

CALIFORNIA

Film Commission

MINUTES
California Film Commission Board Meeting
October 24, 2025
Directors Guild of America (DGA)
7920 Sunset Blvd., 6th Floor
Los Angeles, CA 90046

COMMISSIONERS IN ATTENDANCE

Wendy Greuel (Chair)
Josh LaFarga (Vice Chair)
Jennifer Gonring (Secretary)
Senator Ben Allen
Brian Brokaw
Assemblymember Rick Chavez Zbur
Cindy Cobobianco
Andy Davis
Thom Davis
Steve Dayan
Bonnie Goldfarb
Karen Horne (via zoom)
Janet Knutsen
Kathy Le Backes
Alevtina "Alya" Michelson
Supervisor Holly Mitchell (via zoom)
Suzy Shuster
Kerri Wood Einertson

CFC STAFF

Colleen Bell	Jerram Swartz
Yetee Osunsanmi	Heather Jennings
Leah Medrano	Richard Schlesing
Leo Fialho	Shawn Wu
Fanshen Cox	Megan Fleming
Shadina Tiffith	Lorna Leslie (via zoom)
Joseph Cruz	Lori Moilov (via zoom)
Isaiah Sandoval	

GUESTS

Ashlee Hypolite	Jim Beaumonte	Manijeh Fata
Blake Kaiser-Lack	Jim Schiro	Mark Hogains
Caroline Torosis	Kathy Garmezy	Matt Halvorson
Daleen Buter	Kenneth Miller	Matthew Curra
Ed Duffy	Kevin McDonald	Megan Hermann
Eddie Robinson	Kristi Cortez	Noreen O'Toole
Ellen Schnoor	Lauren Greenwood	Sabrina Jurisich
Graham Lee	Lauren Pizer Mains	Saul Dominguez
Jasson Crockett	Leann Gouveia	Stephanie Stethem
Jeanette Moreno King	Leslie Simmons	Susan Godfrey
Jennifer Freed	Maegan Philmore	



I. CALL TO ORDER and WELCOME; INTRODUCTION OF MEMBERS/GUESTS – Wendy Greuel, Chair

Meeting called to order at 1:35 p.m., Roll Call and Attendance taken to establish quorum, Board members introduced themselves. A Land Acknowledgment was made by Diversity, Equity, Inclusion, Accessibility (DEIA) Initiative Manager Fanshen Cox.

II. CHAIR’S REPORT – Wendy Greuel, Chair

Chair Greuel officially opened the meeting and thanked the DGA for hosting. She reflected on the success of the Governor’s press conference announcing the expanded and modernized Film & Television Tax Credit Program 4.0, calling it a “moment of energy and opportunity” for California’s entertainment industry. Chair Greuel emphasized the need to continue efforts to retain and grow production statewide—not only in Los Angeles.

III. APPROVAL OF MINUTES – Wendy Greuel, Chair

Chair Greuel called for approval of the Minutes from June 20, 2025 with one correction: meeting location was at IATSE West Coast Office not Contract Services Administration Trust Fund. Motion was made by Steve Dayan, seconded by Thom Davis. The motion was approved with all Board members voting in favor.

IV. DIRECTOR’S REPORT – Colleen Bell, Executive Director

Director Bell welcomed elected officials, Board members, stakeholders, and members of the public, expressing appreciation for their dedication, expertise, and leadership. She emphasized that the Commission’s success is rooted in collaboration among government, labor, studios, independents, economic development, and creative stakeholders, reasons that remains one of California’s greatest advantages.

Director Bell noted that California is entering a *tremendously exciting moment for production*. After several years of industry disruption and uncertainty, the market is stabilizing, investment is returning, and productions are making long-term commitments to film in California.

This progress, she said, is *not by chance* but rather the direct result of policy clarity, program modernization, and public-private partnership, supported by the Board and Legislature’s understanding that economic competitiveness is lived through payroll hours, vendor invoices, and the livelihoods of working families.

Program Performance

- In the latest television round, 22 new projects were approved, expected to generate \$1.1 billion in statewide economic activity, employing 6,500 cast and crew and supporting 46,000 background performer days.
- In the most recent film round, 52 projects were approved, expected to generate \$1.4 billion in economic activity and 9,000 cast and crew jobs.

Demand remains high, with a healthy balance among major studio features, returning directors, mid-budget films, and independent projects—attributed to increased program funding and modernized rules.

Director Bell recognized Governor Gavin Newsom for his steadfast commitment to California’s entertainment economy and thanked Assemblymember Rick Zbur and Senator Ben Allen, both members of the Board, for their legislative leadership in expanding the tax-credit program.

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Regulatory Development

Director Bell reported that the Commission is actively drafting regulations to implement the expanded eligibility categories for large-scale competition shows and animation under AB 1138—a significant expansion aligned with emerging global growth sectors.

The process has been rigorous, with broad and technical stakeholder consultations to ensure alignment with legislative intent and real-world production practices. Stress-testing and industry feedback continue to ensure the rules are launched with *clarity, equity, and long-term sustainability*.

To maintain schedule, an emergency Board meeting will be convened in December 2025 for review and approval of the regulatory package.

Outlook and Broader Impact

Director Bell stressed that California’s enduring advantage lies not in temporary incentives but in its complete world-class creative ecosystem—talent, infrastructure, technology, training, union stability, and unmatched skilled craftspeople.

She emphasized that the program’s impact extends beyond data:

“This program is not about numbers on a spreadsheet—it is about people.”

The tax-credit program supports middle-class jobs, allows families to stay rooted in their communities, and sustains small businesses across California—from soundstages to caterers, carpenters, costumers, and drivers. Keeping production in California, she said, keeps the dignity of work and the creative workforce that built the industry.

Director Bell concluded that California stands in a *moment of renewal, not simply recovery*—a defining era for the state’s leadership in global entertainment. She expressed deep pride in the progress made, gratitude for the Board’s partnership, and optimism for the path ahead.

V. DEPUTY DIRECTOR’S REPORT - Yete Osunsanmi, Deputy Director

Deputy Director Yete Osunsanmi expressed gratitude to the Board and staff for their warm welcome and support as she began her new role. Having joined the Commission just over two months earlier, she stated that it has been “an incredible moment to come aboard,” recognizing the extensive collaborative work by those inside and outside the Commission to modernize and expand the tax credit program. “It couldn’t have been a better moment to begin with the Film Commission. I’m in awe of all the work that you’ve done to get it done — thank you for allowing me to contribute.”

Deputy Director Osunsanmi shared her enthusiasm for continuing to connect with members and stakeholders as the Commission moves forward with Program 4.0, inviting open communication and collaboration.

Recent Activities and Updates

- **October FLICS Meeting:**
Deputy Director Osunsanmi reported attending the recent October Film Liaisons in California Statewide (FLICS) meeting. The timing allowed her to share updates on the latest round of tax credit awards, including a record-setting 511 out-of-zone filming days, reflecting increased statewide filming activity.
She commended California’s network of local film offices, noting their deep engagement and readiness to support producers and productions in their communities.
- **30th Annual COLA Awards:**
FLICS is also preparing for the 30th Annual California On Location Awards (COLA), to be held at the Orpheum Theatre. Deputy Director Osunsanmi offered to connect interested members with the event’s planning committee for additional details.
- **CinemaScout Locations Library:**

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The CFC's CinemaScout library continues to expand, serving as a key resource for producers, photographers, and location managers.

Team members Brandy Davis and Jennifer Jackson are actively verifying thousands of listed sites to ensure accuracy and credibility.

In 2025, the Commission has already received 50 online requests for location assistance.

- **Locations Magazine:**

The CFC will relaunch "Locations Magazine" in May 2026, marking its official return. The publication will highlight production activity across California and showcase success stories from the state's creative economy.

Office Operations:

Deputy Director Osunsanmi thanked Admin Joseph Cruz and Shadina Tiffith for leading the CFC office remodel, noting that the updated space "looks great."

The Commission's in-office hours are Tuesdays and Wednesdays, 8:00 AM to 5:00 PM.

Community Engagement and Storytelling

In closing, Deputy Director emphasized the importance of sharing positive community impact stories as new tax credit awards roll out under Program 4.0:

"We're really hopeful to get these uplifting and positive stories coming out of the communities — not just from crew and production, but from all the ancillary businesses that benefit."

She encouraged Board members and partners to share such stories with the Commission so they can be amplified through outreach and communications efforts, showcasing how the program directly benefits Californians.

VI. PERMITTING UPDATE - Leo Fialho, Permit Dept Manager

Quarterly Permit Report – Q3 2025 (State Property Only)

Overview:

- Stats reflect permits issued by our office (myself + 3 permit coordinators).
- Only includes filming on state property: state parks, state beaches, DMV/state buildings, highways/freeways.
- Comparison metrics: Q3 2025 vs. Q3 2024, 4-year average, 5-year average (including pandemic shutdown).

Key Numbers:

- Total shoot days: 535
 - Increase: 2.5% vs. Q3 2024
 - Increase: 2.1% vs. 4-year average
 - Increase: 9.3% vs. 5-year average

Shoot Days by Category (Q3 2025 vs. Q3 2024):

Category	2025	2024	Trend
Commercial	69	98	↓
Feature Film	22	59	↓
Television	65	56	↑
Other (still photography, music videos, student films, etc.)	379	309	↑

Permits Issued by Location:

- State Parks: 71%
- Caltrans (highways/freeways): 15%
- Buildings & Facilities: 14%



Film Days by Location:

- State Parks: 64%
- Caltrans: 20%
- Buildings & Facilities: 16%

VII. TAX CREDIT PROGRAM REPORT – Leah Medrano, Tax Credit Program Deputy Director

Program Overview

Tax Credit Program Deputy Director Medrano began by noting that it had been *exactly one year* since Governor Gavin Newsom’s October 13, 2024 announcement expanding California’s Film and Television Tax Credit Program. She described the occasion as a “very exciting milestone,” marking a full year of implementation and results.

Featured Projects and Recent Releases

Tax Credit Program Deputy Director Medrano highlighted several recently released productions that benefited from the program:

Project	Production Type / Network	Spending in California	Jobs Created (Cast & Crew)	Tax Credit Allocation
<i>High Potential – Season 2</i>	ABC / FOX Television	Combined \$200 million (with <i>The Rookie Season 8</i>)	263 cast, 528 crew	N/A
<i>The Rookie – Season 8</i>	ABC Television	See above	See above	N/A
<i>Good Fortune</i> (dir. Aziz Ansari)	Feature Film	\$13 million	146 cast & crew	\$2.5 million
<i>Dutch 3</i>	Feature, BET+	\$4 million	N/A	N/A
<i>One Battle After Another</i>	Feature Film	\$101 million	270 cast & crew across 17–18 counties	Tax credit project

Tax Credit Program Deputy Director Medrano noted that these productions filmed across the entire state, from Eureka to San Diego, demonstrating the program’s geographic reach and statewide job creation.

Program 3.0 Summary (2019–2025)

- Since its inception in 2009, the Tax Credit Program has generated \$27 billion in statewide expenditures.
- Program 1.0: \$5 billion in spending
- Program 2.0: \$11 billion in spending
- Program 3.0: \$11 billion in spending (with \$4.23 billion in qualified wages to below-the-line workers)
- Credit Allocations: \$1.4 billion awarded under Program 3.0.
- Total Projects Approved: 227
- Employment Impact: Approximately 70,000 jobs statewide — 25,000 cast and 39,000 crew.

Funding Distribution (Program 3.0)

Tax Credit Program Deputy Director Medrano referenced two comparative pie charts illustrating statutory vs. actual allocations:

Category	Statutory Allocation	Actual Allocation (Program 3.0)
TV Projects	40%	54%
Feature Films	35%	26%
Relocating TV	17%	11%
Independent Projects	8% (combined)	9% (3% + 6%)

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She explained that while the statutory percentages set general targets, recurring television series are guaranteed acceptance each cycle. To accommodate these returning projects, the Commission may reallocate funds between categories, leading to temporary overages in the television segment. Independent projects continue to be *highly oversubscribed* each round, often exceeding available credit funding.

Expenditure Breakdown

A five-year expenditure chart (FY 2020–2025) showed:

- Qualified Non-Wages (Vendor Costs): Significant portion spent locally on services (e.g., dry cleaning, permits, rentals).
- Qualified Wages: Core spending on below-the-line labor.
- Non-Qualified Expenditures: Above-the-line and marketing costs still incurred in California, contributing to the state's economy.

Program 3.0 began July 1, 2020 (amid the pandemic) and sunsets June 30, 2025, totaling approximately \$11 billion in spending across all categories.

Transition to Program 4.0

- Legislation: AB 1138 signed July 3, 2025.
- Launch: Applications opened July 7, 2025.
- Current Approvals: 74 projects (22 TV, 52 Film).
- Soundstage Filming Incentive: 6 active projects, with ongoing certification inquiries.
- Safety Certification: Over 200 individuals trained as Certified Safety Advisors under the new Safety in Motion provision.
- DEIA Provision: To be detailed by DEIA Manager Fanshen Cox in the following presentation.

Future Outlook and Regulatory Development

- Nearly 25 stakeholder listening sessions have been held to develop emergency regulations for new categories (animation and large-scale competition shows).
- The draft regulations are being prepared in collaboration with GO-Biz Legal.
- An emergency Board meeting is scheduled for early December 2025, with an effective date targeted for December 22, 2025.
- The permanent regulatory process will follow within 180 days and is expected to be finalized by July 1, 2026.

Team Acknowledgment

Tax Credit Program Deputy Director Medrano concluded by recognizing the Film & Television Tax Credit Team and invited members to stand for acknowledgment. She thanked the entire Commission staff for their dedication and described the implementation of Program 4.0 as “a true village effort.”

VIII. DEIA 4.0 STATUS UPDATE – Fanshen Cox, DEIA Manager, Tax Credit Program

DEIA Program Implementation – California Film Commission

1. Context & Encouragement:

- Increase of tax credits to \$750 million coincided with implementing DEIA provisions.
- Productions have begun engaging with the provisions, and the CFC is encouraged by their early work.

2. Outreach & Support:

- Tax credit application info sessions for underrepresented and independent filmmakers held at:
 - Brave Maker Film Festival
 - Chicano Hollywood Festival
 - San Diego Media Producers
- Resource table on the CFC website now has 190+ resources for hiring and equity goals.

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- New supplier diversity table being developed for diverse suppliers.
- Productions are already citing these resources in their work plans and interim assessments.

3. DEIA Process Timeline for Productions:

- Acknowledge reading the DEIA Best Practices checklist.
- Attend DEIA orientation within 20 days of receiving the Credit Allocation letter.
- Submit DEIA work plan within 30 days (one-time resubmission allowed).
- Submit interim assessment before principal photography.
- Submit final assessment within 60 days of project completion.

4. Key Areas in Work Plans:

- Four required focus areas (not numeric to comply with California affirmative action laws).
- Productions evaluated on good faith efforts rather than quotas.

5. Best Practices Observed:

- Large team participation in orientations (up to 40 people) correlates with successful work plans.
- Clear, frequent communication with CFC improves success.
- Attending monthly guidance sessions is beneficial.
- Early and active engagement leads to more successful outcomes.

6. Areas for Improvement:

- Avoid boilerplate corporate initiatives; work plans must be project-specific.
- Move from vague “capabilities” language to goal-oriented plans.
- Encourage broad representation, not just story-specific demographics.
- Focus on non-qualified roles (above-the-line positions like writers, directors) as well as qualified roles.

7. Representation – Hispanic/Latino/Latinx Focus:

- California Census 2020: 39.4% Hispanic/Latino/Latinx population.
- UCLA 2024 Diversity Report:
 - Theatrical film leads: 1% Latino/Latinx/Latina
 - Streaming leads: 6% Latino/Latinx/Latina
- CFC Program 3.0 hires:
 - Overall: ~16% Latino/Latinx/Latina
 - Qualified roles: ~17%
 - Non-qualified roles: ~9.45%

8. Outreach & Engagement with Communities:

- Participated in:
 - LA LEAF Film Festival
 - NALIP Media Summit
 - Chicano Hollywood Film Festival
- Engaged with filmmakers, encouraged use of CFC resource table.
- Resources include: La Lista, Latina TV Writers, NALIP, Latino Film Institute, Latinx in Animation, WGA Latinx Screenwriters, NHMC.

9. Continued Efforts at CFC:

- DEIA guidance sessions for early-stage productions.
- CFC Learn sessions with advocacy groups to share experiences and resources.
- One-on-one outreach to DEIA organizations, with focus on animation and underrepresented production areas.

IX. GUEST SPEAKER PRESENTATION – HOLLYWOOD CPR – Ashlee Hypolite, Executive



Director

Hollywood CPR – Workforce Development Program Overview

1. Organization Background:

- Nonprofit workforce development program founded in 1997 by Kevin Considine, set dresser in the entertainment industry.
- Provides union-aligned training for global line roles in TV, film, and live events.
- Only program with formal agreements with IATSE and AMPTP, enabling graduates to join the industry roster.
- Supported by the Career Pathways program for sustainability and inclusivity outreach.

2. Program Focus:

- Combines technical training with soft skills, financial literacy, and career readiness.
- Hands-on learning with guidance from industry professionals, paid through union agreements.
- Students learn production terminology, explore career pathways, and gain on-set experience.

3. Partnerships & Community Outreach:

- Collaborates with community colleges, pipeline organizations, and historically marginalized communities.
- Long-term partnerships include:
 - Anti-Recidivism Coalition (15 years)
 - Brotherhood Crusade
 - US Vets
- Efforts to increase female representation in male-dominated crafts like grips and set lighting.

4. Training Pathways:

- Intro to production + technical craft training.
- 640+ hours of on-set learning with studio partners (NBC, Universal, Disney, Warner Bros, Sony).
- Union-approved traineeship opportunities across:
 - Set dressing (Local 44)
 - Grip (Local 80)
 - Camera (Local 600)
 - Costume (705 Finished Costume)
 - Set lighting (728)
 - In development: hair & makeup, script supervision, set painting, editing.
- Collaboration with live events partners like the Palladium.

5. Pipeline & Recruitment:

- Works with high schools (LAUSD) through masterclasses for career exposure.
- Focus on career sustainability rather than short-term jobs.
- Alumni engagement ensures ongoing career support.

6. Outcomes & Impact:

- 1000s trained, 600+ union placements, 85% alumni retention.
- Example: Lisa Marietta – transitioned from part-time work to a full-time union role with benefits.
- Example: Marco – from Anti-Recidivism Coalition to long-term career at Lucasfilm, demonstrating economic mobility.

7. Goals & Future Plans:

- Scale program across multiple community college hubs in LA.
- Expand live events training and craft pathways.
- Strengthen studio partnerships for holistic alumni support and placement.

8. Key Takeaways:

- Hollywood CPR combines technical expertise, soft skills, and career support.
- Focused on equitable access for marginalized communities.
- Provides a clear pathway from training to sustainable careers in entertainment.



X. PUBLIC COMMENTS – Jennifer Gonring, Secretary

Manijeh Fata, Executive Director of FilmSF, joined virtually:

- Thanked CFC for partnership and outreach in the Bay Area.
- Highlighted joint work to educate independent filmmakers about the state tax credit, correcting misconceptions (e.g., belief in a “lottery system”).
- Mentioned collaboration with FLICS (Film Liaisons in California Statewide) and plans for a legislative advocacy trip to Sacramento in April or May.
- Expressed commitment to continuing partnership with CFC to strengthen California’s film industry presence at major festivals (Cannes, Sundance, Berlin, etc.).

Secretary confirmed no additional public comments.

XI. ADJOURNMENT – Jennifer Gonring, Secretary

Meeting was adjourned at 3:15 p.m.