¹⁾	New York, New York	Atlanta, Georgia	Austin, Texas	Albuquerque, New Mexico	Chicago, Illinois
Marina Maintenance Worker	\$44.79 per hour					
Painter	\$53.42 per hour					
Plumber	\$73.27 per hour					
Power Equipment Technician	\$57.17 per hour					
Power Equipment Operator	\$60.07 per hour					
Refuse Truck Helper	\$36.22 per hour					
Sr. General Maintenance Worker	\$49.19 per hour					
Sr. Painter	\$61.25 per hour					
Sr. Secretary II (OSD)	\$53.37 per hour					
Supervisor, Marina Maintenance	\$63.73 per hour					
Utility Tractor Operator	\$54.30 per hour					
DISTRICT ATTORNEY						
DA Investigators (Monitor)	\$87-\$115 per hour					
FIRE DEPARTMENT						
Fire Safety Officer	\$163.13 per hour	\$210 per hour	\$140 for four hours, \$35 per hour for each hour over initial four hours.	\$123 per hour, \$160 for each item of required equipment	\$55.24 per hour	\$45 per hour
Fire Safety Advisor	\$50.66 per hour, 1st 8 hours, time and a half from 8-12 hours, double time after 12 hours. Paid directly to personnel.					
Fire Marshal					\$55.25 per hour per each standby Fire Marshal (4 hour min.)	
Ocean Lifeguard/EMT	\$64.37 per hour; overtime \$94.61 per hour					
Ocean Lifeguard	\$56.25 per hour; overtime \$82.68 per hour					
Ocean Lifeguard Specialist	\$120.44 per hour; overtime \$119 per hour					
Lifeguard Captain	\$154.72 per hour; overtime \$153.15 per hour					
Rescue Boat Captain	\$159.06 per hour					
Lifeguard Tower	fee based on personnel assigned					
Lifeguard Emergency Vehicle	fee based on personnel assigned					
Baywatch Rescue Boat	fee based on personnel assigned					
Lifeguard Dory	fee based on personnel assigned					
Inflatable Rescue Boat	fee based on personnel assigned					
Personal Watercraft	fee based on personnel assigned					
Facility Usages (lifeguard HQ, Sub-Station, Concessions)	fee based on personnel assigned					
Fire Engineer						\$42 per hour
Fireman/Firefighter						\$40 per hour; guaranteed 6 hours, time and 1/2 after 8 hours
Equipment (i.e., Fireboat, Ambulance, etc.) & personnel					\$247.02 for a pumper truck	
INTERNAL SERVICES DEPARTMENT						
Masonry, Carpentry	\$122 per hour					
HVAC, Electrical, Plumbing, Wastewater	\$145 per hour					\$75 per hour for plumbers, electricians, or laborers.
General Mtce	\$93 per hour					
Flooring	\$120 per hour					
Elevator	\$147 per hour					
Painting / Signage	\$107 per hour					
Machinist, Roofing	\$123 per hour					
Equip Operator	\$95 per hour					
Metal Work	\$139 per hour					
Locksmith	\$118 per hour					

FILM PERMIT FEES

Attachment II-a

Managing Department	Los Angeles County ⁽¹⁾	New York, New York	Atlanta, Georgia	Austin, Texas	Albuquerque, New Mexico	Chicago, Illinois
Helper	\$72 per hour					
Heat & Frost	\$117 per hour					
Job Order Contracting (JOC) Project Mgmt Services	Invoice plus 29.96% admin fee					
LIBRARY						
Senior General Maintenance Worker	\$47.29 per hour; \$70.94 per OT hour					
General Services Manager II	\$54.97 per hour; \$82.45 per OT hour					
Library Assistant I	\$43.06 per hour; \$64.59 per OT hour					
Library Assistant II	\$45.46 per hour; \$68.19 per OT hour					
Library Assistant III	\$48 per hour; \$72 per OT hour					
Library Assistant IV	\$50.67 per hour; \$76.01 per OT hour					
Librarian I	\$61.42 per hour; \$92.13 per OT hour					
Librarian II	\$64.84 per hour; \$97.26 per OT hour					
Librarian III	\$68.45 per hour; \$102.68 per OT hour					
Librarian IV	\$72.27 per hour; \$108.40 per OT hour					
Librarian V	\$76.30 per hour; \$114.45 per OT hour					
Mileage	\$.505 per mile					
Utilities	Varies, based on City utilities charges and number of hours needed outside of normal operating hours.					
Extra Custodial Services	Varies, based on daily rate per location and size of area requiring services.					
ISD pass-through Cost	\$28 per hour; in addition to ISD charge for service					
ISD pass-through HVAC Tech Cost	\$145 per hour; in addition to ISD charge for service					
MILITARY & VETERANS AFFAIRS						
Administrative/Support Staff (coverage)	\$375 per day per person (Min. of 2 staff)					
Custodial Services	\$375 per day per person (Min. of 2 staff)					
Armed Security Services	\$375 per day per person (Min. of 2 staff)					
NOTES	Service fees are based on flat rates with a minimum of 8 hours. When applicable, time and a half will be billed after 8 hours; and double time after 12 hours.					
POLICE / SHERIFF						
Police Sergeants	\$111.66 per hour			\$78 per hour, when 4 or more officers are hired.		\$45 per hour
Officer	See Sheriff Deputy rates below.	NYPD "Traffic Control" is free. A fee is charged for NYPD "Traffic Diversion," the fee charged is dependent on the project requirements.		\$58 per hour, 2 hour minimum	\$52 per hour (includes vehicle) 2 hour minimum	\$40 per hour; guaranteed 6 hours, time and 1/2 after 8 hours
Lieutenant	\$134 per hour			Police Detective or Police Corporal \$72 per hour		
Dep. Sheriff Bonus I	\$92.11 per hour					
Dep. Sheriff Bonus II	\$112.52 per hour					
Dep. Sheriff Generalist	\$84.75 per hour					
Operations Assistant II	\$57.97 per hour					
Law Enforcement Technician	\$49.02 per hour					
Custody Assistants	\$54.10 per hour					
Security Officers	\$40.88 per hour					
Word Processor II	\$43.14 per hour					
Captain / Major / Commander						
Squad car				\$10 per hour		\$150 per day - traffic control only, not for pictures

FILM PERMIT FEES

Attachment II-a

Managing Department	Los Angeles County ⁽¹⁾	New York, New York	Atlanta, Georgia	Austin, Texas	Albuquerque, New Mexico	Chicago, Illinois
PROBATION DEPARTMENT - Proposed						
Senior Probation Director	\$148 per hour					
Probation Director	\$128 per hour					
Deputy Probation Officer I, Res Trt/Deten Services	\$66 per hour					
Deputy Probation Officer II, Field	\$89 per hour					
Detention Services Officer	\$64 per hour					
Group Supervisor Nights	\$50 per hour					
Senior Detention Services Officer	\$76 per hour					
Supervising Deputy Probation Officer	\$99 per hour					
STREETS & SANITATION						
Posting of "No Parking" signs						no addl. charge - included in \$25 permitting fee
Tow Trucks for relocation		If a production requires a tow truck, the Vehicular Towing Unit assesses a fee dependent on the project.				\$50 per hour contact Film Office
Barricades					\$21 barricade permit fee	\$5 per day per barricade
Non-returned barricades						\$65 per each
Other fees (please describe):						
Other staffing fees			City of Atlanta: On-Site Services Fee: \$100 per location per day, \$300 daily maximum.			

NOTES:

⁽¹⁾ All Los Angeles County departments were surveyed. The County departments that assess fees are noted above. If a County department does not assess fees, then that department is not listed, other than the Department of Health Services (DHS). DHS is working with County Counsel to develop a uniform fee schedule. DHS will submit their fee information to the Board once their uniform fee schedule is finalized.

⁽²⁾ If a box is blank, we were unable to locate data for that category.

⁽³⁾ For all County park facilities, Parks & Rec maintains a rate schedule of fees to be charged to the general public, including film production companies.

FILM PERMIT FEES

Attachment II-b

Managing Department	Los Angeles County ⁽¹⁾	Boston, Massachusetts	Portland, Oregon	New Orleans, Louisiana	Philadelphia, Pennsylvania	Miami, Florida
COUNTY OR CITY USE APPLICATION FEES						
Application Fee	\$660 Application Fee	No Fee	\$250 application fee; Business License: Federal TIN, State Registry Number, City Business License; Parks also charges a \$110 application fee and a rush application is \$220.	\$40 application fee for a Street Closure Permit; \$40 application fee for a construction zone permit	\$25 application fee for Parks permit	\$100 application fee.
COUNTY OR CITY USE FEES⁽²⁾						
Use Fee - Motion	\$400 per day	No Fee	\$500 per day for use of City property; Security Deposit: \$5,000 refundable.	Free of charge film permit. Required to acquire all additional permits through other city agencies.	The Greater Philadelphia Film Office does not charge a daily permit fee unless filming is in a location that charges them. Shooting on the street, for example, does not require a permit unless services are required.	Use Fee: \$70 per hour per floor (140 Building, Children's Courthouse, Dade County Courthouse); \$70 per hour (Stockade); \$400 per day (Florida City)
Use Fee - Still Photography	\$100 per day	No Fee		Free of charge film permit. Required to acquire all additional permits through other city agencies.		
BEACHES & HARBOR	BEACHES & HARBOR					
Use Fee - Motion	\$400 per day per beach					
Use Fee - Still Photography	\$100 per 3 beaches per day, or same beach for 3 days					
Prep-Strike	\$100 per day (up to 3 days)					
Extended Prep-Strike	\$400 per day (after 3 day max is met)					
Large still Photography (15 & over cast/crew)	\$400 per day per beach					
Limitations placed on filming	Summer restrictions - no filming at all beaches on weekends. No filming at Zuma or Malibu Surfrider. Filming outside of normal hours (0600-2200 hours) requires a County Lifeguard to be hired to oversee filming.					
CORONER	CORONER					
Use Fee - Motion	\$400 per day					
Use Fee - Still Photography	\$100 per day					
EXECUTIVE OFFICE OF THE BOARD	EXECUTIVE OFFICE OF THE BOARD					
Use Fee - Motion	\$400 per day at HOA					
FIRE DEPARTMENT						
Use Fee - Motion						Fire Department Training Facility: \$1,000 per hour for entire facility and 3 instructors; \$100 per hour for Dive Rescue Pool; \$312 per hour for Residential or Commercial Burn Building; \$312.50 per hour for Training Tower; \$312.50 per hour for Maritime Ship Prop; \$75 per hour building rental only, no use of fire; \$100 per hour building rental with liquid smoke no use of fire. \$150 per hour Administrative Complex / Outdoor / Other areas.
Use Fee - Still Photography						
INTERNAL SERVICES DEPARTMENT	INTERNAL SERVICES DEPARTMENT					
Parking	Two times daily rate per parking space		parking spaces charged at \$15 per day for lost revenue			

FILM PERMIT FEES

Attachment II-b

Managing Department	Los Angeles County ⁽¹⁾	Boston, Massachusetts	Portland, Oregon	New Orleans, Louisiana	Philadelphia, Pennsylvania	Miami, Florida
MILITARY & VETERANS AFFAIRS	MILITARY & VETERANS AFFAIRS					
Use Fee - Motion	\$400 per day					
Use Fee - Still Photography	\$100 per day					
Use of Parking Lots	\$780 per day					
Prep-Strike	\$100 per day, up to 3 days					
Extended Prep-Strike	\$500 per day					
Other fees (please describe)						
Use of Audio/Visual Equipment	\$750 per day					
Information Tech Support	\$615 per day					
Limitations on filming	No interior filming during normal business hours (M-F 8 a.m. to 5 p.m.); no modifications and/or alterations to any of the areas throughout the Hall.					
NOTES	This is a historical site. A day constitutes 14 hours of production.					
PARKS & RECREATION	PARKS & RECREATION ⁽³⁾					
Use Fee - Motion	\$400 per day; covers 1st acre, additional acreage @ \$250 per acre or part thereof, in accordance with Board approved fee schedule		\$79 per hour Use Fee, crew of 10+ ; \$39 per hour Use Fee, crew of 1-9.		<p>ALL RATES ARE PER DAY <u>Rittenhouse Square/Water Works #:</u> <u>Studio:</u> \$3,500, \$4,375 <10 days notice to process permit, \$4,550 <3 days notice to process permit. <u>Documentaries:</u> \$2,500, \$3,125 <10 days notice, \$3,250 <3 days notice. <u>TV Shows and Series:</u> \$1,000, \$1,250 <10 days notice, \$1,300 <3 days notice. <u>Commercials:</u> \$1,000, \$1,250 <10 days notice, \$1,300 <3 days notice. <u>Music Video:</u> \$1,500, \$1,875 <10 days notice, \$1,950 <3 days notice. <u>Industrials:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>Press Conf., Tourism, B-Roll, PSA, Students:</u> \$100 <10 days notice, \$200 <3 days notice.</p> <p>ALL RATES ARE PER DAY <u>ART MUSEUM STEPS:</u> <u>Studio:</u> \$1,000, \$1,250 <10 days notice to process permit, \$1,300 <3 days notice to process permit. <u>Documentaries:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>TV Shows and Series:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>Commercials:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>Music Video:</u> \$1,000, \$1,250 <10 days notice, \$1,300 <3 days notice. <u>Industrials:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>Press Conf., Tourism, B-Roll, PSA, Students:</u> \$100 <10 days notice, \$200 <3 days notice.</p>	<p><u>Crandon Park:</u> \$700 per day; <u>Parks not including Crandon:</u> \$300 per day; Farm Film Fee \$273 per day; Open Area Film/Still \$273 per day; Miami Lakes Park usage \$250 per day; Miami Springs \$500 per day; Park building rental \$550 per day.</p>

FILM PERMIT FEES

Attachment II-b

Managing Department	Los Angeles County ⁽¹⁾	Boston, Massachusetts	Portland, Oregon	New Orleans, Louisiana	Philadelphia, Pennsylvania	Miami, Florida
					ALL RATES ARE PER DAY <u>BOATHOUSE ROW/OTHER PARK AREAS:</u> <u>Studio:</u> \$500, \$625 <10 days notice to process permit, \$700 <3 days notice to process permit. <u>Documentaries:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>TV Shows and Series:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>Commercials:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>Music Video:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>Industrials:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>Press Conf., Tourism, B-Roll, PSA, Students:</u> \$100 <10 days notice, \$200 <3 days notice.	
Use Fee - Still Photography	\$100 per day for facilities		\$44 per hour, crew of 10+, \$22 per hour, crew of 1-9. B Roll Photography Fees: \$103 per day, up to 5 parks, no set-up, scenery and beauty shots only.		ALL RATES ARE PER DAY <u>RITTENHOUSE SQUARE/ WATER WORKS #:</u> \$500, \$625 <10 days notice to process permit, \$700 <3 days notice to process permit. <u>ART MUSEUM STEPS:</u> \$500, \$625 <10 days notice, \$700 <3 days notice. <u>BOATHOUSE ROW/OTHER PARK AREAS:</u> \$200, \$300 <10 days notice, \$400 <3 days notice.	<u>Crandon Park:</u> \$150 per day; <u>Parks not including Crandon:</u> \$173 per day; Open Area Film/Still \$273 per day; Miami Lakes Park usage \$250 per day; Miami Springs \$500 per day; Park building rental \$550 per day.
Prep-Strike	\$100 per day, up to 3 days					
Extended Prep-Strike	\$500 per day					
Film Monitor	\$50.01 per hour, required for all Natural Areas and Wildlife Sanctuaries, Arboretum and Botanical Gardens. May be required @ other locations depending on filming activities.					
Arboretum and Botanical Gardens						
On-location filming-Interior/Exterior	Not to exceed \$6,400					
1/2 Day (7 hours) on-location filming - All facilities	Not to exceed \$3,300					
Still Photography - Interior/Exterior	Not to exceed \$900					
Other Fees	\$250 administration fee					
Other fees (please describe)						
Parking						<u>Crandon Park:</u> \$5 per car parking fee (weekdays); \$7 per car parking fee (weekends and holidays); \$15 per vehicle bus, truck, RV parking fee; \$160.50 per vehicle parked outside of Parking Lot. \$42 per hour Early Gate opening (before 8 a.m.); \$42 per hour, Late Gate closing (after 5 p.m. Fall/Winter, after 6 p.m. Spring, after 7 p.m. Summer). <u>Parks not including Crandon:</u> Closed Access Parking \$150 per day; early/late gate openings \$40 per day
COUNTY OR CITY REVIEW FEES ⁽²⁾						
ANIMAL CARE & CONTROL	ANIMAL CARE & CONTROL					
Animal Facility licensing fee (paid directly to DACC) for the 1st day of an animal exhibition	\$250 license fee (first day)					

FILM PERMIT FEES

Attachment II-b

Managing Department	Los Angeles County ⁽¹⁾	Boston, Massachusetts	Portland, Oregon	New Orleans, Louisiana	Philadelphia, Pennsylvania	Miami, Florida
Animal Facility licensing fee (paid directly to DACC) for each subsequent day of an animal exhibition	\$25 license fee (additional days)					
DEPARTMENT OF PUBLIC HEALTH- ENVIRONMENTAL HEALTH	DEPARTMENT OF PUBLIC HEALTH - ENVIRONMENTAL HEALTH					
	No Film Permit Fees. However, the film industry uses permitted food caterers. These vendors often work for several film companies and locations, but receive one annual permit.					
DEPARTMENT OF PUBLIC WORKS	DEPARTMENT OF PUBLIC WORKS					
Flood (Flood Control District Code)						
Issuance of Flood Control Permit	\$122					
Taking of Motion, TV of Still Pictures	\$854 per day					
Road (Title 16-Highways)			\$20 per block per week for 3 minute lane closure. \$218 per block per week for full street closure. \$20 per sidewalk per day for partial sidewalk closure; \$218 per sidewalk per day for full sidewalk closure. \$24 per space per day for metered parking. \$36 per permit request for zoned parking permit fee; \$8 per space for zoned parking. \$44 per block face per week for neighborhood parking.	Street Closure Permit Fee: \$615 per block closed (French Quarter & Canal), \$310 per block closed (Central Business District), \$90 per block closed (all other zones).		
Road Issuance Fee	\$152	\$20 per day for each location				
Permit Processing -Excavation, Construction and Encroachment Permits	\$278			Construction Zone Permit Fee: \$90 Inspection Fee. Fees are calculated by square footage and duration of area closed, fees range from \$60 (800 sf, 1-7 days) to \$1,235 (>1,600 sf, 270-365 days)		
Traffic Control Plan Review	Actual Cost (\$350 minimum)					
Encroachment Inspection - Filming in Road Right-of-way	\$336 each day					
FIRE DEPARTMENT	FIRE DEPARTMENT					
Review Fee - Motion	\$282					
Review Fee - Still Photography	\$277					
Fuel Truck Fee	\$208	\$215				
Special Effects Permit Fee	\$288 per permit	\$50	\$300	\$100, \$500 for extensive special effects	\$300	\$218
COUNTY OR CITY SERVICE FEES ⁽²⁾						
ANIMAL CARE & CONTROL						
Animal Control Officer I	\$58.24 per hour					
Animal Control Officer II	\$64.27 per hour					
Animal Control Officer III	\$68.53 per hour					
Animal Control Officer IV	\$79.84 per hour					
Animal Care Attendant I	\$71.65 per hour					
Veterinarian	\$229.16 per hour					
Volunteer Coordinator	\$53.41 per hour					

FILM PERMIT FEES

Attachment II-b

Managing Department	Los Angeles County ⁽¹⁾	Boston, Massachusetts	Portland, Oregon	New Orleans, Louisiana	Philadelphia, Pennsylvania	Miami, Florida
BEACHES AND HARBORS						
Lifeguard Tower	No charge to use towers - Lifeguard rates apply when service is rendered					
Asst. Automotive Equipment Coordinator	\$61.58 per hour					
Asst. Division Chief, DBH	\$113.31 per hour					
Administrative Services Manager I	\$88.40 per hour					
Beach Maintenance District Manager	\$79.96 per hour					
Beach Maintenance Supervisor	\$58.03 per hour					
Building Complex Manager II	\$65.17 per hour					
Deputy Director, DBH	\$152.60 per hour					
Division Chief, DBH (OSD)	\$140.77 per hour					
Electrician	\$79.17 per hour					
Grounds Maintenance Worker I, A.N.	\$17.71 per hour					
Grounds Maintenance Worker I, Perm	\$35.87 per hour					
Grounds Maintenance Worker II, Perm	\$40.12 per hour					
Heavy Truck Driver	\$49.39 per hour					
Marina Maintenance Worker	\$44.79 per hour					
Painter	\$53.42 per hour					
Plumber	\$73.27 per hour					
Power Equipment Technician	\$57.17 per hour					
Power Equipment Operator	\$60.07 per hour					
Refuse Truck Helper	\$36.22 per hour					
Sr. General Maintenance Worker	\$49.19 per hour					
Sr. Painter	\$61.25 per hour					
Sr. Secretary II (OSD)	\$53.37 per hour					
Supervisor, Marina Maintenance	\$63.73 per hour					
Utility Tractor Operator	\$54.30 per hour					
DISTRICT ATTORNEY						
DA Investigators (Monitor)	\$87-\$115 per hour					
FIRE DEPARTMENT						
Fire Safety Officer	\$163.13 per hour	\$36 per hour	\$100 per hour	\$35 per hour	\$46.12 per hour	\$65.77 per hour
Fire Safety Advisor	\$50.66 per hour, 1st 8 hours, time and a half from 8-12 hours, double time after 12 hours. Paid directly to personnel					
Fire Marshal						
Ocean Lifeguard/EMT	\$64.37 per hour; overtime \$94.61 per hour					
Ocean Lifeguard	\$56.25 per hour; overtime \$82.68 per hour					\$45.99 per hour-Lifeguard 1; \$54.89 per hour-Lifeguard 2
Ocean Lifeguard Specialist	\$120.44 per hour; overtime \$119 per hour					
Lifeguard Captain	\$154.72 per hour; overtime \$153.15 per hour					
Rescue Boat Captain	\$159.06 per hour					
Lifeguard Tower	fee based on personnel assigned					
Lifeguard Emergency Vehicle	fee based on personnel assigned					
Baywatch Rescue Boat	fee based on personnel assigned					
Lifeguard Dory	fee based on personnel assigned					
Inflatable Rescue Boat	fee based on personnel assigned					
Personal Watercraft	fee based on personnel assigned					\$35 per hour
Facility Usages (lifeguard HQ, Sub-Station, Concessions)	fee based on personnel assigned					
Special Event Coordinator						\$118.47 per hour
Lieutenant						\$52.18 per hour
Civilian Inspector						\$56.04 per hour
Beach Manager						\$30.25 per hour

FILM PERMIT FEES

Attachment II-b

Managing Department	Los Angeles County ⁽¹⁾	Boston, Massachusetts	Portland, Oregon	New Orleans, Louisiana	Philadelphia, Pennsylvania	Miami, Florida
Civilian (overtime rate only)						\$30.00 per hour
Chief Fire Officer						\$61.31 per hour
Fire Engineer					\$54.65 per hour	
Fireman/Firefighter					\$46.12 per hour	\$49.57 per hour
EMT					\$29.97 per hour	
Paramedic		Minimum of 3 hours for emergency medical services detail: \$140 per hour (2 paramedics with an ambulance); \$115 per hour (2 technicians with an ambulance); \$95 per hour (2 technicians on bicycles); \$55 per hour (1 Technician with an SUV)		\$150 per hour	\$43.25 per hour	
Pilot					\$55.92 per hour	
Captain					\$55.78 per hour	\$58.70 per hour
Battalion Chief					\$74.21 per hour	
Deputy Chief					\$84.06 per hour	
Equipment (i.e., Fireboat, Ambulance, etc.) & personnel					Rates TBD per hour	\$281.56 per hour for fire engine; \$350 per hour for Fire Boat; \$3,000 per hour for Helicopter; \$100 per hour for Pumper Truck; \$50 per hour for Rescue Truck; \$40 per hour for Motorcycle Unit; \$35 per hour for Rescue Cart, or Rigid Hull Inflatable Boat, or Bicycle Unit; \$75 per hour for Railroad Track Prop, or Vehicle Extraction Pad, or Confined Space Prop.
Snorkel (not a rainbird, standard engine company must accompany snorkel) 85-foot reach					1 firefighter \$50 per hour	
Squirt (standard engine company must accompany squirt) 45-foot reach					1 firefighter \$50 per hour	
Fire Foam					\$45 per hour, \$57 per 5-gallon	
INTERNAL SERVICES DEPARTMENT						
Masonry, Carpentry	\$122 per hour					
HVAC, Electrical, Plumbing, Wastewater	\$145 per hour					
General Mtce	\$93 per hour		\$103.50 per hour			
Flooring	\$120 per hour					
Elevator	\$147 per hour					
Painting / Signage	\$107 per hour					
Machinist, Roofing	\$123 per hour					
Equip Operator	\$95 per hour					
Metal Work	\$139 per hour					
Locksmith	\$118 per hour					
Helper	\$72 per hour					
Heat & Frost	\$117 per hour					
Job Order Contracting (JOC) Project Mgmt Services	Invoice plus 29.96% admin fee					
LIBRARY						
Senior General Maintenance Worker	\$47.29 per hour; \$70.94 per OT hour					
General Services Manager II	\$54.97 per hour; \$82.45 per OT hour					
Library Assistant I	\$43.06 per hour; \$64.59 per OT hour					

FILM PERMIT FEES

Attachment II-b

Managing Department	Los Angeles County ⁽¹⁾	Boston, Massachusetts	Portland, Oregon	New Orleans, Louisiana	Philadelphia, Pennsylvania	Miami, Florida
Library Assistant II	\$45.46 per hour; \$68.19 per OT hour					
Library Assistant III	\$48 per hour; \$72 per OT hour					
Library Assistant IV	\$50.67 per hour; \$76.01 per OT hour					
Librarian I	\$61.42 per hour; \$92.13 per OT hour					
Librarian II	\$64.84 per hour; \$97.26 per OT hour					
Librarian III	\$68.45 per hour; \$102.68 per OT hour					
Librarian IV	\$72.27 per hour; \$108.40 per OT hour					
Librarian V	\$76.30 per hour; \$114.45 per OT hour					
Mileage	\$5.05 per mile					
Utilities	Varies, based on City utilities charges and number of hours needed outside of normal operating hours.					
Extra Custodial Services	Varies, based on daily rate per location and size of area requiring services.					
ISD pass-through Cost	\$28 per hour; in addition to ISD charge for service					
ISD pass-through HVAC Tech Cost	\$145 per hour; in addition to ISD charge for service					
MILITARY & VETERANS AFFAIRS						
Administrative/Support Staff (coverage)	\$375 per day per person (Min. of 2 staff)					
Custodial Services	\$375 per day per person (Min. of 2 staff)					
Armed Security Services	\$375 per day per person (Min. of 2 staff)					
NOTES	Service fees are based on flat rates with a minimum of 8 hours. When applicable, time and a half will be billed after 8 hours; and double time after 12 hours.					
PARKS & RECREATION						
Crandon Park (Miami, FL)						
Naturalist Fee (for shoots in natural areas)						\$35 per hour
Management Fee						\$40 per hour
Large Prop (i.e. carousel, lifeguard stand, platform)						\$550 per prop
Seaweed Removal (labor & equipment)						\$140 per hour
Beach Rake and/or sift (labor & equipment)						\$190 per hour
Parks not including Crandon Park (Miami, FL)						
Prop Rentals						\$50 to \$500 per day
Utilities						\$25 per day
POLICE / SHERIFF						
Police Sergeants	\$111.66 per hour	\$58.30 per hour minimum of four hours	Car Sergeant: \$95.24 per hour (4 hour min); Motorcycle Sergeant: \$100.69 per hour (4 hour min)	Tier 1-\$36.90 per hour; Tier 2-\$42.50 per hour; Tier 2+-\$46 per hour; Tier 3-\$54.10 per hour; Tier 4-\$73 per hour	\$83.56 per hour	\$49.25 per hour, Regular Off-Duty rates; \$98.50 per hour, Holiday Off-Duty rates
Officer	See Sheriff Deputy rates below.	\$50.60 per hour minimum of four hours	Car Officer: \$78.88 per hour (4 hour min); Motorcycle Officer: \$83.61 per hour (4 hour min)	Tier 1-\$33.68 per hour; Tier 2-\$39 per hour; Tier 2+-\$40 per hour; Tier 3-\$51.33 per hour; Tier 4-\$73 per hour	\$73.55 per hour	\$46.50 per hour, Regular Off-Duty rates; \$93.00 per hour, Holiday Off-Duty rates
Reserve Officer						\$35.75 per hour, Regular Off-Duty rates; \$71.50 per hour, Holiday Off-Duty rates
Lieutenant	\$134 per hour	\$60.50 per hour minimum of four hours		Tier 1-\$40 per hour; Tier 2-\$46 per hour; Tier 2+-\$48 per hour; Tier 3-\$57 per hour; Tier 4-\$73 per hour	\$93.95 per hour	\$52 per hour, Regular Off-Duty rates; \$104 per hour, Holiday Off-Duty rates
Dep. Sheriff Bonus I	\$92.11 per hour					
Dep. Sheriff Bonus II	\$112.52 per hour					
Dep. Sheriff Generalist	\$84.75 per hour					

FILM PERMIT FEES

Attachment II-b

Managing Department	Los Angeles County ⁽¹⁾	Boston, Massachusetts	Portland, Oregon	New Orleans, Louisiana	Philadelphia, Pennsylvania	Miami, Florida
Operations Assistant II	\$57.97 per hour					
Law Enforcement Technician	\$49.02 per hour					
Custody Assistants	\$54.10 per hour					
Security Officers	\$40.88 per hour		\$45 per hour per staff			
Word Processor II	\$43.14 per hour					
Captain / Major / Commander		Captain: \$66 per hour minimum of four hours		Tier 1-\$44 per hour; Tier 2-\$51 per hour; Tier 2+-\$52 per hour; Tier 3-\$61 per hour; Tier 4-\$73 per hour	Corporal: \$81.13 per hour	Captain: \$54.50 per hour, Regular Off-Duty rates; \$109 per hour, Holiday Off-Duty rates
Squad car					Car: \$6.34 per hour	Marked Police Vehicle: \$0.575 per mile or \$4 per hour, whichever is greater
Helicopter						\$500 per hour
Airplane						\$125 per hour
Canine						\$8 per dog per day
Boat						\$45 per hour
Air Fills (Divers)						\$3.50 per dive
Motorcycle					1 Officer and motorcycle \$79.26 per hour	\$0.575 per mile or \$4 per hour, whichever is greater
All Terrain Vehicle					Jeep: \$7.18 per hour	\$2 per hour flat rate
PROBATION DEPARTMENT - Proposed						
Senior Probation Director	\$148 per hour					
Probation Director	\$128 per hour					
Deputy Probation Officer I, Res Trt/Deten Services	\$66 per hour					
Deputy Probation Officer II, Field	\$89 per hour					
Detention Services Officer	\$64 per hour					
Group Supervisor Nights	\$50 per hour					
Senior Detention Services Officer	\$76 per hour					
Supervising Deputy Probation Officer	\$99 per hour					
STREETS & SANITATION						
Tow Trucks for relocation					If a production restricts public parking it may be necessary to arrange for a Police Department tow truck to move vehicles. Tow truck and operator \$50.90 per hour, four hour minimum charge.	
Barricades						
Non-returned barricades						
City street Flusher					\$32.50 to \$50 per hour including operator and mechanical brooms and flushers.	
Rear Loading Compactor					\$37.50 to \$55 per hour including operator and Sanitation Department rear loading compactor.	
Other fees (please describe):						
Janitorial			\$25 per hour			
Property Manager			\$121.25 per hour			
Project Manager			\$121.25 per hour			

NOTES:

⁽¹⁾ All Los Angeles County departments were surveyed. The County departments that assess fees are noted above. If a County department does not assess fees, then that department is not listed, other than the Department of Health Services (DHS). DHS is working with County Counsel to develop a uniform fee schedule. DHS will submit their fee information to the Board once their uniform fee schedule is finalized.

⁽²⁾ If a box is blank, we were unable to locate data for that category.

⁽³⁾ For all County park facilities, Parks & Rec maintains a rate schedule of fees to be charged to the general public, including film production companies.



County of Los Angeles CHIEF EXECUTIVE OFFICE

Kenneth Hahn Hall of Administration
500 West Temple Street, Room 713, Los Angeles, California 90012
(213) 974-1101
<http://ceo.lacounty.gov>

SACHI A. HAMAI
Chief Executive Officer

January 31, 2018

To: Supervisor Sheila Kuehl, Chair
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Janice Hahn
Supervisor Kathryn Barger

From: Sachi A. Hamai
Chief Executive Officer

Board of Supervisors
HILDA L. SOLIS
First District

MARK RIDLEY-THOMAS
Second District

SHEILA KUEHL
Third District

JANICE HAHN
Fourth District

KATHRYN BARGER
Fifth District

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, a Board motion instructed the Chief Executive Officer (CEO) to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more film production in the County. On April 10, 2015, our Office indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated June 30, 2017.

Transition of FilmLA Contract Management

Over the last six months, the CEO has successfully transitioned the management of the County FilmLA contract from the Unincorporated Areas Services (UAS) unit to the Economic Development division. With that, the CEO has implemented a quarterly County Film Team meeting to build partnerships, streamline permitting processes, share best practices, and to standardize filming agreements where possible. Also, our office continues to meet with FilmLA to fully understand their operations and provide guidance on community concerns, County film and still photography processes, and assist in resolving any complaints as they arise.

Analysis of Departmental Filming Processes

To assess areas where the CEO might be able to streamline filming processes and encourage increased filming on County assets, and within the Unincorporated Areas (UAs), the Economic Development division has been collecting and reviewing each department's internal policies with an eye towards simplification and standardization. Our office has also

assisted in the creation of written policies where none currently exist. The goal is to identify best practices that other departments can implement, and other process steps that might be simplified.

Use of County Owned Parking Lots

The Economic Development division is currently reviewing options related to the use of County owned parking lots for Film production companies as "Base camps." It has been the practice within the Film industry to set up an area a few blocks from the actual shoot site, for crew and cast to park, to lessen the impact on affected communities. The request to analyze increased use of County lots has been a consistent request from the Film Industry. The use of any lots would require a permit, along with the requisite insurance rider. However, appropriate use fees will need to be established, as well as the creation of a more centralized permitting process for parking lots.

Annual Review of FilmLA Contract

Prior to the transition of the FilmLA contract, UAS completed the annual review of the contract. No serious findings were cited, except for two minor administrative corrections which have been made by FilmLA. Overall, the services provided to the County of Los Angeles for the coordination of film and still photography permitting have successfully aligned with the scope of work agreed to in the Contract.

County Film Ordinance Update

As directed by the Board on May 2, 2017, County Counsel is in the process of completing their recommended amendments to the County Code sections that govern Filming, to ensure that County departments have the necessary enforcement authority to address violations of the film permitting process by property owners and production companies. These recommendations are due in February 2018. The CEO has been working with County Counsel in this effort by coordinating meetings with FilmLA and County departments, collecting departmental filming policies, and providing guidance relative to the overall filming processes.

FilmLA Report on Film Production's Return to Los Angeles County

FilmLA reports that on-location film production in the Greater Los Angeles Region continues to trend near record highs, with 2017 finishing as the second strongest year on record. In comparison with 2016, however, annual filming for 2017 decreased by 3.4 percent. Of note, 27 percent of Shoot Days for TV Drama, and 30 percent of Shoot Days for Features between October and December were generated by projects enrolled in the California Film Commission State Film & Television Tax Credit Program. This \$1.55 billion

program runs for five years, with a sunset date of June 30, 2020. Film industry representatives are presently working with legislators to request an extension of the program.

Meeting with Industry Executives and Representatives

The Economic Development division has met with a variety of Industry representations and liaisons including Warner Bros. Entertainment, Sony Pictures, 20th Century Fox, NBC Universal, Motion Picture Association of America, Inc. (MPAA), Local Teamsters 399, and the City of Los Angeles Mayor's Office of Film and Television Production. Additional meetings are being scheduled with the California Film Commission and Association of Independent Commercial Producers (AICP). The County also continues to hold bi-annual Film Industry partnership meetings and participates in City of Los Angeles' quarterly Film Industry meetings. Moving forward, the CEO will continue to work on simplifying permitting processes across County departments and improving the transparency of all film operations.

The CEO will continue to update the Board every six months, or as directed. If you have any questions, you may contact Gary Smith at 213-974-2504, or gsmith@ceo.lacounty.gov.

SAH:JJ:DSB
GS:acn

c: Executive Office, Board of Supervisors
 County Counsel
 Animal Care and Control
 Beaches and Harbors
 District Attorney
 Fire
 Health Services
 Internal Services
 Library
 Medical Examiner-Coroner
 Military and Veterans Affairs
 Parks and Recreation
 Public Works
 Sheriff
 FilmLA



SACHI A. HAMAI
Chief Executive Officer

County of Los Angeles CHIEF EXECUTIVE OFFICE

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July 31, 2018

To: Supervisor Sheila Kuehl, Chair
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Janice Hahn
Supervisor Kathryn Barger

From: Sachi A. Hamai
Chief Executive Officer

Board of Supervisors
HILDA L. SOLIS
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COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, a Board motion instructed the Chief Executive Officer (CEO) to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more film production to the County. On April 10, 2015, the CEO indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated January 31, 2018.

Film and Photography Permitting Management

Over the last twelve months, the CEO Film Liaison, a component of the Economic Development Division, has continued to meet quarterly with the County departmental film team to build partnerships, share best practices, and to identify areas of the permitting process that can be streamlined. Additionally, in July 2018, the CEO Film Liaison met with the Los Angeles Arts Commission to identify areas of alignment, and to discuss their inclusion as a member of the County film team. One potential alignment relates to creating career pathways into the creative industry, as the Arts Commission has a long history of facilitating career pathways programs.

On another front, the CEO Film Liaison, FilmLA, and County departments continue to work extensively with communities that experience a high volume of filming to craft special conditions around which filming will occur. Specifically, the CEO Film Liaison has worked with the Town Councils and residents of Acton, Agua Dulce, and Altadena to put together unique filming conditions that address community concerns while supporting filming in these areas. The CEO Film Liaison has also worked with the unincorporated communities of Marina Del Rey and the Santa Monica Mountains north region to address film-related issues.

Finally, the CEO Film Liaison continues to expand its working relationships with a multitude of production companies and major studios resulting in increased communication and coordination by providing a centralized point of contact. To illustrate, earlier this month, Fox Studios began an ongoing multi-million-dollar production at the Agua Dulce Airpark. This production went into jeopardy of being delayed due to issues involving the film permitting process, and the conditions of the Airpark's Conditional Use Permit (CUP). Within two days of the start of the production, the CEO Film Liaison was able to facilitate communication between County departments and Fox Studios about the required reviews of their set plans, shoot schedules, and the conditions set forth by the CUP. As a result, the production was not delayed and has met all the conditions of the CUP, which includes restricted shoot times.

County Permitting Data Fiscal Year 2018-19 (Attachment I)

Over the past Fiscal Year, the CEO Film Liaison has been gathering relevant Film and Photography permit data from County departments and FilmLA. A summary of this data for Fiscal Year 17-18 is provided in the tables below.

Departments	Number of Permits	Shoot Days
Beaches and Harbors	1,112	
Parks and Recreation	398	
Grand Park	19	
Hall of Administration	9	
Other Departments	1,072	
Total	2610	4,331

Supervisory Districts	Number of Permits	Shoot Days
First	131	190
Second	167	252
Third	619	1,056
Fourth	144	196
Fifth	1549	2,637
Total	2,610	4,331

Film Production's Return to Los Angeles County - FilmLA Data

On-location filming in Greater Los Angeles decreased 5.2 percent in the second quarter of 2018, with 8,978 Shoot Days (SD) logged during this period, for all filming categories tracked by FilmLA. On-location feature production is up for a second consecutive quarter; whereas decreases were seen in TV Reality (down 31.6 percent to 879 SD), Web-Based TV (down 14.6 percent to 352 SD) and the "Other" category, which consists largely of still photo shoots, student projects, and music videos (down 7.9 percent to 3,245 SD).

On-location Commercial production continued to rise in 2018, up 14.2 percent in the second quarter (to 1,596 SD), finishing 16.8 percent above the category's five-year average.

Incentivized projects brought to Los Angeles County by the California Film & Television Tax Credit Program are:

Features:

- *Once Upon a Time in Hollywood*
- *Captain Marvel*
- *Bumblebee*
- *Wine Country*

TV Comedy Projects:

- *I'm Dying Up Here*
- *Ballers*

TV Dramas:

- *The OA*
- *SWAT*
- *Strange Angel*
- *Snowfall*
- *Mayans M.C.*
- *Animal Kingdom*

TV Pilots:

- *Less Than Zero*

Film and Digital Media Industry Cluster Report

On February 15, 2018, the CEO contracted with Beacon Economics to profile the Film and Digital Media industry, its employment base, barriers to employment, economic impact, industry needs, and future growth forecasts. In addition, the CEO Film Liaison asked Beacon Economics to craft a working definition of the Film and Digital Media industry that provides a contextual understanding of how the two industries are integrating with each other. The final deliverable of the report will focus on recommended strategies and a workplan for the County to support industry growth.

County Film Ordinance Update

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County Film Ordinance to clarify language as it relates to enforcement of permit conditions, criteria used to approve permits, and other areas of the County Code that will strengthen the County's role in facilitating responsible filming. The CEO Film Liaison has been working

Each Supervisor
July 31, 2018
Page 4

with County Counsel in this effort by coordinating meetings with FilmLA, County departments, and community groups to gather additional insights and recommendations. It is expected that the revised draft Ordinance will be brought before the Board in late 2018.

County – Industry Partnership

The CEO Film Liaison continues to meet with film industry stakeholders as part of its efforts to foster a film-friendly environment and encourage responsible filming activity in Los Angeles County. The CEO Film Liaison also continues to hold bi-annual Film Industry Partnership Meetings, with the next one scheduled for October 2018, and participates in the City of Los Angeles' quarterly film industry meetings. The priorities of the CEO Film Liaison include a more consistent permitting process, support to unincorporated communities, reduced fees where appropriate, and greater transparency for all film operations.

The CEO will continue to update the Board every six months, or as directed. If you have any questions, you may contact Gary Smith at 213-974-2504 or gsmith@ceo.lacounty.gov.

SAH:JJ:DSB
GS:acn

Attachments

c: Executive Office, Board of Supervisors
 County Counsel
 Animal Care and Control
 Arts Commission
 Beaches and Harbors
 District Attorney
 Fire
 Health Agency
 Health Services
 Internal Services
 Library
 Medical Examiner-Coroner
 Military and Veterans Affairs
 Parks and Recreation
 Public Works
 Sheriff
 FilmLA

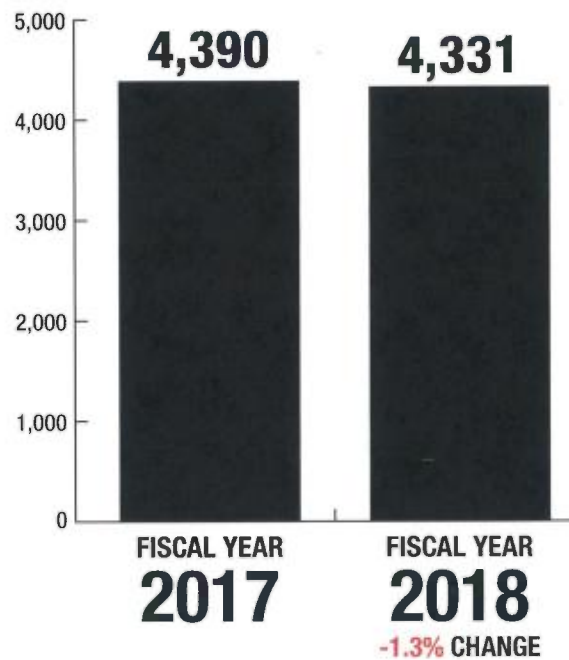


ON LOCATION FILMING REPORT COUNTY OF LOS ANGELES ALL JULY 1ST, 2017 - JUNE 1ST, 2018



PRODUCTION TYPE	FY 2018	
	PERMITS	SHOOT DAYS
Commercial - Internet	99	113
Commercial - PSA	21	22
Commercial - Spec	18	23
Commercial - Standard	457	603
Documentary	28	40
Feature	246	649
Industrial Video	55	76
Infomercial	2	2
Miscellaneous	29	48
Music Video	151	187
Still Photo	527	642
Student	247	488
TV Drama	341	578
TV Miscellaneous	43	78
TV Movie	2	7
TV News Magazine	2	2
TV Talk Show	6	6
TV Pilot	27	60
TV Reality	165	400
TV Sitcom	92	215
TV Web	52	92
TOTAL	2,610	4,331

SHOOT DAYS



PERMITS

2,610 TOTAL



CONSTITUENT CONCERNS

FilmL.A. maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **246** concerns were raised.

Relative to the amount of production that takes place, FilmL.A. received relatively few calls, emails or letter of complaint about filming. FilmL.A. also analyzes filming comments to determine which issues are of greatest concern to area constituents.

TOP CONCERNS

246
TOTAL CONCERNS

47
PARKING

33
MISCELLANEOUS

26
NOTIFICATION



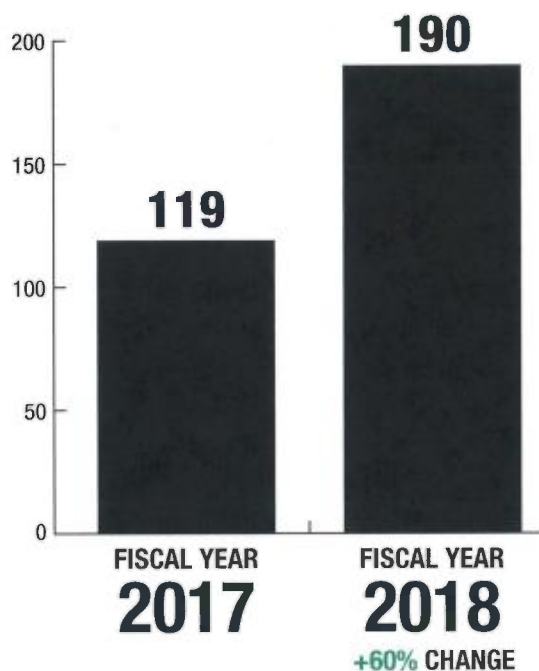
ON LOCATION FILMING REPORT

COUNTY OF LOS ANGELES, SUPERVISOR DISTRICT 1
JULY 1ST, 2017 - JUNE 1ST, 2018



PRODUCTION TYPE	FY 2018	
	PERMITS	SHOOT DAYS
Commercial - Internet	4	4
Commercial - PSA	2	2
Commercial - Spec	0	0
Commercial - Standard	19	24
Documentary	2	2
Feature	16	29
Industrial Video	2	2
Miscellaneous	1	2
Music Video	6	7
Still Photo	14	15
Student	13	24
TV Drama	29	40
TV Miscellaneous	6	8
TV Movie	0	0
TV Pilot	1	1
TV Reality	8	19
TV Sitcom	2	2
TV Web	6	9
TOTAL	131	190

SHOOT DAYS



PERMITS

131 TOTAL



CONSTITUENT CONCERNS

FilmL.A. maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **25** concerns were raised.

Relative to the amount of production that takes place, FilmL.A. received relatively few calls, emails or letter of complaint about filming. FilmL.A. also analyzes filming comments to determine which issues are of greatest concern to area constituents.



25
CONCERNS

TOP CONCERNS



5
PARKING



4
MISCELLANEOUS



1
INFO REQUEST



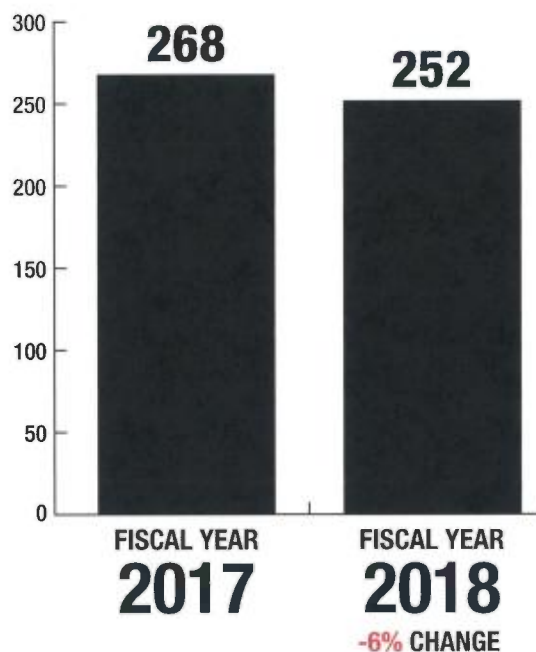
ON LOCATION FILMING REPORT

COUNTY OF LOS ANGELES, SUPERVISOR DISTRICT 2
JULY 1ST, 2017 - JUNE 1ST, 2018



PRODUCTION TYPE	FY 2018	
	PERMITS	SHOOT DAYS
Commercial - Internet	9	9
Commercial - PSA	2	2
Commercial - Spec	0	0
Commercial - Standard	25	28
Documentary	4	4
Feature	11	26
Industrial Video	3	3
Infomercial	1	1
Music Video	7	10
Still Photo	17	18
Student	31	50
TV Drama	21	24
TV Miscellaneous	6	12
TV Movie	0	0
TV Pilot	3	4
TV Reality	13	29
TV Sitcom	9	17
TV Web	5	15
TOTAL	167	252

SHOOT DAYS



PERMITS



167

TOTAL



CONSTITUENT CONCERNS

FilmL.A. maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of 28 concerns were raised.

Relative to the amount of production that takes place, FilmL.A. received relatively few calls, emails or letter of complaint about filming. FilmL.A. also analyzes filming comments to determine which issues are of greatest concern to area constituents.



28
CONCERNS

TOP CONCERNS



8
PARKING



4
MISCELLANEOUS



4
FREQUENCY



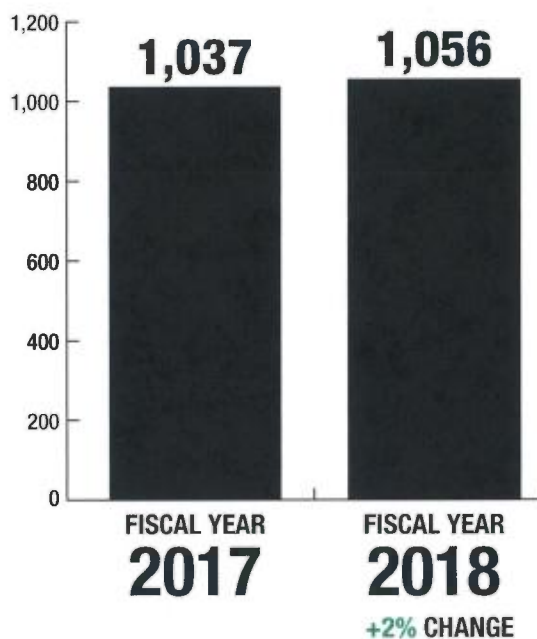
ON LOCATION FILMING REPORT

COUNTY OF LOS ANGELES, SUPERVISOR DISTRICT 3
JULY 1ST, 2017 - JUNE 1ST, 2018



PRODUCTION TYPE	FY 2018	
	PERMITS	SHOOT DAYS
Commercial - Internet	26	29
Commercial - PSA	4	4
Commercial - Spec	3	4
Commercial - Standard	94	133
Documentary	7	8
Feature	45	148
Industrial Video	16	16
Miscellaneous	7	10
Music Video	22	26
Still Photo	225	290
Student	46	63
TV Drama	39	63
TV Miscellaneous	3	4
TV Movie	2	7
TV Pilot	6	20
TV Reality	46	164
TV News Magazine	1	1
TV Talk Show	3	3
TV Sitcom	14	46
TV Web	10	17
TOTAL	619	1,056

SHOOT DAYS



PERMITS

619 TOTAL



CONSTITUENT CONCERNS

FilmL.A. maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **18** concerns were raised.

Relative to the amount of production that takes place, FilmL.A. received relatively few calls, emails or letter of complaint about filming. FilmL.A. also analyzes filming comments to determine which issues are of greatest concern to area constituents.



18
CONCERNS

TOP CONCERNS



4
FILMING HOURS



4
PARKING



1
MISCELLANEOUS



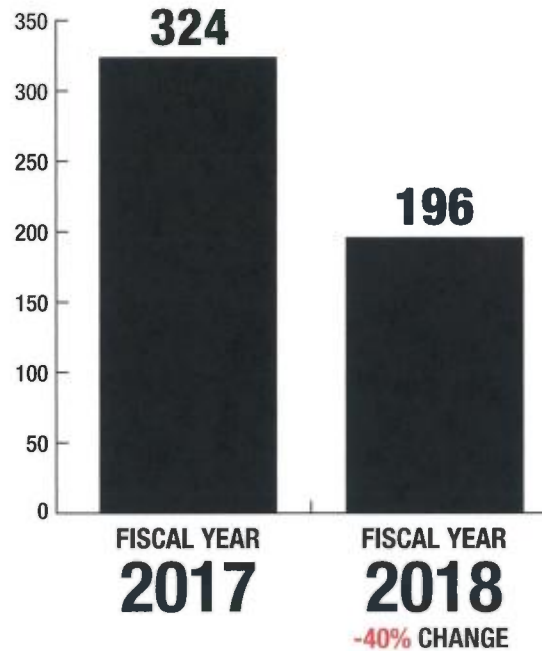
ON LOCATION FILMING REPORT

COUNTY OF LOS ANGELES, SUPERVISOR DISTRICT 4
JULY 1ST, 2017 - JUNE 1ST, 2018



PRODUCTION TYPE	FY 2018	
	PERMITS	SHOOT DAYS
Commercial - Internet	11	12
Commercial - PSA	3	3
Commercial - Spec	2	2
Commercial - Standard	21	23
Documentary	6	9
Feature	8	26
Industrial Video	1	1
Miscellaneous	2	3
Music Video	3	4
Still Photo	27	28
Student	8	21
TV Drama	17	20
TV Miscellaneous	1	1
TV Movie	0	0
TV Talk Show	1	1
TV Reality	25	29
TV Sitcom	5	6
TV Web	3	7
TOTAL	144	196

SHOOT DAYS



PERMITS

144 TOTAL



CONSTITUENT CONCERNS

FilmL.A maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of 9 concerns were raised.

Relative to the amount of production that takes place, FilmL.A. received relatively few calls, emails or letter of complaint about filming. FilmL.A. also analyzes filming comments to determine which issues are of greatest concern to area constituents.



9
CONCERNS

TOP CONCERNS





ON LOCATION FILMING REPORT

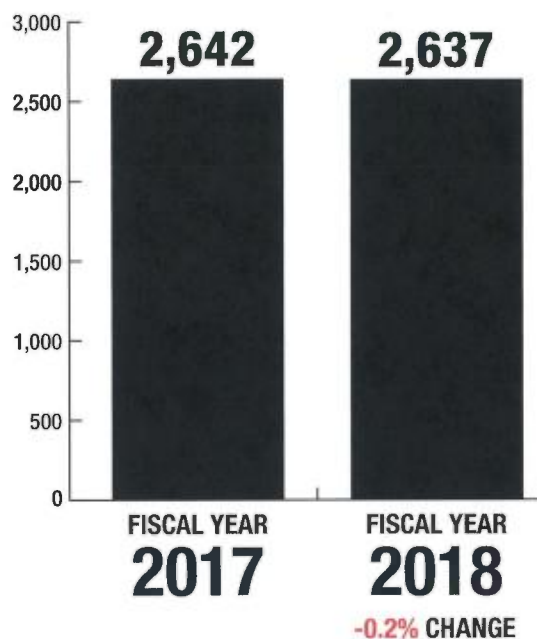
COUNTY OF LOS ANGELES, SUPERVISOR DISTRICT 5

JULY 1ST, 2017 - JUNE 1ST, 2018



PRODUCTION TYPE	FY 2018	
	PERMITS	SHOOT DAYS
Commercial - Internet	49	59
Commercial - PSA	10	11
Commercial - Spec	13	17
Commercial - Standard	298	395
Documentary	9	17
Feature	166	420
Industrial Video	33	54
Infomercial	1	1
Miscellaneous	19	33
Music Video	113	140
Still Photo	244	291
Student	149	330
TV Drama	235	431
TV Miscellaneous	27	53
TV News Magazine	1	1
TV Talk Show	2	2
TV Pilot	17	35
TV Reality	73	159
TV Sitcom	52	144
TV Web	28	44
TOTAL	1,549	2,637

SHOOT DAYS



PERMITS

1,549 TOTAL



CONSTITUENT CONCERNS

FilmL.A. maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **166** concerns were raised.

Relative to the amount of production that takes place, FilmL.A. received relatively few calls, emails or letter of complaint about filming. FilmL.A. also analyzes filming comments to determine which issues are of greatest concern to area constituents.



166
CONCERNS

TOP CONCERNS



28
PARKING



23
MISCELLANEOUS



17
NOTIFICATION



County of Los Angeles CHIEF EXECUTIVE OFFICE

Kenneth Hahn Hall of Administration
500 West Temple Street, Room 713, Los Angeles, California 90012
(213) 974-1101
<http://ceo.lacounty.gov>

SACHI A. HAMAI
Chief Executive Officer

February 5, 2019

To: Supervisor Janice Hahn, Chair
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Kathryn Barger

From: Sachi A. Hamai
Chief Executive Officer

Board of Supervisors
HILDA L. SOLIS
First District

MARK RIDLEY-THOMAS
Second District

SHEILA KUEHL
Third District

JANICE HAHN
Fourth District

KATHRYN BARGER
Fifth District

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, a Board motion instructed the Chief Executive Officer (CEO) to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more film production in the County. On April 10, 2015, the CEO indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated July 31, 2018.

Film, Television, and Photography Permit Management

Over the last six months, the CEO Film Office has continued to meet quarterly with the County Departmental Film Team (Film Team) to build a partnership, share best practices, and to identify areas of the film permitting process that can be streamlined. Also, our office continues to convene its bi-annual Entertainment Industry Partnership (EIP) meeting, in which issues related to film permitting in the County can be discussed. On October 18, 2018, we combined both the Film Team and the EIP meetings so we could present the Beacon Economics report on the Film and Digital Media Industry (FDMI), commissioned by the CEO Film Office, and an overview of the LA County Arts Commission to both groups at the same time. There were close to 60 attendees including Board offices, Arts Commissioners, and the City of Los Angeles. The major film studios and labor unions were also present.

In addition, the County worked with the Grand Park Foundation, FilmLA, Teamsters Local 399, and the Motion Picture Association of America (MPAA) member studios (Disney, Fox, Warner Brothers, Sony, Paramount, and Universal) to reach an agreement on reduced fees for filming overnight in Grand Park from 10:00 p.m. to 6:00 a.m. Details are being finalized regarding the implementation date.

County Film Ordinance Update

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County Film Ordinance to clarify language as it relates to enforcement of permit conditions, criteria used to approve permits, and other areas of the County Code that will strengthen the County's role in facilitating responsible filming. In partnership with County Counsel, the CEO Film Office has created an internal workgroup to revise the County Film Ordinance. This workgroup has been meeting twice a month for over six months.

The workgroup has been focused on defining temporary and permanent filming permit thresholds, updating the definitions of terms, consulting with other jurisdictions, like the Cities of Los Angeles, Pasadena, Santa Clarita, and Long Beach, as well as with Ventura and Riverside Counties, on film permitting thresholds and enforcement language. The work on the Film Ordinance update has been challenging due to the uniqueness of the County's diverse unincorporated areas, the lack of existing jurisdictional examples of enforcement best practices, and the multitude of different zones in the County. The workgroup is presently analyzing the 100 most filmed parcels in the County and their current zoning. This will help educate us on the practical implications of filming permit thresholds that are being developed. We will then move on to clearly define our enforcement language, update definitions, and revise language to align with the County's updated Significant Ecological Area (SEA) Ordinance set to go before the Regional Planning Commission (RPC) within the next few months.

Film and Digital Media and Community Partnerships

The CEO Film Office continues to build upon its professional relationships within the FDMI by working closely with production staff to utilize County owned properties, and to streamline approvals. Our office has been successful in establishing a consistent point of contact for production staff to contact within the County. Some of the more well-known productions that our office has assisted are:

- "Bosch" - Amazon Studios - San Pedro Courthouse
- "We the People" - Warner Brothers - San Pedro Courthouse
- "All-American" - CBS - County parking lot
- "Ford vs Ferrari" - Fox - Agua Dulce Airport
- "Barry" - HBO - Unincorporated Acton
- "The Fix" - ABC - Will Rogers Beach
- "Your Money or your Life" - Queen Bee Productions - Vazquez Rocks

Additionally, the CEO Film Office continues to work with unincorporated areas such as Altadena, Acton, and Agua Dulce to monitor and/or create special conditions for these respective communities. Special film conditions are created in partnership with FilmLA in response to a saturation of filming and residents' concerns. Also, FilmLA and our office

recently created a new set of conditions for the Altadena neighborhoods of Woodbury, and New York Drive and Mar Vista Avenue. Our office will continue to respond to community concerns as they arise.

County Film Permit Data Fiscal Year 2018-19

The CEO Film Office will report on Los Angeles County specific film permit data at the end of each Fiscal Year (FY). The next update will be in July 2019, and will encompass FY 2018-19.

Los Angeles 2018 County-Wide Data¹

Filming in Los Angeles County rose 5.0 percent in the fourth quarter of 2018, a strong finish for a year in which local film production came close to record highs. Filmmakers logged 10,359 Shoot Days (SD) in the fourth quarter, and 38,795 SD for all of 2018. Reasons for the 1.3 percent increase include double digit increases in Feature films (up 12.2 percent), TV Dramas (up 10.6 percent) and TV Pilots (up 15.2 percent) production. Other Television categories such as TV Reality, TV Comedy, and Web-Based TV lost ground in 2018, bringing the overall Television category down 4.9 percent, to 14,466 SD. On-location Commercial production continued its upward rise increasing 5.5 percent (to 1,404 SD). The Commercials category finished the year at 8.7 percent ahead of 2017, with 6,033 SD in total.

Incentivized² TV Drama projects accounted for 15.3 percent, or 282 of the 1,489 SDs recorded in that category for the fourth quarter. Incentivized TV Comedy projects accounted for 28.7 percent of the activity in the category, contributing 120 of the 393 SDs for the quarter. Incentivized projects brought to Los Angeles County by the California Film & Television Tax Credit Program during 2018 are:

Features	TV Comedy Projects	TV Dramas
Once Upon a Time in Hollywood	Crazy Ex-Girlfriend	Legion*
Captain Marvel	Veep*	Lucifer*
Birdbox	Timeless*	Sneaky Pete*
Rim of the World	Barry	The OA*
Ford vs Ferrari		Euphoria
A Star is Born		

**Relocated back to Los Angeles, CA*

Supporting the Growth of the Los Angeles County Film and Digital Media Industry

On October 30, 2018, the Board passed a motion to support the growth of the Los Angeles County FDMI and directed the CEO to work with the Departments of Workforce Development,

¹ FilmLA Data includes Cities

² Productions that have received a CA Film Tax Credit

Aging and Community Services (WDACS), Consumer and Business Affairs (DCBA), and any other relevant County departments or partners, as well as with non-County entities such as labor organizations and educational entities, to develop a County Plan based on key recommendations from the 2018 Beacon Economics report entitled "Film and Digital Media Industry: A County Perspective," and report back in 90 days on the development of a County plan.

The CEO has created an internal County workgroup to develop the framework for the County Plan, and will submit a separate report back on February 28, 2019 detailing the work. Future Film and Still Photography Status Reports will update the progress of the County Plan.

Conclusion

The CEO Film office will continue to work on simplifying permitting processes across the County departments, work with various communities within the Unincorporated Areas to reduce the impact of filming, reduce fees where possible, and improve the transparency and efficiency of all film operations. We will continue to update the Board every six months, or as directed. If you have any questions, you may contact Gary Smith at 213-974-2504 or gsmith@ceo.lacounty.gov.

SAH:JJ:DSB
JO:GS:acn

c: Executive Office, Board of Supervisors
 County Counsel
 Sheriff
 Animal Care and Control
 Arts Commission
 Beaches and Harbors
 Consumer and Business Affairs
 Coroner
 District Attorney
 Fire
 Health Agency
 Health Services
 Internal Services
 L.A. County Library
 Military and Veterans Affairs
 Parks and Recreation
 Public Works
 Workforce Development, Aging and Community Services
 FilmLA



County of Los Angeles CHIEF EXECUTIVE OFFICE

Kenneth Hahn Hall of Administration
500 West Temple Street, Room 713, Los Angeles, California 90012
(213) 974-1101
<http://ceo.lacounty.gov>

SACHI A. HAMAI
Chief Executive Officer

August 8, 2019

To: Supervisor Janice Hahn, Chair
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Kathryn Barger

From: Sachi A. Hamai
Chief Executive Officer

Board of Supervisors
HILDA L. SOLIS
First District

MARK RIDLEY-THOMAS
Second District

SHEILA KUEHL
Third District

JANICE HAHN
Fourth District

KATHRYN BARGER
Fifth District

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, the Board instructed the Chief Executive Officer (CEO) to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more film production to the County. On April 10, 2015, the CEO indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated February 5, 2019.

The attached status report (Attachment I) details progress made by the CEO relative to: 1) streamlining the County's film and photography permitting procedures; 2) updating the County Film Ordinance; 3) developing partnerships with the Film and Digital Media Industry (FDMI); and 4) supporting the growth of the FDMI. The report also provides the annual fiscal year update on County film and photography permit data, and contractual permit data reports from FilmLA (Attachment II).

County Film Permit Data Fiscal Year 2018-19

The number of permits and shoots has decreased slightly from FY 2017-18.

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2017-18	FY 2018-19	FY 2017-18	FY 2018-19
First	131	103	190	162
Second	167	157	252	316
Third	619	514	1,056	862
Fourth	144	146	196	193
Fifth	1,549	1,390	2,637	2,752
Total	2,610*	2,310*	4,331	4,285

*Note: Total number of County permits does not match the total per District as many permits cross District boundaries.

Each Supervisor
August 8, 2019
Page 2

The number of permits decreased by 11.49 percent and the shoot days decreased by one percent (1%). The CEO will continue to monitor production. We would like to note that industry representatives have indicated that there is a lack of available soundstage space throughout the County. According to FilmLA data from 2018, the current inventory of soundstages is at a 98 percent capacity. Current anecdotal information suggests that the capacity might be close to 100 percent now. As a result, we have been working with each Board office on strategies to address the gap in soundstage space, specifically within the unincorporated areas of the County.

If you have any questions or need additional information, please contact me, or your staff may contact Gary Smith at (213) 974-2504 or via email at gsmith@ceo.lacounty.gov.

SAH:FAD:JO
GS:acn

Attachments

c: Executive Office, Board of Supervisors
 County Counsel
 Animal Care and Control
 Arts and Culture
 Beaches and Harbors
 Consumer and Business Affairs
 District Attorney
 Fire
 Health Agency
 Health Services
 Internal Services
 LA County Library
 Medical Examiner-Coroner
 Military and Veterans Affairs
 Parks and Recreation
 Public Works
 Sheriff
 Workforce Development, Aging and Community Services
 Women and Girls Initiative
 FilmLA

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

On September 9, 2014, the Board instructed the Chief Executive Officer (CEO) to periodically report back on the actions taken to standardize the County's film and still photography permit service fees and attract more film production in the County. On April 10, 2015, the CEO indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated February 5, 2019.

Film, Television, and Photography Permit Management

Over the last six months, the CEO Film Office has continued to meet quarterly with the County Departmental Film Team (Film Team) to build partnership, share best practices, and to identify areas of the film permitting process that can be streamlined. Also, we continue to convene its bi-annual Entertainment Industry Partnership (EIP) meeting, in which issues related to film permitting in the County can be discussed. The last EIP meeting was held on April 4, 2019. Attendees included Board offices, FilmLA, the City of Los Angeles, California Film Commission (CFC), the Motion Picture Association of America (MPAA), Disney, Fox, Warner Brothers, Sony, Paramount, Universal, Teamsters, Local 724, SAG-AFTRA, and IATSE. Topics included an overview of the Fair Chance Act and updates from the Department of Arts and Culture and CFC on the California Tax Credit program. The next meeting of the EIP is tentatively scheduled for early October 2019.

In line with the directive to improve and streamline the County's permitting processes, we worked with the First District, Music Center Foundation, and film stakeholders to implement a reduced fee schedule for filming overnight in Grand Park from 10:00 p.m. to 6:00 a.m. These new rates were implemented on July 1, 2019. The new rates are:

Grand Park Fee Schedule Overnight	
Area	April - Oct
	10:00 p.m. - 6:00 a.m.
Block 1 and 2	\$3,840
Block 1	\$3,070
Block 2	\$1,800
Block 3	\$1,440
Block 4	\$2,700
Block 1 – 4	N/A
Area	Nov - March
	10:00 p.m. - 6:00 a.m.
Block 1 and 2	\$3,460
Block 1	\$2,760
Block 2	\$1,620
Block 3	\$1,300
Block 4	\$2,430
Block 1 – 4	N/A

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

The CEO office has been working with County Counsel and LAC+USC to amend an existing agreement with the onsite Medical Foundation to establish up-to-date film procedures on the campus, which will include the hire of a full-time film coordinator. LAC+USC General Hospital has remained a highly desired film location for many years. Two years ago, the Department of Health Services (DHS) decided to suspend filming at General Hospital until the proper film procedures could be established that align with County policy. It is expected that the amendment will be submitted for approval over the next two months.

Last, the Department of Parks and Recreation, with assistance from the CEO, will be undertaking an internal review of their film procedures across all of their assets to align and simplify those procedures where appropriate. This effort will provide greater transparency for productions and address a core Board directive to make the County more film friendly.

County Film Ordinance Update

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County Film Ordinance to clarify language as it relates to enforcement of permit conditions, criteria used to approve permits, and other areas of the County Code that will strengthen the County's role in facilitating responsible filming. In partnership with County Counsel, the CEO has created an internal workgroup comprised of staff from the Department of Regional Planning (DRP) to revise the County Film Ordinance. This workgroup has been meeting twice a month for over six months.

The workgroup is focused on defining temporary and permanent filming permit thresholds, updating the definitions of terms, and clarifying enforcement language. The work on the Film Ordinance update has been challenging due to the uniqueness of the County's biodiverse unincorporated areas, the lack of existing jurisdictional examples of enforcement best practices, and the multitude of different zones in the County. An internal draft of the Ordinance revision is expected by December 2019.

Film and Digital Media and Community Partnerships

The CEO continues to build upon its professional relationships within the entertainment industry by working closely with production staff to increase utilization of County owned properties, problem solve production issues, streamline approvals where appropriate, and craft transparent film policies. We also continue to work with various communities and Fifth District Town Councils to address their concerns and create reasonable film procedures specific to their community where possible. Communities such as Altadena, Agua Dulce, Topanga, Acton, and Marina Del Rey have requested specific film conditions over the last year. To address these requests, we work with the community, FilmLA, and entertainment industry stakeholders to reach agreement on these conditions. Over the last year, we have implemented special film conditions for Acton, Agua Dulce, and Altadena.

On May 18, 2019, the Fifth District in partnership with the CEO and FilmLA, held a community meeting to provide an overview of the County's film permitting processes and solicit feedback from residents about the impacts of filming in their community. While most of the resident's support filming, there were some concerns raised around lighting at night, activities that

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

involve explosions, and road closures that may or may not impact traffic. The Acton special conditions that have been created and implemented address these concerns.

In terms of productions that we have worked with over the last 12 months, the following are examples of the more well-known productions that we have assisted with:

- “Bosch” – Amazon Studios - San Pedro Courthouse
- “Seal Team” – CBS - Unincorporated Acton
- “Westworld” – HBO - Unincorporated Acton and Grand Park
- “All-American” – CBS - County parking lot
- “This is Us” – Fox/ABC - Unincorporated Areas and County Buildings
- “SWAT” – HBO - Unincorporated Areas
- “Ratched” – Disney/Fox - Altadena
- “Mayans” – FX - Unincorporated areas

County Film Permit Data Fiscal Year 2018-19

The number of permits and shoots has decreased slightly from FY 2017-18. FilmLA reports that the reduction might be due to the lack of available soundstage space in the area, which is close to a 100 percent occupancy. As increased investment in the creation of content continues, more space needs to be created to accommodate the demand. The CEO has met with each Board office to strategize some solutions to increase development of additional soundstage and creative spaces within the County. Additional FilmLA reports on County permits are attached.

Supervisory Districts	Number of Permits	Shoot Days
First	103	162
Second	157	316
Third	514	862
Fourth	146	193
Fifth	1,390	2,752
Total	2,310*	4,285

**Note: Total number of County permits does not match the total per District as many permits cross District boundaries.*

Supporting the Growth of the Los Angeles County Film and Digital Media Industry

On October 30, 2018, the Board passed a motion to support the growth of the Los Angeles County Film and Digital Media Industry, and directed the CEO to work with the Departments of Workforce Development, Aging and Community Services (WDACS), Consumer and Business Affairs (DCBA), and any other relevant County department or partner, as well as with non-County entities such as labor organizations and educational entities like the community college and school districts in the County to develop a County Plan based on key recommendations from the 2018 Beacon Economics report entitled “Film and Digital Media Industry: A County Perspective,” and report back in 90 days on the development of a County plan.

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

The CEO submitted its 90-day report to the Board on March 4, 2019, which detailed the framework of the County Plan. During the last few months, the Departments of WDACS, DCBA, and Arts and Culture; Women and Girls Initiative; and the CEO have met with several various intermediaries, digital media/tech companies such as Amazon, Snap Inc., Netflix, Tastemade, and the Motion Picture Association of America member studios to gather input into the County Plan. The final report on the motion is due to the Board on September 9, 2019.

Conclusion

The CEO will continue to work on simplifying permitting processes across the County departments, work with various communities within the Unincorporated Areas to reduce impact of filming, reduce fees where possible, and improve the transparency and efficiency of all film operations.

ATTACHMENT II

**County Film and Photography Permit Data, and
Contractual Permit Data Reports from FilmLA**



ON LOCATION FILMING REPORT

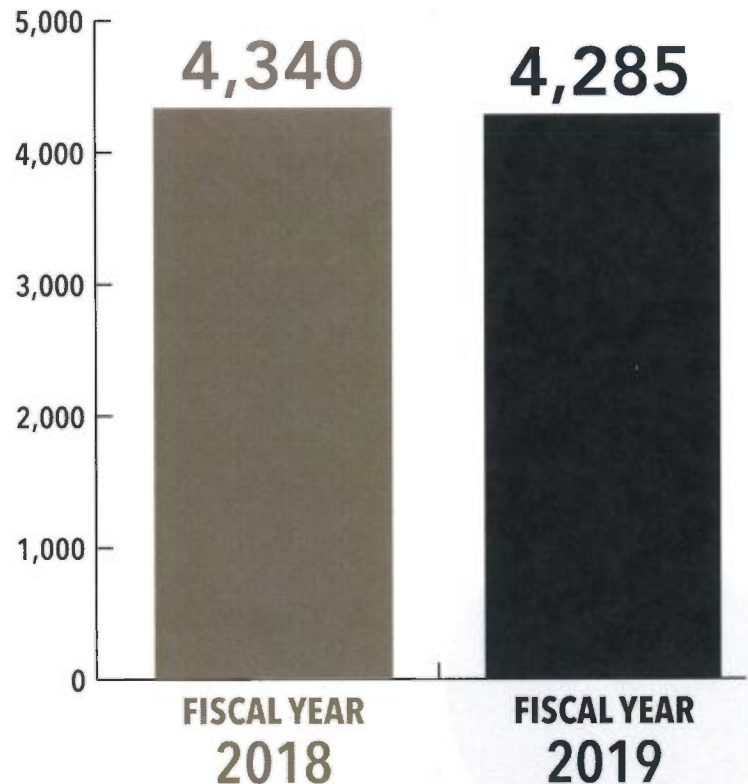
County of Los Angeles, ALL Districts

July 1st, 2018 - June 30th, 2019



FISCAL YEAR, 2019		
PRODUCTION TYPE	PERMITS	SHOOT DAYS
Commercial - Internet	62	78
Commercial - PSA	10	11
Commercial - Spec	12	15
Commercial - Standard	359	511
Documentary	41	59
Feature	187	535
Industrial Video	39	413
Infomercial	2	4
Miscellaneous	28	50
Music Video	142	174
Posting Only	1	2
Still Photo	494	677
Student	223	469
TV Awards Show	1	1
TV Drama	301	566
TV Miscellaneous	35	51
TV News Magazine	2	2
TV Movie	8	53
TV Pilot	27	69
TV Reality	103	310
TV Sitcom	64	143
TV Talk Show	3	3
TV Web	48	89
TOTAL	2,192	4,285

Shoot Days



Film
Permits

-7.2% CHANGE

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **314 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



314
CONCERNS

Top Concerns



62
PARKING



54
MISCELLANEOUS



27
NOTIFICATION



26
FILMING HOURS



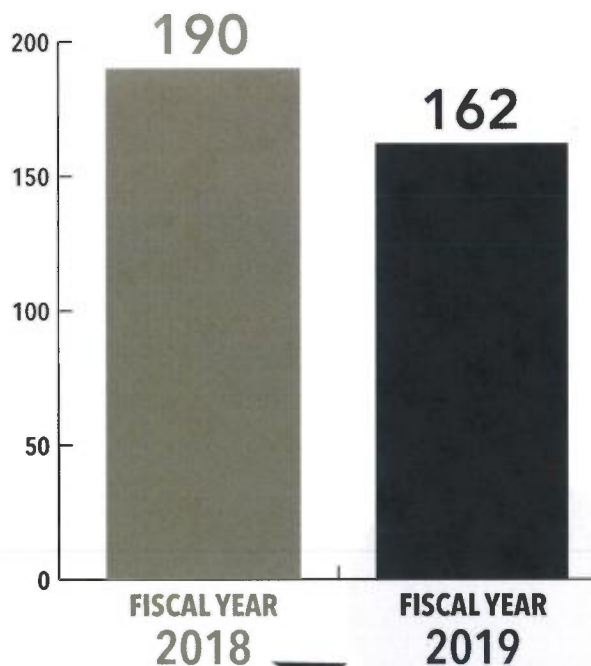
ON LOCATION FILMING REPORT

County of Los Angeles, Supervisor District 1
July 1st 2018 - June 30th 2019



FISCAL YEAR, 2019		
PRODUCTION TYPE	PERMITS	SHOOT DAYS
Commercial - Internet	3	4
Commercial - PSA	0	0
Commercial - Spec	1	1
Commercial - Standard	24	27
Documentary	8	10
Feature	5	9
Industrial Video	1	1
Infomercial	0	0
Miscellaneous	1	1
Music Video	4	5
Posting Only	0	0
Special Event	0	0
Still Photo	14	46
Student	8	13
TV Drama	17	20
TV Miscellaneous	2	3
TV Awards Show	0	0
TV News Magazine	0	0
TV Pilot	2	7
TV Reality	4	4
TV Sitcom	3	3
TV Talk Show	0	0
TV Web	6	8
TOTAL	103	162

Shoot Days



-14.7% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

Phoenix

Commercials

Audi
Harley Davidson

Television* (includes web)

Animal Kingdom
Criminal Minds
Dummy



Permits

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **21 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



21
CONCERNS

Top Concerns



4
PARKING



4
MISCELLANEOUS



2
INFO REQUEST



ON LOCATION FILMING REPORT

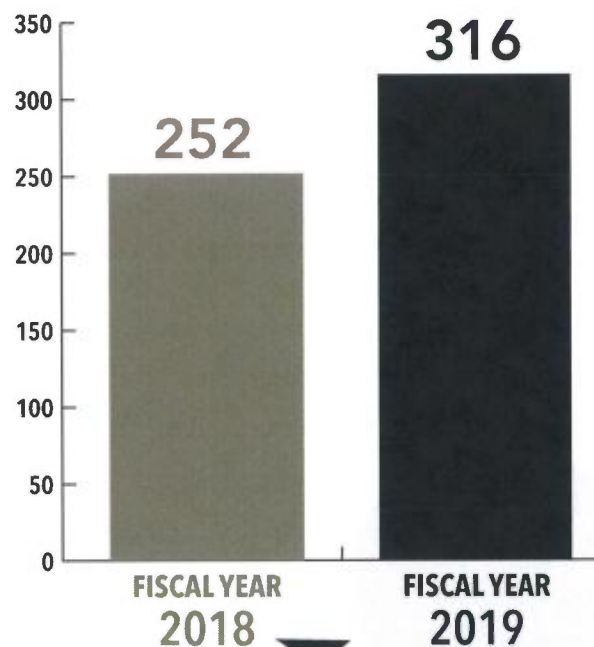
County of Los Angeles, Supervisor District 2

July 1st 2018 - June 30th 2019



FISCAL YEAR, 2019		
PRODUCTION TYPE	PERMITS	SHOOT DAYS
Commercial - Internet	5	6
Commercial - PSA	0	0
Commercial - Spec	0	0
Commercial - Standard	18	23
Documentary	8	12
Feature	13	46
Industrial Video	0	0
Infomercial	0	0
Miscellaneous	2	4
Music Video	5	7
Posting Only	0	0
Special Event	0	0
Still Photo	21	32
Student	25	56
TV Drama	28	43
TV Miscellaneous	4	5
TV Awards Show	0	0
TV News Magazine	0	0
TV Pilot	3	3
TV Reality	14	54
TV Sitcom	4	4
TV Talk Show	0	0
TV Web	5	7
TOTAL	157	316

Shoot Days



+25% CHANGE



Permits

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

Anderson Falls
Stuber

Television* (includes web)

Lucifer
Snowfall

Commercials

Adidas
Best Buy

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **69 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



69
CONCERNS

Top Concerns



13
MISCELLANEOUS



12
PARKING



6
INFO REQUEST



ON LOCATION FILMING REPORT

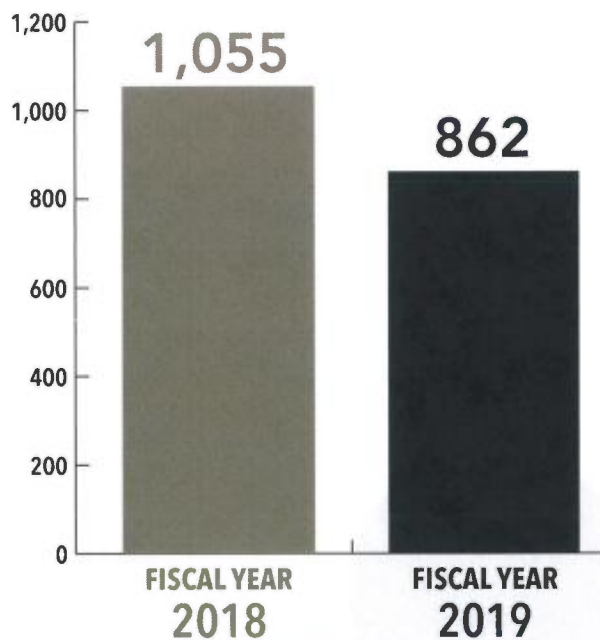
County of Los Angeles, Supervisor District 3

July 1st 2018 - June 30th 2019



FISCAL YEAR, 2019		
PRODUCTION TYPE	PERMITS	SHOOT DAYS
Commercial - Internet	15	20
Commercial - PSA	2	2
Commercial - Spec	3	3
Commercial - Standard	71	87
Documentary	5	7
Feature	32	87
Industrial Video	12	17
Infomercial	2	4
Miscellaneous	1	1
Music Video	21	23
Posting Only	0	0
Special Event	0	0
Still Photo	201	242
Student	37	69
TV Drama	48	77
TV Miscellaneous	8	10
TV Movie	1	13
TV News Magazine	0	0
TV Pilot	7	30
TV Reality	27	132
TV Sitcom	13	26
TV Talk Show	0	0
TV Web	8	12
TOTAL	514	862

Shoot Days



-18% CHANGE

Notable Productions

Curious to know what's filming in your district?

Here are a few of the recent productions working on-location in the area:



Feature Films

Deep Cuts
Fathers and Prophets



Commercials

Blue Shield
Charles Schwab



Television* (includes web)

Good Girls
Lethal Weapon
Tacoma F.D.
The Good Place



Permits

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **46 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



46
CONCERNS

Top Concerns



8
PARKING



6
MISCELLANEOUS



4
FILMING HOURS



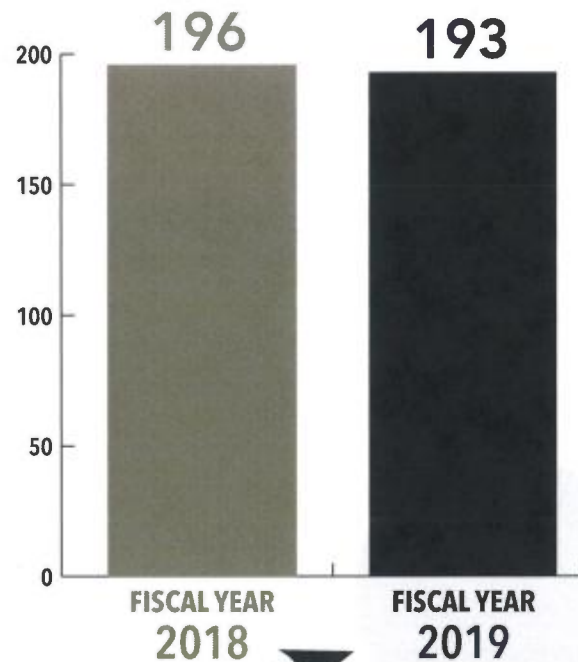
ON LOCATION FILMING REPORT

County of Los Angeles, Supervisor District 4
July 1st 2018 - June 30th 2019



FISCAL YEAR, 2019		
PRODUCTION TYPE	PERMITS	SHOOT DAYS
Commercial - Internet	4	4
Commercial - PSA	0	0
Commercial - Spec	1	2
Commercial - Standard	19	20
Documentary	4	5
Feature	8	10
Industrial Video	6	7
Infomercial	0	0
Miscellaneous	0	0
Music Video	2	2
Posting Only	0	0
Special Event	0	0
Still Photo	33	35
Student	25	52
TV Drama	11	13
TV Miscellaneous	3	4
TV Awards Show	1	1
TV News Magazine	0	0
TV Pilot	0	0
TV Reality	14	16
TV Sitcom	8	12
TV Talk Show	2	2
TV Web	5	8
TOTAL	146	193

Shoot Days



Permits

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

California Love
Lorelei

Commercials

Lexus
Lyft

Television* (includes web)

Grand Hotel
Lodge 49
Grace & Frankie
Huge in France

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **3 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



3
CONCERNS

Top Concerns



1
PARKING



1
MISCELLANEOUS



1
NOTIFICATION



ON LOCATION FILMING REPORT

County of Los Angeles, Supervisor District 5

July 1st 2018 - June 30th 2019

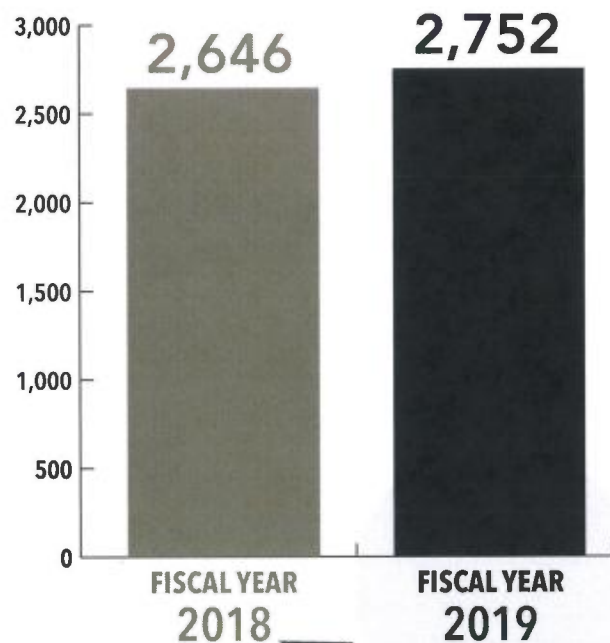


FISCAL YEAR, 2019		
PRODUCTION TYPE	PERMITS	SHOOT DAYS
Commercial - Internet	36	44
Commercial - PSA	8	9
Commercial - Spec	7	9
Commercial - Standard	254	354
Documentary	19	25
Feature	142	383
Industrial Video	23	388
Infomercial	0	0
Miscellaneous	24	44
Music Video	111	137
Posting Only	1	2
Special Event	0	0
Still Photo	249	322
Student	133	279
TV Drama	220	413
TV Miscellaneous	19	29
TV Movie	5	26
TV News Magazine	2	2
TV Pilot	17	29
TV Reality	53	104
TV Sitcom	40	98
TV Talk Show	1	1
TV Web	26	54
TOTAL	1,390	2,752



Permits

Shoot Days



-1.5% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

A Wife Betrayed
Purgatory

Commercials

Old Navy
Planet Fitness

Television* (includes web)

American Princess
Animal Kingdom
Happy Accident
Splitting Up Together
The Kids Are Alright

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **175 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



175
CONCERNS

Top Concerns



37
PARKING



30
MISCELLANEOUS



15
NOTIFICATION



SACHI A. HAMAI
Chief Executive Officer

County of Los Angeles CHIEF EXECUTIVE OFFICE

Kenneth Hahn Hall of Administration
500 West Temple Street, Room 713, Los Angeles, California 90012
(213) 974-1101
<http://ceo.lacounty.gov>

March 10, 2020

To: Supervisor Kathryn Barger, Chair
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Janice Hahn

From: Sachi A. Hamai
Chief Executive Officer

Board of Supervisors

HILDA L. SOLIS
First District

MARK RIDLEY-THOMAS
Second District

SHEILA KUEHL
Third District

JANICE HAHN
Fourth District

KATHRYN BARGER
Fifth District

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014)

On September 9, 2014, the Board instructed the Chief Executive Officer (CEO) to periodically report back on the actions taken to standardize the County of Los Angeles' (County) film and still photography permit service fees and attract more film production in the County. On April 10, 2015, the CEO indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated August 8, 2019.

The attached status report details progress made by the CEO relative to: 1) streamlining the County's film and photography permitting procedures; 2) updating the County Film Ordinance; 3) developing partnerships with the Film and Digital Media Industry (FDMI); and 4) supporting the growth of the FDMI. The report also provides the County film and photography permit data from July 1, 2019 to December 30, 2019. The full fiscal year data set will be provided in the July 30, 2020 Film Status Report.

Comparison Chart of County Film Permits with Previous Fiscal Year (FY)

Districts	Number of Permits		Shoot Days	
	FY 2018-19 Q1 & Q2	FY 2019-20 Q1 & Q2	FY 2018-19 Q1 & Q2	FY 2019-20 Q1 & Q2
First	43	44	77	65
Second	109	76	175	153
Third	179	314	436	401
Fourth	92	86	95	95
Fifth	1,054	955	1,220	1,210
Total	1,477	1,475	2,003	1,924

Each Supervisor
March 10, 2020
Page 2

In comparing the aggregated data from the previous two quarters of FY 2019-20 with the same period from FY 2018-19, there was a slight decrease in production in both shoot days and permits overall. For permits issued, the Third District was the only district that had a significant increase in permits (75 percent), while the First District had a negligible increase (2 percent) for the same time period. In terms of total shoot days, all five Districts had a decrease in shoot days, with the exception of the Fourth District, which had no change between time periods. Variations in permits and shoot days can fluctuate from year to year due to factors ranging from changes in content investment to availability of production space.

Lastly, current data from the FilmLA 2019 Television Report suggests that productions are beginning to leave the County due to the lack of available production space. To address this issue the Board passed a motion on February 4, 2020 directing the CEO, in coordination with LACDA and relevant County Departments, to report back to the Board in 180 days with recommendations for steps the County can take to support the need for increased production facilities, including, but not limited to, sound studios, to ensure the region can accommodate the growth of the Film and Digital Media Industry and sustain the growing jobs.

If you have any questions or need additional information, please contact me, or your staff may contact Allison Clark at (213) 974-8355, or via email at allison.clark@ceo.lacounty.gov.

SAH:FAD:AEC
JO:GS:yy

Attachment

c:	Executive Office, Board of Supervisors	LA County Library
	County Counsel	Medical Examiner-Coroner
	District Attorney	Military and Veterans Affairs
	Sheriff	Parks and Recreation
	Arts and Culture	Public Works
	Beaches and Harbors	Workforce Development, Aging and
	Consumer and Business Affairs	Community Services
	Fire	Women and Girls Initiative
	Health Services	FilmLA
	Internal Services	

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

On September 9, 2014, the Board instructed the Chief Executive Officer (CEO) to periodically report back on the actions taken to standardize the County of Los Angeles' (County) film and still photography permit service fees and encourage more film production in the County. On April 10, 2015, the CEO indicated that status reports would be provided twice a year to allow for more comprehensive updates. The last status report to the Board was dated August 5, 2019.

Film, Television, and Photography Permit Management

Over the last six months, the CEO has continued to manage the FilmLA contract and the County's internal Film and Photography permit operations. On September 17, 2019, the Board approved the second and final five-year contract extension for FilmLA. The amendment extends the term of the contract to September 20, 2024. A new Request for Proposals (RFP) will be released in early 2024 to secure a contractor to a permit coordination service that meets the diverse needs of the County.

The CEO continues to meet with the County's Departmental Film Team (Film Team) on an as needed basis with a minimum of two meetings per calendar year. The Film Team meetings seek to build partnerships, share best practices, and identify areas of the film permitting process that can be streamlined. Also, the CEO continues to convene its bi-annual Entertainment Industry Partnership (EIP) meeting in which our entertainment partners and stakeholders can share issues related to film permitting in the County. The last EIP meeting was held on February 25, 2020. Attendees included:

Amazon	FilmLA	NBC Universal
Beacon Economics	Hulu	Netflix
Board Offices	IATSE	Paramount/Viacom
CA Film Commission (CFC)	International Creative Management (ICM)	Production Managers
City of Los Angeles	LAEDC	SAG-AFTRA
Contract Services	Local 729	Sony
County Departments	Location Managers	Teamsters Local 399
Disney	Motion Picture Association (MPA)	Warner Brothers (WB)

County Film Ordinance Update

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County's Film Ordinance and clarifying language as it relates to enforcement of permit conditions, criteria used to approve permits, and other areas of the County Code that will strengthen the County's role in facilitating responsible filming. In partnership with County Counsel, the CEO has created an internal workgroup comprised of staff from the Department of Regional Planning to revise the County's Film Ordinance. This workgroup has been meeting twice a month for more than a year.

The workgroup is focused on defining temporary and permanent filming permit thresholds, updating the definitions of terms, and clarifying enforcement language. The work on the Film Ordinance update has been challenging due to the uniqueness of the County's biodiverse

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

unincorporated areas, the lack of existing jurisdictional examples of enforcement best practices, and the multitude of different zones in the County. An internal draft of the Ordinance revision is expected by late summer 2020.

Comparison Chart of County Film Permits with Previous Fiscal Year (FY)

Districts	Number of Permits		Shoot Days	
	FY 2018-19 Q1 & Q2	FY 2019-20 Q1 & Q2	FY 2018-19 Q1 & Q2	FY 2019-20 Q1 & Q2
First	43	44	77	65
Second	109	76	175	153
Third	179	314	436	401
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Fifth	1,054	955	1,220	1,210
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Use of Additional County Facilities

Historic General Hospital - LAC+USC

Pertaining to use of additional County facilities, the CEO continues to work with LAC+USC and the Medical Foundation to finalize all filming procedures related to the Historic General Hospital (HGH). On September 13, 2019, the Board approved Amendment Number 2 to the Fundraising Agreement with the Medical Foundation directing all film revenue generated at the HGH to be allocated to the Medical Foundation to support the salary of a full time Film Coordinator. This change was made to create the necessary capacity to coordinate the anticipated high volume of filming that will resume at the HGH later this year. The HGH has been closed to filming for more than two years due to the lack of capacity on the part of LAC+USC staff to handle the high volume of demand and the need to revise the existing filming procedures to align with current site needs and costs.

Los Padrinos Juvenile Center - Probation

Late last year, Los Padrinos Juvenile Center, located in Downey, CA, was officially closed and vacated. In early October, the CEO, along with members of FilmLA, toured the site as a potential new filming location. There has been considerable interest in the site from area location managers given its size and the many unique locations within the Center.

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

The CEO is currently working with the Department of Probation to craft appropriate filming procedures and finalize the use fee schedule. Once the operational details are finalized, it is expected that the site will be online and available for use over the next few months.

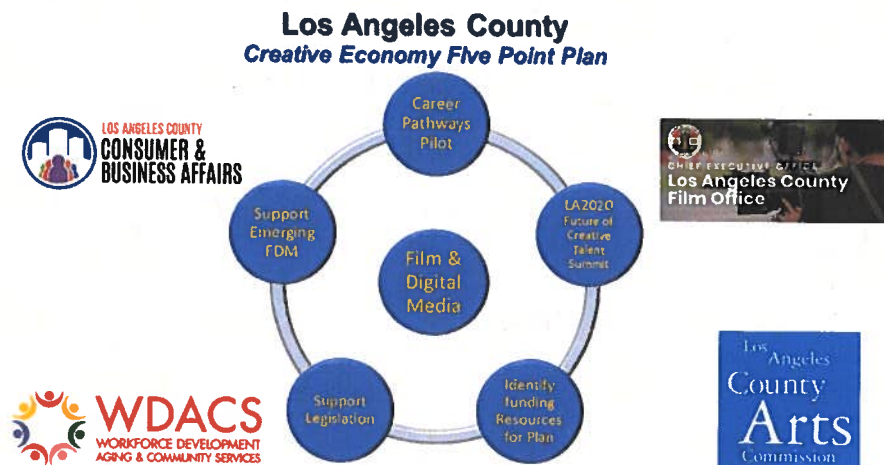
Supporting the Growth of the County's Film and Digital Media Industry

On October 30, 2018, the Board passed a motion to support the growth of the County's Film and Digital Media Industry and directed the CEO to work with the Departments of Workforce Development, Aging and Community Services (WDACS), Consumer and Business Affairs (DCBA), other relevant County departments or partners, as well as non-County entities, such as labor organizations and educational entities, to develop a County Plan based on key recommendations from the 2018 Beacon Economics report entitled "Film and Digital Media Industry: A County Perspective," and report back in 90 days on the development of a County plan.

The CEO submitted its first 90-day report to the Board on March 4, 2019, which detailed the framework of the County Plan. The final report on the County's five-point plan was submitted to the Board on September 9, 2019. Between March and September 2019, the CEO along with WDACS, DCBA, the Women and Girls Initiative, and the Department of Arts and Culture met with several intermediaries, digital media/tech companies such as Amazon, Snap Inc., Netflix, Tastemade, and the Motion Picture Association (MPA) member studios to gather input into the County Plan. Ongoing status updates on the County plan will be detailed in this report moving forward.

The finalized County Plan includes five primary areas:

1. Development of a County Film and Digital Media Career Pathway Program.
2. Framework for supporting local emerging Film and Digital Media Businesses.
3. Creation of the first Los Angeles County Forum on Film and Digital Media.
4. Identification of both public and private funding resources for the creation of the County Plan.
5. Support legislation which promotes the growth of the creative economy.



COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

Film and Digital Media Career Pilot

Over the last six months, the CEO and the Workgroup have continued to meet with F&DM stakeholders to assist in the development of the County Plan. Companies such as ICM, Warner Brothers, Snap, Inc., Amazon, Netflix, Hulu, Tastemade, HBO, Q&A, 9th Wonder, and the Giant Spoon Agency have been instrumental in helping to design the career pathways pilot program (Pilot) centered on Tech/Digital Media. The Pilot, led by WDACS, will be launched in the spring of 2020 and focus on under-represented youth, ages 18-24 years old, before scaling up to serve all County participants. Referrals will come primarily from County departments and agencies that serve youth, as well as community colleges and community-based organizations that also serve young people. The Pilot aims to prepare, train, and place County clients into jobs in this sector of the creative economy. The Pilot will connect employers to a diverse workforce by creating a flexible, yet structured career pathway for under-represented populations who might otherwise have challenges accessing these employment opportunities. The Pilot will initially focus on training and placing individuals into paid internships and/or entry-level jobs in the tech and digital media industries.

Both the CEO and the Workgroup believe this initial approach will provide a foundation from which to scale up to the larger film, digital media, sports, entertainment, music, and arts industries over time. The transferrable skills that participants will develop are applicable to other sectors of the creative economy including animation, gaming, and other creative arts.

Framework for Supporting Local Emerging Film and Digital Media Businesses

DCBA has continued to expand upon its current menu of technical assistance and services and is working to create outreach materials and workshops tailored to the specific needs of constituents looking to start or grow their local small F&DM businesses. To do so, and with the assistance of Arts & Culture, DCBA continues to conduct research to assess the needs of current County creative vendors and non-profit organizations receiving County grant funding.

DCBA will work with Arts & Culture to:

- Create concierge hosted technical assistance workshops focused on the creative economy that incorporate feedback received from County vendors, Arts & Culture subject-matter experts, and Arts & Culture grantees;
- Facilitate trainings and information sessions addressing specific concerns, such as leasing, tax, and intellectual property; and
- Offer technical assistance workshops, roundtable sessions, and outreach at Arts & Culture hosted events.

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

LA2020: Future of Creative Talent Summit

As mentioned in the September report, the CEO has contracted with Beacon Economics to coordinate all aspects of the Forum on F&DM (Summit) in partnership with the CEO, the Board, and its creative economy partners. The event will take place on September 16, 2020, at Paramount Studios. The Summit will provide the County and its partners a unique opportunity to showcase the County's place as an F&DM leader and innovation ecosystem. Both Beacon and the CEO have begun reaching out to our creative economy partners to gain insight and support for the Forum. The Summit will convene all sectors of the F&DM industry to build new partnerships and to showcase best practices and successes related to developing a diverse and inclusive workforce.

Identification of Public and Private Funding Resources for the Creation of the County Plan

The CEO will seek funding opportunities that align with the directives of the motion, which may include, but are not limited to, Federal, State, F&DM partners, and Foundations. The CEO is also working with the County's Center for Strategic Partnerships to help guide the identification of outside funding and/or partnership opportunities for the Summit.

Support Legislation Which Promotes the Growth of the Creative Economy

The CEO continues to monitor all new bill introductions and work with departments to analyze any legislation related to the F&DM Industry that is introduced and develop recommendations for County advocacy positions. The CEO Legislative Affairs and Intergovernmental Relations Office will continue to keep the Board advised of recommendations for County advocacy positions via Sacramento update memos.

Film and Digital Media and Community Partnerships

The CEO continues to build upon its professional relationships within the entertainment industry by working closely with production staff to increase utilization of County-owned properties, solve problems on production issues, streamline approvals where appropriate, and craft transparent film policies. Additionally, we continue to work with various communities across the County to address their concerns and create reasonable film parameters where appropriate. Communities such as Altadena, Agua Dulce, Topanga, Acton, Ladera Heights, and Marina Del Rey have raised the most concerns over filming during the last six months.

The CEO's office worked with the following production companies over the last six months:

- "Westworld" - HBO - Unincorporated Acton and Grand Park
- Marvel's "Runaways" - Netflix - County parking lots and Unincorporated Acton
- "Whiskey 68" - Paramount TV - Unincorporated Acton
- "All Rise" - CBS - San Pedro Courthouse
- "Old Man" - Fox/ABC - Altadena
- "Mayans" - FX - Unincorporated areas

COUNTY FILM AND STILL PHOTOGRAPHY STATUS REPORT

Conclusion

The CEO will continue to develop strong working relationships with entertainment industry partners while working on simplifying permitting processes across the County departments, reduce fees where possible, work with various communities within the unincorporated areas to reduce filming impacts, and improve the transparency and efficiency of all film operations.



SACHI A. HAMAI
Chief Executive Officer

County of Los Angeles CHIEF EXECUTIVE OFFICE

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Board of Supervisors
HILDA L. SOLIS
First District

MARK RIDLEY-THOMAS
Second District

SHEILA KUEHL
Third District

JANICE HAHN
Fourth District

KATHRYN BARGER
Fifth District

August 6, 2020

To: Supervisor Kathryn Barger, Chair
Supervisor Hilda L. Solis
Supervisor Mark Ridley-Thomas
Supervisor Sheila Kuehl
Supervisor Janice Hahn

From: Sachi A. Hamai
Chief Executive Officer

COUNTY OF LOS ANGELES FILM AND STILL PHOTOGRAPHY STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014), AND REPORT BACK ON SUPPORTING THE COUNTY OF LOS ANGELES FILM AND DIGITAL MEDIA INDUSTRY (ITEM NO. 8, AGENDA OF FEBRUARY 4, 2020)

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and attract more film production to the County. On April 10, 2015, the Chief Executive Office (CEO) indicated that status reports would be provided twice a year. The last status report to the Board was February 20, 2020.

Furthermore, on February 4, 2020, the Board directed the CEO to implement the recommendations included in the CEO's report back on the October 20, 2018 motion, *Supporting the Growth of the County's Film and Digital Media Industry*, and also report back on the February 4, 2020 revised version of the same Board Motion, *Supporting the Growth of the County's Film and Digital Media Industry*. Those updates are included in a dedicated section of the attached Film and Photography Status Report.

This report provides updates on the following matters related to the film industry work of the Economic Development and Affordable Housing Division:

1. Fiscal Year (FY) 2019-20 Film permit data;
2. Impacts to the County's Film Program and FilmLA due to the COVID-19 pandemic;

3. Report back on the February 4, 2020 Board motion, *Supporting the Growth of the County's Film and Digital Media Industry*;
4. Status of the County's Film Policy and Ordinance; and
5. CEO and Department of Public Health partnership relative to the reopening guidelines for the entertainment industry.

County Film Permit and Shoot Days Data – FY 2019-20

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2018 - 19	FY 2019 - 20	FY 2018 - 19	FY 2019 - 20
First	103	73	162	112
Second	157	112	316	222
Third	514	437	862	619
Fourth	146	106	193	135
Fifth	1,390	1,004	2,752	1,737
Total	2,310*	1,732*	4,285	2,825

Note: The total number of County permits does not match the total per District as many permits cross District boundaries.

In comparing the data from the previous two fiscal years, it is clear that the COVID-19 pandemic has had a severe impact on the Film and Digital Media Industry. As seen in the chart, there was a 25 percent decrease in Permits, and a 34 percent decrease in Shoot Days, between FY 2018-19 and FY 2019-20. Production was shut down between March 20, 2020 and June 19, 2020 for a total of four months during what is typically one of the high points in the year for production. Permitting resumed on June 19, 2020, and the majority of those issued were for commercials, music videos, small home-based reality shows, and still photography.

In addition, unless otherwise directed, the CEO will report back to the Board at the end of each FY, rather than twice per year, to allow for a more comprehensive update on the program and permit information provided. However, quarterly film permit data will continue to be sent to each Board office. As such, the next Film and Photography Status Report Back will be due on July 30, 2021.

Each Supervisor
August 6, 2020
Page 3

If you have any questions or need additional information, please contact Allison E. Clark at (213) 974-8355, or allison.clark@ceo.lacounty.gov.

SAH:FAD:AEC
JO:GS:yy

Attachment

c: Executive Office, Board of Supervisors
 County Counsel
 Sheriff
 Animal Care and Control
 Arts and Culture
 Beaches and Harbors
 Consumer and Business Affairs
 District Attorney
 Fire
 Health Services
 Internal Services
 LA County Library
 Medical Examiner-Coroner
 Military and Veterans Affairs
 Parks and Recreation
 Public Works
 Workforce Development, Aging and Community Services
 Women and Girls Initiative
 FilmLA



Chief Executive Office

Economic Development and Affordable Housing Division

FILM AND PHOTOGRAPHY STATUS REPORT

January 1, 2020 to June 30, 2020

FILM AND PHOTOGRAPHY STATUS REPORT

BACKGROUND

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and encourage more film production in the County. Unless directed otherwise, the Chief Executive Office (CEO) will be providing status reports on an annual basis moving forward in order to provide the Board with more comprehensive fiscal year-end data and programmatic updates. Quarterly reports on permit data will continue to be sent to each Board office from FilmLA. The last status report to the Board was dated February 20, 2020.

FILM, TELEVISION, AND PHOTOGRAPHY PERMIT MANAGEMENT

A. Comparison Chart of County Film Permits with Previous Fiscal Year

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2018 - 19	FY 2019 - 20	FY 2018 - 19	FY 2019 - 20
First	103	73	162	112
Second	157	112	316	222
Third	514	437	862	619
Fourth	146	106	193	135
Fifth	1,390	1004	2,752	1,737
Total	2,310*	1,732*	4,285	2,825

Note: Total number of County permits does not match the total per District as many permits cross District boundaries.

In comparing the data from the previous two Fiscal Years (FY), it is clear that the COVID-19 Pandemic has had a severe impact on the Film and Digital Media Industry (F&DMI). As seen in the chart, there was a 25 percent decrease in permits, and a 34 percent decrease in Shoot days between FY 2018 - 19 and FY 2019 - 20. Production was shut down between March 20, 2020 and June 19, 2020 for a total of four months during one of the high points in the year for production. Permitting resumed on June 19, 2020 and the majority of permits issued were for commercials, music videos, small home-based reality shows, and still photography. The FilmLA Permit and Shoot day infographics are provided as an Exhibit I to this report.

FILM AND PHOTOGRAPHY STATUS REPORT

It is not expected that feature film and television production will return to full capacity for at least another 12 months due to the need to fully implement the County's reopening guidelines which include: 1) hiring on set Compliance Officers; 2) creation of COVID-19 testing protocols; 3) negotiation of new and existing Union/Guild collective bargaining agreements; 4) training cast and crew on County COVID-19 safety measures; and 5) purchasing and supplying personal protective equipment (PPE) for cast and crew. Additional impacts include the finalization of Studio, Union, and Guild-specific guidelines for their members, talent, and employees.

Other important factors that contribute to a slow return to full capacity for the industry are the increased costs for staffing, PPE, sanitation equipment and supplies, testing supplies, production insurance, and the reconfiguration of scripts to account for smaller casts and crews. The CEO will continue to inform each Board office on recovery progress for the sector.

Over the last six months, the CEO has continued to manage the FilmLA contract and the County's internal Film and Photography Permit Operations. In early March 2020, the worldwide COVID-19 pandemic caused a complete shutdown of the entertainment industry. As a result, the CEO instructed FilmLA to halt all new permits as of March 20, 2020 through June 15, 2020. During this period, it is estimated that over 500,000 people became unemployed based on previous 2018 entertainment employment statistics from Beacon Economics. Concurrently, the last quarter of FY 2019 - 20 were the lowest film and photography levels on record. Fiscal year end permit data is presented in Section D of this report.

Shortly before the shutdown, the CEO was able to convene its first bi-annual Entertainment Industry Partnership (EIP) meeting. The EIP meeting is a forum for our entertainment partners and stakeholders to share issues, concerns and challenges related to filming in the County. However, the CEO decided to cancel the October 2020 meeting of the EIP given the extensive feedback and communications being conducted with the entertainment partners due to COVID-19. It is hoped that the meetings can resume in early 2021.

FILM AND PHOTOGRAPHY STATUS REPORT

B. Impact on FilmLA

On March 12, 2020, FilmLA shuttered its physical offices and conducted their work remotely. By April 1, 2020, 50 percent of its staff were furloughed while maintaining health insurance coverage for those employees. Remaining staff were reduced to 70 percent of normal hours and salary. These staff were dedicated “full-time” to an accelerated development schedule for new technology systems. On learning that the County was preparing to allow filming to resume, active staff were either returned to full-time status or moved to 75 percent of normal hours and salary. On June 1, 2020, three field service staff were brought back from furlough, as applications for filming resumed.

In addition, FilmLA immediately implemented drastic cost cutting measures during March 2020, including re-negotiation of fixed overhead costs and reduction of all variable expenses. FilmLA applied for the Paycheck Protection Program loan and various other Small Business Administration loans but were denied due to its 501(c)(4) status and/or due to the size of the organization. Fortunately, FilmLA is currently participating in the Coronavirus Aid, Relief, and Economic Security Act (CARES Act), Employee Retention Credit and Social Security Tax Deferral Programs.

Because FilmLA’s only revenue source is fees paid by the film industry for coordinating the film permit process, the April 1, 2020 to June 30, 2020 quarter resulted in virtually no revenue to FilmLA and permit volume since the reopening remains below 20 percent of normal as of July 3, 2020. This prevents the return of additional furloughed staff and continues to deplete the financial reserves of the organization. If on-location filming fails to increase, or the County retracts permission for filming, FilmLA will need to take more severe actions in order to sustain the organization through an extended period of revenue loss. These actions will most likely include layoffs, additional furloughs, and reduction of non-essential services.

Fortunately, FilmLA began preparing for an event like the COVID-19 pandemic more than a dozen years ago to build financial reserves for major technology improvements and to sustain the business during film industry activity downturns. They have a robust Business Continuity Plan (BCP) which covers scenarios from labor strikes, loss of the physical office, earthquakes, and pandemics. FilmLA also subscribes to a third-party disaster recovery service to procure flex space if needed to move from offices in Hollywood, including immediate provisioning of technology for remote work. The BCP is reviewed

FILM AND PHOTOGRAPHY STATUS REPORT

annually by the FilmLA's Board of Director's Audit Committee and updated regularly. In addition to financial reserves for funds that may be owed to FilmLA's client jurisdictions, and funding to upgrade our online permit system, FilmLA has built up and maintained financial reserves enough to cover a 6-month period of lost revenue.

C. COVID-19 Pandemic Impact and Department of Public Health and CEO Partnership

In April and May 2020, the CEO convened two separate virtual meetings with County departments to discuss permitting impacts due to COVID-19 in addition to other calls with the Departments of Regional Planning (DRP), Parks and Recreations, Public Works (DPW), Beaches and Harbors (DBH), Fire, and FilmLA. The CEO will continue to convene quarterly meetings to update Departments on all aspects of permitting, gather best practices, and problem-solve procedural challenges to ensure that film and photography activities and permitting respond to the ever-changing dynamics of production within the context of COVID-19.

In early April 2020, the Department of Public Health (DPH) asked the CEO to partner on convening a focus group of 12 entertainment stakeholders to meet with the Director of Public Health, Dr. Barbara Ferrer, to gather insight into the challenges and needs of the entertainment industry relative to the COVID-19 pandemic and to inform the drafting of the County Health Order guidelines for reopening the sector. This focus group met with Dr. Ferrer twice, on May 6, 2020 and June 10, 2020. The members of this group had ongoing communications with representatives from DPH and CEO over the course of two and half months. Individual meetings were also held with a variety of other stakeholders outside of the workgroup to expand our understanding of the sector's needs. Concurrent with the County's convening, the Industry Wide Labor Management Safety Committee made up of key members of the entertainment industry were drafting its own guidelines in the form of a White Paper. The White Paper was released and shared with the County on June 1, 2020 (Exhibit II). Both the White paper and insight gathered from the County's workgroup eventually led to the creation of the County Health Order for the Film, Television, Music, and Entertainment Industry reopening guidelines released on June 12, 2020 (Exhibit III). These guidelines coincided with California Governor Gavin Newsom's directive to reopen the Industry on the same day as the County's release. An expanded version of the focus group will continue to meet monthly under the auspices of the CEO

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and DPH until the end of the year to track and gather input about best practices and challenges as production slowly comes back online. And, both DPH and the CEO continue to partner on responding to constituent concerns and questions from County departments and entertainment stakeholders about how to safely roll out production in the County.

Film, TV, Music and Entertainment Workgroup Participants include:

Amazon	Netflix
Contract Services	Motion Picture Association
Director's Guild	Paramount/Viacom
Disney	SAG-AFTRA
FilmLA	Sony
Fox Corporation	Tastemade
IATSE	Teamsters Local 399 and
Local 724	Warner Brothers
NBC Universal	Recording Industry Association

Lastly, the CEO participated as a member of the Board's Economic Resiliency Task Force subgroup on Film, Television, and Music led by NBC/Universal which met three times between May and July 2020.

D. Film and Digital Media and Community Partnerships

The CEO continues to build upon its professional relationships within the entertainment industry by working closely with production staff to increase utilization of County-owned properties, reduce fees, solve production related issues, streamline approvals where appropriate, and craft transparent film policies and procedures. Additionally, we continue to work with various communities across the County to address their concerns and create reasonable film parameters where appropriate. The unincorporated areas of Acton, Agua Dulce, Altadena, Ladera Heights, Marina Del Rey, and Topanga have specific filming conditions created for their communities.

Some examples of productions that the CEO worked with over the last six months are:

- "Bosch" – Amazon – San Pedro Courthouse and Aqua Dulce Airpark;

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- “Westworld” – HBO – Unincorporated Acton and Grand Park;
- “Mythic Quest” – Apple TV – County beaches;
- “Old Man” – Fox/ABC – Altadena; and
- “Perry Mason” – HBO – Altadena and Unincorporated Acton.

COUNTY FILM POLICY 3.125

In response to the request of the Executive Officer of the Board of Supervisors, the CEO conducted a sunset review of *Board Policy No. 3.125: County Filming Policy*. Based on this review, we recommended certain revisions and extending the sunset review date to July 12, 2024. The CEO presented the proposed changes to the County Filming Policy to the Audit Committee on May 6, 2020 and received approval to submit the policy to the Board for final action and approval after consultation with the Economic Development Policy Committee. Following the additional input from the industry stakeholders, the CEO also presented the revised policy to the Economic Development Policy Committee on July 2, 2020 in which no objections were raised. The policy will be on the August 4, 2020 Board Agenda. Revised language includes:

Prohibitions on County Properties:

1. Filming of Commercials or advertisements for alcohol, cannabis, or tobacco products;
2. County-owned building exteriors, seals, badges, and symbols unless express written permission is provided by the County; and
3. County clients or patients; and County employees in County employee-occupied buildings during regular working hours unless a release form is signed by the employee and approved by their respective Department manager.

Violations:

1. **No Permit:** If a person conducts filming activity without a required film permit, the unauthorized filming activity must cease, and the person can be charged with a misdemeanor. Unpermitted filming is a misdemeanor punishable by a daily fine,

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not to exceed \$1000 per day, imprisonment in the County jail not to exceed six months, or both; and

2. **Violate Permit:** If a permittee violates any provisions of a film permit issued pursuant thereto, the County may provide the permittee with verbal or written notice of such violation. If the permittee fails to correct the violation, the County may revoke the film permit and all activity must cease.

SUPPORTING THE GROWTH OF THE COUNTY'S F&DMI MOTION UPDATE

On October 30, 2018, the Board passed a motion to support the growth of the County's F&DMI and directed the CEO to work with the Departments of Workforce Development, Aging and Community Services (WDACS), Consumer and Business Affairs (DCBA), and any other relevant County departments or partners, as well as with non-County entities, such as labor organizations and educational entities like the community college and school districts in the County, to develop a County Plan based on key recommendations from the 2018 Beacon Economics report entitled "Film and Digital Media Industry: A County Perspective," and report back in 90 days on the development of a County plan.

The CEO submitted its first 90-day report to the Board on March 4, 2019, which detailed the framework of the County Plan. The final report on the County's five-point plan was submitted to the Board on September 13, 2019.

Subsequently, on February 4, 2020, the Board directed the CEO to work with WDACS, the Department of Arts and Culture, DCBA, the Los Angeles County Development Authority (LACDA) and any other relevant County departments or partners to implement the County Plan as put forth in the CEO's September 13, 2019 report (September Report) to the Board, including, but not limited to:

- A. The integration of the F&DM Program into workforce development programs offered across all County departments, and direct WDACS, in consultation with CEO, to procure a consultant or consultants to provide subject matter expertise to leverage existing industry partnerships, develop new partnerships, provide in-service training to County departments, facilitate internship placement and support for partners, and

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provide technical expertise and guidance on training curricula and program implementation in order to establish and coordinate the F&DM Program expeditiously.

- B. A proposal to support local emerging businesses within the F&DMI, such as the growing number of small and emerging digital media firms.
- C. Direct CEO to plan and execute the County F&DM Forum, to connect legacy and emerging segments of the Industry, providing a venue for the exchange of innovative workforce hiring strategies and best practices, and further diversifying the F&DMI.
- D. Identification of both public and private funding resources related to the creation of the County Plan along with a proposed budget for the implementation of these economic development programs for the F&DMI;
- E. Advocacy for, and support of, legislation that promotes the growth of the creative economy.
- F. Direct WDACS, CEO, DCBA, and Arts & Culture to collaborate with employers, unions, community colleges, and high road employment training partners in the F&DMIs to identify and develop a plan for the expansion of non-traditional apprenticeship opportunities within the creative economy that lead to family sustaining career pathway opportunities.
- G. Direct WDACS to Report back to the Board in 180 days on progress in implementing the F&DM pilot program.
- H. Direct the CEO, in coordination with the LACDA and other relevant County departments, to report back to the Board in 180 days with recommendations for steps the County can take to support the need for increased production facilities, including but not limited to sound studios, to ensure the region can accommodate the growth of the F&DMI and sustain the growing jobs.

a. F&DM Career Pilot

WDACS, in partnership with the CEO, and in collaboration with Arts & Culture, the Women and Girls Initiative, DCBA, and LACDA, finalized the FDM Career Pathways Pilot Program (Pilot) design in September 2019. The Pilot will serve diverse,

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underrepresented youth ages 18 to 25 years old across the County and will build on and strengthen the promising practices of successful programs, partnerships, and pipelines that already exist for the County's youth in below-the-line F&DM jobs.

WDACS will proceed with the implementation of the Pilot as soon as is safe to do so and funding becomes available. In the interim, WDACS has continued to work diligently to refine the program model and ensure optimal coordination among key County and private partners and stakeholders, as well as to secure employer partners.

WDACS and Arts & Culture continue to meet bi-weekly to plan for the Pilot's launch and ensure the program is prepared to support industry shifts caused by the Pandemic. In addition, WDACS and Arts & Culture have engaged multiple digital media, arts-related, and community-based organizations with significant experience serving high barrier youth, including "Arts2Work" and the Los Angeles Urban League, to identify opportunities to develop a pipeline of youth who are ready to explore careers in digital media. The Pilot will support participants through four progressively specialized levels of programming, including career exposure, career exploration, job readiness training, and paid internships, as described in the September 2019 report to the Board. WDACS maintains strong employer partnerships, many of whom report reduced hiring and internship needs for the remainder of 2020.

Due to COVID-19 impacted budget constraints, WDACS is not currently able to fund the Pilot but will continue to monitor industry needs and will proceed with programming in late 2020 if funding becomes available in the FY 2020 - 21 Supplemental Budget. If funding is secured, WDACS will hire an intermediary with extensive employer connections and experience in the F&DMI to deliver a fully integrated and cohesive Pilot with the potential to bring to scale in the future. WDACS will seek to leverage existing resources, including WIOA, Arts & Culture, and private funding resources to support participant training costs, supportive services, and subsidized wages in paid internships. WDACS will continue to work with local youth organizations to attract and retain a cohort of individuals who will be exposed to paid digital media opportunities as they explore career opportunities.

A full report will be provided to the Board on August 4, 2020 as part of WDACS' report back on the F&DM Pilot.

FILM AND PHOTOGRAPHY STATUS REPORT

b. Support for local emerging businesses in the F&MDI

At the onset of the COVID-19 pandemic, it became apparent that many businesses, including those in the F&DMI, would be heavily economically impacted. In response, DCBA, in partnership with LACDA and WDACS, launched the Disaster Help Center (DHC) on March 26, 2020. The Help Center was launched to help business owners, non-profits, workers, homeowners, landlords, and tenants navigate the COVID-19 pandemic crisis by connecting them to emergency resources, such as loans and grants, providing them with guidance on public health orders, layoff aversion, and other critical services.

To date, DHC has assisted 72 businesses and 13 workers which self-identified as belonging to the entertainment industry. Additionally, DHC also launched a website, www.lacountyhelpcenter.org, that centralizes up-to-date COVID-19 related information and emergency financial assistance for businesses, including those in the creative economy. Also, DHC website features a dedicated page that includes industry specific financial assistance for artists, musicians, and actors. DHC has worked closely with Arts & Culture to connect the creative community to these resources.

In order to launch and operate the DHC, DCBA reassigned most of its resources, including staff from its Office of Small Business (OSB), to focus on mitigating the economic impact of the COVID-19 pandemic. Nonetheless, the OSB continued providing entrepreneurs and businesses its regular programing. Since the last report back, the Small Business Concierge Program has assisted 34 entrepreneurs and businesses in the creative economy including graphic design, entertainment and media production, art, film and music media, photography, video production services, and actors. OSB has also partnered with Arts & Culture's "Arts Tune UP" professional development programs by providing arts and creative sector attendees information on our suite of business services and resources.

Additionally, DCBA's Procurement Technical Assistance Center has counseled 20 businesses in the creative economy on how to compete for government contracts with local, state, and federal agencies. These businesses identified their product or service in one or a combination of the following: 1) motion picture and video production;

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2) performing arts; 3) independent artist; 4) writers and performers; 5) musical groups and artists; 6) sound recording; 7) television broadcasting; 8) graphic design; and others. DCBA has identified connecting COVID-19-impacted businesses to procurement opportunities as a strategy to assist with the County's economic recovery.

Finally, DCBA partnered with LACDA to launch the LA Regional COVID-19 Recovery Fund that includes grants and loans for microentrepreneurs, small businesses, and nonprofits. Arts & Culture was actively engaged to promote the Recovery Fund among its nonprofit, creative entrepreneur, and artist networks.

c. Plan and execute the County's FDM Forum

As mentioned in the September report, the CEO has contracted with Beacon Economics to coordinate all aspects of the Forum on F&DM (Summit) in partnership with the CEO, the Board, and its creative economy partners. The event was scheduled to take place on September 16, 2020, at Paramount Studios. However, due to the Pandemic and safety concerns for large gatherings, CEO has asked Beacon Economics to revise their contract scope of work to explore virtual convenings to occur over the next year. Once the revised scope is reviewed and approved by the Summit Steering Committee and Board offices, Beacon will proceed with the planning for these virtual Convenings. The goals for the Convenings will remain the same as the Summit but with added topic areas related to the economic recovery from the COVID-19 pandemic.

d. Identification of both public and private funding resources related to the creation of the County Plan

Considering the current County Budget deficit due to the COVID-19 pandemic, additional funding not already budgeted will likely not be available during the coming fiscal year. However, requests for funding for the F&DMI Pilot will be submitted by WDACS as part of the Supplemental Budget process in October 2020. Existing funding for the contract with Beacon Economics for the development of the F&DMI Convenings remains secure through June 2021.

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e. Advocacy for, and support of, legislation that promotes the growth of the creative economy

As there is no pending legislation related to promoting the growth of the creative economy at the State level, the CEO continues to advocate for expansion of the California Film and Television Tax Credit program with local and state stakeholders and officials. Arts & Culture is also providing information to County's Legislative Affairs to advocate in support of legislation that would promote, fund, or expand support for the arts, culture, and creative economy sectors of the County as part of the County's policy and legislative agendas.

f. Identify and develop a plan for the expansion of non-traditional apprenticeships within the Creative Economy

WDACS continues to engage partners in coordination with the Los Angeles County Economic Development Corporation (LAEDC), various community colleges, and Arts & Culture to identify opportunities to create pre-apprenticeship/apprenticeship pipelines into the F&DM sector. Fortunately, many community colleges operate technology and digital media-related certificate programs and are interested in working with WDACS to promote career pathways for County residents in the F&DM. WDACS will continue to work with DCBA, LACDA, CEO and Arts & Culture to establish partnerships over the next six months with entertainment Unions and Guilds, Studios, and other F&DM employers to develop a model for non-traditional apprenticeship programs.

On another front, Arts & Culture helped to launch the "Backstage Careers Program" which is an innovative partnership between the LA Urban League, Better Youth, and Los Angeles City College to provide systems-impacted young adults with training, certification and placement in below-the-line jobs in the entertainment industry, as well as supportive services that help reduce their barriers to success. This Program was the direct result of a meeting that Arts & Culture initiated and facilitated between a set of organizations with clear mutual interests but with no prior history of partnership. Arts & Culture was able to facilitate the creation of the Backstage Careers Program by serving as a strategic "connector"; there was no additional funding required to

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create the Backstage Careers Program although funding may be needed to sustain or expand the Program in the future. In a similar fashion, Arts & Culture is working with LAEDC's Center for Competitive Workforce, the International Alliance of Theatrical Stage Employees (IATSE), the Academy of Motion Picture Arts and Sciences, and high school Career Technical Education programs to explore how to leverage these relationships and existing resources to address the needs and gaps in the Industry and create unique career pathways such as non-traditional apprenticeship programs and other avenues for career exposure. Additionally, Arts & Culture has been asked to refer County youth interested in careers in the arts and creative economy, and to promote training programs to youth in its networks, for programs such as the Bixel Exchange and Snap Inc.'s Design Academy, a design and mentoring program. Arts & Culture will continue to explore ways to leverage its role as a "creative youth connector" for both career training partners and County youth interested in the arts.

g. Recommendations to support the need for increased production facilities, including but not limited to, sound studios.

The demand for creative production facilities as noted in FilmLA's 2019 Report entitled "Soundstage Production Report" showed that the current inventory for Film and Television production facilities is at a 95 percent average capacity for use. During 2018, the time period covered in their report, high occupancy and low levels of sound stage construction in the Los Angeles region is causing studios, filmmakers, and content creators to struggle with locating their sets and projects in the County. Many have had to leave the County and State due to the lack of available space. Currently, productions are choosing to stay close to home because of the COVID-19 pandemic, so it is expected that demand will be even greater than in previous years when production begins to ramp up again. To address the existing capacity issues and plan for a future increase in demand, the CEO in collaboration with LACDA and Arts & Culture proposes two approaches with recommendations:

1. Recommendation on short term temporary production use

Encourage continued and increased use of vacant or underutilized County assets for temporary filming. As there are several large, self-contained vacant County buildings in each Supervisorial District, allowing temporary filming for Film and Television production can provide for a moderate revenue stream for the respective department

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while supporting the increasing need for viable self-contained production space in the County and its unincorporated areas. Some examples of viable County buildings include:

- Juvenile Centers and Camps – Los Padrinos, Mendenhall, Challenger, Munz, and Louis Routh;
- County Airports - Whiteman and San Gabriel (Empty Hangars);
- County Courthouses – West Los Angeles, Van Nuys, and San Pedro;
- Detention Centers: Mira Loma;
- Hospitals – LA+USC General Hospital;
- Sheriff – Sybil Brand Center; and
- County Administration: Torrance Health Center.

2. Long term permanent production and creative workspace

The County could make available County-owned facilities that are not viable for affordable or homeless housing to provide space at no or low cost to F&DM companies and/or Studios, creative content creators, music production, or post production companies for long-term operating agreements, or short-term, project-based space. These low or no cost agreements could offset the required capital renovation, abatement, mitigation, and/or deferred maintenance costs for some sites. Additional uses could also include space for creative micro-enterprises and arts and cultural organizations.

In the CEO's Roadmap to Recovery report back dated July 28, 2020, the CEO's consultant, BAE Urban Economics, created a mapping tool that can assist the County in identifying areas of opportunity for highest and best economic use of County assets. The mapping tool includes a map layer with the entertainment industry's 30-mile zone where the County could potentially identify properties located within areas of highest opportunity and strategically located for any use including the development of production space amongst other County priorities such as temporary shelters and permanent affordable housing. The CEO will be scheduling demonstrations to each Board office on the utility of the mapping tool and how it could be utilized to identify County assets for a variety of development opportunities.

FILM AND PHOTOGRAPHY STATUS REPORT

The County could also explore a Land Trust model to secure long-term affordable space for content creators such as Podcasters, emerging digital media companies, and other creative artists. For example, London's Creative Land Trust is an independent social enterprise supported by the Mayor of London, Arts Council England, and private philanthropies.

COUNTY FILM ORDINANCE UPDATE

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County's Film Ordinance and clarifying language as it relates to enforcement of permit conditions, criteria used to approve permits, and other areas of the County Code that will strengthen the County's role in facilitating responsible filming. In partnership with County Counsel, the CEO has created an internal workgroup comprised of staff from the Department of Regional Planning to revise the County's Film Ordinance. This workgroup has been meeting twice a month for more than a year. However, due to COVID-19 Pandemic impact, the workgroup meetings were put on hold and will resume in August 2020.

CONCLUSION

The CEO will continue to monitor all impacts to the entertainment industry related to the COVID-19 pandemic to encourage continued streamlined use of County assets for temporary film use. Additionally, the CEO remains committed to simplifying permitting processes across the County departments, reducing fees where possible, working with various communities within the unincorporated areas to reduce filming impacts, and improving the transparency and efficiency of all film procedures and policies.



ON LOCATION FILMING REPORT

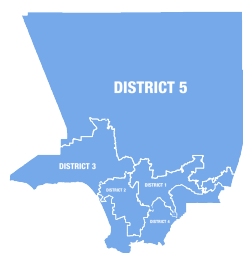
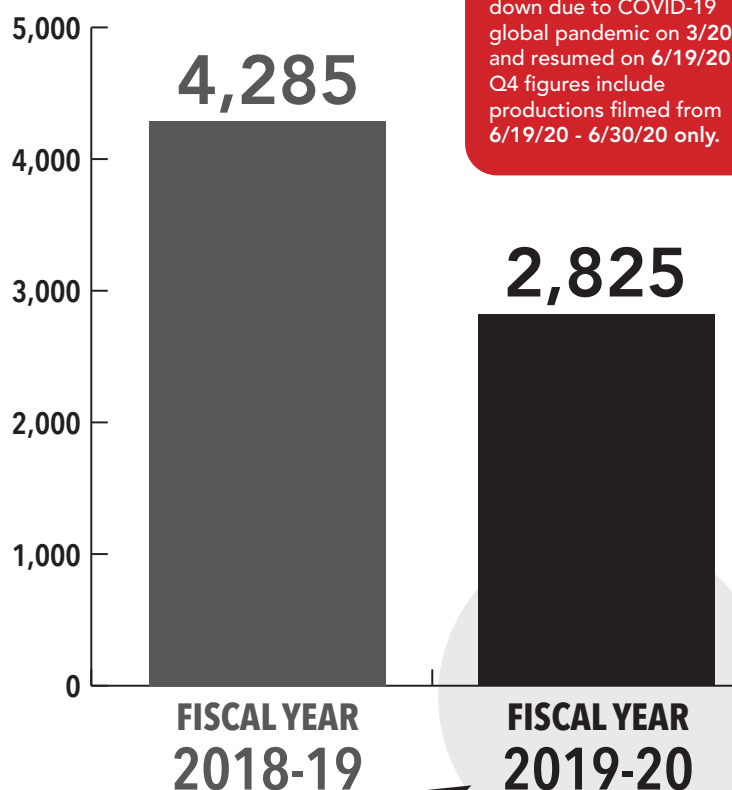
County of Los Angeles, ALL Districts

July 1st, 2019 - June 30th, 2020



FISCAL YEAR, 2019-20		
PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Internet	71	70
Commercial - PSA	6	8
Commercial - Spec	12	10
Commercial - Standard	521	434
Documentary	50	48
Feature	206	373
Industrial Video	42	49
Infomercial	3	4
Miscellaneous	11	14
Music Video	122	124
Posting Only	2	4
Still Photo	394	428
Student	199	355
TV Awards Show	0	0
TV Drama	320	369
TV Miscellaneous	14	16
TV News Magazine	2	2
TV Movie	3	4
TV Pilot	19	26
TV Reality	126	334
TV Sitcom	55	68
TV Talk Show	0	0
TV Web	65	85
TOTAL	2,243	2,825

Shoot Days



Filming Locations

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

Another Girl
Blind

Commercials

Dairy Queen

Television* (includes web)

Bosch
Lucifer
The Goldbergs

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **216 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



216
CONCERNS

Top Concerns

36
MISCELLANEOUS

29
PARKING

23
NOISE

22
SAFETY CONCERNS



ON LOCATION FILMING REPORT

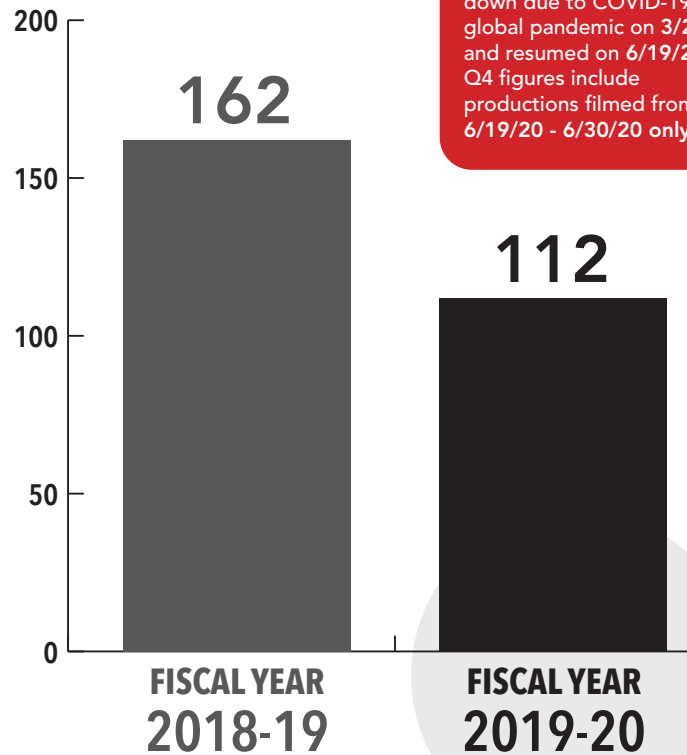
County of Los Angeles, Supervisor District 1

July 1st, 2019 - June 30th, 2020



FISCAL YEAR, 2019-20		
PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Internet	5	9
Commercial - PSA	0	0
Commercial - Spec	0	0
Commercial - Standard	21	23
Documentary	3	7
Feature	5	12
Industrial Video	1	2
Infomercial	0	0
Miscellaneous	0	0
Music Video	7	5
Posting Only	0	0
Still Photo	13	13
Student	9	21
TV Awards Show	0	0
TV Drama	3	3
TV Miscellaneous	0	0
TV News Magazine	0	0
TV Movie	0	0
TV Pilot	0	0
TV Reality	3	5
TV Sitcom	2	9
TV Talk Show	0	0
TV Web	3	3
TOTAL	75	112

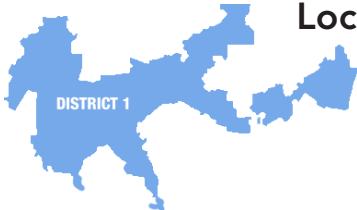
Shoot Days



***NOTE:** Production shut down due to COVID-19 global pandemic on 3/20/20 and resumed on 6/19/20. Q4 figures include productions filmed from 6/19/20 - 6/30/20 only.

-31% CHANGE

Filming Locations



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

Another Girl
Shelter Me
Blind

Commercials

Walmart
Allstate
AT&T

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **20 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



20
CONCERNS

Top Concerns



5
NOTIFICATION



4
CREW CONDUCT



3
MISCELLANEOUS



2
PARKING



ON LOCATION FILMING REPORT

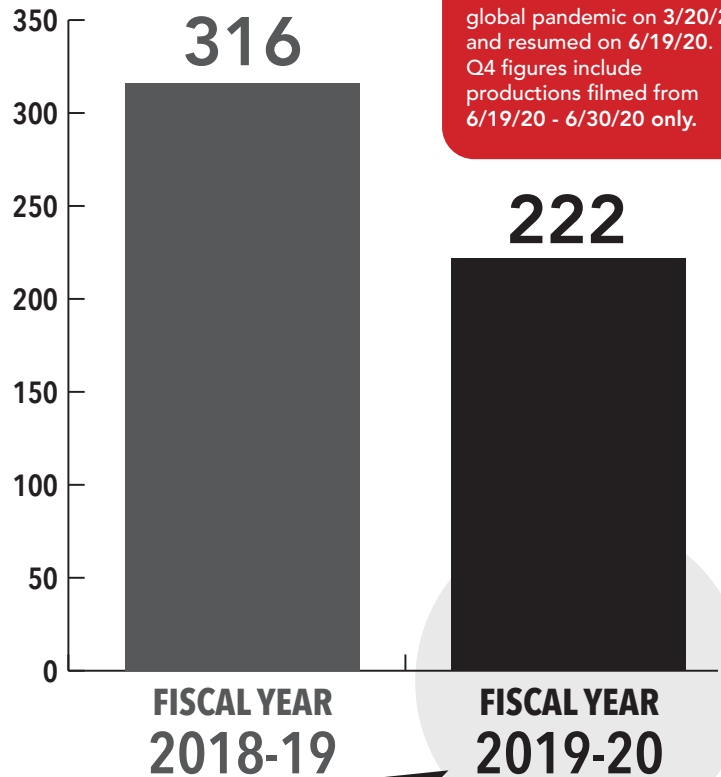
County of Los Angeles, Supervisor District 2

July 1st, 2019 - June 30th, 2020



FISCAL YEAR, 2019-20		
PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Internet	3	4
Commercial - PSA	0	0
Commercial - Spec	2	2
Commercial - Standard	39	28
Documentary	5	5
Feature	8	15
Industrial Video	3	4
Infomercial	0	0
Miscellaneous	1	1
Music Video	9	10
Posting Only	0	0
Still Photo	12	15
Student	18	31
TV Awards Show	0	0
TV Drama	18	22
TV Miscellaneous	0	0
TV News Magazine	0	0
TV Movie	0	0
TV Pilot	0	0
TV Reality	13	74
TV Sitcom	6	5
TV Talk Show	0	0
TV Web	5	6
TOTAL	142	222

Shoot Days



-29.7% CHANGE



Filming Locations



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:



Commercials

KFC
AT&T
Burger King



Television* (includes web)

Extreme Makeover
Kidding
Nine
Bosch
The Goldbergs

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **19 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



19
CONCERNS

Top Concerns



6
MISCELLANEOUS



4
INFO REQUEST



3
PARKING



1
TRAFFIC



ON LOCATION FILMING REPORT

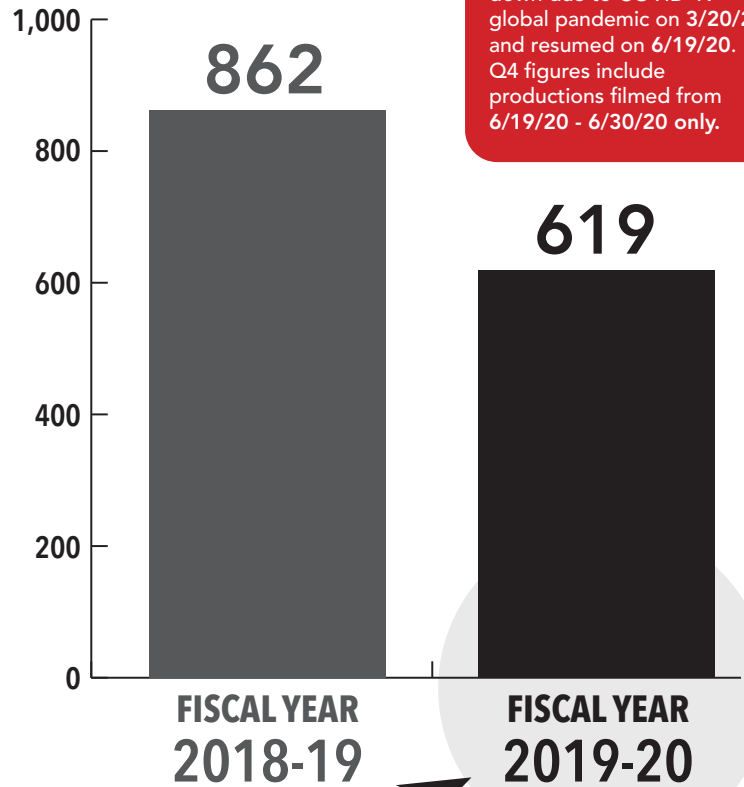
County of Los Angeles, Supervisor District 3

July 1st, 2019 - June 30th, 2020



FISCAL YEAR, 2019-20		
PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Internet	30	23
Commercial - PSA	1	1
Commercial - Spec	7	5
Commercial - Standard	91	87
Documentary	10	7
Feature	13	35
Industrial Video	5	6
Infomercial	2	3
Miscellaneous	3	3
Music Video	12	12
Posting Only	1	1
Still Photo	183	216
Student	28	39
TV Awards Show	0	0
TV Drama	30	35
TV Miscellaneous	3	3
TV News Magazine	0	0
TV Movie	1	2
TV Pilot	4	6
TV Reality	39	111
TV Sitcom	9	13
TV Talk Show	0	0
TV Web	13	11
TOTAL	485	619

Shoot Days



-28.2% CHANGE

Notable Productions

Curious to know what's filming in your district?

Here are a few of the recent productions working on-location in the area:

Feature Films

Revenge
Sallywood

Commercials

Cadillac
Toyota
Chevrolet

Television* (includes web)

All Rise
Silicon Valley
Bosch
Homecoming
Gumshoe

Filming Locations



Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **54 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



54
CONCERNS

Top Concerns



11
SAFETY CONCERNS



9
MISCELLANEOUS



9
PARKING



5
NOTIFICATION



ON LOCATION FILMING REPORT

County of Los Angeles, Supervisor District 4

July 1st, 2019 - June 30th, 2020

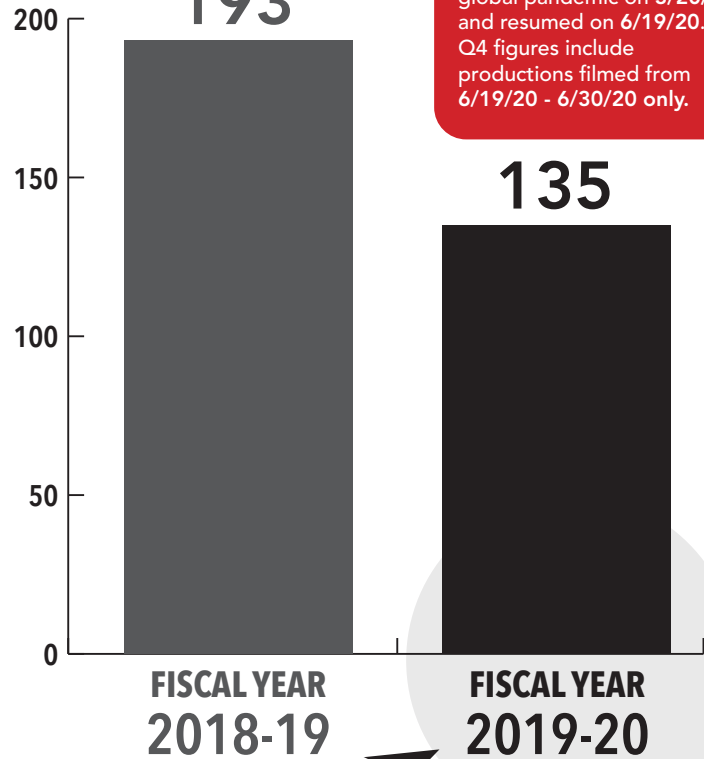


FISCAL YEAR, 2019-20		
PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Internet	5	6
Commercial - PSA	0	0
Commercial - Spec	0	0
Commercial - Standard	30	20
Documentary	4	3
Feature	7	18
Industrial Video	3	3
Infomercial	0	0
Miscellaneous	0	0
Music Video	5	5
Posting Only	0	0
Still Photo	19	18
Student	20	26
TV Awards Show	0	0
TV Drama	21	22
TV Miscellaneous	0	0
TV News Magazine	0	0
TV Movie	0	0
TV Pilot	0	0
TV Reality	9	9
TV Sitcom	2	4
TV Talk Show	0	0
TV Web	1	1
TOTAL	126	135

Shoot Days



193



-30.1% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

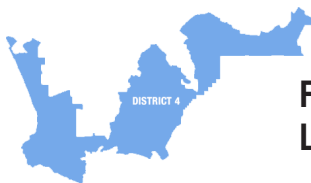
Blood Born

Commercials

Ford Ranger
McDonalds
Dairy Queen
Ford Escape

Television* (includes web)

S.W.A.T.
Dirty John
Lucifer
This is Us
Blackish



Filming Locations



Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **6 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



6

CONCERNS

Top Concerns



2

MISCELLANEOUS



1

PARKING



1

NOISE



1

NOTIFICATION



ON LOCATION FILMING REPORT

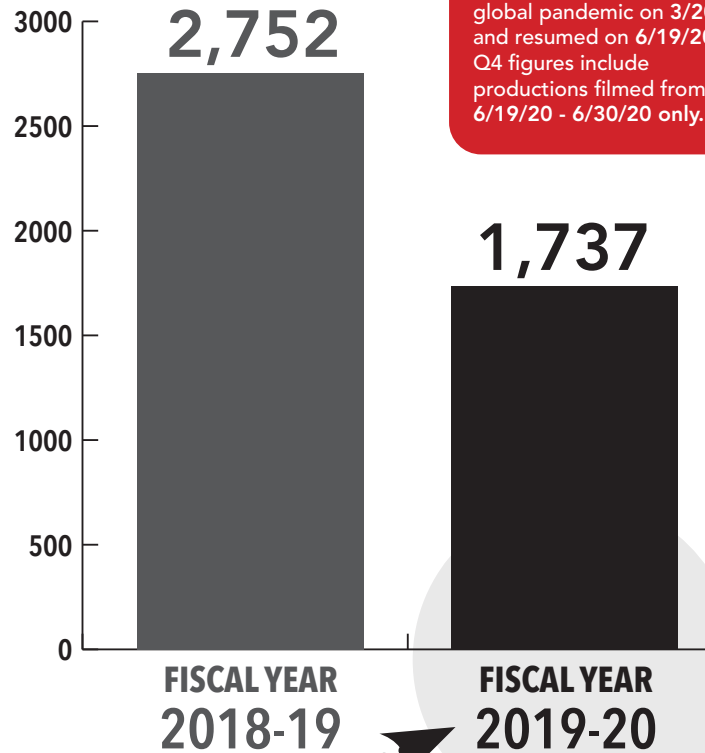
County of Los Angeles, Supervisor District 5

July 1st, 2019 - June 30th, 2020



FISCAL YEAR, 2019-20		
PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Internet	28	28
Commercial - PSA	5	7
Commercial - Spec	3	3
Commercial - Standard	340	276
Documentary	28	26
Feature	173	293
Industrial Video	30	34
Infomercial	1	1
Miscellaneous	7	10
Music Video	89	92
Posting Only	1	3
Still Photo	167	166
Student	124	238
TV Awards Show	0	0
TV Drama	248	287
TV Miscellaneous	11	13
TV News Magazine	2	2
TV Movie	2	2
TV Pilot	15	20
TV Reality	62	135
TV Sitcom	36	37
TV Talk Show	0	0
TV Web	43	64
TOTAL	1,415	1,737

Shoot Days



-36.9% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

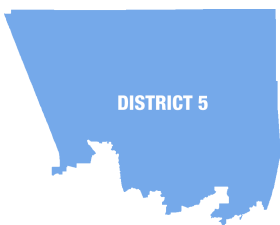
Another Girl
Four Good Days

Commercials

BMW
Dairy Queen
Experian
Facebook

Television* (includes web)

All American
Westworld
The Goldbergs
Good Girls
For All Mankind
The Unicorn



Filming Locations

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of **117 concerns** were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



117
CONCERNS

Top Concerns



19
NOISE



16
MISCELLANEOUS



14
PARKING



10
FILMING HOURS

White Paper

Alliance of Motion Picture and
Television Producers

Industry-Wide Labor- Management Safety Committee Task Force

Proposed Health and Safety Guidelines
for Motion Picture, Television, and Streaming Productions
During the COVID-19 Pandemic

Submitted: June 1, 2020



Introduction

The Industry-Wide Labor-Management Safety Committee Task Force (the “Task Force”) respectfully submits the following guidelines for consideration and adoption for the resumption of motion picture, television, and streaming productions in an environment that minimizes the risk of contracting or spreading COVID-19. These recommendations set forth the consensus of the Task Force and outline guidance regarding protective measures to be used, including regular screening, diagnostic testing, use of personal protective equipment, cleaning and disinfecting work sites, and appropriate response should an employee contract COVID-19 or be exposed to it.

The proposed recommendations were developed by the Task Force at the request of and in collaboration with the various unions of the motion picture and television industry and the Alliance of Motion Picture and Television Producers, which collectively exercised final control over their content, based on the input provided. The Task Force consists of the International Alliance of Theatrical Stage Employees (IATSE) and its West Coast Studio Local Unions, as well as its New York Local Unions, the International Brotherhood of Teamsters as well as the Basic Crafts Unions, the Screen Actors Guild-American Federation of Television and Radio Artists, the Directors Guild of America as well as the Alliance of Motion Picture and Television Producers and other representatives of the producers. The guidelines are based on discussions with health experts, guidelines issued by U.S. Centers for Disease Control and Prevention (CDC) and the Occupational Safety and Health Administration (OSHA), and input from industry participants familiar with the working conditions of motion picture and television production. The participants in the Task Force are listed in the Appendix.

While these guidelines and protocols address many elements of production, productions must consult applicable state and local public health orders as well as applicable federal and state OSHA guidelines. These recommendations are intended to address the circumstances under which production can safely resume. The Task Force recognizes that COVID-19 is a new disease and many of the facts surrounding COVID-19 are still being determined. Several elements of the protocols including testing and PPE are subject to further discussion and agreement between the Employers and the Unions and Guilds representing the cast and crew. As circumstances change, and public health officials issue new guidance, the protocols under which production occurs may be adjusted accordingly.





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Guiding Principles

The intent of this White Paper is to establish recommendations for governments to authorize the safe resumption of motion picture and television production activities within their jurisdiction. These guiding principles may evolve over time. In addition to the recommendations provided in this White Paper, the Unions, Guilds and Employers have acknowledged the need to develop department-specific operational protocols and project-specific workflows, which will be subject to further discussion and agreement between the Employers and the respective Unions and Guilds representing the cast and crew. All have agreed to develop those protocols and workflows separately once government authorizes production to resume.

Guiding principles underlying these recommendations are:

- The health and safety of the general public and all cast and crew is the highest priority. Re-opening the industry and returning to

work are also significant and important priorities.

- All state, local, and federal (CDC) public health guidelines will be followed.
- To the extent possible, physical distancing shall be maintained. When physical distancing is impracticable, other risk mitigating measures shall be taken as described below.
- Regular, periodic testing of cast and crew for COVID-19 is critical for a safe return to work.
- Universal symptom monitoring, including temperature screening, may be used to further mitigate risk.
- Appropriate and adequate PPE will be provided to cast and crew by the employer as necessary. Disposable masks will be replaced each day and reusable masks will be cleaned each day.
- Medical expertise must always guide decision making with respect to testing, contact tracing, symptom screening and similar

protocols that raise medical questions.

- Infection prevention measures will be developed and applied, including physical distancing at all times when possible, enhanced sanitation (high-touch wipedown, disinfection of equipment), and hand hygiene (increased access to hand washing stations, alcohol-based hand sanitizer).
- One or more autonomous COVID-19 Compliance Officer(s) with specialized training, responsibility and authority for COVID-19 safety compliance and enforcement will be in the workplace to address issues as they arise.
- Thorough training on principles of infection prevention, PPE, physical distancing and signs/symptoms of COVID-19 will be provided to all, with role-specific additional training as needed.
- The judgment of Department Heads and their crews, in collaboration with Unit Production





Managers (UPMs) and Assistant Directors (ADs), will be considered when structural and logistical changes are made to accommodate the new working practices.

- Individual rights under applicable laws intended to protect against discrimination must be respected and safeguarded to support the maintenance of a non-discriminatory workplace.
- Adequate staffing and space for physical distancing is essential for an effective health and safety plan.
- Resuming production during this time may be highly stressful and cause anxiety. The implementation of mental health resources to support the wellness of those participating in a production may be necessary. Options could include:
 - o Emotional support hotline
 - o Telemedical health and behavioral health resources
 - o Mindfulness training; and
- o Provision of online tools and resources.
- Paid leave policies shall be flexible and non-punitive to allow sick and quarantined employees to stay away from co-workers and the general public. These paid leave policies will be implemented to encourage compliance with infection prevention guidelines.
- The National Institute for Occupational Safety and Health's (NIOSH) Hierarchy of Control will guide approaches to mitigate risk:
 - o Systems will be employed to assess health/wellness of all personnel prior to entry onto set.
 - o Engineering and administrative controls will be developed and emphasized whenever feasible.
 - o When engineering and administrative controls are not feasible, personal protective equipment (PPE) will be used.
- Cast and crew are encouraged to report problems, ask questions and suggest

solutions to enhance the safety and productivity of the workplaces.

- The CDC advises that those over age 65 and those with co-morbidities consult with their healthcare providers regarding the risks of COVID-19.
- Given the dynamic and evolving nature of the COVID-19 pandemic, these interim guidelines will likely need to be modified and adapted as circumstances change.

Note: Numerous different job roles are involved in the industry, including pre- and post-production staff, cast, craftspersons, laborers, and many others. To avoid confusion, the term “cast and crew” is used throughout to refer to any/all individuals who are involved in the production process.

Note on nomenclature: to maintain consistency with public health and medical guidelines, COVID-19 refers to the name of the clinical syndrome caused by the virus referred to as SARS-CoV-2.

Reopening Process



Production may resume upon the approval of public health authorities based on the Roadmap to Recovery Framework. A staged reopening process may be necessary, with entertainment industry sectors reopening sequentially based on risk and public health authority approval. For example, aspects of pre- and post-production activities may be deemed lower risk and could reopen sooner than production activities.

In accordance with these plans, this document addresses the following critical areas of concern:

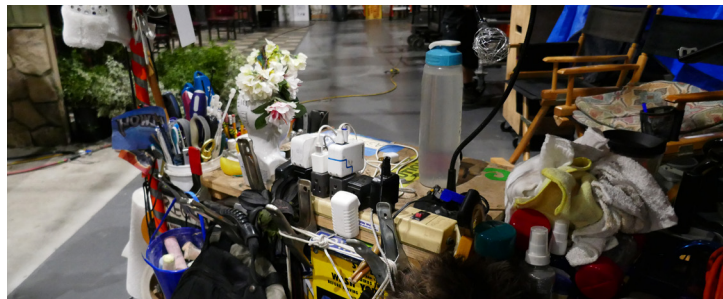
1. Infection control
2. Protecting and supporting cast and crew health and safety

3. Physical distancing
4. Training and education
5. Unique production-specific concerns

The Task Force recognizes that many of the recommendations outlined in this document represent considerable changes in current workflows and processes. The recommendations will need to be applied to specific circumstances and their application will need to be flexible, bearing in mind the utmost priority of safety considerations on production.



Infection Control



Diagnostic Testing

Regular, periodic testing of the cast and crew will be used to mitigate the risk of the spread of COVID-19. Employers will utilize current effective testing protocols that must be developed in conjunction with, and approved by, the Unions and Guilds. Employers, Unions and Guilds shall rely upon medical experts for advice and guidance. As tests are developed and others become more accurate, the testing protocols shall also change. Employers should advise cast and crew that they will be subject to testing as a condition of employment and of continued employment.

Personal Protective Equipment (PPE)

The Task Force recommends use of face coverings at all times when on set or at production/studio

facilities workspaces, except when not feasible as noted below. These will be provided by employers to all cast and crew at no cost and meet applicable regulatory guidelines (CDC, Public Health, NIOSH, OSHA) as appropriate. Medical masks, cloth masks and face shields reduce the transfer of saliva and respiratory droplets to people close to the wearer. Appropriate training in donning, doffing, cleaning and safe PPE use is required. The Task Force recommends all cast and crew be issued personal face coverings that are assigned to the individual and are not shared with others; there shall not be a common central pool of shared face shields or face coverings.

The Task Force recommends against universal glove use by all cast and crew. Gloves may lead to a false sense of security and may actually increase

risk, particularly due to self-contamination while donning and doffing. Instead, effective and frequent hand hygiene with soap and water or alcohol-based hand rub is imperative, along with avoidance of touching the eyes, nose or mouth. However, gloves may be worn as infection prevention PPE when touching potentially contaminated commonly shared equipment is unavoidable and equipment cannot feasibly be disinfected (e.g., lighting/electrical cables, worn costumes, etc.) Adequate training in glove use, including safe doffing, will be required. Non-medical (work) gloves shall be worn as usual when appropriate.

PPE may be disposed of as regular (non-biohazard) waste. Ample trash receptacles shall be available, and these shall be emptied regularly.

Hand Hygiene

Hand hygiene is a cornerstone of infection prevention and will need to be practiced widely in entertainment industry work environments. Given the potential concern about transmission of COVID-19 via contact, enhanced hand hygiene measures are critical. Hand washing with soap and water is considered more effective than hand sanitizer in preventing the spread of COVID-19.

The Task Force recommends the following regarding hand hygiene:

- Cast and crew should avoid touching their eyes, nose and mouth.
- Handwashing facilities with running water, soap and paper towels (dispensed using a non-touch system, if possible), adequate for the number of cast and crew, shall be available and accessible from the first day of work.
- Handwashing facilities shall be kept clean and well-stocked.
- When production is taking place where handwashing facilities are not readily available, mobile handwashing stations shall be provided.
- Stations with alcohol-based hand rub (“hand sanitizer”) with at least 60% alcohol shall be strategically placed around work areas and readily accessible.
- Sufficient supplies of hand sanitizer shall be stocked and maintained.
- Cast and crew shall be provided with pocket-sized hand sanitizer that can be used if hand washing or sanitizing stations are not available, such as in vehicles or remote locations.
- Cast and crew should be trained on hand hygiene practices (washing for a minimum of 20 seconds of duration, scrubbing all surfaces).
- Production should encourage and promote opportunities for cast and crew to practice hand hygiene and perform disinfectant wipedowns of high-touch areas.
- Hands should be washed or sanitized:
 - Upon arriving at the job site;
 - After blowing one’s nose, coughing, or sneezing;

- After using the restroom;
- Before and after eating or drinking;
- After contact with animals or pets;
- After handling shared equipment or objects;
- After cleaning or disinfecting equipment, tools or workspaces; and
- At other appropriate times throughout the workday.
- Signage should be posted prominently with instructions on how to stop the spread of COVID-19, including hand hygiene and PPE instructions.

Disinfection and Maintenance

Heightened cleaning and disinfection should be practiced. Those responsible for performing cleaning should adhere to the following recommendations and any other guidance issued by public health authorities with respect to cleaning practices.

- Appropriate, EPA-registered disinfecting methods and supplies with a claim against SARS-CoV-2 shall be available in all workspaces.





- High-touch surfaces shall be wiped down periodically with appropriate, EPA-registered disinfectant, following the disinfectant manufacturer's instructions (e.g., safety requirements, protective equipment, concentration, contact time). Examples of high-touch surfaces are tables, doorknobs, countertops, phones, faucets, etc.
- Productions and a COVID-19 Compliance Officer (discussed below) will work with all departments to review and implement specific plans for disinfection of department-specific equipment. Departments will review specific workflows and identify ways to ensure disinfection of equipment and physical distancing (e.g., cleaning of camera dollies,

use of remote focus devices, lights).

- All workspaces should be cleaned with increased frequency, with an emphasis on high-touch surfaces.
 - Whenever possible, minimize use of shared office equipment such as copiers and fax machines. When use of such equipment is unavoidable, hand hygiene should be performed after use.
 - Manufacturer's cleaning instructions should be followed for cleaning of sensitive equipment such as electronics.
- Production on set and work off set should designate specific individuals to perform

high-touch wipedown, with an emphasis on shared spaces and equipment.

- Shared workspaces should be cleaned daily with an emphasis on high-touch surfaces, including but not limited to production sets, studios, dressing rooms, hair and make-up stations, trailers, on- and off-production offices, break areas, shops and eating/meal areas.
- Dedicated cleaning crews should clean common spaces at appropriate daily intervals.

Props, Costumes, Accessories, Wigs, and Other Specialty Items

Due to inability to clean many of these objects, special care should be taken.

- As many of these items have unique cleaning requirements, those responsible for cleaning such items will do so in the customary manner.
- Hand props (other than those with unique cleaning requirements) shall be cleaned and disinfected before and after use.
- Hands shall be cleaned before and after handling props, accessories and other items.

Personal Equipment

- Personal equipment (such as tools, headsets, microphones and radios) shall be cleaned and disinfected before being issued and then at least once per day. Manufacturer's suggested cleaning instructions should be followed for electronics and other sensitive items.
- Equipment such as radios/walkie-talkies will

be issued to a single cast or crew member and used exclusively by that cast or crew member for the duration of production.

- Personal items or equipment that must be shared between members of the cast and/or crew must be wiped down with disinfectant between use and hand hygiene shall be performed after handling.

Vehicles

- High-touch surfaces in vehicles (e.g., steering wheels, controls, seatbelts, door handles, arm rests) shall be cleaned at least once per day and prior to a change in operator or passenger.

Paper

- Whenever possible, use of paper should be

minimized. Alternatives such as electronic scripts and electronic sign-in/out should be explored.

- Consider alternatives to petty cash to minimize the need to handle paper money, such as purchase cards.
- When paper scripts are unavoidable, they should be assigned to a specific individual, clearly labeled with their name, and not shared between others.
- Crew lists, call sheets, production reports and other similar documents should be electronic whenever possible.
- When use of shared paperwork is required, such as blueprints or editing binders, hand hygiene before and after handling is recommended.





Food and Beverages

COVID-19 is unlikely to be spread through food or beverages; however, catering, crafts service and eating within workspaces present several unique challenges.

- Those responsible for preparing and distributing food must clean their hands with soap and water or hand sanitizer prior to beginning food preparation and/or distribution and regularly thereafter.
- All local public health regulations regarding preparing and distributing food must be followed, including regulations regarding the use of appropriate food service PPE (hair nets, gloves, and face coverings), safe food temperatures, etc., and all personnel responsible for the preparing and/or distribution of food must be properly certified to do so.
- As face coverings cannot be worn while

eating, adequate eating space must be provided to ensure physical distancing can be maintained during meal periods.

- Handwashing facilities and/or hand sanitizer must be readily accessible at the entrance of any designated eating area and shall be used when entering and leaving the area.
- Meal times should be staggered in a manner designed to avoid the gathering of large groups in the same location at the same time.
- All eating surfaces shall be cleaned and disinfected before and after use.
- Eliminate communal “buffet style” food service, including salad bars, trays of food, or any food service that requires sharing of utensils such as serving spoons or tongs.
- Meals and snacks should be served in individually packaged or wrapped portions. Avoid shared communal trays or bowls.
- Eating utensils should be disposable and individually wrapped.

- Cast and crew should not leave the job site to obtain food during the course of the workday.
- Off-production offices, meeting rooms and other workspaces should have infection control protocols for use, especially when used for providing impromptu meals, snacks and coffee. Likewise, break rooms, microwaves, dishes and food deliveries will require regular cleaning and physical distancing.
- If food is to be delivered to the job site, one or more individual(s) should be designated to receive the delivery. Appropriate PPE should be worn when interacting with the delivery person and hand hygiene should be performed after handling the delivery. Cast and crew who bring their own food are encouraged to bring food that does not require refrigeration or heating/microwaving.
- Consider options for cast and crew to place orders ahead of time to minimize the amount

of time they must wait in line. Consider addition of plexiglass (or similar) barriers between servers and cast and crew.

- Avoid using or sharing items such as menus or condiments such as salt and pepper shakers. These items should be disposable and single serve.

Beverages

- Drinks should be individually packaged or, if drinks are to be dispensed from a water station, soda fountain, coffee machine or similar equipment, receptacles should not come into contact with dispensers.

General Infection Prevention Issues

- Limit the duration of workdays and excessive consecutive workdays whenever possible.
- Physical contact should be avoided, including shaking hands, “high fives,” fist or elbow bumps, or hugging. Physical contact related to performers is discussed below.
- Visitors to set should be limited unless absolutely necessary. If visitors are provided access, they will be subject to the same guidance as cast and crew, including the need for symptom screening and PPE requirements.
- Union representatives exercising their rights to visit workspaces will be subject to the safety guidelines required of a visitor.
- All cast and crew should avoid touching their eyes, nose or mouth.
- In indoor spaces, ventilation systems and

other measures should be used to increase circulation of outdoor air as much as possible (e.g., by opening windows and doors, using fans and other methods).

- Stagger cast and crew call and wrap times to limit the number of individuals arriving to and departing from work simultaneously.
- In the course of performing their duties, various cast and crew members may enter retail establishments during the workday. Applicable public health guidance should be followed, including use of face coverings. They should carry hand sanitizer and practice hand hygiene before entering retail establishments and after exiting.



Protecting and Supporting Cast and Crew Health and Safety



Designated COVID-19 Compliance Officer

- An autonomous COVID-19 Compliance Officer(s) with specialized training and responsibility and authority for COVID-19 safety compliance and enforcement will be in the workplace to address issues as they arise. COVID-19 safety plan oversight and enforcement shall be the principal responsibilities of the COVID-19 Compliance Officer(s), provided they may be assigned additional responsibilities related to workplace safety.
- COVID-19 Compliance Officers will undergo

specialized training on health and safety precautions, policies and procedures related to infection prevention practices including COVID-19 prevention, disinfection and PPE.

- Specific duties and responsibilities of the COVID-19 Compliance Officer(s) may include, but are not limited to, overseeing and monitoring physical distancing, testing, symptom monitoring, disinfecting protocols, and PPE education, protocols and adherence and such other duties as may be determined by the employer. A COVID-19 Compliance Officer shall be accessible in the workplace at all times during work hours and all personnel should have access to the COVID-19

Compliance Officer(s). All cast and crew shall be informed who the COVID-19 Compliance Officer is and how to contact him or her.

- In addition to the COVID-19 Compliance Officer, there should be a communication/hotline system to respond to all cast and crew safety questions and concerns (including pre-, post- and off-production offices/spaces). The system shall allow for anonymous reporting.
- Productions should consider engaging a board-certified infectious diseases physician or infection preventionist with certification in infection control (CIC) to assist with development of specific workflows and operational implementation.

- Cast and crew shall not be discharged or disciplined for reporting concerns about COVID-19 or other safety issues in good faith.

Symptom Screening

- All cast and crew will be required to participate in daily symptom monitoring prior to arriving on set or at their workspace. Recommended options include electronic survey, manual screening and/or temperature spot-checks. Productions shall emphasize and reinforce to all cast and crew that working while sick with symptoms of COVID-19 is not permitted. This should be part of training, set orientation and reinforced with posted signage and frequent reminders.

Development of Symptoms

- Cast and crew are expected to immediately report to a designated person or persons (such as the COVID-19 Compliance Officer or such other person designated by the Producer) if they are experiencing, or a member of their household is experiencing, symptoms of COVID-19. If a cast or crew member is experiencing symptoms or has come into close contact with someone who has tested positive for COVID-19 either on or off site, they must report to their employer and follow the employer's contact tracing guidelines.
- If a cast or crew member develops symptoms of COVID-19 when off site, they must not go

to work and should immediately contact their healthcare provider. Anyone who reports to work with symptoms of COVID-19 will be instructed to return home and contact their healthcare provider.

- Cast and crew must be notified if they have been exposed to an individual who has exhibited symptoms of COVID-19 or who has tested positive for COVID-19.

Leave Policies

Paid leave policies shall be flexible and non-punitive to allow sick and quarantined employees to stay away from co-workers and the general public. These paid leave policies will be implemented to encourage compliance with infection prevention guidelines.



Physical Distancing



Limiting face-to-face contact with others is the best way to reduce the spread of COVID-19. Cast and crew must practice physical distancing whenever possible. Physical distancing involves maintaining a distance of at least 6 feet from any other person at all times, except when doing so is incompatible with one's job duties (see below). Cast and crew should avoid congregating in groups. When practical, separate work locations into zones to facilitate physical distancing.

Visible physical indicators (e.g., cones, duct tape or signage) marking 6 feet of distance should be placed in areas where people must congregate, such as crafts service, eating/meal areas, make-up and costume trailers.

Meetings

Use phones, videoconferencing or similar technologies for meetings whenever possible. Avoid people gathering around a computer to watch together. Consider virtual production meetings whenever feasible.

Writers' Rooms

Whenever possible, move to virtual writers' rooms.

When virtual writers' rooms are not possible, maintain 6 feet of distance, use face coverings, and perform hand hygiene before and after the meeting. Minimize use of paper.

Video Village

Use technology options such as additional monitors and remote viewing with the prior approval of or consultation with the Director, when required and as applicable, to allow the viewing of video from a separate location to facilitate physical distancing.

Audiences

At this time, the use of live audiences is discouraged. On a case-by-case basis, live audiences may be used as long as audience members:

- Wear face coverings at all times
- Maintain 6 feet of physical distance, including

while waiting in line and sitting in a studio; and

- Undergo symptom screening on entry.

An appropriate physical separation shall be maintained at all times between performers working without PPE and audience members. Medical professionals shall be consulted to determine the nature of the physical separation required for the safety of the performer in such situations, including additional physical distance or physical barriers (e.g., plexiglass walls).

Working Remotely (Telecommuting)

On a temporary basis and without diminishing work opportunities, consider remote work/telecommuting opportunities for cast and crew. This should only apply to those who can perform their job duties effectively while working remotely/telecommuting.

Shared Workspaces

To the extent possible, reduce crowding of all shared workspaces (e.g., production offices and shops) with a goal of keeping people 6 feet apart.

In control rooms, editing rooms and other small spaces, if physical distancing cannot be maintained, all individuals must wear face coverings and should practice hand hygiene.

Training and Education

- The Task Force recommends that training in the employer's COVID-19 plan to reduce infection risk be mandatory on or before the first day of employment.
- All employees should be educated about the signs and symptoms of COVID-19 as part of their training. People with COVID-19 have reported a wide range of symptoms, ranging from mild to severe. Signs and symptoms include the following:
 - o Fever
 - o Cough
 - o Shortness of breath or difficulty breathing
 - o Chills
 - o Repeated shaking with chills
 - o Muscle pain
 - o Headache
 - o Sore throat
 - o New loss of taste or smell
- All employees should receive dedicated training on the following topics:
 - o PPE, with a focus on safe donning and doffing
 - o Hand washing, including proper techniques
 - o Environmental cleaning and



- disinfection, including high-touch wipedown
- o Policies and procedures related to COVID-19 on set or in offices
- o Psychological impact of the crisis
- o Protecting yourself at home
- o Preventing cross-contamination
- Post signage in all production workspaces where production activities occur, reinforcing training principles.



Unique Production-Specific Concerns



Special Considerations for Cast and Crew Working in Close Proximity to Performers

The work of some cast and crew members (e.g., hair stylists, make-up artists, costume designers, costumers, wardrobe department personnel, sound technicians, property persons, studio teachers and special effects technicians, etc.) may not be possible while maintaining physical distancing from others. The performers with whom they work may not be able to wear face coverings at all times, for example when make-up is being applied. Testing, contact tracing and task-specific controls such as

the following shall be in place:

- Alter workspaces to permit physical distancing.
- Control the entrants to trailers and other workspaces.
- Allow sufficient work time to follow safety protocols.
- Cast and crew in close proximity must wear a face mask and/or face shield at all times and perform hand hygiene before and after the encounter.
- Additional protocols must be established before work of this nature could resume.

Special Considerations for Performers

The work of performers will frequently put them in close (less than 6 feet) contact with other performers or cast and crew including, for example, hair stylists, make-up artists, stunt coordinators, costumers and wardrobe personnel. Face coverings/masks may not be practical during many of these activities. Additionally, certain activities such as fight scenes or intimate scenes increase the risk of transmission.

- Whenever possible, performers shall practice physical distancing.

- When maintaining physical distancing is not possible (e.g., between a performer and make-up artist) and the performer cannot wear appropriate PPE, contact must be kept to the shortest amount of time possible, and the other cast or crew member must wear appropriate PPE and observe hand hygiene practices.
- The number of people involved in close proximity with a performer should be kept to a minimum whenever possible. If a performer requires work by more than one make-up artist/hairstylist, make-up artists/hairstylists should observe appropriate PPE requirements, and both performer and make-up artist/hairstylist should observe hand hygiene practices immediately after completing the task.
- Consider measures to minimize scenes with close contact between performers, such as amending scripts or use of digital effects.
- Stand-ins should wear face coverings even if the performer they are standing in for may not.
- When possible, adjust shooting schedules to minimize the amount of back-and-forth travel needed by performers.
- Visitors should be limited unless their presence is absolutely necessary. If visitors must come, they will be subject to the same guidance as cast and crew, including, but not limited to, symptom screening and/or temperature screening, and PPE requirements.
- When performers are in a holding area, waiting to be used in a production, employers and performers must adhere to the recommendations outlined herein, including recommendations regarding physical distancing and the use of PPE.

Personal Protective Equipment for Performers

- When it is possible to do so consistent with their job duties, performers shall wear appropriate PPE.
- When wearing PPE is not possible, such as when a scene is being filmed or after make-up

has been applied, the number of people with whom the performer is in close contact shall be minimized.

- As soon as possible after filming a scene, the performers shall put on their PPE and/or physically distance themselves.

Casting and Auditions

- Casting should be conducted virtually via self-tape, online video conference, or other applicable technology whenever possible.
- If that is not feasible, or for any additional calls or live sessions necessary, there must be a sufficient space large enough to accommodate 6 feet physical distancing in all directions.
- If performers will not be wearing PPE during an audition, a plexiglass partition or similar barrier between the performers and those observing the audition shall be provided by the employer and used and cleaned between performances along with any furniture, props etc.
- If no barrier is present, increase the physical





space between those observing to those auditioning beyond the 6 feet physical distancing standard.

- No more than one individual auditioning at a time except for legitimate pairs (e.g., household members, domestic partners, roommates, living together for a minimum of 14 days or more prior to the audition).

Minors

As minors may have difficulty adhering to physical distancing, wearing PPE, and practicing hand hygiene, when not working, they should be relocated to a secure off-set location to the extent possible.

- Extra personnel on set with a minor are strongly discouraged and should be limited to a studio teacher and one guardian only.
- Visitors should be limited unless their presence is absolutely necessary. If visitors must come, they will be subject to the same guidance as cast and crew, including, but not limited to symptom screening

and/or temperature screening, and PPE requirements.

- Physical distancing and face coverings should be used at all times on set, including in school areas.
- As studio teachers will need to interact with minors within 6 feet of distance, teachers should wear face coverings, practice frequent hand hygiene, and receive training on COVID-19 prevention. Whenever possible, remote schooling should be made available.
- PPE requirements and options may be modified for minors, especially those of tender years. Face coverings are not expected for minors under two years of age.

Animal Performers

There is presently no data to suggest that companion animals/pets such as dogs and cats serve as vector for transmission of SARS-CoV-2 to humans.

- Animal handlers/trainers should receive training on COVID-19 prevention and should



follow all rules regarding physical distancing and PPE.

- Animals should not be handled by others except those necessary for shooting a scene (i.e., no petting, cuddling, feeding). All those involved in touching animals should perform hand hygiene before and after.
- Other animals not involved in production such as personal pets should be kept off sets.

Transportation

- Private (i.e., self-drives) or production-provided transportation to and from sets, offices and locations should be prioritized over mass transit/public transportation whenever possible. All drivers and passengers should wear face coverings and maintain social distancing to the extent possible. High-touch surfaces in vehicles shall be cleaned and disinfected frequently throughout the day.
- If neither private nor production-provided transportation is available or reasonably

practical under the circumstances, public transportation may be used.

- At all times while in transit, cast and crew should wear face coverings per local public health guidance. Whenever it is reasonably possible to do so, cast and crew shall maintain a distance of at least 6 feet from the driver and other passengers, if any. Upon disembarking, cast and crew should promptly practice hand hygiene.
- If public transportation is used, travel should be arranged to avoid peak travel times, if practical.

Special Considerations for Travel

Production travel presents multiple unique

circumstances and challenges. Given the changing nature of the COVID-19 pandemic, individual countries are likely to have separate restrictions on travel to and from the United States. Individual states and counties will also have separate restrictions in their jurisdiction. Pandemic “hot spots” may change rapidly, necessitating alterations in plans. Cast and crew traveling for productions should be aware that, should circumstances change in the location, they may be subject to travel restrictions, including enforced quarantine.

- Minimize travel to the extent possible. When travel is necessary, attempt to minimize frequent back-and-forth travel.
- Identify local medical personnel in advance that could assist with care of cast and crew in

the event of COVID-19 symptoms.

- Production shall monitor local outbreaks and trends, including local public health guidance and restrictions on travel to and from the U.S., and keep cast and crew informed as appropriate.
- Whenever possible, those traveling for productions should not bring family members or other non-essential personnel.
- Air travel shall be booked only on airlines whose policies comply with the Federal Aviation Administration’s regulations with respect to COVID-19.

Special Considerations for Filming on Location

Filming on location can pose certain risks compared with shooting on a studio/stage set. Given the changing epidemiology of COVID-19, particular attention to current public health guidelines and outbreak hotspots is important.

Those responsible for selecting a location should take the following considerations into account.

- Provide adequate space, such as additional trailers, tents and eating space, during location filming to allow for physical distancing.
- Perform wipedown of high-touch areas at least daily.
- Minimize use of crowd scenes or street scenes when a controlled flow of people is not possible.



Outdoor Locations

- Prioritize locations where access can be secured and members of the production can be kept away from the general public when possible.
- The location shall provide sufficient space for performing planned production activities while adhering to physical distancing recommendations.
- Prioritize locations with access to hand-washing facilities. Provide ample mobile hand hygiene stations.
- If shooting in inclement weather, provide adequate shelter facilities such as tents to allow physical distancing of cast and crew.

Indoor Locations

- Productions should avoid locations that recently have been occupied or used by people who may have been infected with COVID-19, if possible.
- If an occupied private home or building location is required for shooting, the occupants should be asked about signs/symptoms of COVID-19 and should vacate the premises for proper cleaning and sanitizing prior to pre-production crew and production cast and crew entering the facility.
- Productions shall select buildings that can be easily and effectively cleaned and that provide sufficient space for performing planned production activities while adhering to physical distancing recommendations. Locations with hand-washing facilities



available should be prioritized.

- Allow adequate ventilation of indoor locations.

Scouting

Traditional, in-person location scouting is considered essential to the success of a production. However, given the need for physical distancing and minimizing entry into private spaces, consider alternative options.

- To the extent possible, location teams should pursue alternatives to traditional, in-person location scouting, such as creating virtual options including the use of photographs and



digital scouting.

- Tech and director scouting should occur in small groups to the extent possible.
- All departments that provide assessments of scouting locations (environmental hazard assessment, engineering, etc.) as well as the location teams shall be trained in appropriate PPE use and provided sufficient PPE.
- Locations shall be prioritized during scouting that allow complete control of the site, including controlling access, ability to shut down the site for cleaning and high standards of hygiene.

Appendix

List of Participants

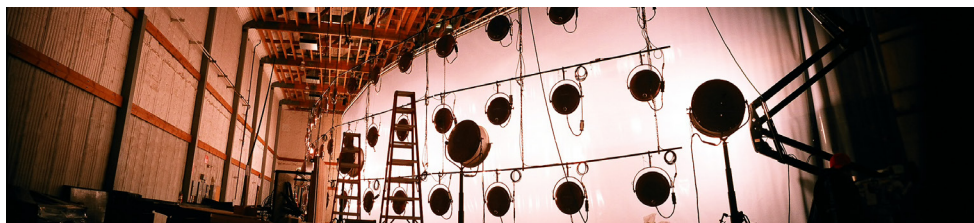
Companies

Alliance of Motion Picture and Television Producers
Amazon Studios LLC
Apple Studios
CBS Studios Inc.
Columbia Pictures Industries, Inc.
Disney Television Studios
Fox Corporation
HBO
HBO Max
NBCUniversal
Netflix
Paramount Pictures Corporation
Sony Pictures Television Inc.
Walt Disney Pictures
Warner Bros. Entertainment

Unions and Guilds

Directors Guild of America
International Alliance of Theatrical Stage Employees (IATSE)

- Local #44, Affiliated Property Craftspersons
- Local #52, Motion Picture Studio Mechanics
- Local #80, Motion Picture Studio Grips & Crafts Service
- Local #161, Script Supervisors, Production Coordinators, Assistant Production Coordinators, Production Accountants,



Assistants Productions Accountants and Payroll Accountants

- Local #600, International Cinematographers Guild
- Local #695, I.A.T.S.E. Production Sound Technicians, Television Engineers, Video Assist Technicians and Studio Projectionists
- Local #700, Motion Picture Editors Guild
- Local #705, Motion Picture Costumers
- Local #706, Make-Up Artists and Hair Stylists
- Local #728, Studio Electrical Lighting Technicians
- Local #729, Motion Picture Set Painters and Sign Writers
- Local #764, Theatrical Wardrobe Union
- Local #798, Make-up Artists & Hair Stylists
- Local #800, Art Directors Guild
- Local #829, United Scenic Artists
- Local #871, Script Supervisors/Continuity, Coordinators, Accountants & Allied Production Specialists Guild
- Local #884, Motion Picture Studio Teachers and Welfare Workers
- Local #892, Costume Designers Guild

International Brotherhood of Electrical Workers, Local #40
Operative Plasterers and Cement Masons
International Association of the United States and Canada, Local #755
Screen Actors Guild – American Federation of Television and Radio Artists (SAG-AFTRA)
Southern California District Council of Laborers and its affiliate, Studio Utility Employees, Local #724
Studio Transportation Drivers, Local #399 of the International Brotherhood of Teamsters
Theatrical Teamsters, Local #817 of the International Brotherhood of Teamsters
United Association of Journeymen and Apprentices of the Plumbing and Pipe Fitting Industry of the United States and Canada, Local #78

Medical Consultant

DANIEL Z. USLAN, MD, MS, MBA, FIDSA, FSHEA; Co-Chief Infection Prevention Officer, UCLA Health

Special Thanks

Special thanks to the New York Producers COVID Response Alliance (NYPCRA), whose expertise helped guide this process.

Reopening Protocol for Music, Television and Film Production: Appendix J

Effective as of Friday, June 12, 2020

The County of Los Angeles Department of Public Health is adopting a staged approach, supported by science and public health expertise, to allow Music, Television and Film production to resume. The requirements below are specific to the Music, Television and Film industries which are permitted to re-open following the Health Officer Order of June 11, 2020.

In addition to any conditions imposed on the Music, Television and Film industries by the State, and agreements among labor and management, these types of businesses must also be in compliance with the conditions listed in this Checklist for the Music, Television and Film Industry.

Additional protocols relevant to areas of Music, Television and Film Production must also be followed:

- Restaurants and bars
- Retail Operations
- Office Spaces
- Warehouse and Manufacturing
- Construction

Please note: This document may be updated as additional information and resources become available so be sure to check the LA County website <http://www.ph.lacounty.gov/media/Coronavirus/> regularly for any updates to this document

This checklist covers:

- (1) Workplace policies and practices to protect employee health
- (2) Measures to ensure physical distancing
- (3) Measures to ensure infection control
- (4) Communication with employees and the public
- (5) Measures to ensure equitable access to critical services

These five key areas must be addressed as your facility develops any reopening protocols.

All businesses covered by this guidance must implement all applicable measures listed below and be prepared to explain why any measure that is not implemented is not applicable to the business.

Business name:

Facility Address:

Date Posted:

**A. WORKPLACE POLICIES AND PRACTICES TO PROTECT EMPLOYEE HEALTH
(CHECK ALL THAT APPLY TO THE FACILITY)**

- ☐ Any employee who can carry out their work duties from home has been directed to do so.
- ☐ A workplace COVID-19 Compliance Officer (C19CO) or Officers has been designated. The C19CO is responsible for establishing and enforcing COVID-19 safety protocols, training staff on protocols, and monitoring compliance. If feasible experts with experience in infection control are consulted in creating and reviewing infection control protocols for new Music, Television and Film productions, to revise established protocols, and generally provide consultation for the C19CO. The C19CO maintains, secures, and protects the privacy of any records created during their work. The C19CO should be on site whenever possible when production work is being performed, particularly during on-site or on-location filming. The C19CO supports:
 - ☐ Employee, vendor and visitor health check processes upon arrival at the workplace. Records must be kept private and secure at all times
 - ☐ Management of complaints and suggestions for improving COVID-19 related procedures
 - ☐ Protocol and workflow assessment for all work to assure physical distancing, infection control, and disinfection.
 - ☐ Procedures for an employee with signs compatible with COVID-19, and/or an employee who tests positive for COVID-19.
- ☐ Workplace provides all personal protective equipment (PPE) and infection prevention supplies needed on the job, including face coverings, hand sanitizer, disinfectants, and (when needed) gloves, mobile handwashing stations, and other equipment and supplies.
- ☐ All employees and visitors are required to wear cloth face coverings whenever they are in contact with others unless the production activity does not allow for the wearing of a face covering. These instances should be of short duration and with as much physical distancing as possible.
- ☐ Vulnerable staff (those above age 65, those with chronic health conditions) are assigned work that can be done from home whenever possible.
- ☐ All employees have been told not to come to work if they have symptoms consistent with COVID-19, have tested positive for COVID-19 or have been in contact with a case of COVID-19 and to follow DPH guidance for self-isolation or quarantine as applicable.
- ☐ Work processes are reconfigured to the extent possible to increase opportunities for employees to work from home.
- ☐ For Television and Film production there is regular, periodic testing of the cast and crew on a given production to mitigate the risk of the spread of COVID-19, especially for those cast and crew that are involved in high risk scenes requiring close contact without face coverings for extended periods of time. Where testing may not be feasible for one-time productions operating under a very short filming schedule (e.g. many commercials) or smaller music recording sessions, all work should be planned to eliminate close physical contact between cast, crew and performers as much as possible. Any and all testing programs are the responsibility of the employer and should benefit from the guidance of a medical professional.

- ☐ Upon being informed that one or more employees test positive for, or has symptoms consistent with COVID-19 (case), the employer shall have a plan for response, following guidance required by Los Angeles County, to include:
 - ☐ Send the sick employee home immediately. If they have symptoms of serious illness such as trouble breathing, pressure or pain in the chest, bluish lips or they appear confused, call 911. They should speak with their physician about their symptoms and determine the need for testing for COVID-19.
 - ☐ The employee is not allowed to return until their fever has resolved for at least three (3) full days and their respiratory symptoms are improving, with a minimum absence of ten (10) days from the start of their symptoms.
 - ☐ An employee that tests positive for the SARS-CoV-2 virus but is not showing any symptoms, is not allowed to return until 10 days have passed starting from the date that the testing sample was collected.
 - ☐ Consider alternative work options like teleworking or other arrangements to work remotely if the employee can do so.
 - ☐ Perform a cleaning and disinfection of all areas touched by the ill or infected employee.
 - ☐ Identify any cast, crew or others that had close contact with the ill employee. See the quarantine guide (<http://ph.lacounty.gov/covidquarantine>) for definitions of close contacts and what they must do. The name of the ill employee must not be disclosed, and medical privacy must be maintained.
- ☐ The employer's plan should consider a protocol for all quarantined employees to have access to or be tested for COVID-19 in order to determine whether there have been additional workplace exposures, which may require additional COVID-19 control measures. Note that a negative PCR test (test for genetic material on nasal/throat/saliva sample) only shows that there was no virus in the sample at the time of the test. Individuals that test negative must still complete their full 14 days of quarantine.
- ☐ If the producer, director, showrunner, owner, manager, or operator knows of three (3) or more cases of COVID-19 within the workplace within a span of 14 days the employer must report this cluster to the Department of Public Health at (888) 397-3993 or (213) 240-7821, and assist Public Health in the investigation and take steps required by Public Health to control the outbreak.
- ☐ Symptom checks are conducted before employees may enter the workspace. Checks must include a check-in concerning cough, shortness of breath or fever and any other symptoms compatible with COVID-19 that the employee may be experiencing. These checks can be done remotely or in person upon the employees' arrival. A temperature check should also be done at the worksite if feasible. Information must be kept private and stored in a safe and secure manner.
- ☐ All employees who have contact with the public or other employees during their shift (s) are offered, at no cost, a cloth face covering. The covering is always to be worn by the employee during the workday when in contact or likely to come into contact with others. Employees need not wear a cloth face covering when the employee is alone in a private office or a walled cubicle.
- ☐ Employees are instructed to wash their face coverings daily.
- ☐ All workstations are separated by at least six feet.

COUNTY OF LOS ANGELES DEPARTMENT OF PUBLIC HEALTH
ORDER OF THE HEALTH OFFICER



- ☐ Break rooms, restrooms, and other common areas are disinfected frequently, on the following schedule:
- ☐ Distribution area _____
 - ☐ Make up/ Hair and Costume areas _____
 - ☐ Cast Green Rooms or trailers _____
 - ☐ Break rooms _____
 - ☐ Restrooms _____
 - ☐ Other _____
- ☐ Breaks are staggered to ensure that six (6) feet between employees can be maintained in break rooms or other common areas such as background cast members' waiting rooms at all times.
- ☐ Employees are prohibited from eating or drinking anywhere other than in designated areas to assure that masks are worn consistently and correctly. Cast and crew must eat and drink at designated set areas with staggered schedules.
- ☐ Disinfectant and related supplies are available to employees at the following location(s):

- ☐ Hand sanitizer effective against COVID-19 is available to all employees at the following location(s):

- ☐ Employees are allowed frequent breaks to wash their hands.
- ☐ A copy of this protocol has been distributed to each employee.
- ☐ Each worker is assigned their own tools, equipment and defined workspace as much as possible. Sharing held items is minimized or eliminated.
- ☐ All shared equipment, microphones, and tools must be disinfected after each use.
- ☐ All shared clothing must be cleaned after each use.
- ☐ All wigs or other shared prosthetics must be disinfected after each use.
- ☐ All policies described in this checklist other than those related to terms of employment are applied to staff of delivery and any other companies who may be on the premises as third parties.
- ☐ Training sessions on COVID-19 are provided and documented for all employees – including information about the virus and all required safety measures.
- ☐ Workers hired to serve as audience members are required to adhere to all other employee requirements.
- ☐ The date, time and participants in all production sessions should be recorded for later reference, in case anyone involved in the production becomes ill with signs of COVID-19 and/or tests positive.
- ☐ Optional—Describe other measures:

B. MEASURES TO ENSURE PHYSICAL DISTANCING

- ☐ All new or re-starting productions and group recording sessions must have a written protocol before work begins to ensure physical distancing of six (6) feet or more between people throughout the production. It must ensure that:
 - Only essential cast and crew should be on or near the set at any time
 - Production or editing meetings should be limited to essential staff only and should be held in areas where physical distancing can be maintained.
 - Strategies may include breaking production participants into teams of the smallest size feasible, that access set or studio areas at different times with minimum overlap or intermingling
 - All cast and musicians performing work in which they cannot wear a face covering (e.g. actors, wind and brass instrument players, singers) should strive for a minimum of 8 feet of social distancing during rehearsal or performance. Alternatively, wind and brass instrument musicians should be separated from others and from each other by plexiglass or other barriers.
 - Essential staff may include paid employees that serve as an audience for a production. Audiences must be seated at least 6 feet from each other and wearing face coverings whenever feasible; audiences should be limited to 100 people or 25% of the maximum occupancy of the space, whichever is smaller. The same group of employees should serve as the audience throughout a production whenever feasible
- ☐ Where feasible, all workspaces shall have one directional traffic (separate entrances and exits) to prevent contact or crowding near doorways.
- ☐ Elevator capacity is limited to the number of people that can be accommodated while maintaining a six (6)-foot physical distance between riders; during peak building entry and exit times, this number can be adjusted to four (4) individuals or fewer at a time for any elevator that does not allow for six (6)-foot physical distance between riders. All riders are required to wear cloth face coverings. Consider elevator sizes, number of building floors, and daily number of employees and visitors to establish physical distancing guidelines appropriate for elevator riders.
- ☐ To ease elevator traffic, stairwells have been opened for “up” or “down” traffic with increased cleaning of stairwells.
- ☐ Furniture in lobbies and in employee break rooms, green rooms and trailers and other common areas is separated by at least six (6) feet to support physical distancing.
- ☐ All shop (props, costume, design, electrical equipment, etc.) and manufacturing locations on the lot work with clients on an appointment-only basis to prevent formation of lines or groups. Shopping is performed virtually as much as possible or is limited to one shopper at a time. Any printed catalogue of offerings should be single-use and assigned to the one client and not re-used. If a client must wait for an item, they should wait outside as much as possible,
- ☐ All staff, cast, crew, musicians, vendors, clients and other visitors have been instructed to maintain at least a six (6) feet distance from each other at all times, except when specific tasks require closer work.
- ☐ In offices, film and sound editing areas, employee workstations are separated by at least six (6) feet and common areas are configured to limit employee gatherings to ensure physical distancing of at least six (6) feet. A maximum capacity for each office, meeting room and floor should be established and posted.

C. GENERAL MEASURES FOR INFECTION CONTROL

- ☐ HVAC systems in all buildings are in good working order; to the maximum extent possible, ventilation has been increased in all spaces, including offices, recording areas, meeting rooms, stages, green rooms and trailers, and on-lot shops. The status of the HVAC system is assessed by on-location scouting.
- ☐ All contracts, scripts, music sheets, and any other documents that are normally shared are either distributed digitally, or are printed and individually assigned to cast, crew and musicians to avoid sharing.
- ☐ Before and after filming or recording sessions, group editing, or other meetings, frequently touched objects (e.g., tables, doorknobs or handles, printers, props, common equipment) are disinfected using EPA approved disinfectants. Such surfaces should be cleaned at least three times a day.
- ☐ Sets, production spaces, and the entire facility are cleaned at least daily, with restrooms and frequently touched areas/objects cleaned more frequently.
- ☐ All staff, cast, crew, visitors, vendors, and clients are instructed that they must wear cloth face coverings at all times in the facility unless they are alone in a closed office. This applies to all adults and to children over the age of two (2). Only individuals with chronic respiratory conditions or other medical conditions that make use of a mask hazardous are exempted from this requirement.
- ☐ Cast that are minor children may be accompanied by up to two (2) adults such as a parent, guardian and/or educator. Children must stay with their parent or guardian and avoid touching any other person or any item that does not belong to them and remain masked, if age permits, when not on set.
- ☐ Hand sanitizer, tissues and trash cans are available to all cast, crew, musicians and staff at or near the entrance of the facility, throughout offices and recording studios, near a set and on location. Non touch trash receptacles are preferred.
- ☐ All payment portals, pens, and styluses are disinfected after each use by a different person.
- ☐ Props, costume and set materials that can be more easily disinfected are preferred.
- ☐ All cast and crew must wear a facial covering and must wash or sanitize hands before touching props, costumes, or set materials. During filming, cast may use these items without wearing a face covering.
- ☐ All props, costumes and set materials must be disinfected before first use on the set, and between uses by different actors.
- ☐ Where feasible, cast will bring their own props (e.g. cell phone) and costumes to avoid sharing.
- ☐ All trucks and other vehicles must be disinfected after each use

D. MEASURES THAT COMMUNICATE TO STAFF, CAST, CREW, VISTORS, VENDORS AND CLIENTS

- ☐ A copy of this protocol is given to all people, in all roles, that enter the facility or the on-location set.
- ☐ Signage is posted throughout the facility or set to convey the following information:
 - People ill with signs of COVID-19, or that have tested positive for the virus, are not permitted to enter.
 - People that are under quarantine after possible exposure to another person with possible or confirmed COVID-19, are not allowed to enter.
 - Facial covering requirements.
 - Capacity limits for specific meeting rooms, break rooms, dining areas, recording rooms, film sets, and vehicles, (posted on or just outside of the entrance to these locations).
 - procedures for symptoms checks, temperature checks. (posted in check-in areas)
 - Contact information for the on-set COVID-19 Compliance Officer (C19CO)

E. MEASURES THAT ENSURE EQUITABLE ACCESS TO CRITICAL SERVICES

- ☐ Measures are instituted to assure access for cast, crew and musicians who have mobility limitations and/or are at high risk in public spaces.

F. MUSIC PRODUCTION

In addition to complying with all other relevant sections of this protocol music production activities should also adhere to the list below:

- ☐ All sessions should be booked in advance with the expected number of participants recorded at booking to ensure that physical distancing can be maintained. A visitor log should be maintained with name and contact information of all participants.
- ☐ Individuals admitted to the studio at any particular time (including talent and crew) must be limited to essential personnel only. This includes artists, songwriters, photographers/videographers, and the people who can accompany them, must be strictly limited to essential personnel only.
- ☐ Sheet music and other paper materials should be passed out using gloves. Ideally, they should be for single use and not collected at the end of the session.
- ☐ Wherever feasible, everyone utilizing the studio should use their own equipment (including cameras, headsets, microphones, consoles), desks, phones, supplies, etc. If equipment must be shared, it should be sanitized between each use.
- ☐ Distance markers must be provided to indicate adequate social distancing. Microphones, consoles, and other equipment must be set up to facilitate social distancing.
- ☐ Those entering the studio must wear a cloth face covering whenever they are near others, especially in common areas including lounges, kitchens, bathrooms.
- ☐ All musicians and singers performing work in which they cannot wear a face covering (e.g. wind and brass instrument players, singers) should strive for a minimum of 8 feet of social distancing during rehearsal or performance. Alternatively, these individuals should be separated from others and from each other by plexiglass or other barriers.

- ☐ Talent must arrive with hair and makeup done if needed.
- ☐ Contractors should ideally accept tax forms and other collectively bargained forms (Cartage) digitally, or via mail.
- ☐ Copies of acknowledgement forms regarding studio policies and written notices will be placed, close to entrances.
 - Forms should be sent electronically in advance to contingent workers and visitors for e-signature, if possible, to minimize physical contact at the studio.
- ☐ As much as feasible all financial transactions should be arranged in advance or following the session through contactless systems. Transactions or services that can be offered remotely should be moved on-line.

G. AUDITIONING SESSIONS

- ☐ Auditioning should be performed remotely, through tools such as videoconferencing, as much as possible.
- ☐ When in-person auditioning is used, the following are required:
 - Appointments must be used to prevent crowding. No open calls are allowed.
 - All attending the session are required to wear cloth face coverings; the person auditioning may remove their face covering for the audition if appropriate.
 - Single use printed scripts given to each participant, no sharing of scripts.
 - The individual auditioning must wait outdoors, and away from others for their appointment.
 - Multiple person auditions must maintain at least six (6) feet of distance between individuals.

H. SCENE RESTRICTIONS

- ☐ All cast shall wash or sanitize hands when beginning the filming of a scene and not touch their face during the filming session. Any crew that must interact with the set or cast must also wash or sanitize their hands at the beginning of filming and must wear a facial covering.
- ☐ Any work, including scenes, requiring cast or crew to be closer than six (6) feet must be as brief as possible and cast must be as silent as possible to avoid spreading droplets through talking. Scenes with direct prolonged physical contact between cast (intimate scenes, fight scenes) are discouraged at this time.
- ☐ Large crowd scenes should be avoided.
- ☐ All on location filming must adhere to operating hours between 7am and 10pm whenever feasible.

I. CRAFT SERVICES AND CATERING

- ☐ All actors and crew shall wash or sanitize hands before handling any food
- ☐ No buffets allowed
- ☐ No communal food or drink service (no coffee pot, no single service coffee maker)
- ☐ All food and drink must be single serving only
- ☐ Sit-down meals: either require eating in shifts, or seating areas large enough to allow for physical distancing of six (6) feet or more
- ☐ All additional Public Health Requirements related to food service must be followed.
- ☐ Any food brought by individuals should be labeled and may not be shared.
- ☐ Food and drinks may be consumed only in designated spaces to ensure that masks can be worn consistently and correctly.
- ☐ If water is served from water dispensers, then levers or buttons on the dispenser should be cleaned after each use. It is preferable that beverages are served in single use containers.

J. WARDROBE, HAIR & MAKEUP

- ☐ Hands-on assistance with these services should be limited only to cast that require it and cannot do it themselves
- ☐ Actors and crew must wash or sanitize their hands before any hands-on styling or costume session, and wear cloth face coverings during sessions as much as possible. During the application of makeup, since a cloth face covering cannot be worn the actor should stay as silent as possible to avoid spreading droplets though talking.
- ☐ The date, time and crew in the session should be recorded for later reference, in case either the cast member or wardrobe/hair crew become ill with COVID-19.

K. LOCATION SCOUTING

- ☐ Scouting should be performed virtually or rely on existing site photographs where possible.
- ☐ Locations must be completely secure to prevent access by the public. Locations should be remote, fenced or otherwise well-secured from public access.
- ☐ Locations must have enough space to allow for physical distancing for all cast and crew holding and common areas, the video village, craft services/dining, and all other work areas
- ☐ Location rental or access time must allow for the extra time needed for safe check-in to the site, and extra time for hand hygiene and repeated disinfection of surfaces.
- ☐ Outdoor or large open indoor spaces are inherently safer by virtue of the greater capacity to achieve physical distancing and/or ventilation. Small closed indoor spaces without proper ventilation should not be used.

L. ON LOCATION FILMING

- ☐ A workflow and COVID-19 safety protocol must be written before filming occurs and shared with all cast and crew on location.
- ☐ A listing of all cast and crew participating in the filming must be maintained in case there is a need to perform contact tracing in the event of an illness or positive viral test in cast or crew.
- ☐ Physical distancing of at least six (6) feet between people is required on all off-camera areas including the cast and crew holding and common areas, the video village, craft services/dining, and all other work areas. Provide additional areas, equipment (such as video village monitors) to allow for distancing.
- ☐ Only essential cast and crew should be on or near the set at any time and physical distancing must be maintained.
- ☐ If transportation is needed between filming sites, use a higher-capacity vehicle as much as possible to allow for six (6) feet of physical distancing as much as is feasible. Establish a passenger capacity number and post it on the side of the vehicle. If needed, provide more vehicle trips with fewer passengers per trip. Require facial coverings for all passengers (including cast) and driver, leave windows open, if possible, during the ride.
- ☐ All off-camera staff must wear facial covering throughout the workday.
- ☐ All cast and crew should stay on location during the workday, including all breaks.
- ☐ All on location filming must adhere to operating hours between 7am and 10pm whenever feasible.

M. FILM PERMITTING

- ☐ Productions that consist entirely of remote/virtual work and filming or recording, with no contact between cast, crew, and musicians, are safest and should be prioritized if possible.
- ☐ The production must meet all other requirements for ON LOCATION FILMING and SCENE RESTRICTIONS in this checklist

Any additional measures not included above should be listed on separate pages, which the business should attach to this document.

You may contact the following person with any questions or comments about this protocol:

Business Contact Name:

Phone number:

Date Last Revised:



County of Los Angeles CHIEF EXECUTIVE OFFICE

Kenneth Hahn Hall of Administration
500 West Temple Street, Room 713, Los Angeles, California 90012
(213) 974-1101
<http://ceo.lacounty.gov>

FESIA A. DAVENPORT
Acting Chief Executive Officer

Board of Supervisors
HILDA L. SOLIS
First District

HOLLY J. MITCHELL
Second District

SHEILA KUEHL
Third District

JANICE HAHN
Fourth District

KATHRYN BARGER
Fifth District

August 4, 2021

To: Supervisor Hilda L. Solis, Chair
Supervisor Holly J. Mitchell
Supervisor Sheila Kuehl
Supervisor Janice Hahn
Supervisor Kathryn Barger

From: Fesia A. Davenport
Chief Executive Officer

COUNTY OF LOS ANGELES FILM AND STILL PHOTOGRAPHY ANNUAL STATUS REPORT (ITEM NO. 16, AGENDA OF SEPTEMBER 9, 2014), AND REPORT BACK ON SUPPORTING THE COUNTY OF LOS ANGELES FILM AND DIGITAL MEDIA INDUSTRY (ITEM NO. 8, AGENDA OF FEBRUARY 4, 2020)

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and attract more film production to the County. In the previous status report to the Board, dated August 6, 2020, the Chief Executive Office (CEO) stated that future report backs on the motion would be provided at the end of each fiscal year. Quarterly permit data continues to be sent to each Board office.

Furthermore, on February 4, 2020, the Board directed the CEO to implement the recommendations included in the CEO's report back dated October 20, 2018 "*Supporting the Growth of the County's Film and Digital Media Industry*" motion and to report back. The final update is included in a dedicated section of the attached Film and Photography Status Annual Report (Attachment).

This report provides updates on the following matters:

1. Fiscal Year (FY) 2020 - 21 Film and Photography permit and shoot day data;

2. Impacts to the County's Film Program and FilmLA due to the COVID-19 pandemic;
3. CEO and Department of Public Health partnership relative to COVID-19 Entertainment Industry safety protocols;
4. Report back on the LA2021: Future of Creative Talent Summit; and
5. Status of the County's Film Policy and Ordinance;

County Film Permit and Shoot Days Data - Fiscal Year 2020-21

Supervisorial Districts	Number of Permits		Shoot Days	
	FY 2019-20	FY 2020-21	FY 2019-20	FY 2020-21
First	73	84	112	154
Second	112	162	222	484
Third	437	494	619	854
Fourth	106	77	135	126
Fifth	1,004	961	1,737	1,850
Total	1,732*	1,778	2,825	3,468

Note: The total number of County permits does not match the total per District as many permits cross District boundaries.

In comparing the data from the previous FY 2019-20, there was a small increase in permits along with a medium increase in shoot days. This indicates a slow recovery from the COVID-19 Pandemic impacts on the Film and Digital Media Industry. As seen in the chart, there was a less than three percent increase in permits, and almost a 23 percent increase in shoot days between FY 2019-20 and FY 2020-21. In FY 2018-19, the number of permits pulled were 2,310 and the number of shoot days were 4,285; therefore, the number of permits and shoot days for FY 2020-21 are 23 percent and 19 percent lower than FY 2018-19 respectively. The industry still has some gains to make before returning to pre-pandemic levels. The FilmLA Permit and Shoot Day infographics and LA-2021-Panel-Overview are provided as an Exhibits I and II to the report.

The CEO will continue to report back to the Board at the end of each fiscal year. As such, the next Film and Photography Status Report back will be due at the beginning of August 2022.

Each Supervisor
August 4, 2021
Page 3

Should you have any questions concerning this report, please contact me or Julia Orozco, Acting Senior Manager, at (213) 974-1151 or jorozco@ceo.lacounty.gov.

FAD:JMN:JO
GS:yy

Attachment

c: Executive Office, Board of Supervisors
 County Counsel
 District Attorney
 Sheriff
 Animal Care and Control
 Arts and Culture
 Beaches and Harbors
 Consumer and Business Affairs
 Fire
 Health Services
 Internal Services
 LA County Library
 Medical Examiner-Coroner
 Military and Veterans Affairs
 Parks and Recreation
 Public Works
 Workforce Development, Aging and Community Services
 Women and Girls Initiative
 FilmLA

ATTACHMENT



Chief Executive Office

Economic Development and Affordable Housing Division

FILM AND PHOTOGRAPHY STATUS REPORT

July 1, 2020 to June 30, 2021

FILM AND PHOTOGRAPHY STATUS REPORT

BACKGROUND

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and encourage more film production in the County. The last status report to the Board was dated August 6, 2020.

FILM, TELEVISION, AND PHOTOGRAPHY PERMIT MANAGEMENT

A. Comparison chart of County Film Permits with Previous Fiscal Year

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2019 - 20	FY 2020 - 21	FY 2019 - 20	FY 2020 - 21
First	73	84	112	154
Second	112	162	222	484
Third	437	494	619	854
Fourth	106	77	135	126
Fifth	1,004	961	1,737	1,850
Total	1,732*	1,778	2,825	3,468

Note: Total number of County permits does not match the total per District as many permits cross District boundaries.

In comparing the data from the previous Fiscal Year (FY) 2019-20, there was a small increase in permits along with a medium increase in shoot days. Both fiscal years include periods where the stay at home orders were enacted and continue to show pandemic impacts on the film industry. The numbers are not back to FY 2018-19 and we will not see a steady increase until the pandemic is under control. These figures indicate a slow recovery from the COVID-19 pandemic impacts on the Film and Digital Media Industry. As seen in the chart, there was a three percent increase in permits, and a 23 percent increase in shoot days between FY 2019-20 and FY 2020-21. In FY 2018-19, the number of permits issued were 2,310 and the number of shoot days were 4,285; therefore, the number of permits and shoot days for FY 2020-21 are 23 percent and 19 percent lower than during FY 2018-19, respectively. The industry still has some gains to make before returning to pre-pandemic levels. The FilmLA Permit and Shoot Day infographics are provided in Exhibit I to this report.

FILM AND PHOTOGRAPHY STATUS REPORT

The COVID-19 pandemic had a tremendous impact on the Industry starting in March 2020 to present. Beacon Economics¹ estimated that 90,547 direct jobs in the Entertainment Industry were lost in Los Angeles County (County) during the height of the pandemic from February 2020 to December 2020. As infections from COVID-19 started to decrease in January 2021, production activity begun to increase slowly leading to more jobs being replaced. However, it is not expected that the Industry will return to its pre-pandemic levels until late 2021.

On June 15, 2021, the State of California lifted the statewide COVID-19 restrictions and tier system. As a result, the County released a revised Health Officer Order (HOO) on the same day which retired most of the HOO appendices as mandates and converted them into recommendations. This change includes Appendix J which governed the COVID-19 restrictions for the Industry. The following sections of this report provide updates on the film activities of the Chief Executive Office (CEO) and impacts to FilmLA.

B. Impact on FilmLA

On March 12, 2020, FilmLA shuttered its physical offices and conducted their work remotely. By April 1, 2020, 50 percent of its staff were furloughed while maintaining health insurance coverage for those employees. Remaining staff were reduced to 70 percent of normal hours and salary. These staff were dedicated full-time to an accelerated development schedule for new technology systems. On learning that the County was preparing to allow filming to resume, active staff were either returned to full-time status or moved to 75 percent of normal hours and salary. On June 1, 2020, three field service staff were brought back from furlough, as applications for filming resumed.

To sustain core operations during the prolonged period of business interruption, FilmLA immediately implemented drastic cost cutting measures, including re-negotiation of fixed overhead costs and reduction of all variable expenses. FilmLA applied for the Paycheck Protection Program loan and various other Small Business Administration loans but were denied due to its 501(c)(4) status and/or due to the size of the organization. Fortunately, FilmLA was able to participate in the Coronavirus Aid, Relief, and Economic Security Act (CARES Act), Employee Retention Credit and Social Security Tax Deferral Programs.

¹ Otis Report on the Creative Economy, March 2021

FILM AND PHOTOGRAPHY STATUS REPORT

FilmLA's revenue was dramatically impacted by the pandemic as film permit fees are its only revenue source. The April 1, 2020 to June 30, 2020 quarter resulted in virtually no revenue to FilmLA. The remainder of the year also saw reduced film permit volume, reflecting ongoing film industry concern with local COVID-19 case, hospitalization, and fatality rates. With only the advertising sector in full swing by fall, permitted production remained at or below 60 percent of seasonal norms, until a voluntary production hiatus slowed the pace further from December of 2020 through February 2021. Production has increased considerably in the months leading up to present.

As for staff, FilmLA was able to return some furloughed staff to work based on business needs; however, in March 2021 Film LA made the difficult decision to pursue a reduction in workforce, which together with ordinary attrition, removed 15 percent of the organization's pre-pandemic workforce. The 17 positions eliminated were primarily aligned with non-core functions. Not long after, FilmLA shifted its focus from sustaining core operations to active pursuit of financial recovery, implementing a Board-approved fee increase in May 2021 along with a modest program budget for Fiscal Year (FY) 2021-22.

Fortunately, FilmLA began preparing for an event like the COVID-19 pandemic more than twelve years ago, building financial reserves for major technology improvements and to sustain the business during film industry activity downturns. They have a robust Business Continuity Plan (BCP) which covers scenarios from labor strikes, loss of the physical office, earthquakes, and pandemics. The BCP is reviewed annually by the FilmLA's Board of Director's Audit Committee and is updated regularly.

In addition to financial reserves, FilmLA projects that it will be able to restore its pre-pandemic operating reserves over an 8-year period. All current staff have returned to full-time status, and the organization is evolving its office space and personnel policies to support a fully hybrid home/office/field-based business model.

C. COVID-19 Pandemic Impact and Department of Public Health and CEO Partnership

Over the FY, the Department of Public Health (DPH) and the CEO continued to partner on providing guidance and assistance to the Industry as related to the County HOO (Appendix J). Individual meetings were also held with a variety of other Industry stakeholders as needed to assist with production planning and identification of best practices. In addition, the CEO and DPH established an on ongoing monthly meeting

FILM AND PHOTOGRAPHY STATUS REPORT

with 34 Industry stakeholders and each Board office to provide updated COVID-19 information, share best practices, track reopening progress, and respond to questions. These monthly meetings have created a much deeper working relationship between the County and the Industry and has provided the County with valuable insight into how this complex sector has successfully operated throughout the pandemic.

Film, TV, Music and Entertainment Workgroup Participants include:

Amazon	Netflix
Contract Services	Motion Picture Association
Director's Guild	Paramount/Viacom
Disney	SAG-AFTRA
FilmLA	Sony
Fox Corporation	Tastemade
IATSE	Teamsters Local 399
Local 724	Warner Brothers
NBC Universal	Recording Industry Association
Academy of Motion Pictures Arts & Sciences	Producer's Guild
Village Roadshow	Creative Artists Agency
AICP	City of LA
FilmLA	Silent House Pictures

Some examples of productions that the CEO worked with over the last fiscal year are:

- “Bosch” – Amazon – San Pedro Courthouse and Los Padrinos Juvenile Center;
- “Salt Snake” – Universal – Jordan Peele Feature - Agua Dulce;
- “For all Mankind” – Apple TV - Altadena
- “Masked Singer” – Fox Studios
- 93rd Academy Awards – Academy of Motion Picture Arts and Sciences
- Emmy Awards – Television Academy
- Golden Globe Awards – Dick Clark Productions
- MTV Awards – ViacomCBS
- BET Awards – BET/Viacom CBS

D. Film, TV and Digital Media Industry and Community Partnerships

Over the last fiscal year, the CEO has continued to deepen its professional relationships within the entertainment industry by not only guiding the development of and adherence

FILM AND PHOTOGRAPHY STATUS REPORT

to the County HOO Appendix J, but also working to increase utilization of County owned properties, reduce fees, solve production related issues, streamline approvals where appropriate, and craft transparent film policies and procedures. We have also continued to work with communities across the County to address their concerns about productions filming in their communities amidst the pandemic. The CEO has provided COVID related production information via FilmLA, and direct County correspondence.

The CEO has also developed stronger relationships with various Cities in the County around COVID-19 related production issues and information sharing. Specifically, we have advised the Cities of Los Angeles, West Hollywood, Santa Clarita, Glendale, and Malibu. The Cities of San Francisco and New York have also sought the County's guidance on COVID-19 related health orders and best practices.

SUPPORTING THE GROWTH OF THE COUNTY'S FILM & DIGITAL MEDIA MOTION UPDATE

On October 30, 2018, the Board passed a motion to support the growth of the County's Film & Digital Media (F&DMI) and directed the CEO to work with the Departments of Workforce Development, Aging and Community Services (WDACS), Consumer and Business Affairs (DCBA), and any other relevant County departments or partners, as well as with non-County entities, such as labor organizations and educational entities like the community college and school districts in the County to develop a County Plan based on key recommendations from the 2018 Beacon Economics report entitled "Film and Digital Media Industry: A County Perspective," and report back in 90 days on the development of a County plan.

The CEO submitted its first 90-day report to the Board on March 4, 2019, which detailed the framework of the County Plan. The final report on the County's five-point plan was submitted to the Board on September 13, 2019.

Subsequently, on February 4, 2020, the Board passed an additional motion that directed the CEO to work with WDACS, the Department of Arts and Culture, DCBA, the Los Angeles County Development Authority (LACDA) and any other relevant County departments or partners to implement the County Plan as put forth in the CEO's September 13, 2019 report (September Report) to the Board. The CEO provided its final report back on the progress of the February 4, 2020 motion in its August 4, 2020 as part

FILM AND PHOTOGRAPHY STATUS REPORT

of the Film Status Report. This report provides a final update on the LA2021 Film and Digital Media Summit as the event had not occurred at the time of the last report.

LA2021 FILM AND DIGITAL MEDIA SUMMIT

CEO organized the Forum on Film and Digital Media (Summit) in partnership with Beacon Economics, the Board, and its Industry partners. The event was scheduled to take place on September 16, 2020, at Paramount Studios. However, due to the pandemic and safety concerns for large gatherings, CEO and Beacon Economics explored virtual convenings to occur in 2021. On April 24, 2021, the CEO and Beacon Economics held the first of two LA2021: Future of Creative Talent convenings utilizing a virtual platform.

The Summit brought together all segments of the Los Angeles County Entertainment Industry along with high profile speakers to discuss the challenges the sector has faced due to the COVID-19 pandemic with a focus on workforce and economic impacts. The Summit also convened key Diversity and Inclusion leaders to facilitate policy conversations about how to create equitable and accessible career pathways into the Industry for traditionally underserved and underrepresented populations.

The overall response to the Summit was overwhelmingly positive and represented the first time that such a large cross section of the Industry was present in one setting to discuss policy and impacts. Summit videos can be viewed at: <https://beaconecon.com/la2021-future-of-creative-talent-summit-series/#eventmaterials>

SPONSORS



FILM AND PHOTOGRAPHY STATUS REPORT

SPEAKERS

Remarks	Panelists
Supervisor Sheila Kuehl	Adam J. Fowler, Beacon Economics
Supervisor Hilda Solis	CA Senator Ben Allen
Supervisor Holly Mitchell	Duncan Crabtree-Ireland, SAG-AFTRA
Supervisor Janice Hahn	Montea Robinson, Ghetto Film School
Supervisor Kathryn Barger	Mike Miller, IATSE
Chief Executive Officer Fesia A. Davenport	Bryn Sandberg, Hollywood Reporter
Dept of Public Health Director, Barbara Ferrer	Louis Santor, Village Roadshow
LA City Mayor Eric Garcetti	Kerri Wood Einertson, SAG-AFTRA
Gabrielle Carteris, President SAG-AFTRA	Melissa Patack, MPA
Francis Fisher, Actress	Derek Huoth, Tastemade
Jodi Long, Actress	Latasha Gillespie, Amazon
Latasha Gillespie, Amazon Studios	Christine Simmons, AMPAS
Parvesh Cheena, Host	Gloria Calderón Kellet, Showrunner
	Natalia Williams, M88 Agency

ATTENDEES AND COST

309 total Attendees at \$20 per ticket. 100 complementary tickets were set aside for youth and 94 for County employees at no charge.

PANEL DESCRIPTION

Three key panels were held focused on the impacts that the COVID-19 pandemic had on the Industry, where the Industry is headed, and Diversity, Equity, and Inclusion in the context of rebuilding career pathways for underserved people. Full Beacon Report (Exhibit II)

Panel: “The Impact of COVID-19 on Los Angeles’ Entertainment Industry”

Moderator: Adam J. Fowler, Director of Research, Beacon Economics, LLC

Panel: Senator Ben Allen, Chair, Senate Joint Committee on the Arts
 Duncan Crabtree-Ireland, COO and General Counsel, SAG-AFTRA
 Montea Robinson, Executive Director (LA), Ghetto Film School
 Mike Miller, Dept. Director, Motion Picture & TV Production, IATSE

FILM AND PHOTOGRAPHY STATUS REPORT

Panel: “The Future of Screen Industries in Los Angeles”

Moderator: Bryn Sandberg, Hollywood Reporter

Panel: Louis Santor, Chief Operating Officer, Village Roadshow
Kerri Wood Einertson, Senior Director of Public Policy & Government Affairs, SAG-AFTRA
Melissa Patack, Vice President of State Government Affairs, Motion Picture Association of America
Derek Huoth, General Counsel, Tastemade

Panel: “Diversifying in Disruption”

Moderator: Latasha Gillespie, Executive Head of Diversity, Equity and Inclusion, Amazon Studios

Panel: Christine Simmons, Chief Operating Officer, Academy of Motion Pictures and Sciences
Gloria Calderón Kellet, Showrunner, Executive Producer, Director
Natalia Williams, Partner, M88

NEXT STEPS FOR OCTOBER SUMMIT

Planning for the October LA2021 Summit has begun with a focus on career pathways development in addition to further discussions about Industry recovery from the COVID-19 pandemic. Outreach has begun to community colleges, non-profit creative career pathway organizations, and other individuals working on the development of apprenticeship programs within the entertainment industry.

COUNTY FILM ORDINANCE UPDATE

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County’s Film Ordinance and clarify language as it relates to enforcement of permit conditions, criteria used to approve permits, and other areas of the County Code that will strengthen the County’s role in facilitating responsible filming. In partnership with County Counsel, the CEO created an internal workgroup comprised of staff from the Department of Regional Planning to revise the County’s Film Ordinance. However, due to COVID-19 pandemic, the workgroup meetings were put on hold during 2020 and have resumed on a monthly basis. The primary area focus of the workgroup is on the alignment of the Significant Ecological Area Ordinance requirements with the needs of production.

FILM AND PHOTOGRAPHY STATUS REPORT

Other areas that are being analyzed relate to procedural permitting regulations. The expected timeline for a draft of the Ordinance is early October.

CONCLUSION

The CEO will continue to monitor all impacts to the entertainment industry related to the COVID-19 pandemic and encourage continued streamlined use of County assets for temporary film use. Additionally, the CEO remains committed to developing equitable career pathway programs into the Industry, simplifying permitting processes across the County departments, reduce fees where possible, and work with various communities within the unincorporated areas to reduce filming impacts and improve the transparency and efficiency of all film procedures and policies.

department of economic opportunity

COUNTY OF LOS ANGELES

BOARD OF SUPERVISORS

Hilda L. Solis

Holly J. Mitchell

Sheila Kuehl

Janice Hahn

Kathryn Barger

EXECUTIVE LEADERSHIP

Kelly LoBianco
Director

October 5, 2022

TO: Supervisor Holly J. Mitchell, Chair
Supervisor Hilda L. Solis
Supervisor Sheila Kuehl
Supervisor Janice Hahn
Supervisor Kathryn Barger

FROM:

Kelly LoBianco, Director

SUBJECT:

**COUNTY OF LOS ANGELES FILM AND
STILL PHOTOGRAPHY STATUS REPORT
(ITEM NO. 16, AGENDA OF SEPTEMBER 9,
2014), AND REPORT BACK ON
SUPPORTING THE COUNTY OF LOS
ANGELES FILM AND DIGITAL MEDIA
INDUSTRY (ITEM NO. 8, AGENDA OF
FEBRUARY 4, 2020)**



GET IN TOUCH

510 S. Vermont Avenue
Los Angeles, CA 90020
opportunity.lacounty.gov
deo@opportunity.lacounty.gov
844-777-2059

America's Job Centers:
(888) 226-6300

Office of Small Business:
(800) 432-4900

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and attract more film production to the County. On April 10, 2015, the Chief Executive Office (CEO) indicated that status reports would be provided twice a year. As noted in the last status report to the Board, dated August 6, 2020, the CEO will report back to the Board at the end of each fiscal year, rather than twice per year, to allow for a more comprehensive update on the Film and Photography program and its permit information. Quarterly permit data continues to be sent to each Board office.

On July 1, 2022, the County Film and Digital Media Liaison services, also known as the County Film Office, transitioned from the CEO to the Department of Economic Opportunity (DEO). All previous functions related to the management of the County's Film and Photography permitting and use policies and procedures remain the same. All future yearly Film Status reports will now be submitted by the DEO.



The attached report provides updates on the following matters related to the County Film Office:

1. Transition of LA County Film Office from CEO to DEO;
2. Fiscal Year (FY) 2021 - 22 Film and Photography permit and shoot day data;
3. County Film Office and Department of Public Health partnership relative to COVID-19 entertainment industry safety protocols;
4. LA2021: Future of Creative Talent Summit; and
5. Status of the County's Film Ordinance.

County Film Permit and Shoot Days Data - Fiscal Year (FY) 2021-22

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2020 - 21	FY 2021 - 22	FY 2020 - 21	FY 2021 - 22
First	84	84	154	139
Second	162	281	484	795
Third	494	644	854	1,287
Fourth	77	70	126	109
Fifth	961	1,662	1,850	3,154
Total	1,778	2,741	3,468	5,484

Note: The total number of County permits does not match the total per District as many permits cross District boundaries.

A seasonal shift in filming caused by the COVID-19 Delta variant redistributed production in FY 2021-22, helping to establish new filming records in the first, second, and third quarters. By the end of June 2022, FilmLA, the County's contractor for issuing permits, reported that on-location production levels had stabilized after reaching a 20-year high in June 2021. Television remains the region's leading production driver while, due to a variety of cost-related factors, local feature film and commercial production only reached historical averages. The FilmLA Permit and Shoot-day infographics are provided as Exhibit I in this report.

DEO will continue to report back to the Board at the end of each fiscal year. However, quarterly film permit data will continue to be sent to each Board office. As such, the next Film and Photography Status Report will be distributed by September 2023.

If you have any questions or need additional information, please contact Gary Smith at (213) 309-6429 or gsmith@opportunity.lacounty.gov.

KL:DK:GS:ag

Attachments

c: Executive Office, Board of Supervisors
Chief Executive Office
County Counsel
Aging and Disabilities
Animal Care and Control
Arts and Culture
Beaches and Harbors
Consumer and Business Affairs
District Attorney
Fire
Health Services
Internal Services
LA County Library
Medical Examiner-Coroner
Military and Veterans Affairs
Parks and Recreation
Public Health
Public Works
Sheriff
Women and Girls Initiative
FilmLA

FILM AND PHOTOGRAPHY STATUS REPORT

July 1, 2021 to June 30, 2022

FILM AND PHOTOGRAPHY STATUS REPORT

BACKGROUND

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and encourage more film production in the County. Since the last report, the County's Film Office and respective film and digital media liaison services, which includes the management of FilmLA, have been transitioned to the new Department of Economic Opportunity (DEO). As a result, DEO will continue to provide Film status reports on an annual basis. As approved in the last Film status report submitted on August 4, 2021, these annual reports will provide the Board with more comprehensive fiscal year (FY)-end data and programmatic updates. Quarterly reports on permit data continue to be sent to each Board office from FilmLA.

FILM, TELEVISION, AND PHOTOGRAPHY PERMIT MANAGEMENT

A. Comparison chart of County Film Permits with Previous Fiscal Year

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2020 - 21	FY 2021 - 22	FY 2020 - 21	FY 2021 - 22
First	84	84	154	139
Second	162	281	484	795
Third	494	644	854	1,287
Fourth	77	70	126	109
Fifth	961	1,662	1,850	3,154
Total	1,778	2,741	3,468	5,484

Note: Total number of County permits does not match the total per District as many permits cross District boundaries.

In comparing the data from the previous FY, there was a significant increase in permits along with a similar increase in shoot days. This indicates a strong recovery from the COVID-19 Pandemic impacts on the Film and Digital Media Industry (Industry). As seen in the chart, there was a 64 percent increase in permits, and a 63 percent increase in Shoot days between FY 2020 - 21 and FY 2021 - 22. The FilmLA Permit and Shoot-day infographics are provided as an attachment to this report (Attachment 1).

FILM AND PHOTOGRAPHY STATUS REPORT

A seasonal shift in filming caused by the COVID-19 Delta variant redistributed production in FY 2021-22, helping to establish new filming records in the first, second, and third quarters. By the end of June 2022, FilmLA reports that on-location production levels had stabilized after reaching a 20-year high by June 2021. Television remains the region's leading production driver while, due to a variety of cost-related factors, local Feature Film and Commercial production only reached historical averages.

B. FilmLA

Agreement

The County and FilmLA entered into Agreement No. 77080 for Film and Still Photography Permitting Services on September 22, 2009 (Agreement) for an initial term of five (5) years with two (2) optional five (5) year extensions. The Agreement provides the Board the sole option to extend the term for up to two (2), five (5) year additional periods, for a maximum total term of 15 years. The County exercised its first option to extend the term of the Agreement, which expired on September 21, 2019, and also sought modifications to the Agreement's terms (Amendment No. 1). On September 17, 2019, the Board exercised its second option to extend the Agreement for an additional five (5) years from September 21, 2019 to September 20, 2024 and amended the Agreement to update several administrative terms (Amendment No. 2) including: 1) FilmLA's address; 2) the County's project manager; 3) nondiscrimination and affirmative action provisions; 4) permit application fee clarification; 5) permit application fee payment options; and 6) the Executive Office contact.

Prior to September 20, 2024, a new film and still photography permitting services contract will need to be executed. In 2009, the Board approved a sole source process to execute the contract with FilmLA. It is anticipated that a similar process will be replicated prior to September 20, 2024, to acquire a contractor to serve as the County's film and photography permit coordination office. A new contract will be brought to the Board for approval by July 2024 to prevent any gaps in services.

Finances

After incurring significant pandemic-related expenses during the prior FY due to the decrease in film permits, FilmLA remains in a state of financial recovery. Fortunately, the year-over-year increase in production has produced sufficient revenue from permit coordination, community relations services, and other sources to help FilmLA sustain, and in limited cases expand, program staffing levels to handle the increase in business. As is true for many companies, attracting new talent and retaining employees is a key priority for FilmLA.

FILM AND PHOTOGRAPHY STATUS REPORT

Rising costs due to inflation have also impacted FilmLA. As a result, FilmLA implemented a fee increase from \$699 to \$795 effective July 1, 2021, for the County of Los Angeles and the other jurisdictions it serves. The fee increase, which was linked to the change in the Consumer Price Index (CPI), was approved by the Board on March 23, 2021. Permit fee increases must be approved by the Board only if the increase is above the CPI. Otherwise, increases below or at the CPI can be approved on a FY basis per the terms of the contract. The increase enabled the organization to recover from the impacts of the COVID-19 pandemic.

FilmLA continues to strictly control discretionary spending and maintain financial reserves sufficient to meet its contractual obligations to the County and its other government clients while investing in transformational technologies like its new “MyFilmLA” permit system, introduced in August 2021.

C. Department of Public Health and DEO COVID-19 Partnership

Over the last two (2) FYs, the Department of Public Health (DPH) and the Film Office, now part of DEO, have continued to partner on providing guidance and assistance to the industry on matters related to COVID-19 safety measures and pandemic data as related to production. Individual meetings continue to occur, as needed, with a variety of industry stakeholders to assist with production planning and identification of best practices. In addition, DEO and DPH continue to co-lead monthly meetings with industry stakeholders and each Board office to provide updated COVID-19 information, share best practices, track reopening progress, and respond to questions. These monthly meetings have provided the County with valuable insights into how this complex sector has successfully operated and recovered throughout the pandemic.

Film, TV, Music, and Entertainment Workgroup Participants include:

Amazon	Netflix
Contract Services	Motion Picture Association
Director’s Guild	Paramount/Viacom
Disney	SAG-AFTRA
FilmLA	Sony
Fox Corporation	Tastemade
IATSE	Teamsters Local 399
Local 724	Warner Brothers

FILM AND PHOTOGRAPHY STATUS REPORT

NBC Universal	Recording Industry Association
Academy of Motion Pictures Arts & Sciences	Producer's Guild
Village Roadshow	Creative Artists Agency
AICP	City of LA
FilmLA	Silent House Pictures

D. Examples of productions that DEO worked with over the last FY

- “Nope” – Universal – Jordan Peele Feature - Agua Dulce;
- “Bosch” – Amazon – San Pedro Courthouse and Los Padrinos Juvenile Center;
- “Pinch” – Warner Brothers Discovery – Altadena residential and Farnsworth Park
- “For All Mankind” – Apple TV – Altadena
- “Hacks” – Warner Brothers Discovery – Antelope Valley - various locations
- “Euphoria” - Warner Brothers Discovery – Acton
- “American Horror Story” – FX/Disney – Agua Dulce/Acton
- “Old Man” – Hulu/Disney - Altadena

E. Film, TV, and Digital Media Industry and Community Partnerships

Over the last FY, the County Film Office has continued its work to increase the utilization of County-owned properties, solve production-related issues, streamline approvals where appropriate, and review and/or create departmental film policies and procedures. We have also continued to work with communities across the Unincorporated County (UA) to address concerns about filming. In partnership with FilmLA, which serves as the first point of contact for constituent issues, the County Film Office implemented a number of special conditions in select neighborhoods in the Antelope Valley, Ladera Heights, Agua Dulce, Baldwin Hills, and Altadena in response to resident's concerns including restricted parking and/or reduced speed limits in neighborhoods. These special conditions are designed to mitigate film production impacts while allowing production to continue operating.

LA2021 FILM AND DIGITAL MEDIA SUMMIT - NOVEMBER 10, 2021

As mentioned in previous reports, the Film Office contracted with Beacon Economics to coordinate all aspects of the Film and Digital Media Summit series (Summit), in partnership with the Board and industry partners. The event was scheduled to take place on September 16, 2020, at Paramount Studios. However, due to the COVID-19 Pandemic and health/safety concerns related to large gatherings, two (2) virtual convenings were scheduled

FILM AND PHOTOGRAPHY STATUS REPORT

to take place in 2021. As reported in the August 4, 2021, Film report, the County Film Office and Beacon Economics held the first of these two (2) Summits on April 24, 2021, utilizing a virtual platform created by a third-party contractor, the Virtual Show. There were 309 people attendees out of 450 registrants at this event.

On November 10, 2021, the second virtual convening of the LA2021 Summit was held. Similar to the first convening, high profile Industry speakers and County leaders discussed common issues facing the film, TV, and digital media industries as a result of the COVID-19 pandemic and how best to pivot towards creating a sustainable, diverse, and equitable entertainment workforce in Los Angeles. The Summit panels focused on how to optimize Los Angeles County's resources and better support our diverse creative ecosystem and exceptionally deep talent pool. There were 302 attendees out of 400 registrants for the November event.

Overall, the LA2021 Summit Series received overwhelmingly positive feedback and enabled a rare opportunity for such a large cross-section of the industry to be present in one setting to discuss policy and impacts. Summit videos for both events can be viewed at: <https://beaconecon.com/la2021-future-of-creative-talent-summit-series/#eventmaterials>

A. LA2021 Summit Sponsors



FILM AND PHOTOGRAPHY STATUS REPORT

B. Speakers

Remarks	Panelists
Supervisor Sheila Kuehl	Shari Belafonte, Host
Supervisor Hilda Solis	Adam J. Fowler, Beacon Economics
Supervisor Holly Mitchell	Brenda Victoria Castillo, NHMC
Supervisor Janice Hahn	Damien Navarro, Outfest
Supervisor Kathryn Barger	Kibi Anderson, Wordsmyth
Chief Executive Officer Fesia A. Davenport	Liz Pecos, IATSE DE&I Committee
Los Angeles City Mayor Eric Garcetti	J-T Ladt, Illumination
Colleen Bell, Director, CA Film Commission	Federico Saucedo, Glendale College
Gabrielle Carteris, President SAG-AFTRA	Pamala Buzick Kim, Free the Work
Ri-Karlo Handy, Handy Foundation	Syd Stewart, Better Youth Inc.
	Stacey Milner, EICO
	Gina Reyes, Verve Talent Agency
	Margaret Dean, Skybound Studios
	Lynn Warshafsky, Venice Arts

C. PANEL DESCRIPTIONS

Three (3) panels were held that focused on the following: 1) Diversity, Equity, and Inclusion in the context of creating and rebuilding career pathways for underserved people, 2) Storytelling across digital platforms, and 3) Career pipeline best practices. See the LA2021 Agenda (Attachment 2).

Panel: “Story Across Medium and Platform: The Future of Skills”

This panel brought together diverse screen industry sectors and workforce partners to imagine what an ambitious and cohesive skills strategy for the region might look like. As screen industries continue to evolve, and in some cases converge, the discussions revolved around the groundwork needed to ensure that Los Angeles continues to be a preeminent supplier of world-class talent.

Moderator: Adam Fowler, Director of Research, Beacon Economics
 Panel: Federico Saucedo, Dean, Career Education & Workforce Development, Glendale Community College
 J-T Ladt, Head of Digital Strategy, Illumination
 Margaret Dean, Head of Studio, Skybound Studios
 Lynn Warshafsky, Executive Director, Venice Arts

FILM AND PHOTOGRAPHY STATUS REPORT

Panel: “Pathways with Purpose”

This panel discussed the career pipeline models that are working in the region and how pathways are being tailored to address the specific and unique needs of those who are currently underrepresented in the screen industries.

Moderator: Gina Reyes, Agent, Verve Talent Agency

Panel: Pamela Buzick Kim, Executive Director, Free the Work
 Syd Steward, Executive Director, Better Youth
 Stacy Milner, Executive Director, Entertainment Industry College Outreach

Panel: “Disruptors and Transformational Change”

This panel discussion combined bold perspectives on diversity, equity, and inclusion that are steering today’s film and digital media ecosystem in important new directions. The conversation highlighted the tremendous programs that are combatting underrepresentation in the screen industries and underscored the vital work and challenges that remain.

Moderator: Damien Navarro, Executive Director, Outfest

Panel: Brenda Victoria Castillo, President & CEO, National Hispanic Media Coalition
 Liz Pecos, Co-Chair, IATSE Diversity, Equity & Inclusion Committee
 Kibi Anderson, Founder, Wordsmyth

COUNTY FILM ORDINANCE UPDATE

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County’s Film Ordinance and clarifying language as it relates to enforcement of permit conditions, criteria used to approve permits, and other refinements that will strengthen the County’s role in facilitating responsible filming. In partnership with County Counsel, the DEO continues to lead an internal workgroup comprised of staff from the Department of Regional Planning (DRP) and County Counsel to revise the County’s Film Ordinance. In addition to the areas listed above from the Board, another primary area of focus is on the alignment between the Significant Ecological Area (SEA) Ordinance restrictions and the needs of production.

The SEA Ordinance seeks to protect the most vulnerable ecological areas of the UA and has changed the access to many frequently filmed areas that are now part of the SEA. Specifically, the updated SEA ordinance has extended the boundaries of these areas into frequently filmed areas resulting in new biological reviews being required by production

FILM AND PHOTOGRAPHY STATUS REPORT

at a significant cost to production. DEO, DRP, FilmLA, and County Counsel continue to devise solutions and assistance that can be given to productions seeking to film inside of the SEA areas. It has also been determined that the Film Ordinance will be subject to a Countywide environmental impact report (EIR) before being submitted to the Board for a public hearing. As the workgroup continues this work, DEO is reviewing options for funding for the EIR in order to complete the Ordinance. It is expected that a draft of the Ordinance will be completed in early 2023.

FILM AND DIGITAL MEDIA CAREER PATHWAYS PROGRAM

On February 4, 2020, the Board directed Workforce Development, Aging and Community Services (WDACS), in partnership with the CEO, and in collaboration with the Department of Arts & Culture (Arts and Culture), Women and Girls Initiative (WGI), Department of Consumer and Business Affairs (DCBA), and Los Angeles County Development Authority (LACDA) to implement a Film and Digital Media (F&DM) Pilot that serves County clients and targeted populations who have historically experienced barriers to high-quality employment.

WDACS, now DEO, submitted its third and final update to the Board on December 2, 2021, on the first year of the FDM Career Pathways Program. Venice Arts was selected as the contractor for the program. Key highlights from the first year of the F&DM program include:

- All 4 program levels were successfully developed and launched, which included career exposure, career exploration, job training, and placement in paid summer internships;
- All levels of programming exceeded planned targets and expectations;
- Seventeen participants were placed in paid internships with two (2) converting into additional unsubsidized job placements; and
- A plan was developed to expand apprenticeships in the F&DM industry.

To continue the F&DM program into its second year, DEO was able secure funding through the American Rescue Plan Act (ARPA) funds allocated for High Road Training Partnerships (HRTTP) programs. A new contract was executed with Venice Arts on, and services began on March 15, 2022.

FILM AND PHOTOGRAPHY STATUS REPORT

During the first three (3) months of the new contract, (last quarter of FY 21-22), the F&DM program has:

- Exposed 173 young adults to the sector (Goal: 300)
- Provided 27 youth with more in-depth Career Exploration (Goal: 30)
- Provided 31 youth with F&DM Sector Skills training (160 hrs.) (Goal: 30)
- Connected 9 youth to internships/jobs within the F&DM sector (Goal: 20)

The DEO will continue to update the Board on the F&DM program through its ARPA reporting process and annually in this report.

CONCLUSION

DEO will continue to monitor all impacts to the industry related to the COVID-19 pandemic, track State and Federal legislative efforts, facilitate continued use of County assets for temporary film use, simplify permitting processes across County departments, reduce fees where possible, and work with various communities within the unincorporated areas to reduce filming impacts and improve the transparency and efficiency of all film procedures and policies. Most importantly, DEO remains committed to developing equitable career pathway programs into the film, TV, and digital media industry.



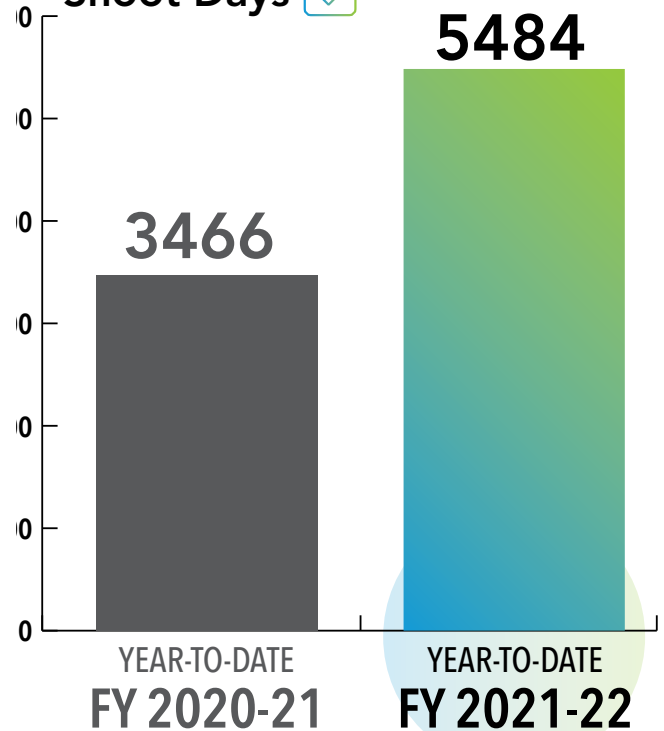
FISCAL YEAR 2021-2022



FY 2021-2022

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	8	13
Commercial - PSA	9	12
Commercials - Infomercials	4	4
Commercials - Internet	8	9
Commercial - Standard	620	776
Feature - Scripted	234	670
Feature - Documentary	28	63
Short Film	58	91
Online Content	143	192
Miscellaneous	13	20
Music Video	135	170
Industrial Video	49	69
Still Photo	486	615
Student	156	324
TV Drama	408	809
TV Movie	1	9
TV Reality	267	1274
TV Sitcom	50	170
TV Pilot	30	82
TV Miscellaneous	30	108
TV Talk Show	4	4
TOTAL	2741	5484

Shoot Days



+58% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Television

LA Fire and Rescue
Euphoria S2
The Dropout
Hacks

Commercials

Nissan

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of 399 concerns were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



399
CONCERNS

Top Concerns



51
PARKING



43
MISCELLANEOUS

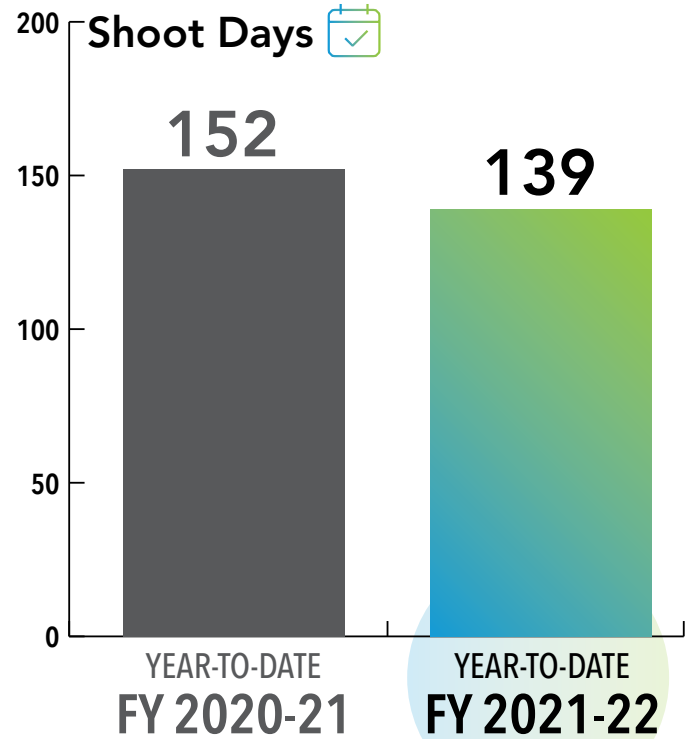


39
NOTIFICATION



FY 2021-2022

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	0	0
Commercial - PSA	1	1
Commercials - Infomercials	0	0
Commercials - Internet	2	2
Commercial - Standard	17	21
Feature - Scripted	4	5
Feature - Documentary	1	3
Short Film	6	6
Online Content	4	6
Miscellaneous	0	0
Music Video	3	4
Industrial Video	0	0
Still Photo	13	18
Student	16	40
TV Drama	7	7
TV Movie	0	0
TV Reality	9	25
TV Sitcom	0	0
TV Pilot	0	0
TV Miscellaneous	1	1
TV Talk Show	0	0
TOTAL	84	139



Filming
Locations

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Television

America's Got Talent Extreme
Snowfall S5

Commercials

7 Eleven

Miscellaneous

Espolon
Countryless Woman

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of 3 concerns were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



3
CONCERNS

Top Concerns



2
INFO REQUEST



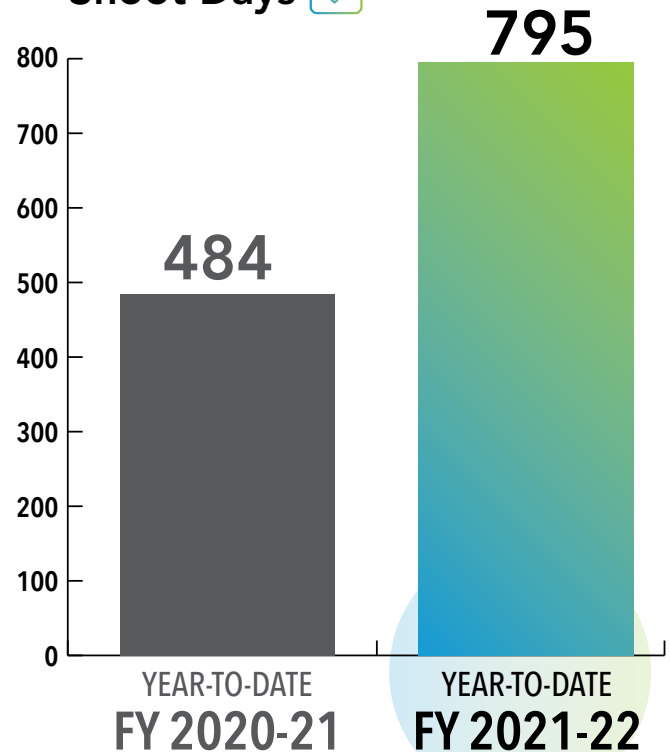
1
TRAFFIC CONGESTION



FY 2021-2022

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	3	5
Commercial - PSA	4	6
Commercials - Infomercials	1	1
Commercials - Internet	1	2
Commercial - Standard	50	56
Feature - Scripted	18	44
Feature - Documentary	1	1
Short Film	8	13
Online Content	22	39
Miscellaneous	2	1
Music Video	7	7
Industrial Video	5	6
Still Photo	36	44
Student	16	42
TV Drama	51	99
TV Movie	0	0
TV Reality	54	427
TV Sitcom	0	0
TV Pilot	0	0
TV Miscellaneous	2	2
TV Talk Show	0	0
TOTAL	281	795

Shoot Days



Filming
Locations

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

Ginger - The Movie

Television

Euphoria S2

The Dropout

LA Fire and Rescue

Commercials

Disney+

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of 101 concerns were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



101
CONCERNS

Top Concerns



19
FREQUENCY



18
PARKING



10
MISCELLANEOUS



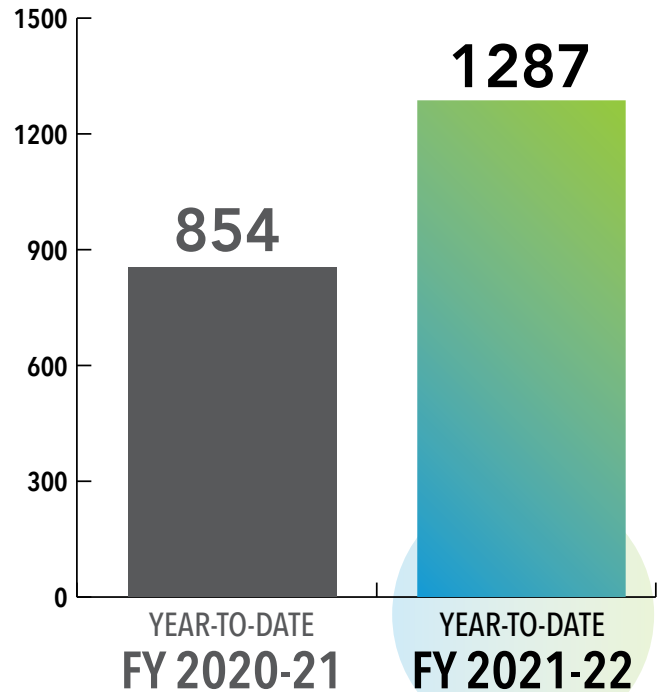
FY 2021-2022

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	0	0
Commercial - PSA	0	0
Commercials - Infomercials	1	1
Commercials - Internet	2	2
Commercial - Standard	97	120
Feature - Scripted	33	163
Feature - Documentary	4	4
Short Film	9	11
Online Content	45	56
Miscellaneous	4	4
Music Video	29	30
Industrial Video	8	15
Still Photo	240	291
Student	32	65
TV Drama	41	76
TV Movie	0	0
TV Reality	77	338
TV Sitcom	13	94
TV Pilot	2	8
TV Miscellaneous	5	7
TV Talk Show	2	2
TOTAL	644	1287



Filming
Locations

Shoot Days



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

"Reunion"

Television

Hacks
This is Us
Match Made in Heaven

Commercials

Ford

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of 119 concerns were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



119
CONCERNS

Top Concerns



17
SAFETY



12
FILMING HOURS



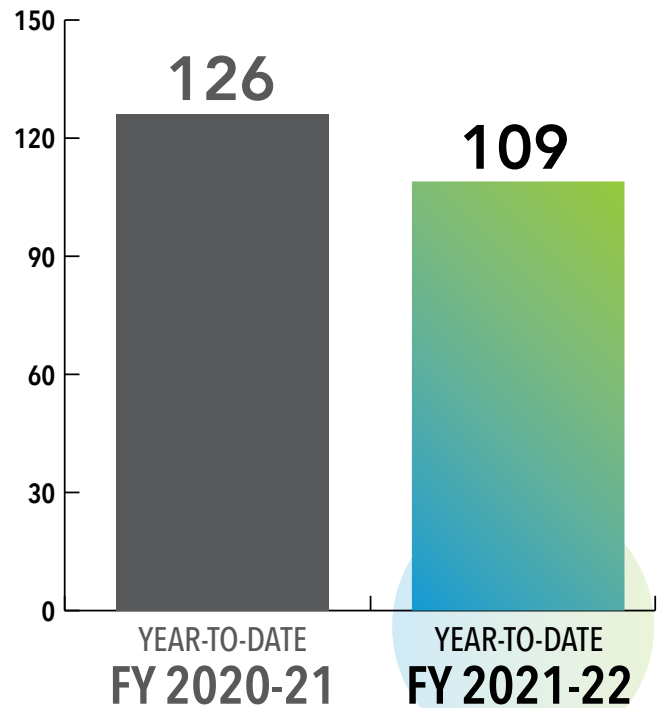
11
NOISE



FY 2021-2022

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	0	0
Commercial - PSA	0	0
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	16	19
Feature - Scripted	3	3
Feature - Documentary	0	0
Short Film	0	0
Online Content	4	5
Miscellaneous	0	0
Music Video	6	6
Industrial Video	2	2
Still Photo	12	12
Student	6	16
TV Drama	6	6
TV Movie	0	0
TV Reality	12	35
TV Sitcom	0	0
TV Pilot	0	0
TV Miscellaneous	3	5
TV Talk Show	0	0
TOTAL	70	109

Shoot Days



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

I Love America

Television

This is Us
Hip Hop My House

Commercials

Sephora

Miscellaneous

Walkman



Filming Locations

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of 2 concerns were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



2
CONCERNS

Top Concerns



1
FREQUENCY



1
OPPOSED TO FILMING



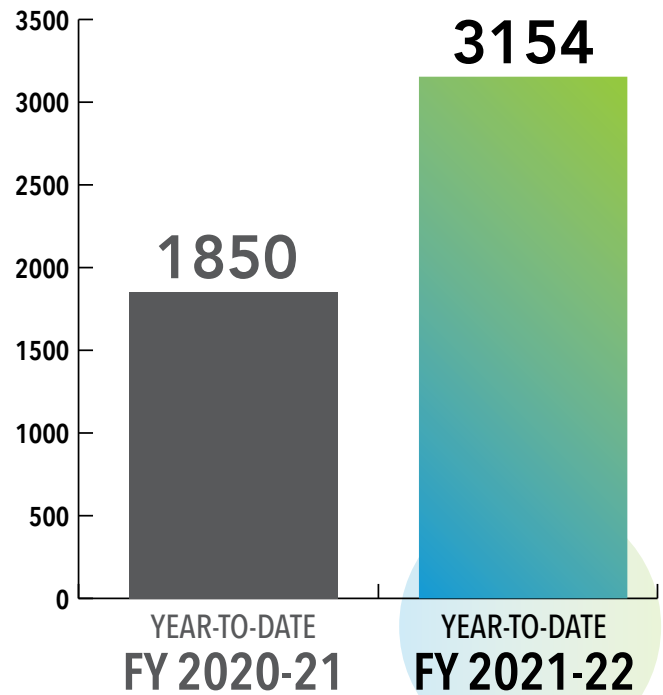
FY 2021-2022

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	5	8
Commercial - PSA	4	5
Commercials - Infomercials	2	2
Commercials - Internet	3	3
Commercial - Standard	440	560
Feature - Scripted	176	455
Feature - Documentary	22	55
Short Film	35	61
Online Content	68	86
Miscellaneous	7	15
Music Video	90	123
Industrial Video	34	46
Still Photo	185	250
Student	86	161
TV Drama	303	621
TV Movie	1	9
TV Reality	115	449
TV Sitcom	37	76
TV Pilot	28	74
TV Miscellaneous	19	93
TV Talk Show	2	2
TOTAL	1662	3154



Filming Locations

Shoot Days



Notable Productions

Curious to know what's filming in your district? Here are a few of the recent productions working on-location in the area:

Feature Films

Salt Snake

Television

Promised Land
American Horror Stories
Celebrity IOU

Commercials

Nissan

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received. A total of 174 concerns were raised.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



174
CONCERNS

Top Concerns



23
PARKING



23
MISCELLANEOUS



22
NOTIFICATION



YOU'RE INVITED

November 10th, 2021
8:30 AM - 12:00 PM



The LA2021 Future of Creative Talent Summit brings together in conversation high-profile speakers from across the film, TV and digital media ecosystem.

ABOUT THIS EVENT

The Film, Television and Digital Media industries are crucial to Los Angeles County's identity and economy, and will be integral in its economic recovery from the COVID-19 crisis. The LA2021 Future of Creative Talent Summit Series held its first (highly successful) virtual summit in April 2021 and our second installment is on the way! Together, the two 2021 summits are tackling the pertinent questions facing the Film, TV, and Digital Media industries as we emerge from the COVID-19 pandemic and pivot towards creating a sustainable, diverse and equitable entertainment workforce in Los Angeles. The Summit Series brings together high-profile speakers from across industries and the public sector to optimize Los Angeles County's resources and support our diverse creative ecosystem and exceptionally deep talent pool.

The November 10 Summit will take place virtually via The Virtual Show– a revolutionary virtual event platform which recently hosted the 2020 United Nations Climate Dialogue. Once registered, attendees will receive a link to the event 2 weeks ahead of the event date.

PANEL TOPICS



STORY ACROSS MEDIUM AND PLATFORM: THE FUTURE OF SKILLS

Changing technologies, shifting consumer demand, an increased focus on diversifying talent, and transformations in storytelling all require rethinking how the Los Angeles region equips its workforce with the skills needed for an altered future. As technology continues to impact existing practices across the creative economy, will future work be driven by crossover skills? This panel brings together diverse screen industry sectors and workforce partners to imagine what an ambitious and cohesive skills strategy for the region might look like. As screen industries continue to evolve, and in some cases converge, these discussions lay groundwork that ensures Los Angeles will continue to be a (if not *the*) preeminent supplier of world-class talent.



PATHWAYS WITH PURPOSE

Communities of color comprise only 25% of creative economy workers compared to 37% of the overall workforce. The panel will dive into the weeds and discuss which career pipeline models are working in the region and how pathways are being tailored to address the specific and unique needs of those who are currently underrepresented in the screen industries.



DISRUPTORS AND TRANSFORMATIONAL CHANGE

This discussion combines the bold perspectives on diversity, equity, and inclusion that are steering today's film and digital media ecosystem in important new directions. Panelists will share the unique and non-traditional approaches that are driving change and transforming the screen industries' environment. The conversation will highlight the tremendous programs that are combatting underrepresentation in the screen industries, and underscore the vital work and challenges that remain – from accessibility, to retention, to career advancement.

[Register Now](#)

SPEAKERS



SHEILA KUEHL
Los Angeles County Supervisor
Third District



HILDA SOLIS
Los Angeles County Supervisor
First District (Chair)



KATHRYN BARGER
Los Angeles County Supervisor
Fifth District



HOLLY MITCHELL
Los Angeles County Supervisor
Second District



JANICE HAHN
Los Angeles County Supervisor
Fourth District



ERIC GARCETTI
Mayor
City of Los Angeles



FESIA DAVENPORT
Chief Executive Officer
County of Los Angeles



COLLEEN BELL
Executive Director
California Film Commission



BRENDA VICTORIA CASTILLO
President & CEO
National Hispanic Media Coalition



DAMIEN NAVARRO
Executive Director
Outfest



KIBI ANDERSON
CEO & Co-Founder
Wordsmyth



LIZ PECOS
Committee Co-Chair
IATSE Diversity, Equity, and Inclusion
Committee



J-T LADT
Head of Digital Strategy
Illumination



FEDERICO SAUCEDO
Dean of Career Education &
Workforce Development
Glendale Community College



PAMALA BUZICK KIM
Executive Director
Free the Work



SYD STEWART
Founder/Executive Director
and Screenwriter
Better Youth Inc and Screenwriter



STACY MILNER
President & CEO
Entertainment Industry College Outreach
Program



ADAM FOWLER
Director of Research
Beacon Economics, LLC

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**BOARD OF BOARD OF
SUPERVISORS**

October 31, 2023

Hilda L. Solis

Holly J. Mitchell

Lindsey P. Horvath

Janice Hahn

Kathryn Barger

TO:

Supervisor Janice Hahn, Chair
Supervisor Hilda L. Solis
Supervisor Holly J. Mitchell
Supervisor Lindsey P. Horvath
Supervisor Kathryn Barger

EXECUTIVE LEADERSHIP

FROM:

Kelly LoBianco, Director
Department of Economic Opportunity

Kelly LoBianco
Director

Jessica Kim
Chief Deputy

Bill Evans
Administrative Deputy

Daniel Kelleher
*Assistant Director, Economic
Development*

Kristina Meza
*Assistant Director, Workforce
Development*

GET IN TOUCH

510 S. Vermont Avenue
Los Angeles, CA 90020
opportunity.lacounty.gov
deo@opportunity.lacounty.gov
844-777-2059

America's Job Centers:
(888) 226-6300

Office of Small Business:
(800) 432-4900

**SUBJECT: COUNTY OF LOS ANGELES FILM AND STILL
PHOTOGRAPHY STATUS REPORT (ITEM NO. 16,
AGENDA OF SEPTEMBER 9, 2014), AND REPORT
BACK ON SUPPORTING THE COUNTY OF LOS
ANGELES FILM AND DIGITAL MEDIA INDUSTRY
(ITEM NO. 8, AGENDA OF FEBRUARY 4, 2020)**

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and attract more film production to the County. On April 10, 2015, the Chief Executive Office (CEO) indicated that status reports would be provided twice a year. As noted in the August 6, 2020, Report, these reports are now provided on an annual basis, following each Fiscal Year (FY), to allow for a more comprehensive update on the Film and Photography program and its permit information. Quarterly permit data continues to be sent to each Board office by the Film Office.

On July 1, 2022, the County Film and Digital Media Liaison services, also known as the County Film Office (Film Office), transitioned from the CEO to the Department of Economic Opportunity (DEO). All previous functions related to the management of the County's Film and Photography permitting and use policies and procedures remain the same. All future yearly Film Status reports will continue to be submitted by the Film Office.



The attached report provides updates on the following matters related to the County Film Office:

1. Fiscal Year (FY) 2022 - 23 Film and Photography permit and shoot day data.
2. FilmLA contract and impacts of current economic disruptions.
3. Outreach to businesses and workers impacted the double Hollywood Strikes.
4. Proposed Entertainment Business Interruption Fund.
5. County Film Ordinance.
6. Film, Television, and Digital Media Career Pipeline development.
7. Arts for LA Creative Jobs Collective Impact Initiative Participation
8. Venice Arts Film and Digital Media Program.

FILM, TELEVISION, AND PHOTOGRAPHY PERMIT MANAGEMENT

Comparison chart of County Film Permits with Previous Fiscal Year

Supervisorial Districts	Number of Permits		Shoot Days	
	FY 2021 - 22	FY 2022 - 23	FY 2021 - 22	FY 2022 - 23
First	84	110	139	292
Second	281	283	795	713
Third	644	499	1,287	794
Fourth	70	22	109	63
Fifth	1,662	1,297	3,154	2,168
Total	2,741	2,211	5,484	4,030

**Note: Total number of County permits does not match the total per District as many permits cross District boundaries.*

In comparing the data from the previous FY, there was a significant decrease in permits along with a similar decrease in shoot days. As seen in the chart, there was a 19 percent decrease in permits, and a 27 percent decrease in shoot days between FY 2021-22 and FY 2022-23. The FilmLA Permit and Shoot-day infographics are provided as an attachment this report (Attachment).

Both the ongoing double Hollywood strikes beginning in May 2023, and the corporate restructuring of three (3) of the major Studios during the first quarter of FY 22-23 are the two (2) main factors that contributed to the notable decrease in permits. Talks between the Writer's Guild of America (WGA) and the Alliance of Motion Picture and Television Producers (AMPTP) resumed on September 20, 2023, and a tentative deal was reached on September 24, 2023.

The Screen Actors Guild American Federation of Television and Radio Artists (SAG-AFTRA) resumed on October 2, 2023. The WGA has agreed to end their strike activities, but not return to

work until the SAG-AFTRA deal is finalized. It is likely that normal filming activity will not resume until January 2024.

TARGETED OUTREACH AND ENGAGEMENT TO BUSINESSES AND WORKERS IMPACTED BY THE WGA AND SAG-AFTRA STRIKES

The Film Office and DEO responded to the urgent economic and production disruption caused by the double Hollywood Strikes beginning in May 2023 through the present. Although the main outreach activities occurred in early FY 23-24, we are including information about our efforts in the attached report.

The Film Office and DEO will continue to report back to the Board at the end of each fiscal year. However, quarterly film permit data will continue to be sent to each Board office. As such, the next Film and Photography Status Report will be distributed by the end of the first quarter FY 23-24.

If you have any questions or need additional information, please contact Gary Smith, Head, LA County Film Office, at (213) 309-6429 or gsmith@opportunity.lacounty.gov.

KL:JK:GS:ag

Attachment

c: Executive Office, Board of Supervisors
Chief Executive Office
County Counsel
Aging and Disability
Animal Care and Control
Arts and Culture
Beaches and Harbors
Consumer and Business Affairs
District Attorney
Fire
Health Services
Internal Services
LA County Library
Medical Examiner-Coroner
Military and Veterans Affairs
Parks and Recreation
Public Health
Public Works
Sheriff
Women and Girls Initiative
FilmLA



COUNTY OF LOS ANGELES
LA COUNTY FILM OFFICE

**ANNUAL
FILM AND PHOTOGRAPHY
STATUS REPORT**

July 1, 2022, to June 30, 2023

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

BACKGROUND

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and encourage more film production in the County. Since the last report, the County's Film Office (Film Office) marked its first anniversary as part of the new Department of Economic Opportunity (DEO). The annual County Film and Photography Status report provides the Board with comprehensive fiscal year (FY) -end data and programmatic updates. Quarterly reports on permit data continue to be sent to each Board office by the Film Office.

FILM, TELEVISION, AND PHOTOGRAPHY PERMIT MANAGEMENT

A. Comparison chart of County Film Permits with Previous Fiscal Year

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2021 - 22	FY 2022 - 23	FY 2021 - 22	FY 2022 - 23
First	84	110	139	292
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In comparing the data from the previous FY, there was a significant decrease in permits along with a similar decrease in shoot days. As seen in the chart, there was a 19 percent decrease in permits, and a 27 percent decrease in shoot days between FY 2021-22 and FY 2022-23. The FilmLA Permit and Shoot-day infographics are provided as an attachment to this report (Attachment).

Both the ongoing double Hollywood strikes beginning in May 2023, and the corporate restructuring of three of the major Studios during the first quarter of FY 2022-23 are the two (2) main factors that contributed to the notable decrease in permits. Talks between the Writer's Guild of America (WGA) and the Alliance of Motion Picture and Television

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

Producers (AMPTP) resumed on September 20, 2023, and a deal was reached on September 25, 2023. The Screen Actors Guild American Federation of Television and Radio Artists (SAG-AFTRA) resumed on October 2, 2023. The WGA has agreed to end their strike activities, while the SAG-AFTRA strike continues until a deal is finalized. It is likely that normal filming activity will not resume until January 2024.

Various economic reports cite that the economic disruption from the double strikes could cost the California economy up to, and or exceed, \$3 to \$4 billion, with County bearing the brunt of this impact, given that it has the highest concentration of production facilities, studios, unions, guilds, and associations in the world.

B. FilmLA

Agreement

The County and FilmLA entered into Agreement No. 77080 for Film and Still Photography Permitting Services on September 22, 2009 (Agreement) for an initial term of five (5) years with two (2) optional five-year extensions. The Agreement provides the Board the sole option to extend the term for up to two (2), five-year additional periods, for a maximum total term of 15 years. The County exercised its first option to extend the term of the Agreement, which expired on September 21, 2019, and sought modifications to the Agreement's terms (Amendment No. 1). On September 17, 2019, the Board exercised its second option to extend the Agreement for an additional five years from September 21, 2019 to September 20, 2024 and amended the Agreement to update several administrative terms (Amendment No. 2) including: 1) FilmLA's address; 2) the County's project manager; 3) nondiscrimination and affirmative action provisions; 4) permit application fee clarification; 5) permit application fee payment options; and 6) the Executive Office contact.

Prior to September 20, 2024, a new film and still photography permitting services contract will need to be executed. In 2009, the Board approved a sole source process to execute the contract with FilmLA. It is anticipated that a similar process will be replicated prior to September 20, 2024, to acquire a contractor to serve as the County's film and photography permit coordination office. A new contract will be brought to the Board for approval by July 2024 to prevent any gaps in services.

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

Financial Impacts

FilmLA has faced major economic disruptions over the last two (2) fiscal years from the COVID-19 Pandemic and more recently, the double Hollywood strikes involving both the WGA and SAG-AFTRA, as well as reorganizations and mergers at the corporate studio level. FilmLA, not being immune to these impacts, has navigated the prior fiscal year with caution due to the steep drop off in production activity beginning in January 2023. FilmLA implemented a series of strict spending controls midway through the fiscal year to ensure financial stability.

Effective July 1, 2023, FilmLA implemented a 20 percent employee work schedule reduction and Consumer Price Index (CPI) linked adjustments to permit rates. The permit fee increase went from \$795 to \$895 for the County and the other jurisdictions it serves. Permit fee increases must be approved by the Board only if the increase is above the CPI, which is not the case with this FY increase. Otherwise, increases below or at the CPI can be approved by DEO – Film Office on a FY basis per the terms of their contract. At the same time, FilmLA was able to respond to requests from client jurisdictions by introducing a form of activity-based pricing, keeping cost for small projects low while requiring complex productions to shoulder a greater overall proportion of FilmLA program support. As a result of these actions, FilmLA has maintained its core workforce and financial reserves sufficient to meet its contractual obligations to the County and other clients.

LOS ANGELES COUNTY ENTERTAINMENT PARTNERSHIP COMMITTEE

On May 17, 2023, the Film Office resumed its in-person convening of the bi-annual Los Angeles County Entertainment Partnership Committee (EPC) after a two-year hiatus due to the COVID-19 Pandemic. Over 85 entertainment stakeholders attended the EPC held at the DEO offices. Supervisor Hilda L. Solis provided opening remarks focused on the importance of the entertainment industry to the County in terms of economic and workforce impacts. She further underscored the County's commitment to supporting the industry and continuing to craft ways to incentivize productions to film in the County. Supervisor Solis' remarks were followed by Kelly LoBianco, Director of DEO, who emphasized the department's commitment to the industry and to developing and supporting career pipeline training programs focused on uplifting diverse and underserved County residents into the industry.

Other remarks were provided by County Fire Chief Anthony Marrone who shared his and the Fire Department's commitment to supporting and working with the Industry to make filming

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

easier and more cost effective. Kristin Sakoda, Director of the County Department of Arts and Culture ended the morning's remarks by sharing critical work underway in her Department to advance entertainment industry related career training, while also highlighting the importance of arts to the County economy and region.

Attendees included County Departments and numerous location managers, along with:

Warner Discovery	Netflix
Contract Services	Motion Picture Association
Director's Guild	Paramount/Viacom
Disney	SAG-AFTRA
FilmLA	Sony
IATSE	Tastemade
Local 724	Banijay Americas
NBC Universal	Entertainment Industry Fund
Academy of Motion Pictures Arts & Sciences	Group Effort Initiative
AICP	Producer's Guild
City of LA	Creative Artists Agency
Teamsters Local 399	Handy Foundation
Silent House Pictures	Manifest Works
Better Youth, Inc.	City of West Hollywood

The next Meeting of the EPC will occur on November 13, 2023

FILM, TV, AND DIGITAL MEDIA INDUSTRY AND COMMUNITY PARTNERSHIPS

Over the last FY, the Film Office has continued its work to increase the utilization of County-owned properties, solve production-related issues, streamline approvals where appropriate, and review and/or create departmental film policies and procedures. Due to the lower production activity for most of FY 2022-23, the Film Office has been working on improvements to the County film permitting system such as updating the County Film Ordinance, film permitting processes, and supporting small businesses and workers affected by the double Hollywood Strikes.

TARGETED OUTREACH AND ENGAGEMENT TO BUSINESSES AND WORKERS IMPACTED BY THE WGA AND SAG-AFTRA STRIKES

The Film Office and DEO responded to the urgent economic and production disruption caused by the double Hollywood Strikes beginning in May 2023 to present. Although the

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

main outreach activities occurred during early FY 2023-24, we are including information about our efforts in this report. The DEO and Film Office also submitted its 30-day report back on August 25th and 60-day report back on October 5th in response to two (2) motions adopted on July 24, 2023: 1) by Supervisors Lindsey P. Horvath and Kathryn Barger; and 2) by Supervisors Hilda L. Solis and Lindsey P. Horvath related to the impacts of the Writer's Guild of America (WGA) and Screen Actors Guild American Federation of Television and Radio Artists (SAG-AFTRA) Strikes on small businesses and workers.

Strike Resource Webinar

On July 31, 2023, the Film Office and DEO conducted a live webinar on a vast array of available County, Federal, State, and partner resources available to small businesses and workers impacted by the double strikes. DEO also created a dedicated webpage on its main site with a recording of the webinar which can be found at: [Hollywood's Double Strike - Department of Economic Opportunity \(lacounty.gov\)](https://lacounty.gov/hollywoods-double-strike) and a downloadable resource guide that will be continually updated as additional resources are identified (Attachment).



The Film Office and DEO promoted the Webinar with all entertainment unions such as the International Alliance of Theatrical Stage Employees (IATSE), Moving Picture

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

Technicians, Artists, and Allied Crafts, Teamsters local 399, SAG-AFTRA, Producers Guild of America (PGA), Director's Guild of America (DGA), WGA the Association of Commercial Producers (AICP). In addition, the invite was sent out via the DEO, Film Office, and Office of Small Business email lists and social media networks which included the Board of Supervisors, County Departments, CA Film Commission, CA State Office of Small Business, numerous production companies, associations, Studios, and other external partners. The DEO Webinar link and resource guide has been posted on FilmLA's website, highlighted in the August 2023 CA State Treasurer newsletter, and promoted in other stakeholder newsletters.

Summary of Webinar

1. 549 registered – 349 attendees
2. 1400 hits to DEO Strike Resource webpage
3. Post webinar survey was conducted with most respondents stating that it was very helpful and appreciated that the Film Office and DEO compiled the resources
4. Close to 30 inquiries have been responded to, which include the following concerns:
 - Housing assistance such as rent, mortgage, financial, and legal assistance
 - Capital and lease assistance for businesses
 - Food insecurity concerns
 - Extension of Unemployment Insurance (UI) benefits
 - Finding part time work
 - Loss of healthcare
 - Ensuring assistance to non-union workers; and
 - Connecting to Public Benefits

An additional Webinar on tenant rights is currently being planning with DCBA for mid- to late-November 2023. This webinar will provide resources and information to industry workers facing housing insecurity and possible evictions.

Resource Event for those impacted by the double Strikes

The Film Office and DEO hosted an in-person resource event for small business and workers impacted by the double strikes on August 26, 2023, at History for Hire Prop House in North Hollywood. The goal of the event was to connect these small businesses and workers to County, State, Federal, and local services, and resources such as capital, food,

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

healthcare, mental health, and employment services. The location was chosen because of the high density of prop houses, set designers, and other businesses that serve the entertainment industry in the area. Over 100 attendees were connected to resources.

Promotion of the Resource event included outreach to all entertainment industry Unions, Associations, Guilds, and Studios, production companies, small to mid-sized businesses, DEO subscriber lists, CA State legislature, Board of Supervisors, LA City Mayor's Office, County Departments, FilmLA, Set Decorators of America, Prop Masters Guild, News Media, and individual entertainment stakeholders.



Participating County, L.A. City, State, Federal, and Community Partners included:

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

DEO and Film Office, FilmLA, Department of Mental Health (DMH), Department of Public Social Services (DPSS), Department of Public Health (DPH) and its COVID Vaccine Team, Department of Consumer and Business Affairs (DCBA), DEO Office of Small Business (OSB), Entertainment Community Fund, Motion Picture Television Fund, Small Business Administration (SBA), Small Business Development Centers (SBDC), Natural History Museum, LA City Economic and Workforce Development Department (EWDD), State Employment Development Department (EDD), County Department of Arts and Culture, U.S. Representative Adam Schiff's office, County America's Job Center of CA (AJCC) JVS SoCal and LA City AJCC, Pacific Asian Consortium in Employment (PACE), Prop Master's Guild, and Set Decorators of America.

Business Interruption Fund

On October 5, 2023, the DEO and the Film Office submitted a report to the to the Board to create a Business Interruption Fund (BIF) that would provide broad and flexible uses of grant funds (e.g., rent, payroll etc.) to support the operational needs of businesses impacted by economic disruptions such as the double strikes that occurred during 2023. DEO and the Film Office proposed to start with a one-time pilot BIF focused on entertainment related businesses impacted by the strikes.

The DEO recommended a minimum of \$5 million be made available for grants of up to \$25,000, depending on business size and need. This amount falls close to the median of other BIF models examined, which range from \$1.5-10 million. This would enable the County to support between 150-200 businesses, which would represent less than 3% of potentially impacted businesses. DEO also recommended identifying flexible funds, such as American Rescue Plan Act (ARPA) or Net County Costs (NCC) that would allow for more streamlined procurement and program implementation.

The next steps for the BIF include:

1. Based on Board direction and funding availability, DEO and the County Film Office will formalize the program design for the short-term entertainment BIF, develop a timeline, ensure the necessary infrastructure is in place and move forward with implementation.
2. Based on the implementation of the one-time entertainment BIF, DEO would return to the Board with a proposal for an ongoing program, including eligibility criteria, implementation approach, and funding request, including any existing County or partner funding sources that could be leveraged.

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

The Film Office and DEO will continue to lead and support additional outreach efforts, in consultation with impacted stakeholders, County departments, and other partners, to support those impacted by the Double Strikes. This includes ongoing updates to and promotion of the Strike Resource Guide as additional resources and services are identified or launched.

COUNTY FILM ORDINANCE UPDATE

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County's Film Ordinance and clarifying language as it relates to enforcement of permit conditions, terms and definitions, criteria used to approve permits, and other refinements that will strengthen the County's role in facilitating responsible filming. In partnership with County Counsel, the Film Office has led a bi-monthly internal workgroup comprised of staff from the Department of Regional Planning (DRP), FilmLA, and County Counsel to revise the County's Film Ordinance.

The draft Film Ordinance language has been consolidated into the administrative section of the County Code (Title 2). Previously, all film related ordinance language had been in Title 22 (Regional Planning and Zoning). By moving all related film permitting regulations and procedures into Title 2, County Counsel is seeking an exemption to the California Environmental Quality Act (CEQA) and its requirements.

After Board office, stakeholder, community input, the Film Ordinance is expected to be submitted to the Board for approval by early 2023. After approval from the Board, the Film Office and DEO will request an additional six months to create the necessary infrastructure within the department to carry out any additional duties.

FILM, TELEVISION, AND DIGITAL MEDIA CAREER PIPELINE DEVELOPMENT

Film, Television and Digital Media are the largest subsectors of the Creative Economy and collectively account for 82% and 73% of the creative sector employment in California and Los Angeles. The subsector saw immense growth between 2020 and 2021, adding more jobs than were lost during the pandemic (+18.4% in California and +18.6% in Los Angeles). Employment gains were particularly significant in the County, where film and television production more than doubled in 2021. Similarly, 2021 set a record for the number of original scripted series on television, with 559 adult-scripted original seriesⁱ.

In response to this growth, the DEO and the Film Office has expanded its focus to include

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

supporting and developing career pipeline programming for this sector with the goal of increasing access to family sustaining, high wage employment for historically underserved workers. In addition, the DEO is developing a framework for supporting successful career pipeline, pre apprenticeship/apprenticeship programs, and other high road training partnerships (H RTP) by convening subject matters experts from existing non-profit and Studio programs to share and learn about best practices, curriculum development, and job placement outcomes and metrics. Additionally, the DEO and Film Office are actively partnering with the County Departments of Arts and Culture and Parks and Recreation to align mutual efforts around developing and implementing these types of programs. Other partnerships are in development with the Bric Foundation, Netflix, Nickelodeon, and Group Effort Initiative (GEI).

ARTS FOR LA CREATIVE JOBS COLLECTIVE IMPACT INITIATIVE

The DEO recently joined the Creative Jobs Collective Impact Initiative (CJCII), led by the non-profit Arts for LA. Our participation on the CJCII was directed by the Board on April 4, 2023, per a motion by Supervisors Solis and Horvath. The CJCII is a seven-year effort that seeks to create 10,000 living wage jobs in the Los Angeles creative sector for youth and adults from communities most impacted by systemic inequity and COVID-19 permanent job loss. The initiative is being coordinated by Arts for LA, with philanthropic funding support, and led by a steering committee that includes the Department of Arts and Culture among others in the arts, data, and creative economy. The CJCII has cultivated many cross-sectoral partnerships – including colleges, K-12 schools, small arts nonprofits, government, business, labor, entertainment, and large-scale creative employers to create an action plan for the next seven (7) to achieve the outcome of 10,000 living wage jobs in the creative sector.

FILM AND DIGITAL MEDIA CAREER PATHWAYS PROGRAM – VENICE ARTS

On February 4, 2020, the Board directed the Workforce Development, Aging and Community Services Department (WDACS), now DEO, to implement a Film and Digital Media (FDM) Pilot to serve County clients and underserved populations such as communities of color, women, and others without connections who have historically experienced barriers to high-quality employment in the Industry. In 2020, the County contracted with Venice Arts to run the program. The FDM program provides training, internships, and apprenticeship pathways to ensure they build the skills and relationships necessary to be competitive for jobs and advancement within the Film, Television, and Digital Media as well as retention and advancement support, such as mentors.

FILM AND PHOTOGRAPHY STATUS REPORT FY 2022-23

To continue the FDM program into its second year, the DEO was able to secure funding through the American Rescue Plan Act (ARPA) funds allocated for H RTP programs. A new contract was executed with Venice Arts and services began on March 15, 2022.

During FY 2022-23, the Venice Arts FDM program has:

Contract Goal		Outcome Result
Expose young adults to the sector:	300	300
Provide youth with more in-depth Career Exploration:	30	36
Provide youth with 160 hrs. of paid Sector Skills training:	45	30
Connect youth to paid internships/jobs:	32	20
Complete registered Pre-Apprenticeship training:	13	12
Targeted and engaged FDM businesses:	21	10
Create registered State of California Video Editing Pre-Apprenticeship program.		Achieved

DEO is in the process of onboarding a third-party evaluator to develop an evaluation framework to assess the impact of the DEO's FDM program and other efforts on the development of entertainment career pipeline programming, and how these efforts will increase job and apprenticeship placements for participants in the entertainment sector.

CONCLUSION

The Film Office and DEO will continue to monitor all impacts to the industry related to the double Hollywood Strikes, track State and Federal legislative efforts, facilitate continued use of County assets for temporary film use, simplify permitting processes across the County departments, reduce fees where possible, and work with various communities within the unincorporated areas to reduce filming impacts and improve the transparency and efficiency of all County film procedures and policies.

ⁱ Otis Report on the Creative Economy 2023.



ON LOCATION FILMING REPORT

County of Los Angeles, ALL Districts

July 1, 2022 - June 30, 2023 Fiscal Year



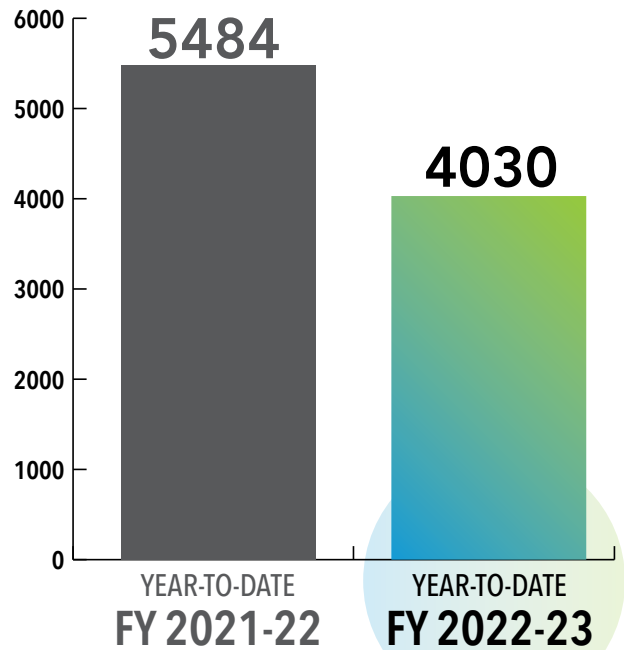
FY 2022-23 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	17	19
Commercial - PSA	6	8
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	489	541
Feature - Scripted	237	688
Feature - Documentary	9	11
Short Film	61	106
Online Content	93	114
Miscellaneous	16	17
Music Video	96	102
Industrial Video	24	35
Still Photo	421	502
Student	216	474
TV Drama	297	506
TV Movie	0	0
TV Reality	174	829
TV Sitcom	38	49
TV Pilot	2	5
TV Miscellaneous	15	24
TV Talk Show	0	0
TOTAL	2211	4030



Filming
Locations

Shoot Days



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

- Feature Films**
 - On Swift Horses
- Television**
 - Snowfall S6
 - The Old Man S2
 - Lucky Dog
- Commercials**
 - Toyota

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



206
CONCERNS

All Concerns





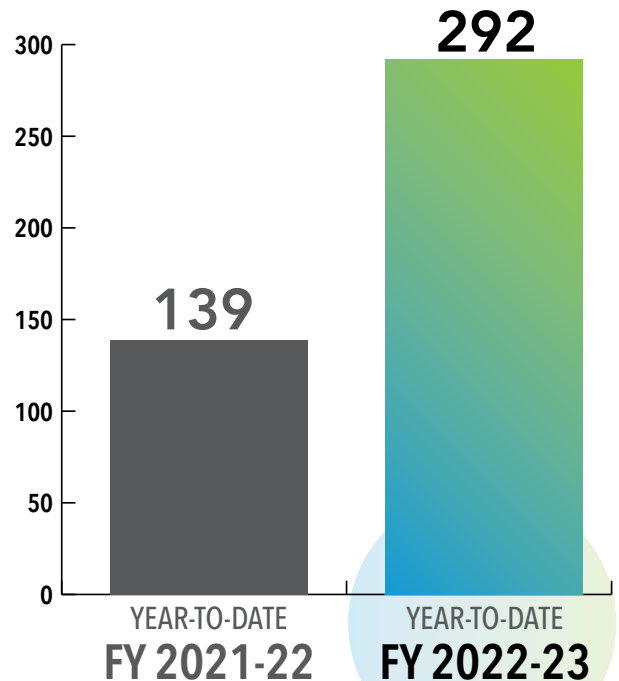
FY 2022-23 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	1	1
Commercial - PSA	1	1
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	21	16
Feature - Scripted	7	25
Feature - Documentary	0	0
Short Film	1	1
Online Content	6	6
Miscellaneous	1	1
Music Video	7	7
Industrial Video	1	1
Still Photo	12	15
Student	32	62
TV Drama	6	8
TV Movie	0	0
TV Reality	13	145
TV Sitcom	0	0
TV Pilot	1	3
TV Miscellaneous	0	0
TV Talk Show	0	0
TOTAL	110	292



Filming
Locations

Shoot Days



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

- Feature Films**
Menorah in the Middle
- Television**
Mayans MC S5
Snowfall S6
Wreckified
- Commercials**
Progressive

Constituent Concerns

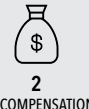
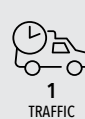
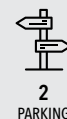
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8
CONCERNS

All Concerns





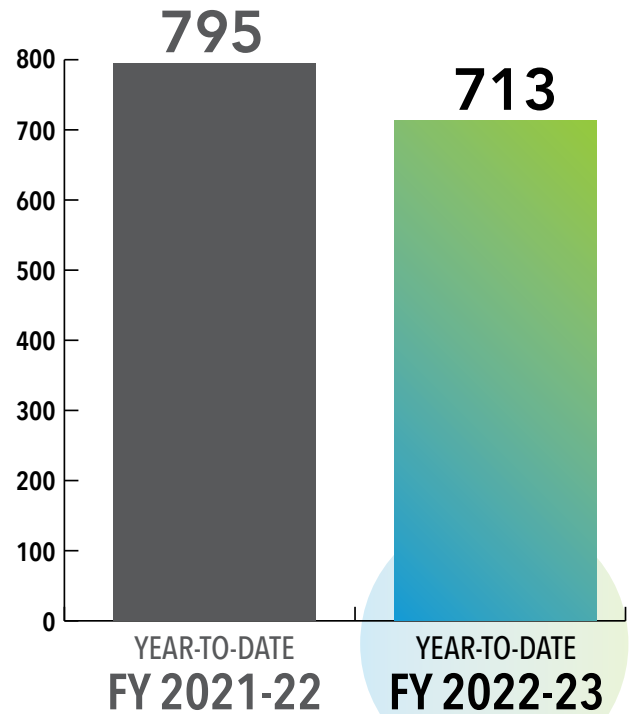
FY 2022-23 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	3	7
Commercial - PSA	0	0
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	55	66
Feature - Scripted	15	20
Feature - Documentary	1	1
Short Film	5	8
Online Content	17	21
Miscellaneous	3	3
Music Video	1	2
Industrial Video	3	5
Still Photo	50	53
Student	40	111
TV Drama	36	48
TV Movie	0	0
TV Reality	43	348
TV Sitcom	5	7
TV Pilot	0	0
TV Miscellaneous	6	13
TV Talk Show	0	0
TOTAL	283	713



Filming
Locations

Shoot Days



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

Black Girl, Erupted

Television

For All Mankind S4

Winning Time S2

Teen Mom: The Next Chapter

Commercials

Toyota

Constituent Concerns

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33
CONCERNS

All Concerns





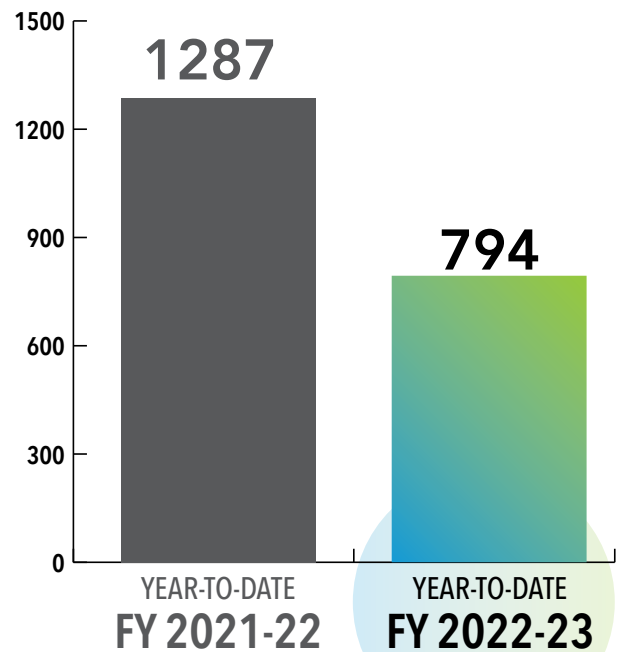
FY 2022-23 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	4	6
Commercial - PSA	1	1
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	97	110
Feature - Scripted	17	79
Feature - Documentary	1	1
Short Film	8	12
Online Content	34	50
Miscellaneous	3	4
Music Video	15	17
Industrial Video	6	8
Still Photo	218	255
Student	39	73
TV Drama	24	59
TV Movie	0	0
TV Reality	30	117
TV Sitcom	1	1
TV Pilot	0	0
TV Miscellaneous	1	1
TV Talk Show	0	0
TOTAL	499	794



Filming
Locations

Shoot Days



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

- Feature Films**
 - The Golden Door*
- Television**
 - Barry S4*
 - The L Word S3*
 - The Bradys*
- Commercials**
 - AT&T*

Constituent Concerns

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17
CONCERNS

All Concerns

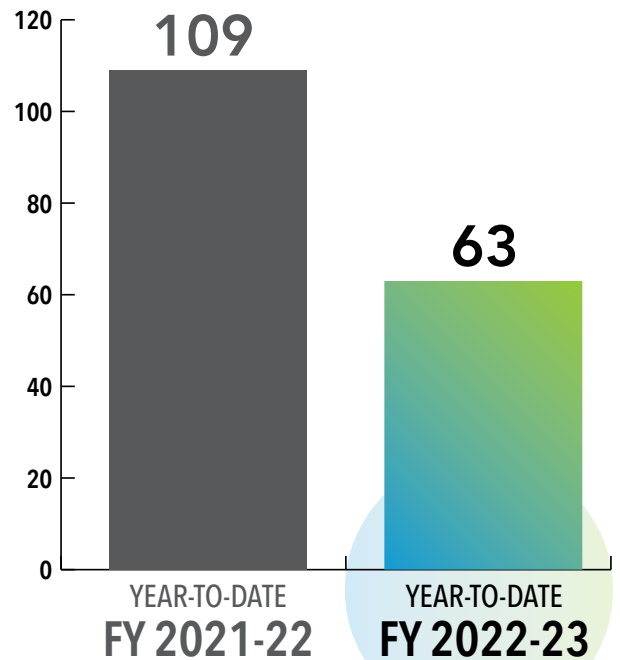




FY 2022-23 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	0	0
Commercial - PSA	0	0
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	0	0
Feature - Scripted	8	28
Feature - Documentary	0	0
Short Film	0	0
Online Content	0	0
Miscellaneous	0	0
Music Video	0	0
Industrial Video	1	1
Still Photo	3	12
Student	4	12
TV Drama	3	6
TV Movie	0	0
TV Reality	3	4
TV Sitcom	0	0
TV Pilot	0	0
TV Miscellaneous	0	0
TV Talk Show	0	0
TOTAL	22	63

Shoot Days



-42.0% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Television

Feds S1
Gypsy Rose

Miscellaneous

Levis (Still Photo)
What It Takes (Student Film)

Feature Films

Armageddon



Filming
Locations

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



2
CONCERNS

All Concerns



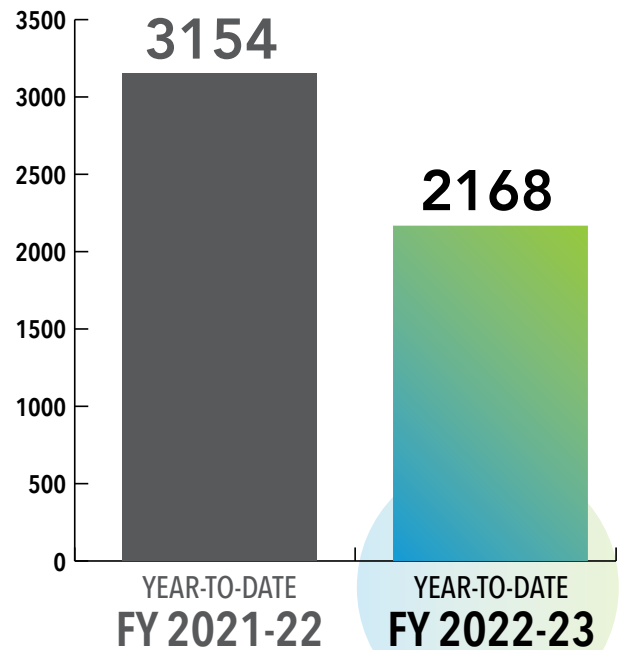
2
PARKING



FY 2022-23 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	9	5
Commercial - PSA	4	6
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	316	349
Feature - Scripted	190	536
Feature - Documentary	7	9
Short Film	47	85
Online Content	36	37
Miscellaneous	9	9
Music Video	73	76
Industrial Video	13	20
Still Photo	138	167
Student	101	216
TV Drama	228	385
TV Movie	0	0
TV Reality	85	215
TV Sitcom	32	41
TV Pilot	1	2
TV Miscellaneous	8	10
TV Talk Show	0	0
TOTAL	1297	2168

Shoot Days



Filming Locations

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

On Swift Horses
Game of Deceit

Television

The Old Man S2
Lucky Dog

Commercials

Hummer

Constituent Concerns

FilmLA maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



146
CONCERNS

All Concerns



BOARD OF SUPERVISORS

Hilda L. Solis
Holly J. Mitchell
Lindsey P. Horvath
Janice Hahn
Kathryn Barger

EXECUTIVE LEADERSHIP

Kelly LoBianco
Director

Jessica Kim
Chief Deputy

Leila Lee
*Assistant Director, Business
and Economic Development*

GET IN TOUCH

510 S. Vermont Avenue
Los Angeles, CA 90020
opportunity.lacounty.gov
deo@opportunity.lacounty.gov
844-777-2059

America's Job Centers:
(888) 226-6300
Office of Small Business:
(800) 432-4900



November 21, 2024

TO: Supervisor Lindsey P. Horvath, Chair
Supervisor Janice Hahn
Supervisor Kathryn Barger
Supervisor Hilda L. Solis
Supervisor Holly J. Mitchell

FROM: Kelly LoBianco, Director

SUBJECT: **COUNTY OF LOS ANGELES FILM AND STILL
PHOTOGRAPHY STATUS REPORT (ITEM NO. 16,
AGENDA OF SEPTEMBER 9, 2014), AND REPORT
BACK ON SUPPORTING THE COUNTY OF LOS
ANGLES FILM AND DIGITAL MEDIA INDUSTRY
(ITEM NO. 8, AGENDA OF FEBRUARY 4, 2020)**

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and attract more film production to the County. On April 10, 2015, the Chief Executive Office (CEO) indicated that status reports would be provided twice a year. As noted in the August 6, 2020, report, these reports are now provided on an annual basis, following each fiscal year, to allow for a more comprehensive update on the Film and Photography program and its permit information. Quarterly permit data continues to be sent to each Board office by the Film Office.

The attached report provides updates on the following matters related to the County Film Office:

1. Fiscal Year (FY) 2023 - 24 Film and Photography permit and shoot day data.
2. FilmLA contract update and impacts of current economic disruptions.
3. Entertainment Business Interruption Fund.
4. County Film Ordinance Updates.
5. County Film Office Partnerships.
6. Film, Television, and Digital Media Career Pipeline development.
7. Productions assisted.

FILM, TELEVISION, AND PHOTOGRAPHY PERMIT MANAGEMENT

Comparison chart of County Film Permits with Previous Fiscal Year

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2022 - 23	FY 2023 - 24	FY 2022 - 23	FY 2023 - 24
First	110	51	292	238
Second	283	171	713	215
Third	499	399	794	591
Fourth	22	20	63	28
Fifth	1,297	943	2,168	1280
Total	2,211	1584	4,030	2312

**Note: Total number of County permits does not match the total per District as many permits cross District boundaries.*

Compared to the previous FY, there was a dramatic decrease in permits and shoot days. shoot days. As seen in the chart above, there was a 27.3 percent decrease in permits, and a 42.6 percent decrease in shoot days between FY 22-23 and FY 23-24. The FilmLA Permit and Shoot-day infographics are provided as an attachment this report. (Attachment)

From 2021 through 2023, the greater LA area captured a smaller and smaller share of qualified film and TV projects on a worldwide scale after decades of dominating the industry. Nearly 23% of all qualified projects were shot in LA in 2021 but that number declined to 22% in 2022 and fell even further in 2023 to just 18%.

These declines are due in part by impacts by the COVID-19 pandemic and the 2023 SAG-AFTRA and WGA labor strikes, which had significant rippling effects on project timelines. And even though the County remains the leader in Television, and Commercial production, it has lost the many major feature films to other regions with more robust Tax Credit programs. It is hoped that FY 24-25 will show an increase in productions and jobs to the region given that LA has the most diverse topography, majority of talent, soundstages, and production facilities along with all the major studios.

The Film Office and DEO will continue to report back to the Board at the end of each fiscal year. However, quarterly film permit data will continue to be sent to each Board office.

If you have any questions or need additional information, please contact Gary Smith, Head, LA County Film Office, at (213) 309-6429 or gsmith@opportunity.lacounty.gov

KL:LL:KA:GS:dm

Attachment

c: Executive Office, Board of Supervisors
 Chief Executive Office
 County Counsel
 Aging and Disability
 Animal Care and Control
 Arts and Culture
 Beaches and Harbors
 Consumer and Business Affairs
 District Attorney
 Fire
 Health Services
 Internal Services
 LA County Library
 Medical Examiner-Coroner
 Military and Veterans Affairs
 Parks and Recreation
 Public Health
 Public Works
 Sheriff
 Women and Girls Initiative
 FilmLA

**department
of economic
opportunity**

COUNTY OF LOS ANGELES



Los Angeles County
Film Office

**ANNUAL
FILM AND PHOTOGRAPHY PERMIT
SERVICES
STATUS REPORT**

July 1, 2023, to June 30, 2024

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

BACKGROUND

On September 9, 2014, the Board of Supervisors (Board) instructed the Chief Executive Officer to periodically report back on the actions taken to standardize the County of Los Angeles' (County) Film and Still Photography Permit Service Fees and encourage more film production in the County. Since the last report for FY22-23, the County's Film Office (Film Office) marked its second anniversary as part of the new Department of Economic Opportunity (DEO). The annual County Film and Photography Status report, now authored by DEO, provides the Board with comprehensive fiscal year (FY) end data and programmatic updates. This is provided in addition to quarterly reports on permit data that is sent to each Board office by the Film Office.

FILM, TELEVISION, AND PHOTOGRAPHY PERMIT MANAGEMENT

A. Comparison chart of County Film Permits with Previous Fiscal Year

Supervisory Districts	Number of Permits		Shoot Days	
	FY 2022 - 23	FY 2023 - 24	FY 2022 - 23	FY 2023 - 24
First	110	51	292	238
Second	283	171	713	215
Third	499	399	794	591
Fourth	22	20	63	28
Fifth	1,297	943	2,168	1,280
Total	2,211	1,584	4,030	2,312

Note: Total number of County Film Permits does not match the total number of permits per District as many permits cross multiple District boundaries.

Compared to the previous fiscal year, there was a significant decrease in permits and shoot days. As seen in the chart above, there was a 27.3 percent decrease in permits, and a 42.6 percent decrease in shoot days between FY 22-23 and FY 23-24. A breakdown on locations and shoot days by production type for FY 23-24 in each Supervisorial District is provided in the *(Attachment)*

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

From 2021 through 2023, the greater Los Angeles area captured a decreasing share of qualified film and TV projects on a worldwide scale as only 23% of all qualified projects were shot in LA in 2021, that number declined to 22% in 2022 and fell even further in 2023 to just 18%.¹

These declines are due in part due to impacts from the COVID-19 pandemic and the 2023 SAG-AFTRA and WGA labor strikes, which had significant rippling effects on project timelines and production.

B. FilmLA Contract

Agreement

The County and FilmLA entered into Agreement No. 77080 for Film and Still Photography Permitting Services on September 22, 2009 (Agreement) for an initial term of five years with two optional five-year extensions. The Agreement provides the Board the sole option to extend the term for up to two, five-year additional periods, for a maximum total term of 15 years. The County exercised its first option to extend the term of the Agreement, which expired on September 21, 2019, and sought modifications to the Agreement's terms (Amendment No. 1). On September 17, 2019, the Board exercised its second option to extend the Agreement for an additional five years from September 21, 2019 to September 20, 2024 and amended the Agreement to update several administrative terms (Amendment No. 2) including: 1) FilmLA's address; 2) the County's project manager; 3) nondiscrimination and affirmative action provisions; 4) permit application fee clarification; 5) permit application fee payment options; and 6) the Executive Office contact.

On September 10, 2024, the Board approved amendment number three (3) to extend the current FilmLA contract for an additional ten (10) months to allow DEO sufficient time to release a competitive solicitation to procure a contractor for future film, television, and photography permit coordination services, without a break in the delivery of current services. The approved extension of the current FilmLA contract allows for an additional

¹ FilmLA's 2023 Scripted Content Study

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

ten (10) months from August 30, 2024, to June 30, 2025, with the option to extend for a further six (6) months through December 30, 2025, if needed.

The scope of the new solicitation will align with both the County's needs for these services and the new Film Ordinance, which is targeted to go to the Board before the end of 2024. Once a contractor is selected through the competitive RFP process, DEO anticipates the new non-financial contract term run from July 1, 2025, to June 30, 2030, with one (1) optional five (5) year extension for a total of ten (10) years.

FilmLA Business Operations

The past fiscal year was a difficult one for many film industry vendors, including the County's contractor, FilmLA. As the months-long strikes by the WGA and SAG-AFTRA brought much of the industry to a halt, FilmLA swiftly adjusted its business operations to reflect the decrease in permitted film activity – its sole source of revenue.

By deepening its existing post-COVID cost recovery measures and reducing all employee work schedules and salaries by 20 percent from July 1, 2023, through the strikes' end in late 2023, the organization managed to retain most of its highly trained talent. Talent loss due to attrition resulted in non-key positions left open, which right sized the company's workforce at 81 full-time professionals.

In January 2024, FilmLA further reduced its operating expenses by relocating its headquarters from an 18,000 ft. sq. office building in Hollywood, CA to a 2,400 ft sq. bungalow on the Radford Studio Center Lot in nearby Studio City, CA. This relocation is projected to reduce FilmLA's annual operating budget by \$600,000. The new space is sized appropriately for the needs of FilmLA's post-pandemic hybrid workforce.

FilmLA also moved to exercise its contractual option to implement a four (4) percent increase in service fees effective July 1, 2024, an increase consistent with the increase in Consumer Price Index. This increase resulted in the current permit fee of \$931. The organization also informed its industry customers of the increase on June 17, 2024. To further ensure any rate increase is appropriate, the FilmLA Board of Directors, comprised of industry representatives including studio, independent and commercial production executives, industry labor representatives, and community representatives, evaluates the need for service rate adjustments each fiscal year. A comparison of the

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

new permit fee to permit application fees within the 30-mile film zone shows FilmLA's permit pricing still falls within the median rates of other Cities. (*Attachment*)

Despite these efforts to reduce cost, the rising cost of employee wages and benefits, which today comprises nearly 80 percent of FilmLA's annual operating budget, is projected to increase significantly over the next fiscal year. Only around half of these additional costs will be offset by the fee increase. FilmLA will hence draw on operating reserves to cover its other expenses.

FilmLA President Paul Audley informed industry customers of the rate increase on June 17, 2024, with a statement that *"these adjustments are necessary to sustain the people and programs that keep Los Angeles accessible to filmmakers, including rapid-turnaround permit processing, free production planning assistance, and comprehensive community relations including Neighborhood Notification and On-Location Monitoring."* FilmLA's costs will remain below average permit pricing in the region, while providing a higher level of service to the industry than is available in non-partner jurisdictions. (*Attachment*)

LOS ANGELES COUNTY FILM OFFICE INITIATIVES AND POLICY UPDATES

Over the last fiscal year, the Film Office has continued its work to support the entertainment industry in the County as a response to County motions, increase the utilization of County-owned properties, solve production-related issues, streamline approvals where appropriate, and review and/or create departmental film policies and procedures. The Film Office has also continued working on improvements to the County film permitting system such as updating the County Film Ordinance, film permitting processes, and supporting small businesses and workers affected by the double Hollywood Strikes through resource sharing and rolling out a \$4 million Business Interruption Fund (BIF) for small entertainment related businesses affected by the Pandemic.

LONG-TERM SUPPORT FOR THE FILM INDUSTRY

On November 28, 2023, and May 7, 2024, the Film Office and DEO submitted two (2) report backs (*Attachment*) respectively in response to the September 26, 2023, motion

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

by Supervisors Kathryn Barger and Lindsey P. Horvath titled “*Long Term Supports for the Film Industry in LA County*” directing the Director of Economic Opportunity, in consultation with FilmLA, to take the following actions:

1. Release a Request for Statement of Qualifications (RFSQ) to identify an economic development firm to study various strategies that could incentivize new and continued movie, commercial, and television production in the County, and the chosen firm would have predictive analytical capacity that will provide evidence-based recommendations to the County.
2. Assess a proposed Fee Waiver program for lower impact and/or student productions that shoot in the unincorporated areas (UAs) or on County property which would apply to County use fees and FilmLA permit fees. Report back to the Board in writing within 60 days with the estimated budget impact, establishment of qualifying criteria, and proposals for new funding streams to make up any loss in budget, along with proposals of how “lower impact productions” and “student productions” should be defined. The report back should also consider rebates as a way of assisting these types of productions.
3. Report back to the Board in writing within 60 days on proposed ways the County could reuse vacant underutilized County properties for shared production space. This should be done in collaboration with Los Angeles County Chief Executive Office (CEO) Asset Management and the Department of Arts & Culture. The report back should prioritize those properties that are not applicable for housing options and could be used for filming. *This directive was granted an additional 180 days to complete a more thorough analysis.*
4. Direct CEO Legislative Affairs and Intergovernmental Relations (CEO-LAIR) to advocate in support of enhancing the California Film Tax Incentive program, including, but not limited to increasing the tax credit to ensure the State can stay competitive and keep filming within the County. Additionally, CEO-LAIR should advocate for strengthening the program’s diversity goals, as well as adding local hire and equitable workforce development requirements.

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

5. Direct the County Flood Control District to remove all fee requirements for production scout visits to County property except for cost recovery for staff time needed to open the facility and escort/monitor the production team. County departments can recover their costs for staff time if needed to open a building or escort the production through the building for a scout visit.
6. Direct DEO and the Anti-Racism, Diversity, and Inclusion Initiative to explore ways to engage with studios and unions on issues of workforce pipelines, to encourage youth and other priority populations to learn more about jobs and be connected to paid work experiences in the entertainment industry.

MAIN HIGHLIGHTS FROM THE REPORT BACK

Student Fee Waiver Program

The Film Office and DEO recommended instituting a fee waiver program for student productions that eliminates fees but aligns with FilmLA's current policy and criteria. The report also recommended an update to County Film Policy 3.125 to reflect the new policy. The new Fee Waiver policy will be added to the existing County Film Policy 3.125 and institute the following:

1. All County property use fees and permit fees will be waived for verified student productions, non-profits, or public service announcements. County departmental staff charges will not be waived, nor will fees be waived for special effects permits, or costs associated with the requirements to hire Fire Safety Officers, Los Angeles County Sheriff Deputies, or California Highway Patrol Officers.
2. The student must be currently enrolled in a US-based, accredited school and the project must be specifically for course credit (not to be used outside of school, including as a submission to festivals). Teachers or School Districts would need to apply for the permit not the student. Students are also required to provide the following documents:
 - a. Current Student ID from the accredited school they are enrolled in.
 - b. Student letter from the school stating that the project is for course work.

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

3. Insurance is required for all permits and in many cases is provided by the student's school. County insurance requirements (\$2 million in the aggregate) apply.

Removal of Flood District fees for scouting visits

In addition to removing all fee requirements for production scout visits to County Flood Control District, the County Flood Control District also developed a new permit for production scout visits called an "Express Film Scouting Permit". The permit will not be subject to any fees except a deposit for the cost recovery of staff time to escort the production team. The new permit launched on January 1, 2024.

Analysis of underutilized and vacant properties for reuse

The Film Office, along with CEO Real Estate, CEO Asset Management, and the Department of Arts and Culture, reviewed the current list of underutilized and vacant properties master list to identify potential assets that could be redeveloped to include creative shared production space while also providing creative arts and entertainment education and career pipeline programming. The table below summarizes the properties/projects that could be further analyzed to include shared production spaces into either the existing development plans or be considered for future inclusion. The most viable properties/projects are listed below:

Property	SD	Proprietor	Address
East LA Vacant Lot	1st	Public Works	4842 East 3rd Street, Los Angeles, CA 90022
Hollypark Library	2 nd	Library	2150 W. 120th Street, Hawthorne, 90250
Camp Munz	5 th	Probation	42230 North Lake Hughes, CA 93532
Camp Mendenhall	5 th	Probation	42230 North Lake Hughes, CA 93532
Lancaster Vacant Lot	5 th	CEO-RED	APN: 3153034916, 3153034917, 3153034918
Camp Challenger	5 th	Probation	5300 West Avenue I, Lancaster, CA 93536

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

- **Hollypark Library** - (County Library) The County Library is interested in redeveloping the space to focus on arts, culture, and creative uses in visual arts, graphic design, and other uses. Adding shared production space to this concept is viable.
- **Vacant East LA Lots and Camp Munz and Mendenhall** - (Probation and Public Works Departments) These properties would require a possible public solicitation for a developer with expertise in soundstage or production space development in which the County could enter into a public/private partnership with low ground lease costs or subsidies from the County.
- **Camp Challenger** - (Probation and DEO) The site is being redeveloped into a residential career/vocational training/educational program for transitional aged youth formerly justice or foster system involved, homeless, or at risk. Given that Lancaster and Palmdale are actively expanding their access for filming activity and studio development, the Camp Challenger project could incorporate shared production space that provides creative arts, entertainment, and/or creative career pathway programming by a non-profit provider. Additionally, having an onsite production facility could greatly enhance creative career exposure to the youth residing in the program.

Entertainment Industry Report

On January 5, 2024, the DEO released a Work Order to its Master Services List requesting proposals for Economic Development Services in the form of a report on recommendations that would incentivize new and continued movie, commercial, and television production in the County. These recommendations must include operational and economic impacts for the County and be designed to attract, retain, and grow LA County's position as the entertainment and creative capital of the world. The chosen firm will also have predictive analytical capacity that will provide evidence-based recommendations specific to the County, which includes its film, television, and photography permitting and zoning role(s).

Three proposals were submitted to the DEO by the deadline of February 5, 2024. After an external evaluation workgroup reviewed and scored each proposal, Beacon Economics was selected as the winning proposer. Beacon Economics began its work on March 5, 2024, and will be submitting its final report to the DEO by the end of 2024. At which time, the Film Office and DEO will submit the report to the Board and release

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

the report publicly. Following its submission to the Board and any resulting direction, the Film Office will begin its implementation of recommendations beginning in 2025.

STAKEHOLDER PARTNERSHIPS AND COLLABORATION

LOS ANGELES COUNTY ENTERTAINMENT PARTNERSHIP COMMITTEE

On November 23, 2023, and August 6, 2024, the Film Office convened bi-annual Los Angeles County Entertainment Partnership Committee (EPC) meetings. Both meetings were facilitated and chaired by Gary Smith, Head of the LA County Film Office.

On November 23, 2023, the first meeting was held with over 60 attendees. Special Guest Supervisor Lindsey P. Horvath provided opening remarks on the importance of the entertainment industry to the economy of Los Angeles County. She also reinforced her commitment to supporting the growth and recovery of the industry noting her various motions adopted by the Board directing the Film Office and DEO to further streamline its permitting processes and craft innovative ways to retain and attract more production to the region.

Supervisor Horvath's remarks were followed by remarks by Kelly LoBianco, Director of DEO, who emphasized the department's commitment to the industry and to developing and supporting career pipeline training programs focused on uplifting diverse and underserved County residents into the industry. Additional remarks were provided by LA County Fire Chief Anthony Marrone, California Film Commission Executive Director Colleen Bell, and FilmLA President Paul Audley.

Key takeaways focused on (1) the need to revise County facility use policies such as Beaches and Harbors and Sheriff departments to reduce restrictions for use of County Beaches and streamline the process for hiring Sheriff deputies for film shoots. And (2) encourage the County Film Office – DEO to continue its work with navigation and technical support for productions.

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24



On August 6, 2024, the second meeting was held with close to 50 attendees. Opening remarks were provided by Gary Smith, Head of the LA County Film and Kelly LoBianco, Director of DEO who shared recent data on the disruptions affecting the industry and reinforced the Department and the Film Office's commitment to supporting the recovery of the industry and in crafting solutions to attract and retain production to the region. Additional remarks were provided by LA County Fire Chief Anthony Marrone, California Film Commission Executive Director Colleen Bell, and FilmLA President Paul Audley.

Key takeaways focused on (1) Thanking the County Film Office – DEO for rolling out its Business Interruption Fund (BIF) and whether more resources can be allocated in the future. And (2) Expressed support and interest in the upcoming Long Term Supports for the entertainment industry.

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

Partnership Committee Member Organizations

Warner Discovery	Contract Services
Disney	USA Air Force
NBC Universal	FilmLA
Netflix	Director's Guild of America
Paramount	Silent House Pictures
Sony	Tastemade
Motion Picture Association	Banjay Americas
SAG-AFTRA	Entertainment Industry Fund
Academy of Motion Pictures Arts & Sciences	Group Effort Initiative
AICP	Producer's Guild
City of LA- Mayor's Office	Creative Artists Agency
Teamsters Local 399	Handy Foundation
IATSE	Manifest Works
Local 724	City of West Hollywood

FILM AND TELEVISION INDUSTRY PARTNERSHIPS AND SUPPORTS

The Film Office continued to meet quarterly with the major studios, MPA, Unions, Associations, and Guild to share updates on the County permitting processes and to gather feedback from industry stakeholders about improvements to the County's film and television permitting and regulatory system.

In addition to meeting regularly with Industry stakeholders, the Film Office in partnership with FilmLA held a "Familiarity Tour" of significant locations in East LA. The tour occurred on June 8, and was geared towards location managers interested in learning about new locations in the First District with the goal of increasing filming in those areas. Over 30 location managers attended. Site visits included the East Los Angeles Library on 3rd Street near Belvedere Park Lake, Ruben Salazar Park on Whittier Blvd., and the Los Angeles Old General Medical Center on State Street in Boyle Heights. The last of these locations was especially notable as many in the industry were not aware of the Historic General Hospital's availability as a filming location.

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

Last, the Film Office and DEO was proud to host the 6th Annual BRIC Foundation Summit at our offices on March 14, 2024. The BRIC Summit was a two-day event day in which the DEO hosted day one: Industry Day. This session was geared towards the industry and brought together decision-makers, disruptors, studios, unions, and advocates to create cutting-edge, actionable solutions for Diversity, Equity, Inclusion, and Access (DEIA) for underserved talent and workers. The full report of findings from the Summit is attached to this report. (*Attachment*)

Founded by Nicole Hendrix and Alison Mann, the BRIC Foundation mission is to create new access points for women and/or underrepresented groups into the entertainment, media, and tech spaces in leadership and creative positions.

Opening remarks were provided by Supervisor Hilda L. Solis, Kelly LoBianco, Director of DEO, Gary Smith, Head of the LA County Film Office, and BRIC Foundation founders Nicole Hendrix and Alison Mann, followed by a Keynote address by Actor and Comedian Wayne Brady.

Significant findings and recommendations:

- Racial and gender parity within the industry remains very low. To address this fact, it is recommended that Studios, productions, and other creative companies set specific hiring goals for underrepresented talent, evaluate pitches, scripts and hires through an equity lens, and invest in more pipeline talent training and certifications programs for underrepresented individuals.
- Attendees for Industry Day March 14, 2024: 250
- Studios and Production Companies: 21
- Virtual attendees: 9,000
- 4 panels with 21 panelists

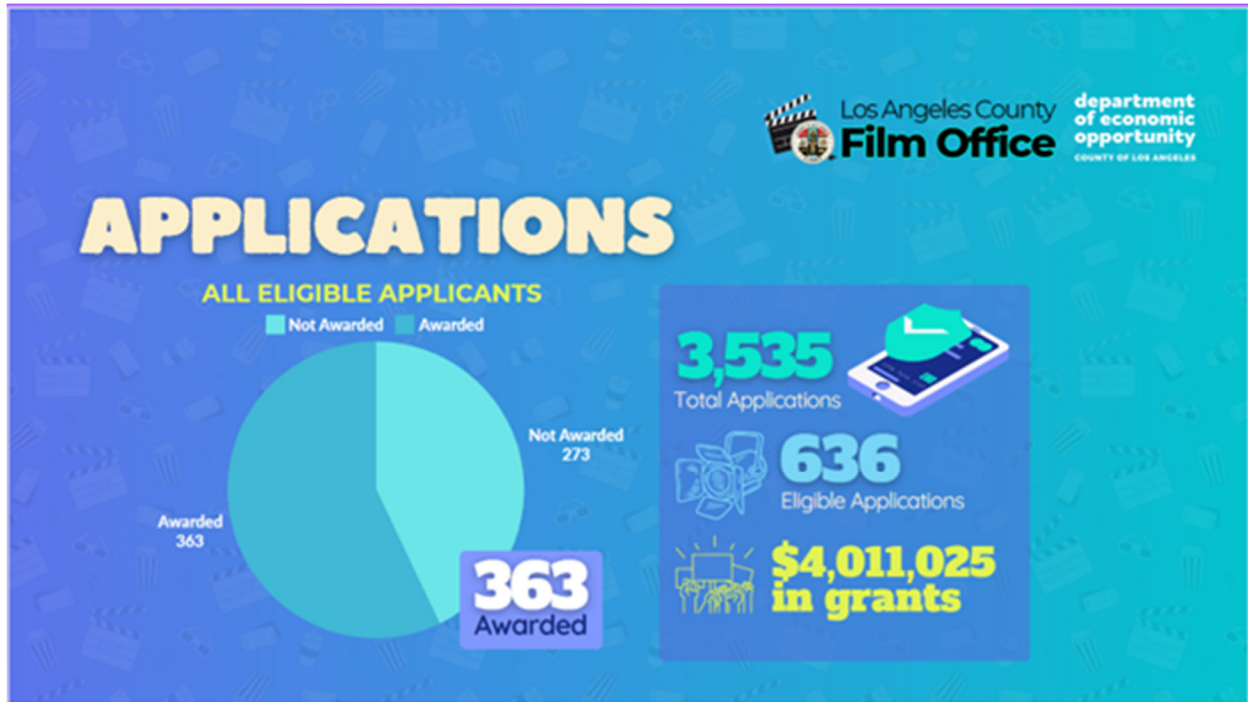
LOCAL ECONOMIC RECOVERY

TARGETED BUSINESS INTERRUPTION FUND (BIF) TO SMALL AND MICRO BUSINESSES IMPACTED BY COVID-19 PANDEMIC

In response to the devastating impact the COVID-19 pandemic and entertainment strikes of 2023 had on the small business community and the local economy, the DEO and the County Film Office awarded over \$4 million to **363** COVID-19 impacted small

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

and micro businesses supporting the entertainment industry through the Entertainment Business Interruption Fund (BIF) Grant program.



Funded by the American Rescue Plan Act (ARPA) and established through a July 2023 motion championed by Los Angeles County Board of Supervisors Chair Lindsay P. Horvath of the Third District and Supervisor Kathryn Barger of the Fifth District as well as with unanimous support by all five Supervisors, the Entertainment BIF provided grants of either \$10k or \$25k to diverse small and micro businesses in LA County including prop houses, printers, transportation, food caterers, small production companies, and many other small businesses that serve the entertainment industry.

Administered in partnership with Lendistry and the Los Angeles Regional Small Business Development Center (LA SBDC) Network, the Entertainment BIF was built on more than \$50 million already awarded to small businesses and nonprofits in 2023 through the Economic Opportunity Grant Program as part of DEO's growing portfolio of capital access opportunities.

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

To qualify for grants, businesses had to meet the following eligibility criteria:

- Business had to be registered to do business legally in the state of California and/or any other applicable jurisdiction prior to December 30, 2021, or other similar business filings.
- Had to have a current physical location and operating within the County of Los Angeles.
- Could not have received a grant funded by the American Rescue Plan Act (ARPA) or CARES Act from any jurisdiction or City within Los Angeles County.
- Small for-profit business with \$3 million or less in annual gross revenue and earned at least 70% of revenue through the Entertainment Industry sector.
- Incurred loss equal to or greater than grant amount requested.
- Businesses were required to be located in one of the **highest, high, and moderate** tiers based on the COVID-19 Vulnerability and Recovery Index.

Grant Awards were based on two levels determined by the revenue size of applying businesses:

Revenue Size: \$1,000,000 - 3,000,000	Revenue Size: Less than \$1,000,000
Grant Size: \$25,000	Grant Size: \$10,000

COUNTY FILM ORDINANCE

As directed by the Board on May 2, 2017, County Counsel was charged with revising the County's Film Ordinance and clarifying language as it relates to enforcement of permit conditions, terms and definitions, criteria used to approve permits, and other refinements that will strengthen the County's role in facilitating responsible filming. In partnership with County Counsel, the Film Office has led a bi-monthly internal workgroup comprised of staff from the Department of Regional Planning (DRP), FilmLA, and County Counsel to revise the County's Film Ordinance.

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

The Film Ordinance language has been consolidated into the administrative section of the County Code (Title 2). Previously, all film related ordinance language had been in Title 22 (Regional Planning and Zoning). By moving all non-zoning related film permitting regulations and procedures into Title 2, the revised ordinance is exempt from the California Environmental Quality Act (CEQA) and its requirements.

Some of the significant elements of the new Film Ordinance will:

- Define the authority of the County Film Office to:
 - Approve, deny, suspend, and/or revoke film permits.
 - Address all legal protests to a film permit.
 - Amend or extend the time of a film permit.
- Clarify and update definitions and terms.
- Detail Film permit requirements, exemptions, and regulations.
- Clarify enforcement requirements: Film Office will have authority to enforce permit parameters and violations in partnership with the Sheriff and Fire Departments.

Several meetings intended to gather stakeholder input were held with the Motion Picture Association (MPA), all six major film studios, Teamsters Local 399, IATSE, Town Councils/Homeowner Associations in the Third and Fifth District. The Film Ordinance is expected to be submitted to the Board for approval by the end of 2024. After approval from the Board, the Ordinance will become effective in six months to allow for the creation of the necessary infrastructure within the department to carry out any additional duties. The County Film Policy 3.125 will also be updated to align with the new Film Ordinance.

FILM, TELEVISION, AND DIGITAL MEDIA CAREER PIPELINE DEVELOPMENT

Since the last report, the DEO has developed a framework for supporting successful career pipeline, pre apprenticeship/apprenticeship programs, and other high road training partnerships (H RTP) by convening subject matters experts from non-profit and Studio programs to share and learn about best practices, curriculum development, and job placement outcomes and metrics. Additionally, the DEO and Film Office are actively partnering with the County Departments of Arts and Culture and Parks and Recreation to

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

align mutual efforts around developing and implementing these types of programs.

1. Film and Digital Media Career Pathways Program – Venice Arts

During FY 23-24, DEO worked on securing multiple collaborations and opportunities for LA County residents within the Film & Digital Media Industry, including through the continued effort to expand Venice Arts by providing DEO's first Registered Digital Storytelling Pre-Apprenticeship which launched in early 2024.

This California State registered Digital Storytelling Pre-Apprenticeship training prepares young adults, between ages 18 and 24 years of age, for multiple pathways in development, production, and post-production in permanent, on-the-job training (OJT) supported jobs, unsubsidized jobs, or registered apprenticeships in the entertainment sector, specifically Film and Television production. Some of the additional core services Venice Arts will provide to participants are as follows:

- An eight-week registered Digital Storytelling Pre-Apprenticeship training, case management, mentorship, career counseling, supportive services, access to registered apprenticeship programs (RAP), on-the-job training (OJT), and employment to 30 new youth countywide.
- Ensure that at least 25 of the 30 youth complete the registered pre-apprenticeship, with 22 of the 25 securing a registered apprenticeship or unsubsidized job within the sector.
- Gain at least 30 commitments from creative industry employers in hiring the graduates of the previously funded 2022 Digital Story Telling and Digital Video Editor pre-apprenticeship program.
- Ensure at minimum 11 graduates of previously funded registered Digital Video Editor pre-apprenticeship gain OJT that leads to unsubsidized employment, directly gain unsubsidized employment, or enroll into a registered apprenticeship.

2. Arts, Media, and Entertainment High Road Training Partnership

During FY 23-24 DEO partnered with the California Workforce Development Board (CAWDB) on its newly launched Creative Economy Arts, Media, and Entertainment (AME) High Road Training Partnership (H RTP). The Creative Economy AME H RTP provides Registered Apprenticeship training with a focus on developing soft skills, and

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

union and employer engagement to increase job placements for program graduates. Individuals who complete these registered apprenticeships will be prepared to succeed in a wide range of creative economy job opportunities. The program will also collaborate closely with industry-specific unions, stakeholders, and employers across all five (5) Los Angeles County Supervisorial Districts to boost business engagement and establish training and employment opportunities for some of LA County's most vulnerable priority populations seeking to work in the entertainment industry.

The DEO's investment of \$1,573,000 will supplement the CAWDB's funding to ensure that all the community-based training partners can provide a full suite of wraparound services to support underserved communities in completing registered apprenticeship programs (RAPs), accessing union training, and connecting to job placements in the industry.

The CAWDB-funded AME H RTP partners include the BRIC Foundation, Group Effort Initiative (GEI), Entertainment Industry Foundation, and the South Bay Workforce Investment Board (SBWIB).

Once launched later this year, some of the core services the AME sector partnership will provide to young adults are as follows:

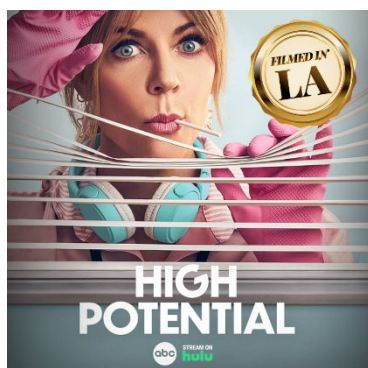
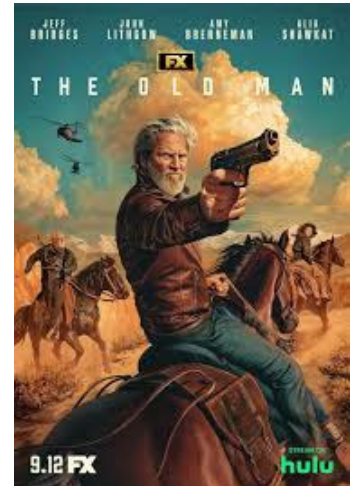
- Enroll 100 participants in Registered Apprenticeship Programs (RAPs)
- Ensure 85 participants successfully complete training, including OJT, occupational skills training, supplemental instruction, and union AME Career Training, with 75 out of the 85 securing unsubsidized employment post RAP.
- Gain commitments from at least 20 employers to facilitate a goal of 100 job opportunities and support program design so qualified Program participants have priority placement in available jobs where possible.

All these efforts are funded by American Rescue Plan Act (ARPA) throughout November 2025.

FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

PRODUCTION ASSISTANCE

Over the past fiscal year, the Film Office has provided navigation and permitting problem solving assistance to a variety of productions shooting in the unincorporated areas. Some of the areas of assistance pertain to clarifying County municipal regulations to departmental film leads, working with communities to address impact issues, and providing location assistance on County properties to productions. Some of the most notable productions that were assisted during FY 23-24 include:



FILM AND PHOTOGRAPHY STATUS REPORT FY 23-24

CONCLUSION

The Film Office and DEO will continue to monitor all trends and impacts to the industry as it is undergoing significant technological and business model changes. We will also continue to analyze and report back to the Board on the most impactful and efficient ways to evolve the County's film and television permitting and regulatory system with the goal of attracting and retaining more production to the region. During FY 24-25, the Film Office and DEO will bring the revised Film Ordinance to the Board for approval and initiate implementation; release a competitive procurement for the County's film-permitting service with a new contract anticipated to begin in FY 25-26; continue to advance industry and stakeholder engagement; advance implementation of AME career pathway programs; and provide the Board with its Long Term Supports for the Film Industry report, which will include specific recommendations for the Board to consider for attracting and retaining more production into the County.



LA COUNTY
DISTRICT
REPORTS
FY 2023-2024



FISCAL YEAR
2023-2024



ON LOCATION FILMING REPORT

County of Los Angeles, ALL Districts

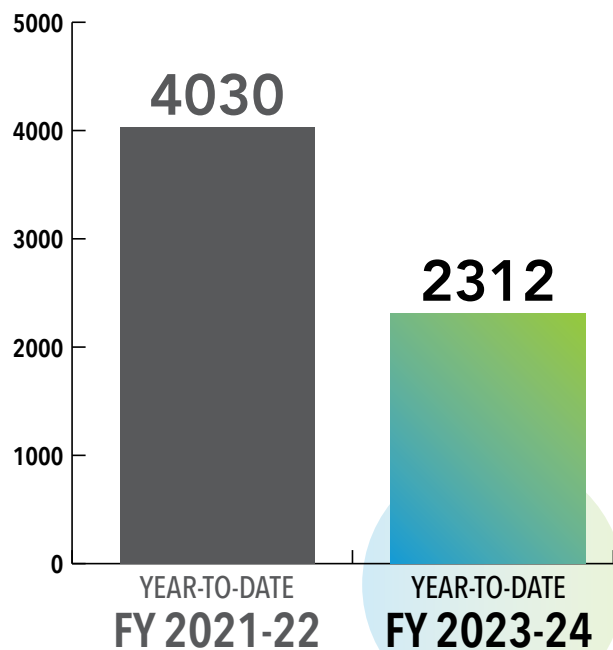
July 1, 2023 - June 30, 2024 Fiscal Year



FY 2023-24 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	7	9
Commercial - PSA	24	28
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	359	359
Feature - Scripted	119	243
Feature - Documentary	10	10
Short Film	86	150
Online Content	111	111
Miscellaneous	21	28
Music Video	68	66
Industrial Video	7	6
Still Photo	304	357
Student	152	276
TV Drama	199	220
TV Movie	0	0
TV Reality	76	380
TV Sitcom	34	39
TV Pilot	3	25
TV Miscellaneous	3	4
TV Talk Show	1	1
TOTAL	1584	2312

Shoot Days



Filming Locations

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

Lurker

Television

Shrinking S2
SEAL Team S7
Murder on Elm Street

Commercials

Walmart

Constituent Concerns

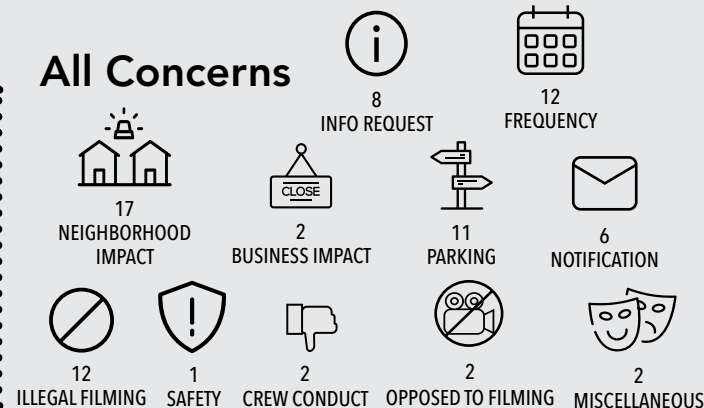
FILMLA., INC® maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received.

Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



75
CONCERNS

All Concerns



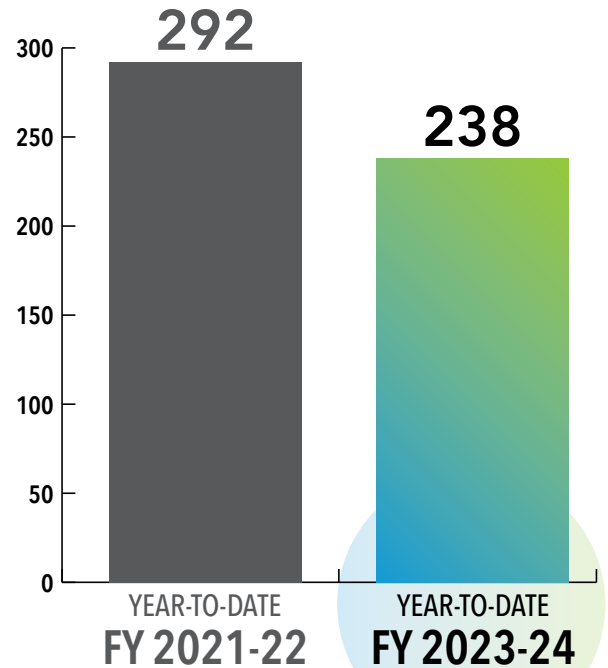
FY 2023-24 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	1	3
Commercial - PSA	4	6
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	8	7
Feature - Scripted	2	5
Feature - Documentary	0	0
Short Film	7	10
Online Content	7	8
Miscellaneous	1	1
Music Video	3	3
Industrial Video	0	0
Still Photo	7	7
Student	6	17
TV Drama	0	0
TV Movie	0	0
TV Reality	5	171
TV Sitcom	0	0
TV Pilot	0	0
TV Miscellaneous	0	0
TV Talk Show	0	0
TOTAL	51	238



Filming Locations

Shoot Days



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

- Feature Films**
Arachne Project
- Television**
Power Your World
Side Hustlers
- Miscellaneous**
Roblox Rebranded (Student Film)
- Commercials**
KFC

Constituent Concerns

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8
CONCERNS

All Concerns

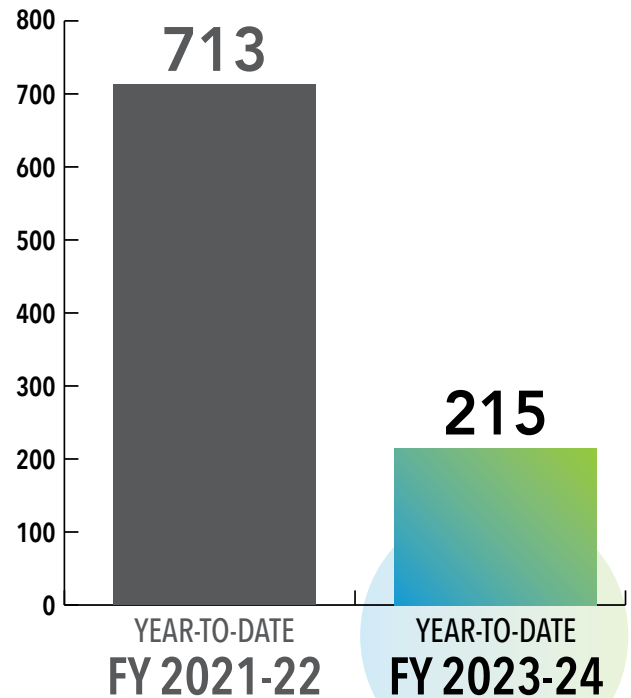




FY 2023-24 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	0	0
Commercial - PSA	3	2
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	33	45
Feature - Scripted	14	20
Feature - Documentary	3	3
Short Film	3	5
Online Content	11	12
Miscellaneous	6	6
Music Video	3	3
Industrial Video	2	2
Still Photo	31	37
Student	16	23
TV Drama	31	35
TV Movie	0	0
TV Reality	11	15
TV Sitcom	1	3
TV Pilot	0	0
TV Miscellaneous	2	3
TV Talk Show	1	1
TOTAL	171	215

Shoot Days



-69.8% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

A Christmas Prayer

Television

9-1-1 S7

Not Dead Yet S2

The Golden Bachelorette

Commercials

Nike



Filming
Locations

Constituent Concerns

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Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



12
CONCERNS

All Concerns



1

INFO REQUEST



3

FREQUENCY



4

NEIGHBORHOOD
IMPACT



1

PARKING



1

NOTIFICATION



1

ILLEGAL FILMING



1

MISCELLANEOUS



ON LOCATION FILMING REPORT

County of Los Angeles, Supervisor District 3

July 1, 2023 - June 30, 2024 Fiscal Year



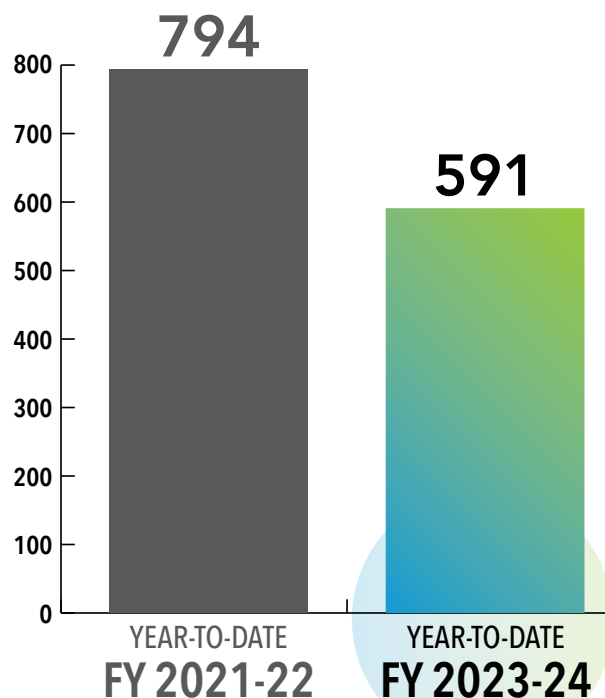
FY 2023-24 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	2	2
Commercial - PSA	2	1
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	82	76
Feature - Scripted	21	53
Feature - Documentary	5	5
Short Film	7	14
Online Content	44	46
Miscellaneous	2	3
Music Video	11	12
Industrial Video	2	1
Still Photo	146	192
Student	30	43
TV Drama	20	27
TV Movie	0	0
TV Reality	20	108
TV Sitcom	5	8
TV Pilot	0	0
TV Miscellaneous	0	0
TV Talk Show	0	0
TOTAL	399	591



Filming
Locations

Shoot Days



Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

You're Dating a Narcissist

Television

Untitled Erin Foster Show S1
Fboy Island S3

Commercials

Walmart

Miscellaneous

Amazon Home (Still Photo)

Constituent Concerns

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Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



18
CONCERNS

All Concerns



3
INFO REQUEST



3
FREQUENCY



3
NEIGHBORHOOD
IMPACT



1
PARKING



1
NOTIFICATION

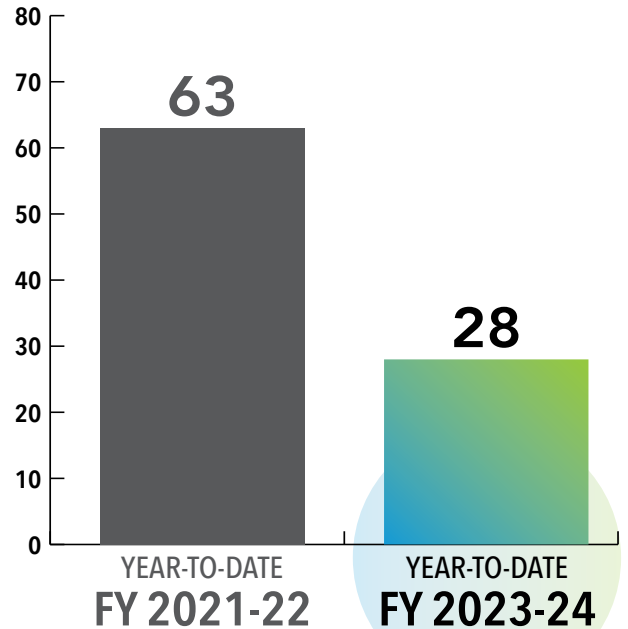


7
ILLEGAL FILMING

FY 2023-24 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	0	0
Commercial - PSA	3	6
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	2	2
Feature - Scripted	1	1
Feature - Documentary	0	0
Short Film	1	1
Online Content	2	2
Miscellaneous	0	0
Music Video	0	0
Industrial Video	0	0
Still Photo	1	1
Student	2	4
TV Drama	6	9
TV Movie	0	0
TV Reality	2	2
TV Sitcom	0	0
TV Pilot	0	0
TV Miscellaneous	0	0
TV Talk Show	0	0
TOTAL	20	28

Shoot Days



-55.6% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Television

SEAL Team S7
Cali Kid

Miscellaneous

Baby Blue (Short Film)

Feature Films

Namaslay

Commercials

Sugar Beach



Filming
Locations

Constituent Concerns

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0
CONCERNS

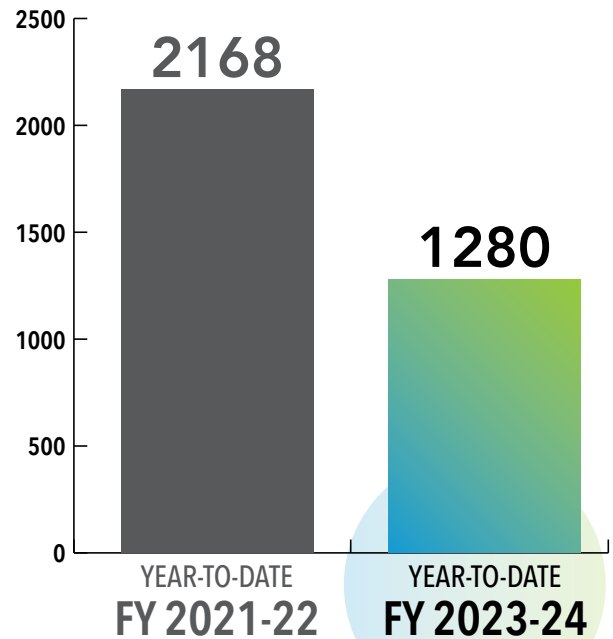
FY 2023-24 YTD

PRODUCTION TYPE	LOCATIONS	SHOOT DAYS
Commercial - Spec	4	4
Commercial - PSA	12	13
Commercials - Infomercials	0	0
Commercials - Internet	0	0
Commercial - Standard	234	229
Feature - Scripted	81	164
Feature - Documentary	2	2
Short Film	68	120
Online Content	47	43
Miscellaneous	12	18
Music Video	51	48
Industrial Video	3	3
Still Photo	119	120
Student	98	189
TV Drama	142	149
TV Movie	0	0
TV Reality	38	84
TV Sitcom	28	28
TV Pilot	3	25
TV Miscellaneous	1	1
TV Talk Show	0	0
TOTAL	943	1240



Filming
Locations

Shoot Days



-42.8% CHANGE

Notable Productions

Curious to know what's filming in your district?
Here are a few of the recent productions working on-location in the area:

Feature Films

Lurker

Television

Shrinking S2
Murder on Elm Street

Commercials

Walmart

Miscellaneous

Coyote Red (Student Film)

Constituent Concerns

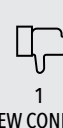
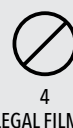
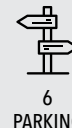
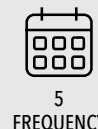
FILMLA., INC® maintains 24/7 availability to assist community members with their filming-related concerns. All incoming comments are logged and categorized as they are received.

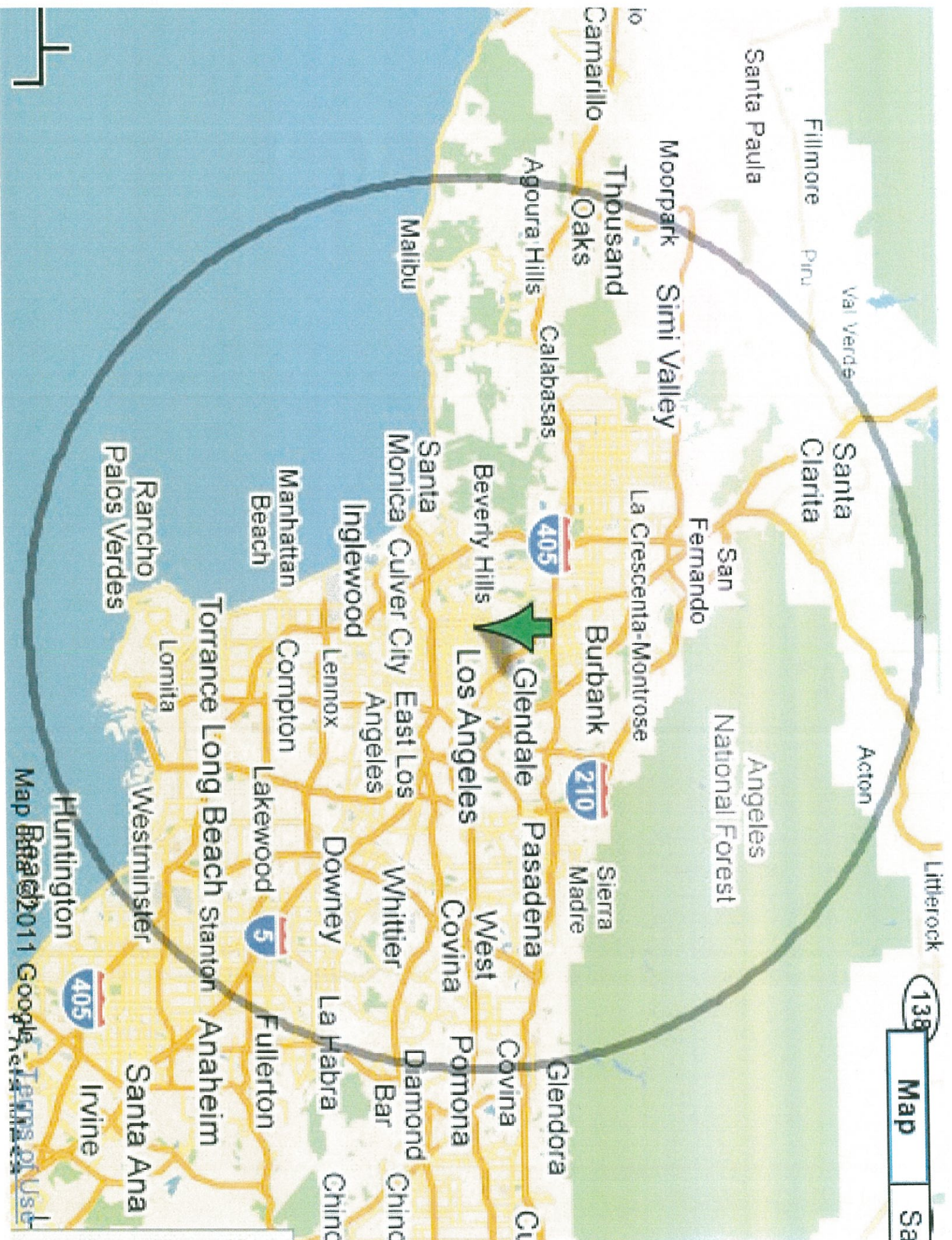
Relative to the amount of production that takes place, FilmLA received relatively few calls, emails or letter of complaint about filming. FilmLA also analyzes filming comments to determine which issues are of greatest concern to area constituents.



37
CONCERNS

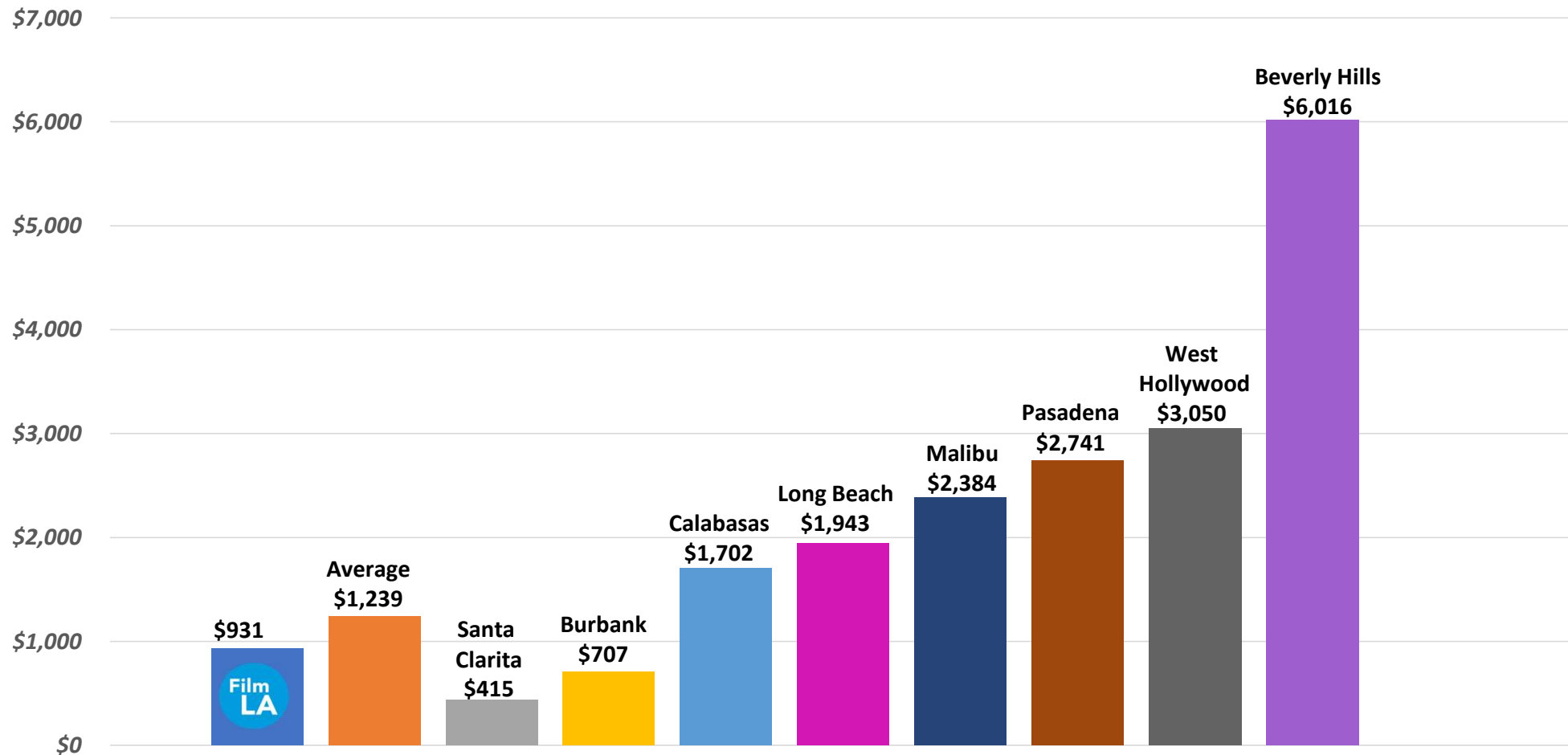
All Concerns







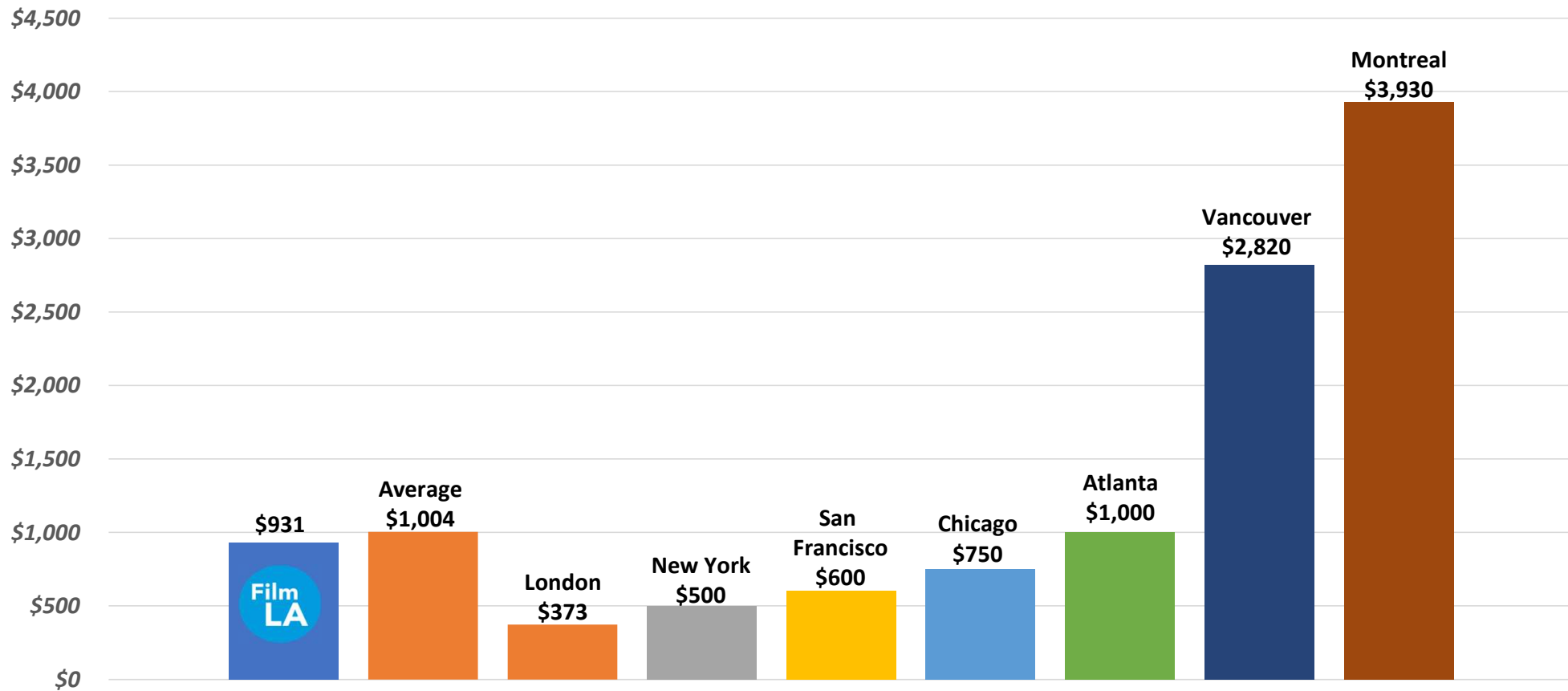
Comparison of Permit Application Fees Frequently Filmed 30-Mile Zone Cities 2024-2025



Average includes all Cities in the 30-mile zone, not just those listed on this graph



Comparison of Permit Application Fees in Other U.S. & Foreign Cities 2024-2025



department of economic opportunity

COUNTY OF LOS ANGELES

BOARD OF BOARD OF SUPERVISORS

Hilda L. Solis
Holly J. Mitchell
Lindsey P. Horvath
Janice Hahn
Kathryn Barger

EXECUTIVE LEADERSHIP

Kelly LoBianco
Director

Jessica Kim
Chief Deputy

Bill Evans
Administrative Deputy

Daniel Kelleher
*Assistant Director, Economic
Development*

Kristina Meza
*Assistant Director, Workforce
Development*

GET IN TOUCH

510 S. Vermont Avenue
Los Angeles, CA 90020
opportunity.lacounty.gov
deo@opportunity.lacounty.gov
844-777-2059

America's Job Centers:
(888) 226-6300
Office of Small Business:
(800) 432-4900



November 30, 2023

TO: Supervisor Janice Hahn, Chair
Supervisor Hilda L. Solis
Supervisor Holly J. Mitchell
Supervisor Lindsey Horvath
Supervisor Kathryn Barger

FROM: Kelly LoBianco
Kelly LoBianco
Director, Department of Economic Opportunity

SUBJECT: **REPORT BACK ON MOTION BY SUPERVISORS
KATHRYN BARGER AND LINDSEY HORVATH -
LONG TERM SUPPORTS FOR THE FILM
INDUSTRY IN LA COUNTY (ITEM NO. 14 OF
AGENDA OF SEPTEMBER 26, 2023)**

On September 26, 2023, the Board of Supervisors (Board) adopted a motion introduced by Supervisors Kathryn Barger and Lindsey P. Horvath directing the Director of Economic Opportunity, in consultation with FilmLA, to take the following actions:

1. Release a Request for Statement of Qualifications (RFSQ) to identify an economic development firm to study various strategies that could incentivize new and continued movie, commercial, and television production in the County, and the chosen firm would have predictive analytical capacity that will provide evidence-based recommendations to the County.
2. Assess a proposed Fee Waiver program for lower impact and/or student productions that shoot in the unincorporated areas (UAs) or on County property which would apply to County use fees and FilmLA permit fees. Report back to the Board in writing within 60 days with the estimated budget impact, establishment of qualifying criteria, and proposals for new funding streams to make up any loss in budget, along with proposals of how "lower impact productions" and "student productions" should be defined. The report back should also consider rebates as a way of assisting these types of productions.

3. Report back to the Board in writing within 60 days on proposed ways the County could reuse vacant underutilized County properties for shared production space. This should be done in collaboration with CEO Asset Management and the Department of Arts & Culture. The report back should prioritize those properties that are not applicable for housing options and could be used for filming.

The Board of Supervisors further moved to:

1. Direct CEO – Legislative Affairs and Intergovernmental Relations (CEOLAIR) to advocate in support of enhancing the California Film Tax Incentive program, including, but not limited to, increasing the tax credit to ensure the State can stay competitive and keep filming within the County. Additionally, CEO-LAIR should advocate for strengthening the program's diversity goals, as well as adding local hire and equitable workforce development requirements.
2. Direct the County Flood Control District to remove all fee requirements for production scout visits to County property except for cost recovery for staff time needed to open the facility and escort/monitor the production team. County departments can recover their costs for staff time if needed to open a building or escort the production through the building for a scout visit.
3. Direct DEO and the Anti-Racism, Diversity, and Inclusion Initiative to explore ways to engage with studios and unions on issues of workforce pipelines, to encourage youth and other priority populations to learn more about jobs and be connected to paid work experiences in the entertainment industry.

The attached 60-day report responds to all directives except for Directive #1 related to the long-term study, which DEO anticipates responding to within ten (10) months. In addition, as noted in the attached report, DEO is requesting a 90-day extension on Directive #3 to continue coordination with the Department of Arts and Culture and the Chief Executive Office regarding recommendations on the reuse of vacant and underutilized County properties for production and creative space.

NEXT STEPS

1. The DEO and its LA County Film Office will continue to report back on all the directives outlined in the original motion. This includes releasing a Request for Proposals (RFP) to its Master Services List in December 2023 to secure a qualified research and economic development firm to produce a report on long term supports for the film industry as specified in Directive #1 of the motion. It is anticipated that the final report and recommendations will be shared with the Board within the next ten (10) months.

2. Upon the Board's approval of the 90-day extension for Directive #3, the DEO and Film Office will submit its recommendations to the Board on March 1, 2024 and include recommendations on best practices and models for the reuse of County properties as shared creative spaces.

If you have any questions, please contact me, or your staff may contact Gary Smith, Head of the L.A. County Film Office at gsmith@opportunity.lacounty.gov or at 213-309-6429.

KL:KA:GS:ag

Attachment

c: Executive Office, Board of Supervisors
Chief Executive Office
County Counsel
Arts & Culture
Los Angeles Economic Development Corporation
California Film Commission
FilmLA

LONG TERM SUPPORTS FOR THE FILM INDUSTRY IN LA COUNTY - ATTACHMENT

LA County Department of Economic Opportunity (DEO) and the LA County Film Office (Film Office) submits the following 60-day report responding to the September 26, 2023, adopted motion on Long Term Supports for the Film Industry in LA County as introduced by Supervisors Kathryn Barger and Lindsey P. Horvath. This report responds to all directives except for Directive 1 related to the long-term study of possible strategies to incentivize film production in LA County, which DEO anticipates responding to within ten (10) months.

Directive #2: Fee Waivers

Assess a proposed Fee Waiver program for lower impact and/or student productions that shoot in the unincorporated areas (UAs) or on County property which would apply to County use fees and FilmLA permit fees. Report back to the Board in writing within 60 days with the estimated budget impact, establishment of qualifying criteria, and proposals for new funding streams to make up any loss in budget, along with proposals of how “lower impact productions” and “student productions” should be defined. The report back should also consider rebates as a way of assisting these types of productions.

The Film Office met with all County Departments that intersect with film permit approvals over the last month to ascertain the status and potential of film permit fees waivers for student productions, including the Departments of:

- Parks and Recreation
- Probation
- Military and Veteran’s Affairs
- Regional Planning
- LA County Sheriff
- Public Works
- Fire
- Beaches and Harbors
- Library
- Chief Executive Office
- Coroner
- LA-USC General Hospital
- Aging and Disability (Community and Senior Centers)

The Film Office found that most departments do not have a waiver or reduced fee program for student productions but are willing to institute the proposed Countywide policy once the Board approves. The Departments of Public Works (DPW), Beaches and Harbors (DBH), and Fire all offer a waiver program while our contractor, FilmLA, has offered a reduced fee program for students for many years.

LONG TERM SUPPORTS FOR THE FILM INDUSTRY IN LA COUNTY - ATTACHMENT

Budget Impact of Student Waiver Policy

If the Board were to implement the Student Waiver proposed policy, the budgetary impact across all County departments would total \$96,000. Total based on Fiscal Year 22 – 23 Student Permit data from FilmLA of 240 permits. Formula (\$400/day Use fee x 240 Student Permits = \$96,000). *Disclaimer: some permits are multi-day so the estimated \$96,000 impact could potentially be higher but still minimal.* Fee recovery for staff is not included in the proposed fee waiver policy so Departments are able to charge productions to recover the hourly salary rate for staff. In addition, the Board approved the daily County property use fee of \$400 for cost recovery and not to be viewed as revenue.

Low Impact Production Policy

For “Low Impact Productions”, the Film Office requests an additional 12 months to allow FilmLA to complete an internal study using their new system to determine the most appropriate definition of “low impact productions”. This definition will be based on the processing time and work effort necessary to process various types of film permits, which consider varying activity levels. The analysis will conclude in 12 months, at which time the Film Office and FilmLA will share their findings with the County to assist in the development of an equitable, transparent, and concise definition of “Low Impact Production,” which will allow for the creation of a new policy based on actual data. DEO and the Film Office anticipate returning to the Board with recommendations prior to the end of 2024.

Current County Department Student Waiver Programs

Public Works

DPW’s Road Division does not charge permit fees for student filmmakers. DPW relies upon FilmLA’s verification process to verify that the applicant is a student.

The County Flood Control District is developing a new permit for production scout visits called an “Express Film Scouting Permit”. The permit will not be subject to any fees except a deposit for cost recovery of staff time to escort the production team. The new permit is expected to be ready to receive applications starting January 1, 2024. This relates to progress against **Other Directive #1** as well.

Fire Department

The County Public Safety and Film Unit does not charge for Non-Profit or Public Service Announcements, nor does it charge for student film permits. Each student film permit requires the submission of a copy of a valid Student ID and a school letterhead with logo from the school for verification. For Non-Profits and/or Public Service Announcements, each permit requires a letter from the company or sponsor. However, there are charges

LONG TERM SUPPORTS FOR THE FILM INDUSTRY IN LA COUNTY - ATTACHMENT

if the film crew plans on using special effects or if a Fire Safety Officer or Fire Safety Advisor is required.

Beaches and Harbors

DBH does not charge County use fees (\$400/day) to students that seek to film on County beaches. DBH also relies upon FilmLA's verification process to verify that the applicant is a student.

FilmLA

FilmLA has a long-established reduced fee program for students based on the following criteria:

Qualifications: Student must be currently enrolled in an US-based, accredited school and the purpose of the project must be specifically for course credit (not to be used outside of school, including submission to festivals). FilmLA does not issue filming permits for High School students, but rather requires their teachers or School Districts to apply for the permit. Students are also required to provide the following documents:

- Current Student ID from the accredited school they are enrolled in.
- Student letter from the school stating that the project is for course work.

To apply, students apply through MyFilmLA.com website as required by all productions. Permits will not be processed until the student has submitted a letter from their school confirming the student's status.

Fees: Student permit application fee is \$50 (in some cases it may be \$129). Use fees for many public properties, such as beaches and parks, are normally waived for students. However, students are also responsible for paying service fees, such as for parking limits posting, film monitors, permit notification (reduced rate), the hiring of Fire Officers and other related fees that may be applicable. These fees are charged at their normal rates.

Permit processing time: For basic permits in the County and City of Los Angeles, FilmLA typically needs 3-4 business days to process a permit. More complicated permits (street closures, gunfire, special effects, etc.) and those with locations in other jurisdictions that FilmLA serves may need five (5) to seven (7) business days.

For students based outside of Los Angeles County, especially those outside of California or outside of the United States, FilmLA recommends allowing at least seven business days to process the permit to account for time differences.

Insurance: Insurance is required for all permits and in many cases is provided by the student's school. County insurance requirements (\$2 million in the aggregate) also apply.

LONG TERM SUPPORTS FOR THE FILM INDUSTRY IN LA COUNTY - ATTACHMENT

Proposed Countywide Fee Waiver Policy for Film and Television Production

The Film Office and DEO recommend instituting a fee waiver program for student productions that eliminates fees but aligns with FilmLA's current policy and criteria. We also recommend an update to County Film Policy 3.125 to reflect the new policy which will be reviewed by the County's Audit Committee during the first quarter of 2024.

The new Fee Waiver policy will institute the following:

1. All County property use fees and permit fees will be waived for verified student productions, non-profits, or public service announcements. County departmental staff charges will not be waived, nor will fees be waived for special effects permits, or costs associated with the requirements to hire Fire Safety Officers, Los Angeles County Sheriff Deputies, or California Highway Patrol Officers.
2. The student must be currently enrolled in a US-based, accredited school and the project must be specifically for course credit (not to be used outside of school, including as a submission to festivals). Teachers or School Districts would need to apply for the permit not the student. Students are also required to provide the following documents:
 - a. Current Student ID from the accredited school they are enrolled in.
 - b. Student letter from the school stating that the project is for course work.
3. Insurance is required for all permits and in many cases is provided by the student's school. County insurance requirements (\$2 million in the aggregate) apply.

Directive #3: Reuse of vacant County properties for shared production space

Report back to the Board in writing within 60 days on proposed ways the County could reuse vacant underutilized County properties for shared production space. This should be done in collaboration with CEO Asset Management and the Department of Arts & Culture. The report back should prioritize those properties that are not applicable for housing options and could be used for filming.

DEO, Film Office, Arts & Culture, and CEO Real Estate and Asset Management (the Creative Economy Team for this directive) met in October 2023 to strategize on steps to sufficiently respond to the Board regarding the reuse of vacant and underutilized County properties for production and creative space. The Creative Economy Team concluded that more time is needed to adequately analyze and create realistic recommendations to the Board. Thus, we are requesting an additional 90 days, or three (3) months, to complete our analysis and report back.

LONG TERM SUPPORTS FOR THE FILM INDUSTRY IN LA COUNTY - ATTACHMENT

The 90-day report back will propose a clear definition for “shared production space” and propose potential operational models that have been successful in other jurisdictions, including best practices such as public-private partnerships with real estate developers and/or landlords, support for capital expenses, and a suite of services to assist in the growth of small creative businesses and nonprofits in the creative sector. Additionally, the 90-day report will also present our initial findings on potential County properties that could be approved by the Board to convert into a shared creative space for small entertainment and cultural arts businesses, artists, and organizations.

The report back will also be informed by Arts and Culture’s 2022 report on “Opportunities for Arts and Culture in Existing County Facilities,” a companion piece to the Arts and Culture Needs Assessment, which was completed in 2022. This report, conducted by consultant AECOM, included a preliminary evaluation of opportunities for County-owned facilities to be used for potential arts and culture use. The components of this project included:

1. Identifying relevant County departments with assets that may be suitable for arts, cultural, and creative uses.
2. Developing evaluation criteria to use for screening buildings, facilities, and sites through a review of LA county assets in the Strategic Asset Management (SAM) database under the CEO’s office.
3. Summarizing results and key findings and making recommendations for next steps.

The Creative Economy Team will review these report recommendations and findings, along with other research, to develop a comprehensive response to this directive.

Additionally, the report back will incorporate the tenets of the Countywide Cultural Policy, approved by your Board in 2020, into its recommendations and build on the Countywide Cultural Policy Strategic Plan Strategy 18: Create Access to County-Owned Creative Space and County-Owned Cultural Centers as well as both the Strategic Use of Resources and Collaboration & Partnerships Strategies in the LA County Comprehensive Economic Development Strategy (CEDS), now managed and updated by DEO. Both of these CEDS strategies focus on allocating County resources and building robust collaborations and partnerships to achieve the greatest possible impact with County assets. This approach will allow the Creative Economy Team to create a centralized and searchable list of existing spaces on a centralized website, with information about how users can access existing space already available for community use. It would also identify resources necessary for a consultant or relevant technology to assist in this process.

Finally, the report back will include recommendations on how these spaces may be used by various creative economy sectors and subsectors, including film, television, digital media, animation, Artificial Intelligence, and arts and culture creators, as well as estimates of the costs to renovate, outfit, and operate those spaces, where available and

LONG TERM SUPPORTS FOR THE FILM INDUSTRY IN LA COUNTY - ATTACHMENT

appropriate. The report will also include recommendations on potential operational models for those spaces to support the needs of the creative sector and the interests of the surrounding communities.

DEO and the Film Office, upon approval, will submit the 90-day report back to the Board on Directive #3 by March 1, 2024.

Other Directive #1: CEO - Legislative Affairs and Intergovernmental Relations Advocacy

CEO – Legislative Affairs and Intergovernmental Relations (CEO-LAIR) advocacy in support of enhancing the California Film Tax Incentive program, including, but not limited to, increasing the tax credit to ensure the State can stay competitive and keep filming within the County.

Since the recent State Budget extends the tax credit through 2030, CEO-LAIR does not anticipate major changes to the program in the near term but will continue to monitor any legislative changes and inform the Film Office and your Board of any potential changes.

Other Directive #2: Removal of Flood District fees for scouting visits

Removal of all fee requirements for production scout visits to County Flood Control District to properties.

The County Flood Control District is developing a new permit for production scout visits called an “Express Film Scouting Permit”. The permit will not be subject to any fees except a deposit for the cost recovery of staff time to escort the production team. The new permit is expected to be ready to receive applications starting January 1, 2024.

Other Directive #3: Explore ways to engage with studios and unions on issues of workforce pipelines.

Working with Anti-Racism, Diversity, and Inclusion Initiative (ARDI) to explore ways to engage with studios and unions on issues of workforce pipelines, to encourage youth and other priority populations to learn more about jobs, and to be connected to paid work experiences in the entertainment industry.

As the lead agency for workforce development, DEO has and will continue to prioritize high-growth and high-road industries that offer the potential for inclusive and sustainable growth in the region, including the creative economy. DEO currently supports High Road Training Partnerships and other workforce development programs and services in the industry, including with American Rescue Plan (ARP) dollars. DEO will continue to work alongside ARDI and with employers and industry associations, workers, labor partners, educational institutions, community-based organizations, cultural partners, philanthropy, among others to identify hiring and training challenges and systems change solutions together.

LONG TERM SUPPORTS FOR THE FILM INDUSTRY IN LA COUNTY - ATTACHMENT

To this end, the Film Office met with Dr. D'Artagnan Scorza and the ARDI team on October 27, 2023, to strategize ways in which the ARDI program can amplify and enhance the work of the Film Office and DEO to increase diversity and inclusion in below the line occupations in the Film and Television Industry.


Over the course of the next 12 months, DEO, the Film Office, and ARDI – as well as the broader Creative Economy Team described in this report back - will review and refine outcome metrics for creative workforce pipeline programming, with an eye towards increasing diversity and inclusion. The metrics will capture relevant data from DEO-funded programs on both their successes and their challenges with the placement of diverse talent in apprenticeships and/or jobs within the film and television industries in Los Angeles County.

Additionally, DEO and the Film Office will include ARDI in the convening of industry stakeholders to share best practices and examine the potential of creating a set of agreed-upon outcome measurements across the myriad film and television pipeline training programs in Los Angeles County. Two such convenings of interest are being considered on this topic: (1) Studios/Unions/Associations/Production Companies/CA Film Commission; and (2) Non-Profit Career pipeline programs.

DEO and ARDI will continue to integrate collective work into ongoing workforce development programming of the department and report out on best practices and impact.

CONCLUSION

The DEO and Film office will report back within 12 months on the results of the long-term study as described in Directive #1 of the September 26, 2023, adopted motion on Long Term Supports for the Film Industry in LA County as introduced by Supervisors Kathryn Barger and Lindsey P. Horvath. In addition, the 90-day report on Directive #3 will be submitted to the Board on March 1, 2024 and include recommendations on best practices and models for the reuse of County properties as shared creative spaces.



2024

B R I C

***Summit
Findings***



BRIC
FOUNDATION

WHO WE ARE

BRIC Foundation has one main goal: to increase representation in Entertainment, Gaming, Media and Tech. By strategically engaging with leaders across these industries, along with Government and Education Partners, BRIC strives to Break, Reinvent, Impact and Change the foundations of these businesses and create inclusive opportunities for women and underrepresented people to be successful.



BRIC Summit

On March 15th & 16th, we welcomed 200 decision-makers, disruptors, and advocates in Downtown Los Angeles – with thousands more online – to collectively discuss and devise actionable solutions that will improve the employment pathways and support rising creative talent from underrepresented groups.

Acknowledging a challenging year, the theme for the 6th annual Summit was ***Perseverance***. In light of the historic labor strikes, the unregulated proliferation of generative AI, and the decentralization of DEIA, this year's discussions focused on the persevering voices and needs of creators as we sought to answer the following topics. We also challenged our attendees to dig deeper as we assessed the persistent challenges to some of our biggest recurring solutions in **two action-oriented workshops**.

The solutions and action plans in this deck are from the Summit's participants and the thought leaders of those sessions.



“

***Getting a seat at the table was yesterday's goal.
Today's goal is: how do we support those people once
they get there...***

You have to create space for people to fail.

”

- San Heng, Keynote



**2
Days**

**5.9K
Unique Virtual
Visitors**
across
93 countries

**200
Decision-makers,
Disruptors &
Advocates**
working collaboratively

24 Industry Leaders
from
**21 Companies &
Studios**
committed to the Executive
Breakfast Conversation

**20+ Industry Day
Panelists**
spotlighting industry,
labor, government, media
& education

**4 Research
Experts**
grounding each
Industry Day panel
in data

2 Workshops
resulting in
**100+
actionable
solutions**

**1.7K Short Film
Submissions**
received for the BRIC
Summit x Silver Lake
Shorts Film Fest

30+ Virtual Events

focused on **industry career readiness learning, talent recruiting & educator resources** covering topics across **animation, VFX, gaming, education & more**

75+ Speakers & Industry Experts

featured on Global Talent + Education Day

2.1K Portfolio Review Applications
received from rising creatives

115+ Rising Talent Showcased from 8 Community Partner Orgs,

including Women in Animation, nP Online, Asians in Animation, RespectAbility, NewFilmmakers Los Angeles, 1in4 Coalition, GIPHY Arts, and Group Effort Initiative

5 Studio Partners conducting portfolio reviews,

including GIPHY, LAIKA, Netflix, Nickelodeon Animation, Skydance Animation & Sony Animation

BREAK: The Cycle

Stopping the cyclical rollback of gains within the systems in place



DATA PRESENTER
DR. KATHERINE PIEPER
Program Director, Annenberg
Inclusion Initiative



MODERATOR
SAM SANDERS
Award-winning Journalist
& Podcast Host



PANELIST
LAVERNE MCKINNON
Career Coach & Certified
Grief Recovery Specialist



PANELIST
BRANDON WILLIAMS
SVP, Universal Talent
Development & Inclusion,
NBCUniversal Studio Group



PANELIST
KARIA SAMAROO
Founder at
WonderFi



[Replay the BREAK Panel](#)



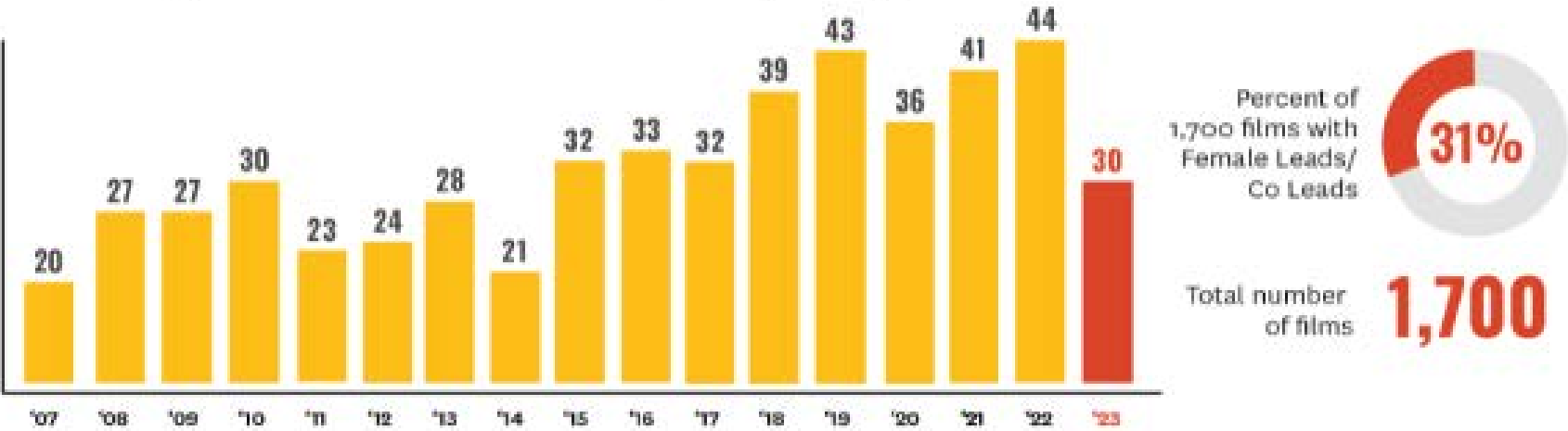
*Where does bias show up in your process in the way that you work?
Who are you forgetting about... How do you infuse that into the process –
in your practices – so that you when you leave, the process is still there?*

- Brandon Williams



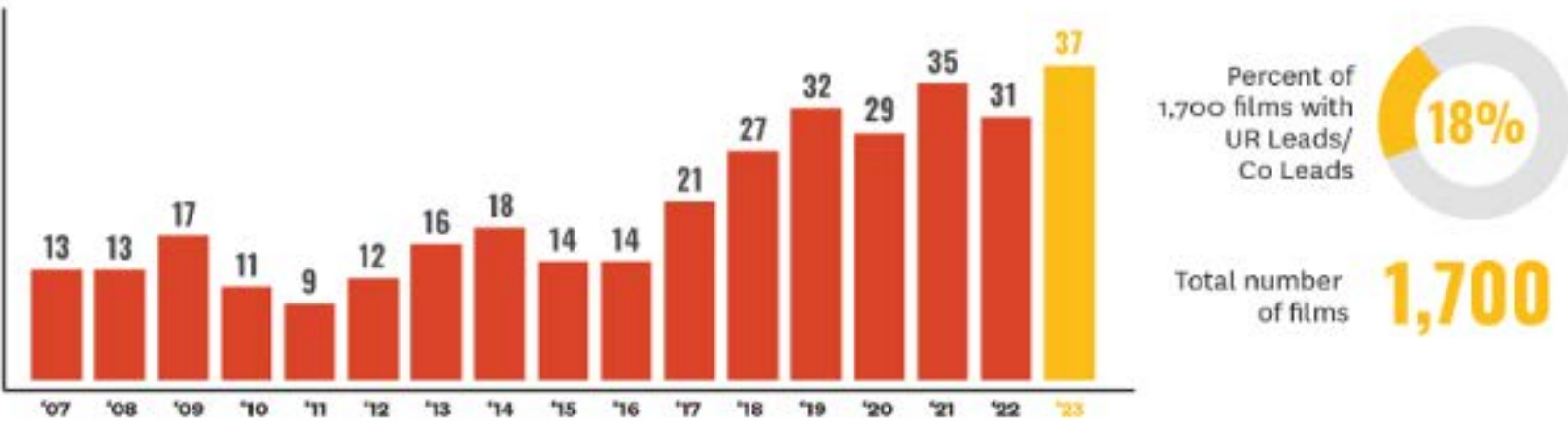
DEI EFFORTS ARE FAILING WOMEN AND GIRLS AS PROTAGONISTS

Prevalence of female leads or co leads across 1,700 films, in percentages...



INCHING TOWARDS INCLUSION

Prevalence of underrepresented leads or co leads across 1,700 films, in percentages



WOMEN OF COLOR LEADS/CO LEADS ARE RARE IN TOP FILMS

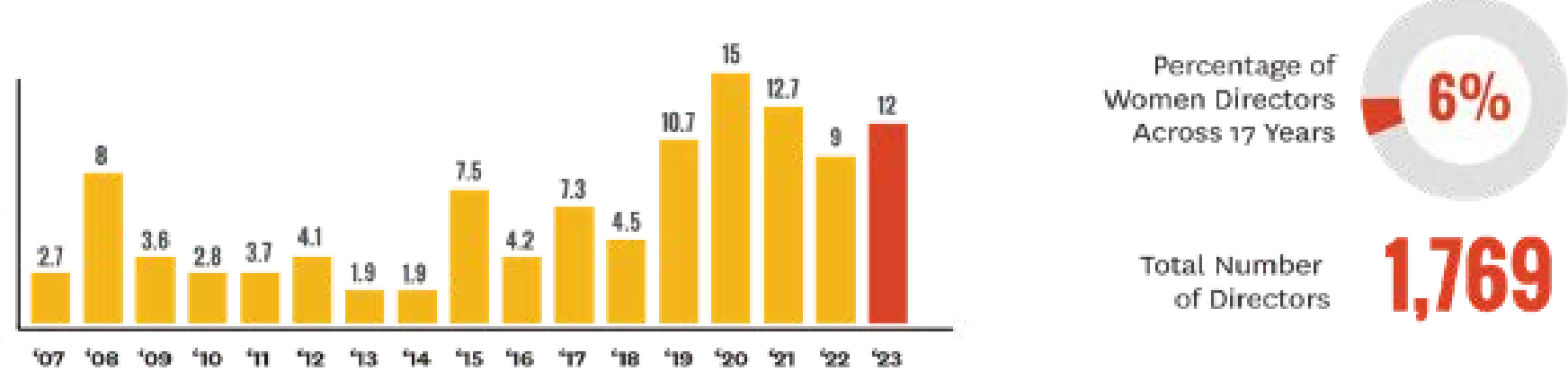
Of the 100 top films in 2023...



[Download the Full Report: USC Annenberg Inclusion Initiative](#)

PROGRESS HAS STALLED FOR WOMEN DIRECTORS

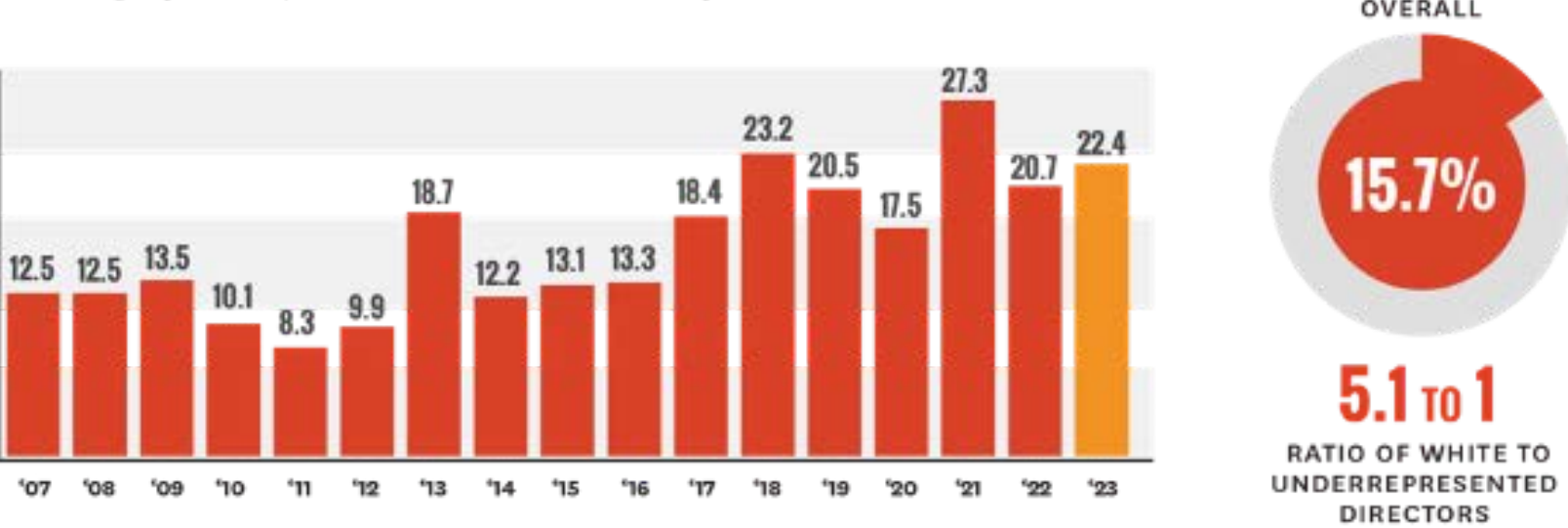
Prevalence of women directors across 1,588 films



Sample sizes for 2020 (37 films) and 2021 (51 films) reflect the average market share of top-grossing films each year from 2007 to 2019. Data on the full 100 top films each year along with other samples are presented in the complete 2022 report and are not significantly different from what is reported here.

UNDERREPRESENTED DIRECTORS BY YEAR

Percentage of underrepresented directors across 1,588 films



Sample sizes for 2020 (37 films) and 2021 (51 films) reflect the average market share of top-grossing films each year from 2007 to 2019. Data on the full 100 top films each year along with other samples are presented in the complete 2022 report and are not significantly different from what is reported here.

GENDER & UNDERREPRESENTED STATUS OF FILM DIRECTORS

Percentage and number of directors by gender and underrepresented status across 1,588 films from 2007 to 2023

INDICATOR	WHITE MEN	WHITE WOMEN	UR MEN	UR WOMEN
TOTAL %	79.6%	4.6%	14.3%	1.4%
TOTAL #	1,409	82	253	25
U.S. POPULATION	29.2%	29.7%	20.4%	20.7%



Download the Full Report: [USC Annenberg Inclusion Initiative](#)

REINVENT: The Greenlight

The creator-focused approach to making things happen



DATA PRESENTER
DR. ALISHA HINES

Director of Research, Center for
Scholars & Storytellers at UCLA



MODERATOR
ZACH STAFFORD

Award-winning Journalist,
Editor & Producer



PANELIST
SARAH EAGLE HEART

Emmy-winning Social Justice
Storyteller



PANELIST
TATIANA NAVARRETTE

Award-winning
LGBTQ+ Filmmaker



PANELIST
JULIE ZACKARY

Head of Animation
Production, Annapurna



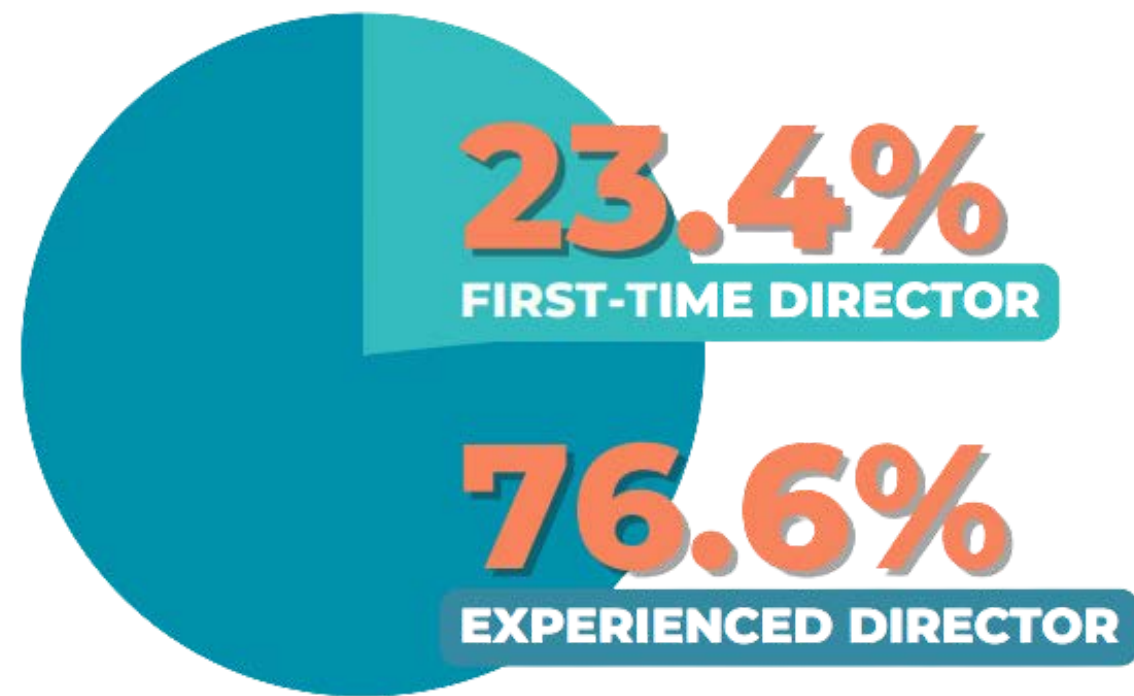
[Replay the REINVENT Panel](#)

“

It's about understanding and believing in what you have... If you have conviction, if you're telling an authentic story, there will be a way. If you have power behind your belief, you will find it.

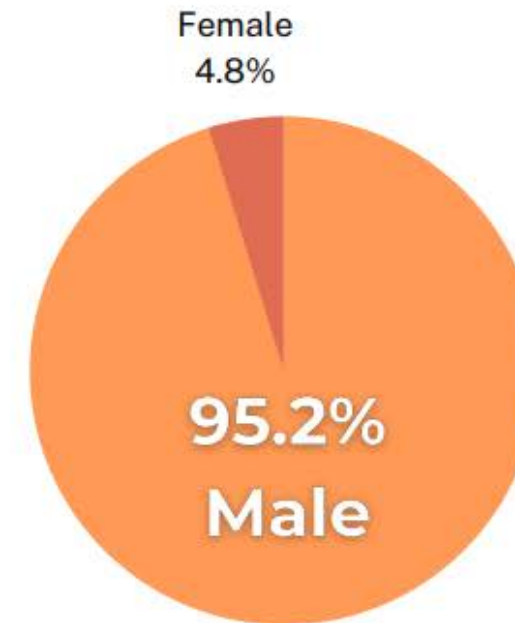
- Julie Zackary

”

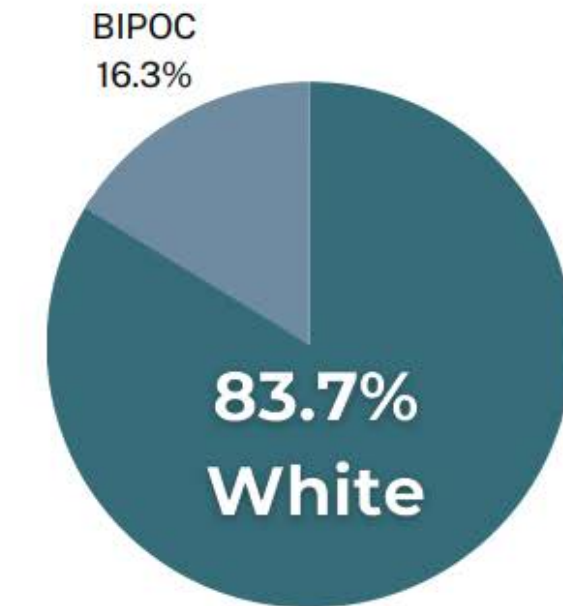


- Studios are more likely to hire experienced directors largely due to the perception that first-time directors are "risky"
- If studios don't give first-time directors a chance, the same group of experienced studio feature directors will continue to be involved all major studio feature films
- When we broke down the pool of major feature film directors over the last 12 years and categorized them as either first-time directors or experienced directors, we found that the latter group made up an overwhelming majority (about 77%) of all major feature films

GENDER BREAKDOWN OF EXPERIENCED DIRECTORS



RACE BREAKDOWN OF EXPERIENCED DIRECTORS



Decades of systemic discrimination and limited access to opportunities in the entertainment industry means that most experienced directors are **White and male**.

While more women and people of color have been hired as directors recently, if the rate of overall hiring in the experienced director pool continues, it would take

175 YEARS TO REACH GENDER PARITY & **68 YEARS** TO REACH RACIAL PARITY.

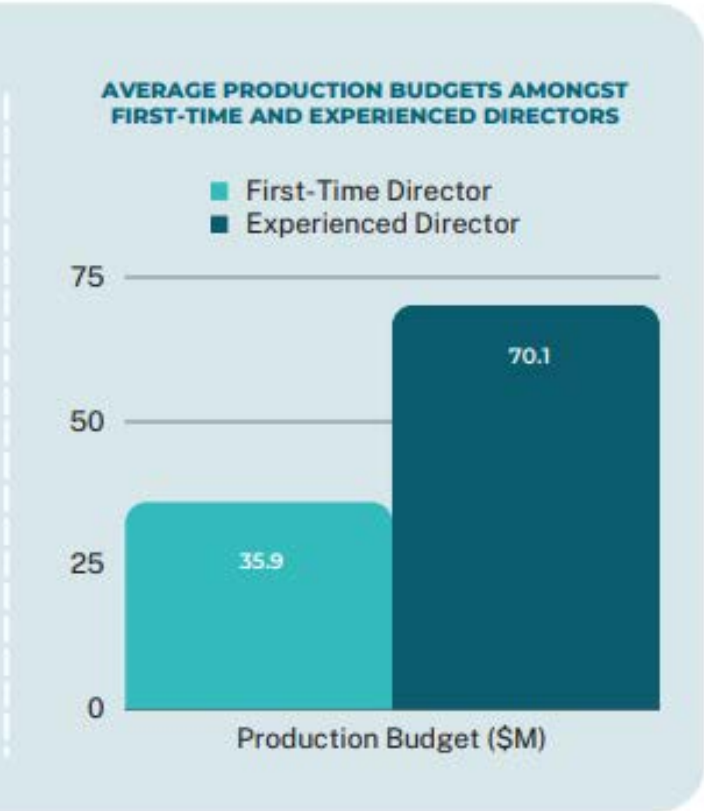


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Findings

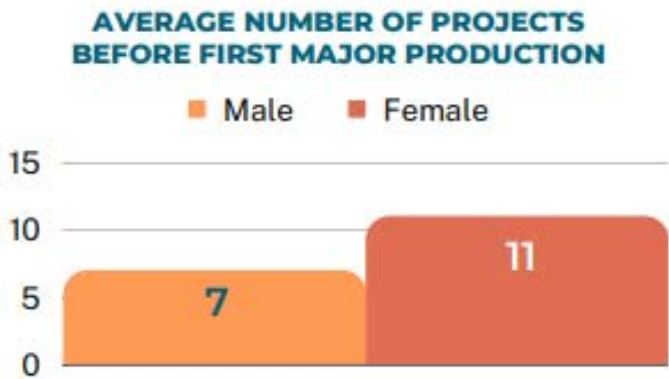
FIRST-TIME DIRECTORS DELIVER SIMILAR DOMESTIC BOX OFFICE, ROI, AND REVIEWS AS EXPERIENCED DIRECTORS WHEN ADJUSTED FOR PRODUCTION BUDGETS

Regardless of gender and race, executives choosing directors often hold a strong association between inexperience and risk. They may characterize hiring first-time directors as “taking a chance” or exposing one’s self to risk (i.e. a “chance” on a new director is “risky”). Accordingly, production budgets are on average much higher for experienced directors (\$70 million on average) compared to first-time directors (\$36 million on average).



In other words, if first-time directors were given budgets at the same levels of experienced directors, the box office should be approximately the same.

BEFORE THEIR FIRST MAJOR FEATURE, WOMEN HAVE TO PROVE THEMSELVES BY DIRECTING 41% MORE PROJECTS THAN MEN



Amongst our first-time director pool, women had worked on roughly 11 projects before directing their first major studio feature, compared to men who worked on an average of 7 projects - a 41% difference.

	Documentaries Before First Film	TV Series Before First Film	Shorts Before First Film	Total Work Before Major Production
male (195)	1	2	3	7
female (35)	1	8	2	11

“It’s not until recently, that you saw the jump from an independent film to Marvel. That’s usually reserved for White males. That big jump like that. It’s rare that a female or a person of color gets that same grace. I’m not saying it hasn’t happened, but the other route is doing a lot of episodic work, shadowing on sets and learning how to shoot television, getting those hours in between your independent films.”

- Male executive, 23 years of experience



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Main Recommendations

#1

Set specific hiring goals for underrepresented first-time directors in your slate.



“You have to look at which movies are getting made versus which movies are getting hired. I think one out of maybe every three movies that hires a director actually gets greenlit. I would suspect that the core of the greenlight is a much smaller percentage of diverse hires than the hires in general. So, that signals that the movies that are turnkey, franchise films for each studio are less diverse.”

- Female Executive, 18 years of experience

#2

Evaluate pitches, projects, and hires with an AIR lens and AIR tools.

Check your biases around which films underrepresented directors want to make.

- a. Too often underrepresented directors (especially women) are not given opportunities in male-leaning genres with large production budgets such as action and fantasy.

Assess the AIR of directing opportunities your studio is sending to women and BIPOC directors.

- b. Be wary of sending material with underdeveloped, subservient, or disempowered women and characters of color. Alternatively or in addition, communicate your desire for underrepresented directors to address potential problem areas in scripts you are offering.

#3

Invest in pipeline programs and initiatives that guarantee a job opportunity for underrepresented directors versus ones that simply mentor them.



“So many of the women who are applying [to prestigious diversity directing programs] and have made it to the final round have gone to film school. They have incredible resumes, have made shorts, and have support from a lot of great institutions. But they are still looking for help to make the real transition into working professionally.”

- Female Director, 25 years of experience



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WORKSHOP I:
Question #1

**How might you help recruiters recognize transferable skills, especially if they are unfamiliar with the experience of nontraditional candidates? Could digital badging showcasing alumni of training & mentorship programs aid in hiring?
What would make a digital badge have meaning?**

WHAT YOU & YOUR TEAM CAN DO

- Rethink job descriptions by focusing on competencies and transferable skills
- Do a deep dive on how to market yourself and make LinkedIn your living cover letter; self-marketing = self-care
- Proactively endorse colleagues and people in your orbit, but be mindful of the potential homogeneity of your recommendations
- Consider paid apt tests for jobs to break down barriers to entry
- Familiarize yourself with available digital badges and the qualifications needed to earn them
- Consider linking digital badges on job descriptions to help candidates see their transferable skills
- Bootcamps that are part badging/portfolio based and part self-marketing guide

WHAT YOUR COMPANY CAN DO

- Invest in schools financially- support badges, access to events or conventions, equipment or training material subsidies
- Have resume and portfolio workshops for students and emerging talent; explain the recruitment process to them
- Out-of-the-Box Professional Development for Recruiters and hiring managers- send them into communities to see transferrable skills first-hand
- Train managers/supervisors how to be advocates
- Better funding and support for ERGs- pay the leaders
- Exploratory rotation programs internally for people to learn from other departments
- Incorporating 360 performance reviews- allow members across the organization to offer constructive criticism
- Incubator programs for creatives
- Extend coaching budgets to middle managers to aid director-level growth

WORKSHOP I:
Question #1

*How might you help recruiters recognize transferable skills, especially if they are unfamiliar with the experience of nontraditional candidates? Could digital badging showcasing alumni of training & mentorship programs aid in hiring?
What would make a digital badge have meaning?*

CULTURAL CONSIDERATIONS

- “The idea that everything is interconnected through life as the singular point of all inspiration is a philosophy that must be reflected upon individually. However, candidates should be able to articulate this. For example, I have a B.S. in Neuroscience. I've worked in numerous labs, interned at a children's hospital, and interviewed at halfway homes on my journey to be a psychologist. But realized my desire to create and transition to Houdini FX. FX artistry resonates with me as the coalescence of science, art, and technology: the appreciation of life and the imagination and wonder to expand beyond it. Does the fact that I studied something different at University and explored life, make me less than another candidate? The most interesting people I've talked to are those who have lived many lives.”
- “We are always learning; therefore, we are forever students of life. This idea makes internships particularly frustrating as it seems positions are catered towards either students, those who just graduated, or those with 3 or 5 + years of (specific) experience. However, most of us (and most of life) is in the in-between and to neglect that is to shade a forest of potential unseen, preventing the flowers on the forest floor from blossoming.”
- “It seems impossible to get your hands on a mentorship without knowing certain people, paying to apply, and moving your whole life to a different country, all things that are out of the picture for most folks. I feel like it would only further discriminate against those who don't have the means to mentorship and reward those who do - instead of focusing on skill, vision, and work ethic, we would once again uplift those who are a step ahead of the rest anyway.”
- “The amount of experience are asking for is unrealistic. A junior position, but they want you to have 3+ years of AAA experience? If I had 3+ years of AAA experience, I wouldn't be browsing the LinkedIn job site, that's for sure. Where are all the experienced people supposed to come from if you either don't let people work to gather said experience, or only hire within a very close-knit radius?”

WORKSHOP I:
Question #2

If resources were not an issue, what kinds of programs or initiatives would you implement to address these topics?

WHAT YOUR TEAM CAN DO

- Proactive succession planning for future leaders
- Document best practices and processes and then have idea exchanges around them with other departments
- Have relationships with non-school organizations to recruit people in a career transition or returning to the workforce
- Disruptive team building where hierarchy can be broken down and feedback shared safely
- Give people room to make mistakes
- Allow for training in all aspects of the production pipeline, not just the beginning

WHAT YOUR COMPANY CAN DO

- Go beyond a referral program to an endorsement model- helps incentives employees for internal and external mentorship
- Company-paid benefits (\$5k per person per year) for any professional/creative/tech development; free classes (drawing, improv, animation) for employees at work
- If you have Professional Development- how are you internally advertising and encouraging people to use it?
- Paid trainer position in-house with incentivization for employees to train; training needs to have active participation
- Prioritize people managing
- Job shadowing programs at all levels for external and internal people
- Nurture three categories of entry: Internship, Training/Shadowing, Apprenticeship

WORKSHOP I:
Question #2

If resources were not an issue, what kinds of programs or initiatives would you implement to address these topics?

CULTURAL CONSIDERATIONS

- “Remote work. No one needs to move cities, countries, or even continents for a job that can be done perfectly well from home. Especially not if there is no guarantee for further employment after the project is wrapped.”
- “The pandemic proved we can work remotely and the world won't collapse in on itself. It's also good for those who have disabilities and other personal concerns such as taking care of ill family members”
- “A lot of internship opportunities were taken away from those attending college during the pandemic as Juniors/ Seniors when a lot of studios had to postpone or cancel a lot of these career headstarts, I think the age and year range of internships should extend”
- “I would want to implement more early career programs for people looking to get experience, but also for them to figure out what disciplines they want to specialize in. It can be hard to make a decision so early in one's career, and maybe once they start one path, they may discover that they don't actually like it, then have to start from scratch with something else.”
- “Open up more entry-level positions for people who are transitioning from a different career into a more creative career. As I've been applying to internships lately, I can't help but feel that the cards are stacked against people like me who did not receive a traditional university education in art.”
- “I think that all film/animation/gaming studios should strive to implement apprenticeship programs that train recent graduates or those with only 1-2 years of experience. Student internships are great, but they are also super competitive and most people only qualified for 2 years before they graduate. BRIC's AVG apprenticeship is a strong example of this kind of program and could be used as a model for other companies. As Hilda Solís mentioned, it would also be great to have trainee/mentorship programs that guarantee a job upon completion.”
- “We need more accessible mentorship programs that are affordable, or even free.”

WORKSHOP I:
Question #3

Can you think of any conversation scripts that employees can use to either ask their supervisor for professional coaching/mentorship or ask for budget carve-outs for training on the job for others?

WHAT YOU CAN DO

- Feel confident when voicing your opinion; find an internal mentor or advocate
- When pitching an idea internally, create a professional proposal and focus on the business case for your idea- tie it back to company goals and ROI
- Seek regular feedback with concrete action items for improvement
- “I folded clothes at a retail store” vs “I’ve worked in a fast-paced environment and managed X amount of high-level transactions on a day-to-day basis.”
- Research free to low-cost platforms, libraries, “I’m learning ASL on YouTube” etc.
- Many colleges like Harvard and MIT have free courses available
- How many people have helped you get to where you are? How are you endorsing them? How many people are you pulling up behind you?

WHAT YOUR TEAM CAN DO

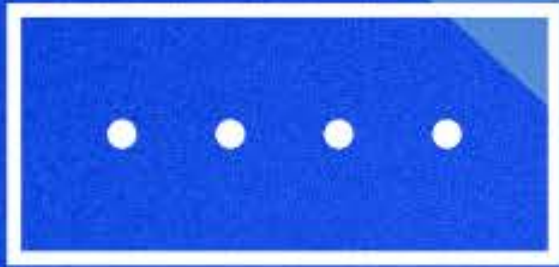
- Nurturing a working environment where dialogue is open and welcomed is key so that employees feel comfortable speaking up and expressing their needs
- Post-mortem previous projects help identify future training needs
- Post-mortem recently completed phases to assist in the next phase- don’t wait till the project is over
- Advocate for time dedicated to career growth
- Cultivate an environment where no one is afraid to ask questions and bring up concerns within the team
- There’s a difference between sourcing and cultivating talent, giving hiring managers support and time to invest in others

WORKSHOP I:
Question #3

Can you think of any conversation scripts that employees can use to either ask their supervisor for professional coaching/mentorship or ask for budget carve-outs for training on the job for others?

WHAT YOUR COMPANY CAN DO

- Shadowing and training on the job should be more normalized, allowing more time for employees to get up to speed and understand the workflow would help set them up for success
- Supervisors should be more equipped and empowered to deal with employee concerns and to help provide solutions
- “Coaching and mentoring should be the norm within this industry, especially with how competitive it is. Advancing your career in ANY field should be applauded.”
- Engage in mentorship as a studio to external organizations and schools- be mindful of the demographics of who is mentoring and being mentored



B R I C

Digital Skills-Based Badges

Workforce Development and Technical Badges

WHAT IS A DIGITAL BADGE?

BRIC Digital Badges show off your skills to employers, recruiters, and the world. These skills-based badges are an easy way to communicate your verified abilities on your resume and professional profiles.

More than 60 industry professionals came together to create these badges and ensure that they represent the current standards and skills sought after by hiring managers. Each badge is also awarded by an industry recruiter. Whatever career path you choose, these badges will prove to employers that you have the skills to be successful in the workplace.



Learn more at: bricfoundation.org/digital-badges

IMPACT: The Workforce

Generative AI's impact on human creators & DEIA



DATA PRESENTER
ADAM J. FOWLER
Founding Partner, CVL
Economics



MODERATOR
GREG HOPWOOD
Costume
Concept Artist



PANELIST
JEANETTE MORENO KING
President, The Animation
Guild



PANELIST
BEN ZHAO
Neubauer Professor of
Computer Science,
University of Chicago



PANELIST
ANDREW COCHRANE
Immersive Creator for
Interactive Mediums



[Replay the IMPACT Panel](#)

“

But I also see the future and I see that the way that Generative AI is going. It's going to implode on itself because it cannot survive without human creativity.

- Ben Zhao

”

Table 1: GenAI Typologies

	TEXT	AUDIO	VISUAL
DESCRIPTION	Text-oriented GenAI programs help generate, alter, contextualize, or summarize information using text-to-text and text-to-speech prompts. They can be used for administrative purposes (such as generating a summary of a script or generating routine emails) as well as for creative endeavors (like generating a storyboard or storylines). In addition, these technologies are often employed to answer complex or technical questions.	Audio GenAI programs, platforms, and technologies facilitate the manipulation of existing sounds and the development of new ones. Typical use cases include the generation of a new song or melody (text-to-audio) or voice generation for musical, dubbing, or narrative applications (audio-to-audio or text-to-audio). Applications such as Deep Composer, for example, allow users to generate melodies within seconds via a series of prompts.	Visual-based GenAI programs allow users to generate or modify images. Outputs can be “new” works generated from existing assets (text-to-image), alterations or enhancements (image-to-image), or transformations from one medium to another (image-to-video). These technologies make it possible, for example, to upload landscape photos to virtual production screens in seconds or speed up rotoscoping in post-production.
SAMPLE TECHNOLOGY	<ul style="list-style-type: none">• ChatGPT• Azure AI• Bard AI• Chatsonic• Storyboard.ai	<ul style="list-style-type: none">• Deep Composer• AudioCraft• Stable Diffusion• Jukebox• Dance Diffusion	<ul style="list-style-type: none">• DeepDream• PhotoSonic• DALL-E 3• Midjourney• Big Sleep
SAMPLE TASK APPLICATIONS	<ul style="list-style-type: none">• Script Writing• Storyboarding• Task Organization• Task Management• Tools Programming	<ul style="list-style-type: none">• Sound Editing• Sound Design• Voice Generation• Voice Cloning• Audio Translation	<ul style="list-style-type: none">• 3D Modeling• Storyboarding• Animation• Concept Art• Visual Effects
PROMPT TYPES	<ul style="list-style-type: none">• Text-to-Text• Text-to-Speech	<ul style="list-style-type: none">• Text-to-Audio• Audio-to-Audio• Speech-to-Audio	<ul style="list-style-type: none">• Text-to-Image• Image-to-Image• Image-to-Text
INDUSTRY USAGE*	68.7%	38.0%	76.7%

* Share of businesses in the six entertainment industries surveyed.
Source: CVL Economics Survey (N=300)



Download the Full Report: **CVL Economics - The Impact of Generative AI on Human Creators & DEIA**

Key Survey Findings

72%

Seventy-two percent (72%) of firms surveyed can be considered early adopters of GenAI programs.

75%

Three-fourths (75%) of survey respondents indicated GenAI tools, software, and/or models had supported the elimination, reduction, or consolidation of jobs in their business division.

36%

Over a third of respondents (36%) who currently have or are in the early stages of developing a GenAI capability reported that GenAI had reduced the need for certain skills for daily tasks and responsibilities among their staff.

57%

Over half of respondents (57%) reported employees raising concerns regarding the ethical implications of using GenAI in their work.

90%

Over 90% of business leaders foresee GenAI playing a larger role in the entertainment industries, with 26% indicating it would play a significantly larger role over the next three years.

47%

Almost half (47%) of business leaders felt that over the next three years, GenAI will be effective in generating 3D assets as well as realistic sound design for film, television, and video games.

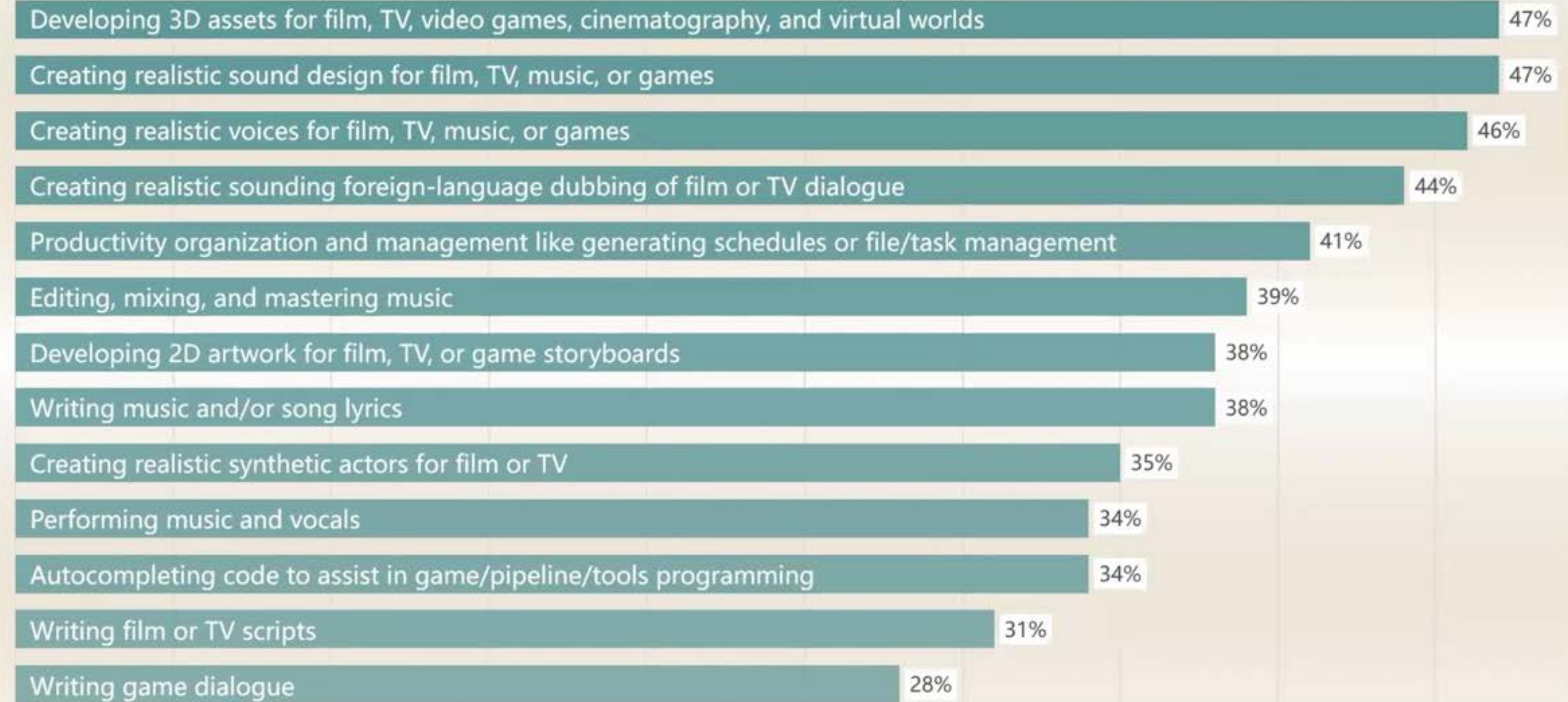
IMPACT ON DIVERSITY, EQUITY, INCLUSION, AND ACCESSIBILITY

- A large number of displaced jobs will likely be entry- and mid-level positions, which will narrow career development opportunities, work against broader DEIA goals, and hurt professional and economic mobility.
- Aspiring workers from less affluent and underrepresented backgrounds have historically leveraged these entry-level roles as a pathway into the entertainment industries and to higher-paying positions.
- More broadly, the elimination of these types of positions means the loss of critical learning and networking opportunities.



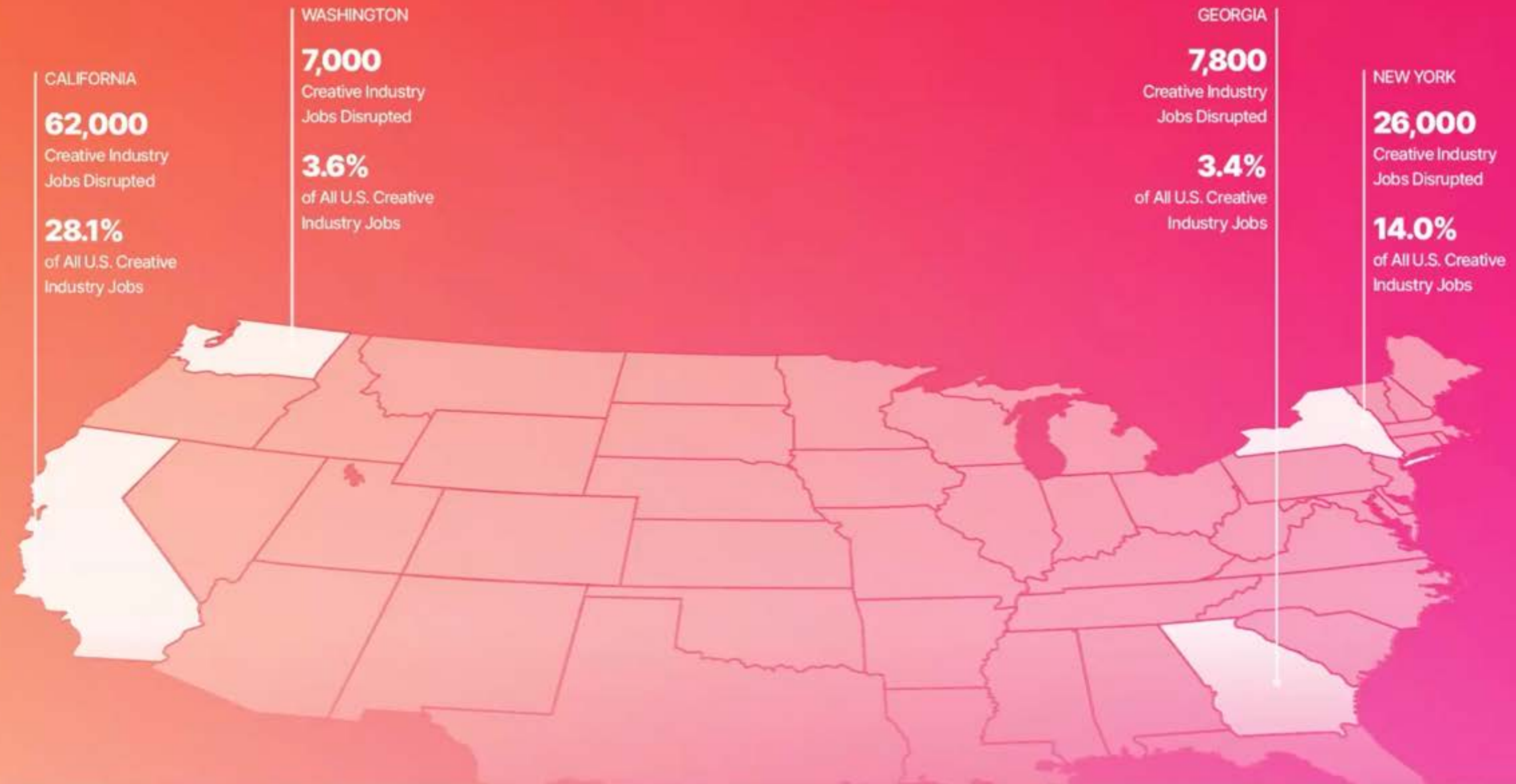
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HOW CREATIVE FIRMS EXPECT TO USE GENERATIVE A.I. OVER THE NEXT 3 YEARS



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IMPACT ON JOBS IN U.S. STATES WITH LARGEST CREATIVE INDUSTRY EMPLOYMENT



[Download the Full Report: CVL Economics - The Impact of Generative AI on Human Creators & DEIA](#)

CHANGE: The Course

A healthy Creative Economy needs industry, education, and government partnership. What does that look like?



DATA PRESENTER
HALLEH KIANFAR
VP of Product Management,
Gracenote



MODERATOR
REBECCA SUN
Senior Editor of Diversity &
Inclusion, The Hollywood
Reporter



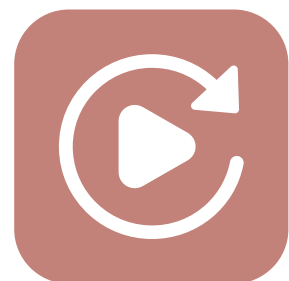
PANELIST
GUSTAVO HERRERA
CEO,
Arts for LA



PANELIST
NATALIE ROBLES
Director of Strategic Initiatives
& Programming, Group Effort
Initiative



PANELIST
KARLA DIAZ SAYLES
Deputy Director, California
Film Commission



[Replay the CHANGE Panel](#)

“

What does that artist need to be successful? Not just the training and access to the job. It's being paid, the mentorship, soft skills, knowing the ins and outs that no one tells you.

- Karla Diaz Sayles

”

Diversity within America

2044 

the year America is projected to become a "Majority Minority" population

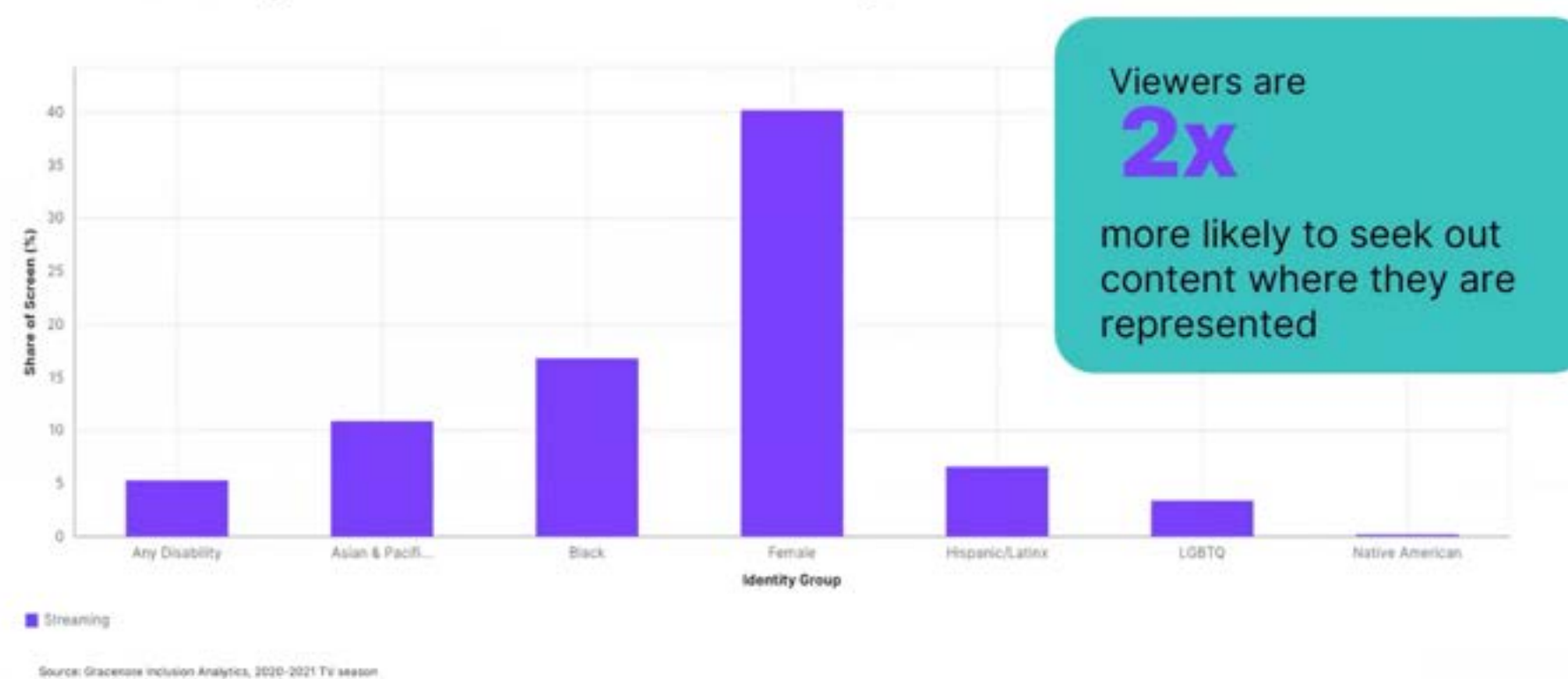
52% 

of U.S. audiences would like to see more representation of their identity group on screen

Sources: US Census Bureau, Nielsen Total Audience Report March 2021, Nielsen Attitudes on Representation on TV Study, 2023

Share of Screen on streaming

A look at representation across Streaming in 2023



Perceptions of identity in media



50% of people with disabilities agree that their identity group is often misrepresented in media.



63% of LGBTQ+ audiences agree that their identity group is often misrepresented in media.



[Download the Full Report: Nielsen - Leveraging Representation Data to Drive Impactful Change](#)

A look at women behind the camera



Woman Directors



Woman Writers

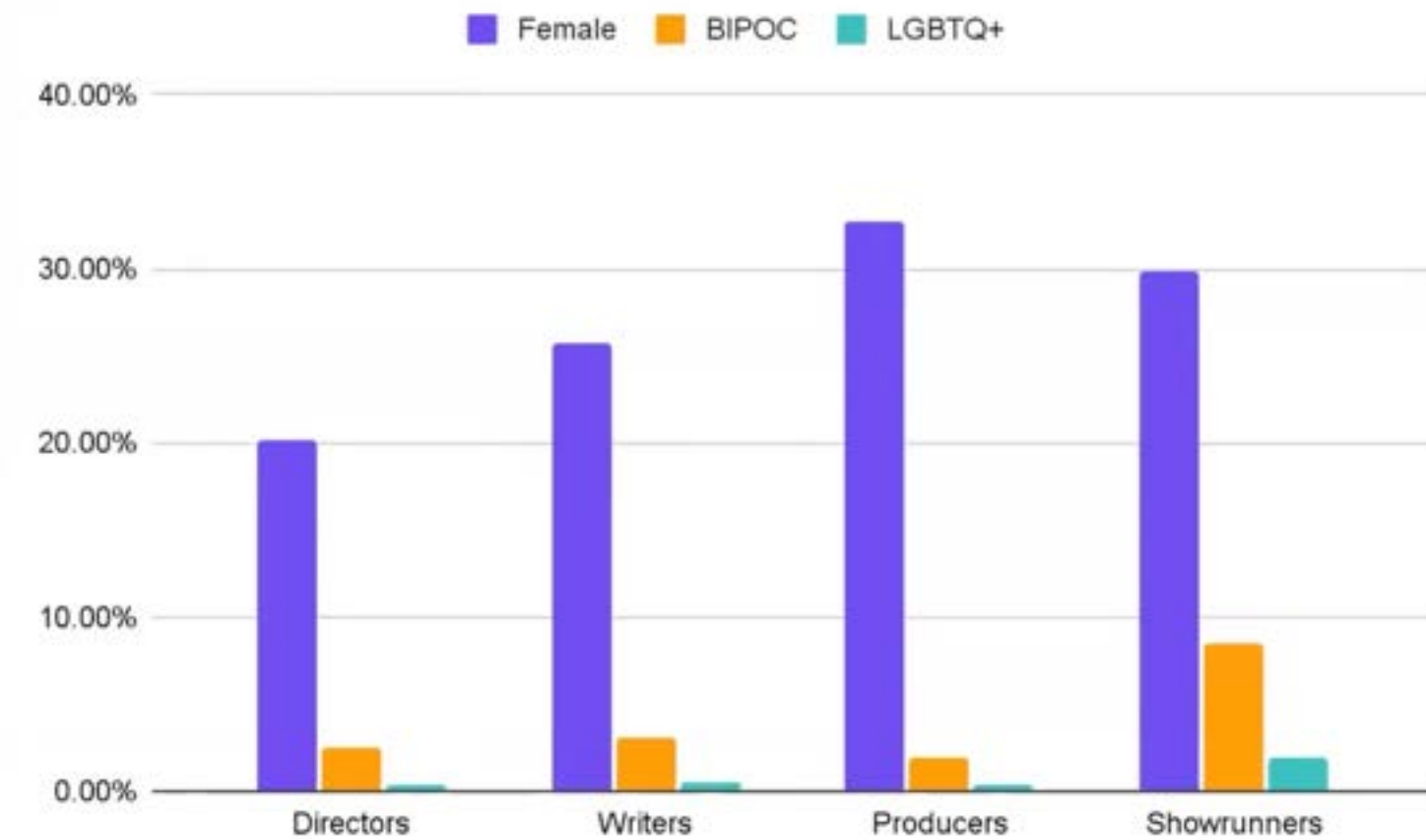


Woman Showrunners



Woman Producers

There's more progress to be made



Progress made in diverse-owned investments.

+50% Growth in DOM spend²

Large opportunity to invest in inclusive content across major media remains.

98% Spend on non-DOM²

66B of TV Ad Spend¹



[Download the Full Report: Nielsen - Leveraging Representation Data to Drive Impactful Change](#)

WORKSHOP II: <i>Question #1</i>	What are ways we could protect human creators in the workforce? What are some ways we can ensure the bar to entry-level roles doesn't become too high?
WHAT YOU & YOUR TEAM CAN DO	WHAT YOUR COMPANY CAN DO
<ul style="list-style-type: none">• Redefine what entry-level means- less task-oriented, more critical thinking and interpersonal skills• Focus on the whole person as a valuable asset• Hire for “soft and/or essential” skills• Mentorship and guidance allow entry-level employees to further their skills and close the gaps from their initial entry• What “wrap-a-round services” is your team providing to new hires- Do they know where they should look for apartments? Where to shop?• Think about how AI can be a useful <u>tool</u> not a replacement for human workers on your team• Any AI training should include ethics	<ul style="list-style-type: none">• Make DEIA part of corporate strategy in all areas• All offices and workspaces should be adaptive and accessible• Executive pay should be tied to DEIA metrics• Seek out public funds available to incentivize hiring from marginalized communities• Deepen relationships with advocacy organizations for talent• Leaders need to care more about resiliency, lived experience, and soft/essential skills• Provide hands-on simulated career experiences to train so midlevel becomes an entry• Support human creators• No AI usage or limit• Value Creators- if using AI, keep it a tool not a replacement• If role consolidation happens, retrain employees into similar roles

WORKSHOP II:
Question #1

What are ways we could protect human creators in the workforce?
What are some ways we can ensure the bar to entry-level roles doesn't become too high?

HOW TO CHANGE THE CULTURE

- What is mentorship vs. sponsorship? What is our responsibility to our mentees? How can companies invest in turning mentors into sponsors and utilize their existing talent to nurture up-and-coming diverse talent?
- Everyone should know about Glaze and Nightshade so creators can protect their work and personal photos
- Unions are more important than ever. Seek out the unions you might apply to, learn and support their efforts
- We need legislation for AI transparency- it must be labeled and datasets should be public
- We should shift the tax burden onto the usage of AI- you're not eligible for tax incentives if you use it
- Regulation is needed around datasets, only X amount of AI content should be allowed for it to be considered human-made
- "The human touch has always been the main factor in creativity in film and television. To take that away would be the dawn of low effort and the death of the love for the craft."
- "Both physical art supplies and digital software are expensive, while schools sometimes help with the cost of materials or offer free subscriptions to software and software sometimes provides discounts, others do not, and many other people are not able to receive discounts or assistance for technology and supplies. As someone close to graduating, I know I will lose access to a lot of industry-standard programs and software. That can hinder my ability to learn these programs and software, and for myself and others can prevent them from being able to have the skills the industry wants."

WORKSHOP II: <i>Question #2</i>	What are some outside-of-the-box places or ways to find candidates? Could your company utilize an apprenticeship program to achieve a more diversified workforce? Is there a talent database that you think we should all be using?
WHAT YOU & YOUR TEAM CAN DO	WHAT YOUR COMPANY CAN DO
<ul style="list-style-type: none">• “Discord would be a suitable outside-of-the-box place for candidates to look for jobs and connect with their potential employers because it is not difficult to post notices about job openings on Discord, and as time goes by the candidates and the potential employers can establish a relationship over time so that both parties can proceed to the job interview stage with greater confidence in themselves.”• Use your personal social media platforms to share and amplify artists and creators looking for work. Utilize your platforms to endorse others• Utilize social media for job hunts and competitions with prizes	<ul style="list-style-type: none">• Expand support for creators who can only work in a remote capacity• Expand shorts programs to allow for more talent to be discovered and receive on-the-job training• Apprenticeship solves many of the hiring and training issues• Companies should be working with organizations that represent different affinity groups to form or draw from their databases of talent• Provide “Open House” opportunities so jobs can be demystified and young talent can learn how to show up• Examine the relationships with contract and/or temporary employees and the systemic harm that not having clear, accessible, PTO-like coverage for those in-between work periods causes

WORKSHOP II:
Question #2

What are some outside-of-the-box places or ways to find candidates? Could your company utilize an apprenticeship program to achieve a more diversified workforce? Is there a talent database that you think we should all be using?

HOW TO CHANGE THE CULTURE

- “Revamp the job-search tools that are currently available so that creators will be better equipped to avoid scam job posts, be able to use their goals as a type of job search criteria, be able to create reverse-job posts if needed, and to connect online with employers who share similar goals that the creators are working towards.”
- “A university outreach program where university faculty can select candidates to be invited to events like Light Box or a review workshop weekend. We can maximize the work being done in the education spaces by bringing the educators in.”
- What would unionizing based on field/industry instead of geography look like?
- How can we expand more of these programs to be inclusive for veterans, post-grad/COVID gap, and career pivots?

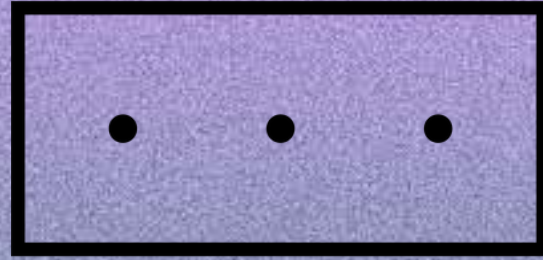
WORKSHOP II: <i>Question #3</i>	What are some steps that could be taken to help protect DEIA budgets from future recessions? What government/public incentives do you wish existed to support DEIA work?
WHAT YOUR TEAM & COMPANY CAN DO	HOW TO CHANGE THE CULTURE
<ul style="list-style-type: none">• Make it a priority to have your company learn how to access public funds available to assist in DEIA and training• “Any programs developed to increase and sustain diversity in workforces need to have robust reporting, actionable insights, and deliver meaningful impact. DEIA workers need to be empowered and not just act as figureheads for programs that are only used for publicity and optics. They need to be able to make and implement policies and initiatives that drive progress, and not be stifled by management that aren't really interested in change.”• Make training budgets mandatory for projects• Empower and expect all recruiters and hiring managers to know the industry DEIA research and be working to outperform those data points	<ul style="list-style-type: none">• “I just don’t think the programs are not being talked about enough or being pushed enough. From the panel today, it is evident that many resources exist, but I didn’t find out about some of them until today. There definitely needs to be some sort of communication between the government and the companies to support DEIA work.”• How can we create a unified metric to help keep everyone accountable leveraging data• There is no substitution for strong foundation and education- AI is not a shortcut• Never underestimate how important your point of view is• “Develop and normalize profit-percentage-driven royalty programs and business contracts for indie creators so that they can support themselves while they are working to promote their completed projects to their potential audiences.”

WORKSHOP II:
Question #3

What are some steps that could be taken to help protect DEIA budgets from future recessions?
What government/public incentives do you wish existed to support DEIA work?

WHAT LEGISLATION CAN DO

- More tax incentives for entertainment projects that promote DEIA- can we mirror international tax credits to keep jobs here
- No tax incentives for AI work
- “ Provide greater indie development support to the creators who are looking to hire a team for the first time to produce a project that is not always dependent on competing for state-sponsored filmmaking or video game development grants.”
- “I think another thing that bothers me and adds to this are projects being written off for tax purposes. I think there should be a law that says that you can't write off a project past a certain point in production (preferably for me when production starts but I guess that's kind of a pipe dream part to ask)- People need to be able to share their portfolio pieces”
- Re-examine creative “work for hire” contracts- creators need to be able to share their work, could a “co-ownership” model work
- More info sessions on how to braid (combine) private and public funds to support these efforts



BRIC

APPRENTICESHIP

ANIMATION • VISUAL EFFECTS • GAMING

BECOME AN
**EMPLOYER
PARTNER**



APPRENTICESHIP EMPLOYER BENEFITS:

- ✓ *Access to a highly skilled & diverse talent pool in animation, VFX & gaming*
- ✓ *Enhanced retention & success rates*
- ✓ *Reduced recruitment costs*
- ✓ *Positive public image & corporate social responsibility*
- ✓ *Customized programs to meet company goals*
- ✓ *Apprenticeship program administration, wraparound services & accommodations provided by BRIC*



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BLINK49
STUDIOS

CALIFORNIA
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Jim Henson
THE JIM HENSON COMPANY

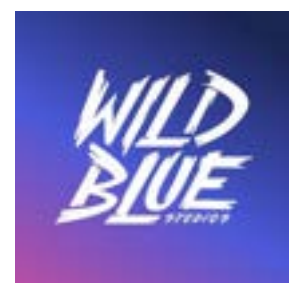


nickelodeon
ANIMATION STUDIO



SKYDANCE
ANIMATION

S T U D I O
SMOKESCREEN



EXECUTIVE BREAKFAST CONVERSATION

As part of the 6th annual Summit, BRIC partnered with ASIFA-Hollywood to host the Executive Breakfast Conversation, inviting senior leadership across animation, gaming, and VFX to engage in an open dialogue about the challenges and opportunities surrounding DEIA efforts. Designed to encourage collaboration, the Executive Breakfast Conversation serves as a platform for industry leaders to exchange ideas, best practices, and strategies to advance DEIA initiatives within their organizations. We're proud to have leaders participate from the featured companies and studios.

OUR PROGRAMS & EXPERTISE

EDUCATION:

Pre-Apprenticeship

BRIC helps educators give their middle school and high school students a head start on learning industry skills and building a professional portfolio that can open up a career path in animation, VFX, or gaming. We do this by providing custom classroom solutions, curriculum alignment services, career-focused content, and more.

Digital Badging

BRIC will begin awarding Digital Badges for Technical and Workforce Development Skills for learners seeking careers in animation, gaming, and visual effects. Vetted by industry recruiters, these skills-based badges will be a trusted way to quickly communicate learners' verified abilities on their resume and professional profiles.

Career Readiness

BRIC is committed to bringing industry into classrooms and creating programming that allows students to have hands-on exposure and experience in creating content that ties back to a career in entertainment. We do this by offering classroom speakers, internships, software bootcamps, and portfolio review sessions.

WORKFORCE:

Apprenticeship

BRIC pioneered the first federally & state-recognized Animation, VFX & Gaming Registered Apprenticeship program to support young people of all backgrounds in obtaining jobs across animation, VFX, and gaming industries.

AME-HRTP

BRIC launched the Arts, Media & Entertainment High RoadSM Training Partnership, the first large-scale initiative to unite industry, nonprofit and labor to fund career training programs for underrepresented creatives in California.

SUMMIT:

Industry Day & Global Talent & Education Day

The annual BRIC Summit is a one-of-a-kind industry think tank committed to creating solutions that support and nurture rising creative talent from underrepresented groups. As BRIC expands its reach, we look forward to bringing the Summit model to improve employment pathways in more states, including Washington.

FACILITATION:

Bridging Government, Education & Industry

BRIC Foundation excels at bringing government, education, and industry together to create inclusive opportunities for underrepresented talent & action plans that collectively solve issues impacting DEIA.

Entertainment Equity Alliance (EEA)

BRIC is a founding member of the Entertainment Equity Alliance, where we work to ensure equity and access to careers in the arts and entertainment industry for historically excluded and underrepresented groups



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“

Remember things are cyclical. Dark and wild and crazy and weird as things feel like, keep going, keep creating because when you create, you are flooding this creative economy with really beautiful and necessary stories.

”

- Jeanell English, Fireside Chat

BRIC Summit Team + Volunteers

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