

—Redwood Region Soundstage Studio— Industry/ Market Analysis & Concept



“In cities large and small, developers are building cavernous soundstages, rushing to fill a voracious demand for the space needed to make movies and TV shows. A scramble by studios and tech giants for programming to keep their streaming platforms fresh has touched off a building bonanza unlike any seen since the early days of the entertainment industry. Even abandoned malls are being eyed for the job.”

Erich Schwartzel
The Wall Street Journal
July 2021

DEVELOPEMENT TEAM:
Tracy Boyd
Cassandra Hesseltine
Ann Warner

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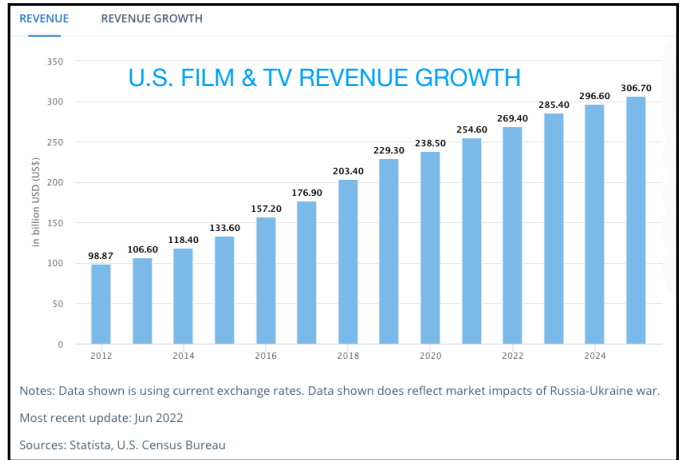
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EXECUTIVE SUMMARY

THE FILM INDUSTRY

The film industry (which includes feature films, TV series, and commercials— be they distributed theatrically, over broadcast TV, or streaming) is a truly vibrant and resilient industry, successful in good economic times, and often even more so in difficult times. With an annual growth rate of 4.42%, film and television revenue is predicted to top \$300 billion by 2025 in the US alone. The global appetite for content has exploded in recent years, spurred on by an ever increasing number of streaming platforms.



Covid only accelerated this trend, creating a seemingly insatiable need for new content. Just in 2019, the top five streaming companies (Netflix, Disney+, Hulu, Amazon, and HBO Max) invested a staggering \$25 billion in new productions. According to the World Economic Forum, pandemic consumption patterns of film and TV are here to stay. Major investments in connectivity is driving the growth and desire for the theater experience is expect to return. In response, production centers are developing around the globe, enticing productions to shoot in their communities due to the influx of money and good paying jobs that film and TV productions bring with them. According to the California Film Commission, when productions film on location outside the Los Angeles area, data reflects that they typically spend \$50,000 - \$150,000 per day in the local region. Furthermore, it's estimated that for every \$1 dollar spent locally on a film, TV, or commercial production, \$2.95 dollars of revenue are generated, as that money circulates in the community.

With \$49 billion in payments to over 280,000 local business, the film and TV industry generates millions of jobs across the United States. In the U.S, the film and TV industry supported 2.5 million total jobs, with about 892,000 direct jobs. In California that's 212,520 direct jobs, totaling to an estimated \$28 billion in wages. When

DIRECT CALIFORNIA JOBS

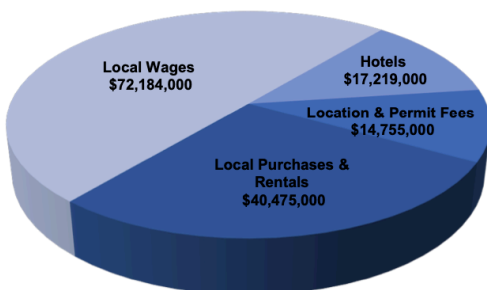
EMPLOYMENT DATA	2015	2016	2017	2018	2019
California Motion Picture Hires*	419,800	481,000	438,300	433,200	435,400

*Source: CA Employment Development Department

you include indirect jobs and induced impact on local vendors and other businesses, Californian job totals swell to 664,810. According to the US Bureau of Labor Statistics 2022 handbook, all across the range of film specific jobs, growth is expected to double the rate of average job growth. Amounting to a 12-16% increase, compounded annually from 2021-2031.

OUT-OF-ZONE LOCAL DIRECT SPEND

Total: \$144 Million



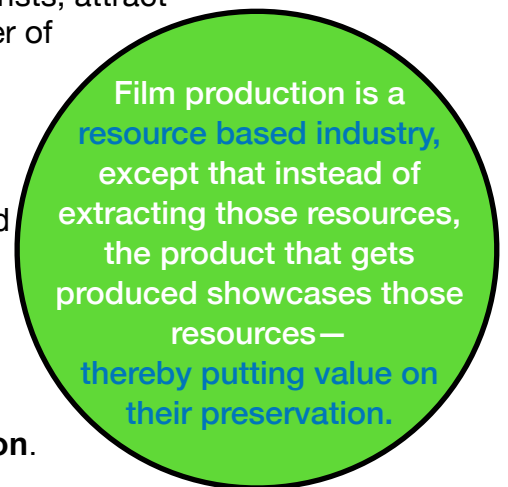
In the state of California, in 2020, more than two dozen feature films and television series spent an estimated \$144 million **outside of the City of Los Angeles** 30-mile zone.

These expenditures include \$72 million for local wages, \$40 million in local purchases and rentals, \$17 million for local hotels, and \$14 million for location and permit fees. This spending benefits many small businesses, including grocers, hardware stores, lumber mills, gas stations, hotels, and other retail businesses, as well as local hires for services such as catering and set construction. Spending also impacts local governments directly via payments made to local police and fire departments, as well as revenue from local permit fees. In 2020, forty-nine projects that filmed outside the City of Los Angeles 30-mile zone employed 126 cast, 1,854 crew, and 14,309 background players.

BUILDING A LOCAL INDUSTRY

The film industry is a form of the tourism industry, but with an even greater economic impact. Not only do the same things that attract tourists, attract films, but also because every production here becomes a driver of tourism, as it showcases our region.

In light of the tremendous benefits to a region, naturally, the competition is fierce, leading many states (including California) to offer substantial tax incentives and local communities to build up **film production infrastructure**— all in the hopes of attracting any potential film or TV productions. Much like logging, fishing, or agriculture, film and TV production is a **resource based industry**— except that instead of extracting those resources, the product that gets produced showcases those resources— **thereby putting value on their preservation**. This benefits the community much in the same way as tourism, but with substantially greater impact on job creation and economic growth. Additionally there is a domino effect directly on tourism, from visiting cast and crew enjoying the region during their time off.




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PRODUCTION RESOURCES

As a filming location our region offers incredible natural beauty, picturesque architecture, and the charm of rural, small town, and quaint city landscapes indicative of the Pacific Northwest. With over a hundred years of filming in Humboldt County, these resources already have a successful track record of attracting productions to the region.

The appeal is greatly enhanced by a film friendly community and **a tremendously well regarded and effective Film Commission**, which serves as both an arm to promote North Coast production as well as a vital interface between the film and community. These are huge, foundational assets for us, not to be under appreciated. However, a major impediment to attracting productions to our region, not to mention keeping the productions here longer, is our lack of soundstages and other industry infrastructure.



Access to a soundstage will not only attract more productions, but also keep them here longer.

Every film, commercial, or TV series that gets made, can be greatly benefited by having access to a soundstage— and for most productions, it is a must. To date, productions have had to take the stage

work portion of their films, **out of the county**— at great expense and inconvenience to the production. Not to mention the productions that choose to film somewhere else, because of the lack of soundstage space. Having access to a soundstage will not only attract more films, but also keep films here for a greater percentage of their prep and shooting schedules. Beyond keeping productions here for more time, **stages are where the vast majority of set construction takes place**— creating far more local jobs and economic stimulus through the purchase of construction materials and set construction. **Ultimately, this amounts to productions spending a much higher percentage of their production budgets, here locally.**

OPPORTUNITY

Generally speaking, a soundstage studio is a purpose-built facility designed for indoor filming, and essential for many of the specific demands that filmmaking requires. It is also the central hub for a production, where much of the preparation, management, and execution of a production takes place, utilizing special equipment, facilities, and backlot space. With an estimated **94% occupancy rate** across California, **and not a single soundstage anywhere between the Bay Area and Portland**, there is an incredible opportunity here on the North Coast to **grow as a film production center for the entire geographic region.**

With the lack of available stage space, paired with the explosion of content production, film and TV productions are desperate for soundstages. To give a sense of the incredible importance a soundstage facility serves to a production, FilmLA did a study of usage in 2016 revealing that across the 334 certified soundstages operating in the Greater Los Angeles Region, (representing 4,730,000 square feet of production space) nearly a quarter of all shooting days took place on a stage. That means that on average, every production that has shot in our region, potentially had to take 23% of their shooting days out of the area, back to Los Angeles or San Francisco. In this study, out of the 51,456 total shoot days in 2016, 11,851 of them were on a soundstage/ backlot facility.

2016 Shoot days on LA Lots	
PRODUCTION TYPE	ALL STAGE + BACKLOT
Feature Films	436
One Hour Series	4,983
Half Hour Series	3,340
Commercials	458
Pilot	131
Internet / Digital	8
Still Photography	70
Talk Show	1,560
Music Video	7
Other	858
TOTAL SHOOT DAYS	11,851

“SHOOT DAY” VS “BOOKED STAGE DAY”

A TV series offers the most substantial and sustained beneficial impact on direct spending and film infrastructure growth, to a region—
 And the presence of a soundstage vastly increases the likelihood of attracting a TV Series, to base here.

Furthermore, shooting days are only the the beginning of the story. **It is important to note that a “shoot day” on a stage is distinct from a “booked stage day”.** For instance, a film might book a stage for 10 days of prep, for only 1 day of shooting. **In fact, the vast majority of the time a soundstage facility is rented out, is actually for days of prep, wrap, and set storage**, rather than for shooting days (roughly an average of 5-10 days of rental for every 1 day of shooting). This is why stages can have an occupancy rate of 94%, while the shooting days on the stage are 23% of the total number of shooting days. In the case of a TV series,

soundstages are often rented year round, as its more cost effective to continually rent the space and leave all the sets standing from season to season. For a context of that financial impact, in 2020, the annual rate of a Los Angeles soundstage ranged from \$40-\$60 per square foot— for a median rate of \$1 million dollars per year (for an average sized stage of 20,000 sqft.) For this reason and many others, a TV series offers the most substantial and sustained, beneficial impact on direct spending and infrastructure growth, to a region— and **the presence of a soundstage vastly increases the likelihood of attracting a TV Series, to base here.**

A LOOK BACK IN OUR REGION

According to the California Film Commission, in 2020, tax incentive based regional film and TV production along our North Coast accounted for **over \$97 million in direct spending.** This does not include production spending in our region that did not receive the California tax incentive. It should be noted that out of that total, revenue for counties that landed TV series accounted for over **\$92 million, or 94% of the money spent.**



While it's admittedly difficult to predict because of the many variables distinct to each production, it's worth considering what these 2020 production numbers might have been here in Humboldt county, had there been a soundstage facility available. Just for the productions that did choose to film in here in Humboldt, this potential increase in both shoot days and booked stage days, brings with it increased direct dollars spent and jobs generated. Furthermore, if you consider the absence of facilities north of the Bay area, might having stages here in Humboldt been enough of an enticement to attract some of the productions that ended up shooting in Mendocino, Sonoma, or Napa? What remains clear, as evidenced by film centers blossoming across the county, is that **building the infrastructure of the industry, attracts the industry.** In this case, that foundation is a modern soundstage and studio lot, equipped to serve any production, and set up to develop the skilled, well paid workforce all productions require.

THE VISION

MISSION STATEMENT

Our goal is to create a local film industry infrastructure, through the formation and operation of a not-for-profit, film production soundstage studio. A community asset that both works to establish Humboldt County as a film and television production hub, serving the entire geographic region, and to train and develop our local film production workforce, for specialized, high paying, film production jobs.

PRIMARY GOALS

- Attract film, TV, and commercial productions to Humboldt AND encourage productions to shoot a greater percentage of their project here (stay longer), as a source of local economic development.
- Generate revenue through the renting of the stage, space, facilities, materials, and equipment, to fund studio operational expenses and reinvest in local film industry infrastructure.
- Create well paying jobs on film productions that cut across broadly diverse workforce sectors in existing trade fields like electricians, carpenters, fabricators, and painters as well as IT, graphic design, accounting, office management, secretarial, textiles, drivers, catering, greens and landscaping, janitorial, security.
- Generate jobs in supporting community businesses.
- **Primary Long Term Goal**— once the stages are established, and a significant crew and equipment base has been cultivated, **land a TV series based here.**

SECONDARY GOALS

- Develop and grow a specialized, skilled, and experienced local film production workforce for high paying, guild member, film jobs, through workshops, in-house production, internships, partnerships with Cal Poly Humboldt and CR, and the continued natural migration of talent that increased production and facilities will generate.
- Participate/ facilitate in the California Film Commission's Career Readiness requirement for the tax credit program.
- Build up rentable assets that serve film production infrastructure, such as specialized vehicles, lighting equipment, VFX equipment, grip equipment, camera equipment, audio equipment, set pieces, standing sets, props, greens, and post production facilities.
- Utilize facilities to generate content that serves the community and acts as a training opportunity for local crew.

TERTIARY GOALS

- Utilize facility to support local business, culture, art, music, charity, and community events.
- Utilizing not-for-profit status to explore partnerships with industry equipment manufacturers, production companies, and guilds.

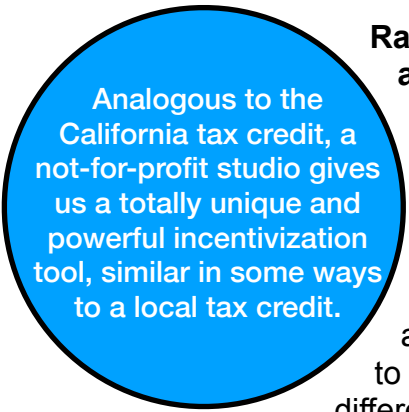
WHY A NOT-FOR-PROFIT BUSINESS MODEL?

A not-for-profit soundstage studio will give the facility:

- The ability to focus on growing the local film industry and a backbone of skilled crew and creatives through the reinvestment of profits, rather than profit payouts for private investors.
- The capacity to amplify the incentive of having stages, through flexible pricing.
- The freedom of utilizing the facilities for the benefit of the local community, charity, education, and culture.
- Access to additional funding sources and potential donations from equipment manufacturers, production companies, and professionals.

CONSIDERATIONS

The benefits to the local economy by attracting film and TV productions are clearly established, and the natural resources of our region provide a strong draw. Having a soundstage studio will clearly add to that draw as well as boost retention of productions. Even with a stage, **our distance, limited crew base, and lack of equipment will remain our greatest challenges**. That's why an investment in facilities, locally based equipment, and the development of a local crew, will all make the **primary challenge of our distance** from existing production centers, less of an issue for any prospective productions. The less there is to bring up here, in crew and gear, the less cost there is to the production—allowing greater spending on jobs and rental revenue. The good news is that the crew base is growing, there are more direct flights to here, and sadly, statewide fires and climate issues make the North Coast an ever more appealing filming location. In production hubs like Los Angeles and Atlanta, stages can't be built fast enough because the infrastructure is so deeply established. As production here increases, so too will our local infrastructure, making us ever more competitive as a production hub that can utilize our uniquely cinematic natural resources.



Analogous to the California tax credit, a not-for-profit studio gives us a totally unique and powerful incentivization tool, similar in some ways to a local tax credit.

Rate flexibility provided by a not-for-profit structure allows us the ability to lower soundstage costs, thereby potentially offsetting the costs related to our remote location. In essence, giving us an added incentive to the same tax credits productions might get shooting in other California counties. Furthermore, as production budgets are ever more squeezed, there will be many films that can't afford to rent a stage at standard rates, but would still benefit greatly by having access to them. If the stages are able to operate as a not-for-profit, then (under defined circumstances) the flexibility to give a break on the cost of renting the facilities might make the difference of some productions happening at all. This combined with existing state tax incentives, gives the local community **a unique and powerful tool to incentivize production here.**

With the establishment of a soundstage studio as a foundation, over time and with careful guidance to develop and grow the rest of the production infrastructure around it, and establish the area as a viable film hub within the filmmaking community at large.

Establishing the facility as a not-for-profit not only recognizes the time it will take to grow the industry here, but also opens the project up to local and state funding resources that would otherwise not be available. This model truly allows the stages to become a powerful force for economic, educational, and community development, including and beyond film production.

GREEN: SUSTAINABILITY & FILMMAKING

In keeping with California’s sustainability leadership, the California Film Commission has designed a green resource guide for soundstages, to gain access to additional state funds. Also, major studios, film, TV, and commercial productions are all under ever greater pressure to adapt to sustainable practices, some working with the Environmental Media Association (EMA) to obtain their “Green and Gold Seals”.

The greener our facilities can be, the greater appeal they will hold to larger productions that have the resources to prioritize such values.

Not to mention— We are Humboldt! Beyond these already existing efforts, we have the ability to lead the way in innovation and adaptation to sustainable and green practices and methods within the film industry. This is a great potential basis for good partnerships between the studio, Cal Poly Humboldt, and CR, that extends beyond strictly film and theater, such as...

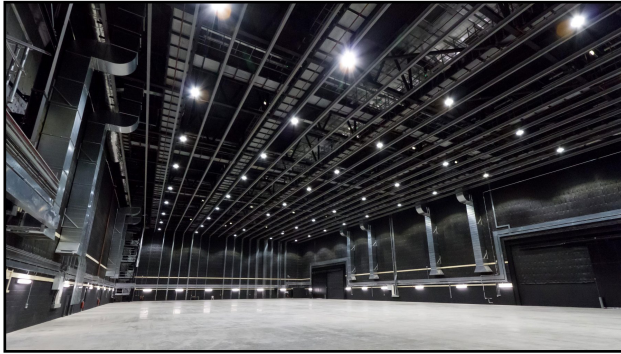
Film stages use a lot of electricity. Inspired by the tremendous success of the Redwood Coast Airport Microgrid, the construction of this studio offers a perfect opportunity to recreate that same partnership, and **build a new microgrid.** Not only as an offset for the studio’s energy consumption, but also offering energy stability and resilience to the region.

THE STUDIO CAMPUS

The concept of a motion picture studio owes its roots to the great automobile factories of Detroit. It was originally conceived as a factory where you could feed raw material in on one end, but instead of cars, finished motion pictures would emerge from the other end. Modern studios maintain that same spirit, though much has changed— most substantially the ability to film on location. Still, if the studio is the factory, then the soundstage is the assembly line. And the entire facility requires a design that reflects the filmmaking process, and the specific, but



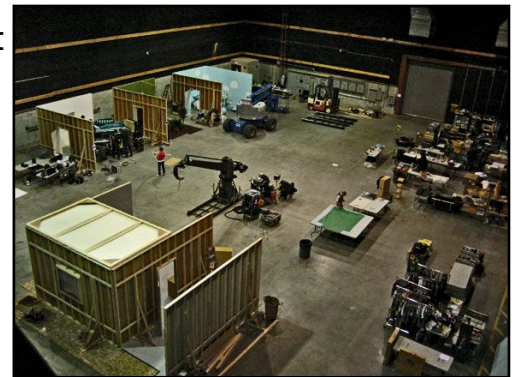
varied needs of all potential productions. The facility must house and support many different departments, each with their own sets of needs, and create the space and interface for them all to work together.



Generally, soundstages range from 10,000-40,000 sqft, some even 80,000 sqft and above. Every production will have different stage size needs. Some sets are big enough to fill even the largest stages in the world with a single set! But more often, a production fills a stage with multiple sets. Larger productions can fill multiple stages with sets, and frequently a studio must accommodate multiple

productions— that each need their own separate, contained stage space at the same time. For these reasons, most studios have multiple soundstages and the accompanying support facilities dedicated for each one. There are also some on-site support facilities that can be shared between all contemporaneous productions on the studio's campus.

The initial scale of our facility will depend on the location identified and funds raised, but a very general cost/ revenue breakdown by phases, is as follows:



PHASE ONE— CREATION

COSTS

- Research
- Building site survey, design, and construction costs
- Equipment and asset costs
- Development staff salary

Phase one costs can vary significantly depending on many factors including building location, type of structure, local labor and material costs, but some general ranges are as follows:

- Soundstage construction: \$125-\$250 per square foot
- Office/ support facilities: \$80-\$140 per square foot
- Water/ Power/ Sewage infrastructure: TBD
- Concrete road and lots: TBD
- Equipment and Asset Costs: TBD

FOR REFERENCE:

Missoula Montana's planned \$20 million dollar Media Hub is to be built on 16 acres, housing an 120,000 sqft facility which includes three 20,000 sqft soundstages, along with a flex space for smaller needs. In the general scope of what's currently being built in most places, Missoula's stages will be a smaller facility and investment. However, their project seems like a fairly comparable scale for a similar economic development project in Humboldt County.

Ideally, our studio facility will be structured to both cover the types of productions the area has already proven to attract, and to draw in the types of productions we aspire to bring here, such as TV series. Keeping approximately on Missoula's scale of a \$20-\$30 Million dollar facility, while serving our vision, a larger stage (combining two of their stages) with a medium stage and small stage might better serve our specific goals, along with support facilities, and backlot space. Our campus could house a 40,000 sqft soundstage, a 20,000 sqft soundstage, and a 10,000 sqft pre-rigged, flex space stage. This size of a studio would likely have the capacity to accommodate one large production, or two small to medium productions, simultaneously. The third flex space could both supplement larger productions or accommodate smaller indie projects, while the bigger productions are under way on the larger stages.

FUNDING

- Federal, State, and local grants
- Community bonds
- Partnerships (private, public, and corporate)

PHASE TWO— OPERATION

COSTS

- Operational costs— including fixed overhead and labor
- Development/ growth costs
- Crew development/ educational costs
- Shared costs through partnerships
- In-house production
- Outreach/ advertising/ engagement costs
- Staff salary

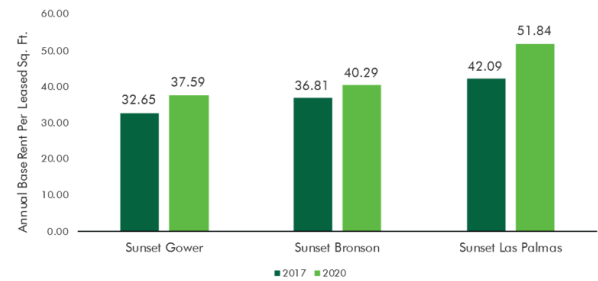
FUNDING

- **Revenue**— As the local industry grows, the facility can reach operational sustainability, eventually targeting profits towards reinvestment.
- There may still be opportunities to take advantage of outside funding sources for expansion, growth, and other updates, such as—
- Federal, State, and local grants
- Community bonds
- Partnerships

REVENUE TRENDS

As soundstages around the globe are working at near capacity, rental prices have substantially increased. A recent study by CBRE Research showed that rents across the 371,000 sqft of soundstages owned by Hudson Pacific Properties (a publicly traded REIT), **have risen 20% in three years**. Soundstage rental is a growth industry, propelled by the ongoing growth of the larger film industry.

Figure 3: Surging demand for studio space has driven rising rental rates



Source: Hudson Pacific Properties; CBRE Research

COMPETING FORCES IN CHOOSING WHERE TO FILM



The costs of renting facilities is higher in major production centers like LA or Atlanta, not only because of the added cost of real estate, but also to capitalize on the financial pressure productions feel to shoot in these film industry hubs, with plentiful film production infrastructure. But a desire for content that looks (takes place) somewhere other than these over-used locations, pushes productions to more distant filming locals, with unique looks (ie. natural resources). Productions are always stuck trying to reconcile the production value of distant location filmmaking with the added costs of bringing the infrastructure (crew and equipment) that distance. While our not-for-profit production studio model could allow us to work with productions in bridging those additional costs—a frame of reference for the income potential of the facility, based on Los Angeles prices, would be as follows.

INCOME POTENTIAL

Studio soundstage lots can **charge up to \$5 a square foot, which can quickly put monthly lease fees on a 20,000 sqft stage above \$100,000, with additional revenue pouring in from production services fees**. Another major change in the industry is stages are being leased for longer periods of time. Traditionally, productions would lease for a few months at a time, but now sometimes, much longer. According to Sam Glendon, a first vice president at CBRE, “Instead of these 6 to 12 month leases that productions typically sign for a lot of the real prime, core stage properties, a lot of these streamers are making long-term commitments,” **Some are signing multiyear leases**.

REVENUE SOURCES

- Stage Rental
 - The **annual rate** of a Los Angeles soundstage ranges from \$40-\$60 per square foot— for a median rate of \$1 million dollars a year, for an average sized stage (20,000 sqft).
 - The **monthly rate** of a Los Angeles soundstages ranges from \$3.50 to \$5.00 per square foot— or \$70,000 to \$100,000 for a 20,000 sqft stage.
- Production service fees— rental of offices, parking, construction shops, storage space, stage power, stage manager, crew, pre-rigging, equipment, backlot space, standing sets, etc. (*See example rate card in appendix)
- Studio store— expendables & rentable assets, facilities, gear, equipment, vehicles, space.
- Electrical generation via micro grid.
- Event revenue

VARIABLE STUDIO RATES, CONSIDERATIONS

- Establish parameters for reduced rate or in-kind usage— strength in having this flexibility.
- Local event or production vs distant— incentivize local productions, use of local crew.
- Indie vs Studio
- Documentary films, serving locally relevant, community, humanitarian, or environmental interests.
- Support filmmaking by underserved groups, like women, minority, and indigenous filmmakers.
- Consideration of other uses, based on community need.

CONCLUSIONS

As our region looks for clean, growing industries to build our economy around—especially those that celebrate the protection and preservation of our environment—few can boast the major economic impact on such a broad base of existing businesses, combined with the creation of industry specific, specialized, high paying jobs, like the film and TV industry.

As our analysis has hopefully laid out, film productions already overcome major financial and logistical obstacles to film here because of the wonderful production value we have to offer. Since a soundstage studio is truly the cornerstone of the film production industry, its presence will allow our region to develop the other elements essential to the filmmaking process— thereby attracting more productions and keeping them here longer.

This moment in the film industry’s history, when existing production facilities are maxed out and the appetite for new material is insatiable, presents our region with a real opportunity to carve out a very successful production hub for the North Coast. When combined with the concept of a not-for-profit soundstage studio, our region will be empowered to attract productions with the additional incentives to the State Tax Credit, that other areas can’t offer. This puts us at a tremendous advantage to accelerate the development of the industry infrastructure, create jobs, and attract positive attention to our home.

DEVELOPMENT TEAM

—LEAD CONSULTANT— TRACY BOYD



Tracy has gleefully returned to the north coast, setting down roots in Arcata, eager to give back to the place where his film career began with a masters in film production.

Originally hailing from Detroit, Tracy was lured into a life of film only after many years of studying philosophy, physics, and world religion at Humboldt State University. His award winning thesis film, THAT ART THOU led him to Los Angeles where Tracy is currently set to direct the campus comedy, PLEDGE TRIP; CROOKED ROAD, a humanistic comedy; JESS, a magical realist drama; and PURGATORY, a horror western. He also penned D-LIST, a horror comedy currently in development.

With over 25 years of film production experience, shooting on location and on soundstages all around the world, Tracy brings both creative experience as a writer and director, along with vast physical production experience as a producer and educator.

Most recently Tracy served as associate producer on the film ADOPTING AUDREY (starring Jena Malone); produced and directed SACRED JOURNEYS (starring Glenn Scarpelli and Mackenzie Phillips) released on Amazon; served as associate producer and second unit director for the film DOWNSIZING (starring Matt Damon, Hong Chau, Kristen Wiig); and directed and executive produced HAPPY BOBBY GULLIVER, featuring an all-star cast of Second City alums. His first professional gig came on the Academy Award nominated ABOUT SCHMIDT (starring Jack Nicholson). Since then, he's worked as a writer, director, and producer-- directing and producing the second units for the Academy Award winning THE DESCENDANTS (George Clooney, Shailene Woodley), SIDEWAYS (Paul Giamatti), and THE KING OF CALIFORNIA (Michael Douglas, Evan Rachel Wood), along with HBO's TRUE DETECTIVE (Colin Ferrell, Vince Vaughn, Rachel McAdams), ENLIGHTENED (Mike White, Laura Dern), and HUNG (Thomas Jane).

—HUMBOLDT/ DEL NORTE FILM COMMISSIONER— CASSANDRA HESSELTINE

Cassandra Hesselstine has worked in film for over twenty years in various capacities including as the Film Commissioner for the Redwood Region in Northern California. Cassandra became the region's Film Commissioner in fall of 2010. Prior to the role of Film Commissioner, she worked in film & theater. Cassandra is a past president of Film Liaisons In California Film (FLICS) as well as an



Association of Film Commissioners International (AFCI) certified film commissioner. As Film Commissioner, Cassandra believes with capable, experienced crew base, accommodating vendors, and film-friendly locations, the region can shine as “the place to film.”

In addition to producing three feature films and an episodic television show, Cassandra has directed two shorts and a television show pilot. One of her shorts was featured at the New Filmmakers Los Angeles film festival and won “best of” at the Royal Wolf Film Festival.

— PRESIDENT OF THE HUMBOLDT/ DEL NORTE FILM COMMISSION — ANN WARNER



Ann Warner has been serving the Humboldt film community since 2008, originally on the advisory board, then through the transition to an official board via the non-profit RREEL Inc., which functions as the Humboldt/ Del Norte Film Commission. After stepping down for a couple of years, Ann is back serving a second 6 year term as president. Throughout this time Ann has worked tirelessly to support and grow film production in our region. With a background of over four decades of medical, organizational, and infectious disease expertise, when the pandemic threatened to shut everything down, Ann stepped up to keep the camera’s rolling and the workers and community safe, by designing and executing covid protocols for numerous productions in Humboldt and Del Norte counties. During that time she maintained a perfect safety record while the world was still reeling from the threat.

Originally from Iowa, Ann Warner began a forty plus year career as a medical professional in Humboldt County, as a staff nurse at St. Joseph Hospital. With a background in sociology and a Masters in Education, Ann went on to become a Patient Care Coordinator, Infectious Disease Specialist, and eventually the Director of Quality Management and Infection Control. In that role, she oversaw a 125-bed hospital’s Infection Control Program, Quality of Care programs, Case Management, Social Work Services, and hospital licensing/ accreditation.

Ann went on to become the Area Director of Quality and Physician Services, Compliance Officer for St. Joseph Hospital, Redwood Memorial Hospital, and numerous associated Clinics. Her work included Administrative responsibility for the Infection Control Programs, Medical Staff Services, Risk Management, Performance Improvement for two regional hospitals, fourteen medical clinics, ambulatory surgery center, outpatient laboratory and imaging center. Also as an Administrative leader for the hospitals’ Infection Control Committees and Board of Trustees’ Committee, on hospital quality.

From Ann’s work with the film commission and her long career in the local medical industry, Ann brings a tremendous knowledge of building and maintaining large scale programs, development of a well trained workforce, and the broad vision of a major industry in our local environment.

APPENDIX

EXAMPLE RATE CARD

River Front Stages in LA

STAGE 2 - 18,500 sqft

Prep Day	\$3,500
Shoot Day	\$7,000
Strike Day	\$3,500
Hold Day	\$1,500

The location fee includes the stage, the Stage 2 parking lot (40 spaces), house power (20 amp), wireless internet, and restroom cleaning/restocking.

ADDITIONAL FEES – STAGE 2

Stage Manager	\$35/hr (8-hour minimum, 1.5x OT hours 8-12, 2x OT hours after 12)
Production Offices (6,000 total sq ft with bullpen, 11 offices, kitchen, restrooms, laundry, storage, and 20 parking spaces)	Call for availability and price quote
Additional or Stand-Alone Parking Lot Rental (includes wireless internet and access to exterior power and water)	
-- Stage 2 Basecamp Lot (40 spaces)	\$1,200 per day (included with Stage 2 rental)
-- Stage 2 Production Office Lot (20 spaces)	\$600 per day (included with PO rental)
-- Stage 2 Alleyway (70 spaces)	\$2,000 per day
Stage 2 Air Conditioning (100-ton chiller)	\$1,400 per day (optional)
Stage Power (4,800 amps, four cans, 1,200 amps each, camlock connections)	\$1,250 per shoot day (optional)
House Power (20-amp breakers)	Included
Wireless Internet	Included
Restroom Cleaning & Stocking	Included
Trash Service (3-yard trash or recycling dumpsters)	\$150 per dumpster per day (optional)
Single-Man Lifts	\$150 per day / \$600 per week (optional)
Scissor Lifts	\$125 per day / \$500 per week (optional)
Forklift	5,500 lb Mitsubishi: \$100 per day / \$400 per week 8,000 lb Toyota: \$200 per day / \$800 per week
Stage Cleaning	Producer responsible for cleaning

SOUNDSTAGE FILMING TAX CREDIT PROGRAM

The California Film Commission administers the Soundstage Filming Tax Credit Program. Under Senate Bill 144, for taxable years beginning on or after January 1, 2022, and before January 1, 2032, the Soundstage Program would allow a tax credit in an amount equal to 20% or 25% of qualified expenditures for the production of a qualified motion picture in this state at a certified studio construction project.

Application Process

The California Soundstage Filming Tax Credit Program requires the applicant to submit the application form for Phase A and provide a third-party Certified Studio Construction Project

Verification Report performed by a CPA firm. Once completed, Phase B Application for the qualified motion picture production must be submitted to the California Film Commission.

[Phase A Application](#)

[Phase B Application](#)

Soundstage Filming Tax Credit Program

Soundstage Certification CPA Verification Checklist

The California Soundstage Filming Tax Credit Program, California Code of Regulations,

Title 10, Chapter 7.75, Article 4, Section 5532. Studio Construction Project Certification –

Phase A, subdivision (c)(4) requires the applicant to provide a third-party Certified Studio

Construction Project Verification Report performed by a CPA firm. The CPA firm must

meet the requirements specified in Section 5532, subdivision (c)(4)(B). The following is a

checklist of items to be evaluated and verified by the CPA firm for the studio construction

project to meet the requirements of Sections 17053.98(k)(2)(A), 23698(k)(2)(A), and

17053.99 of the Revenue and Taxation Code.

1. All contractors and subcontractors performing construction work on the soundstage(s) used a skilled and trained workforce, in accordance with Revenue and Taxation Code Section 17053.99, subdivision (b). This does not apply if all contractors and subcontractors performing work on the project are subject to a project labor agreement, as defined in the Public Contract Code, Section 2500(b)(1),

that requires compliance with the skilled and trained workforce requirement and provides for enforcement of that obligation through an arbitration procedure.

2. Minimum Eligible Capital Investment amount for actual construction or renovation expenditures of twenty-five million dollars (\$25,000,000) made over not more than 5 continuous calendar years.
3. Minimum expenditures on capital improvements no less than \$750,000 for a soundstage or if more than 1 soundstage, average no less than \$500,000 per soundstage.
4. Actual construction or renovation expenditures for soundstages, not including ancillary buildings, must be at least 70% of the total spend for the construction project.
5. The construction or renovation of each certified studio construction project commences pursuant to a foundation permit or a structural building permit for the construction or renovation that is issued after the effective date of July 21, 2021.
6. The soundstage entity did not receive a California Competes Grant under Section 12096.6 of the Government Code for wages or investment related to construction of the studio construction project.
7. The soundstage is a building that is purpose-built, renovated, or converted for film, television and/or media production in California and has a minimum of 10,000 square feet of floor space, incorporates a permanent grid, and is column-free with a clear height of at least 20 feet under the permanent grid. Ancillary buildings purpose-built, renovated, or converted including, but not limited to, accompanying production office space, mill space, workshops, and property or wardrobe storage, are part of the soundstage as long as at least one soundstage, as defined above, is also built, renovated, or converted, the space is production-related, and the ancillary buildings are on contiguous property to the soundstage.

For further inquiries, please email SoundstageIncentive@film.ca.gov.

GREEN PRODUCTION GUIDE

To qualify for additional state funds for sound stage construction, the facility must comply with the state's sustainability practices. Below is an infographic overview.

