



# Equity & Inclusivity Subcommittee Community Check In

# Guidelines for Our Meetings

1. Communicate with respect
2. Presume good intent
3. Be forgiving

# History of the Film Task Force

The Film Task Force was developed in response to the Office of Film + Music's 2019 film industry roundtable discussions, which were held to identify ways the City could improve its support for filmmaking.

The Film Task Force is comprised of film crew, business owners, actors, educators, associations, festivals, and labor organization representatives. Its combined efforts are to collaboratively advise workplan priorities for the Office of Film + Music, and to strengthen film industry and community interaction with the OFM and City of Seattle. The chairs are Anthony Tackett and Shellea Allen, both on our subcommittee. The Task Force subcommittees are:

- **Equity and Inclusivity:** Embed equity and inclusivity into all film office functions
- **Film Commission:** Development of an ordained Seattle Film Commission
- **City Prioritization / Cornerstone of Creative Economy:** Prioritize film production in City's permitting, policy, and public property use, and identify pathways for filmmaking to thrive
- **Market Seattle:** Develop branding and marketing platforms to market Seattle as a filmmaking destination

# E&I Subcommittee Mission

Recognizing that civil rights are human rights, and that the Seattle film industry (like all industries in the United States of America) has been historically inequitable to people of color, women, queer, transgender, and nonbinary people, people with disabilities, and people from economically disadvantaged areas, this body leads and develops policies, initiatives, and procedures that address equity and inclusivity for underserved communities and persons of color's access to and integration within Seattle's film industry, and works to ensure that the OFM embeds the City's Race and Social Justice Initiative in all functions of the office.

# Meet the Equity & Inclusivity Subcommittee



**Shellea Allen**  
Executive Director -  
SAG-AFTRA Seattle



**Ashley Ball**  
(she / her)  
Senior Producer



**Virginia Bogert**  
(she / her)  
Documentary Filmmaker  
/ Writer



**Sarah Crowe**  
(she / her)  
Producer /  
Documentary Filmmaker



**Abie Ekenezar**  
(she / her, they / them)  
Actress / Writer -  
Fantasy Network



**Maria Gargiulo**  
Writer / Director  
Michi Pix



**Vivian Hua 華婷婷**  
(she / her; they / them)  
Executive Director - NWFF  
Writer / Director



**Susan LaSalle**  
(she / her)  
Producer /  
Production Manager



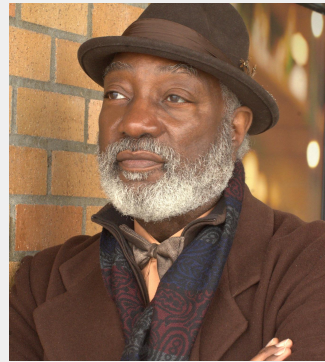
**Lacey Leavitt**  
(she / her)  
Producer / Writer



**Myron Partman**  
(he / him)  
Owner - Chameleon  
Creative Services



**Anthony Tackett**  
(he / him)  
Producer / Director  
Cinematographer / Editor



**Cleven Ticeson**  
Film Producer -  
N. 182nd Films



**Netsanet "Netsie" Tjirongo**  
(she / her)  
Writer / Director

# Needs of our Community

- Resources for us (money, equipment, real estate)
- More Diversity on set
- Funding for Our projects to tell Our story and not to white people who try to tell Our story (money going to wrong people)
- Political support for what we do (legislature, mandates)
- Pool of money for production
- Tax incentives (other cities as examples, Montana)
- Committee for resources
- Diversity consultants for the film commission
- Make us the gatekeeper of resources
- Direct connect to decision makers
- Provide projects/clients that are self-sustaining
- Access for Black artists to previously closed channels
- Reach out to distributors on our behalf
- Address/enforce industry standards (safety, regulations, law)
- Address and defend against (racial/disability/ageism/genderism) Discrimination
- Counter the failure of affirmative action
- Hold the city to their own listed standard
- Mental health care (18 hour days)
- Building production facilities for people of color (model mmrti/Africatown/SeaFAD/NWFF)
- Get out of the way of our success
- Access to funds
- Legal access/advice for contracts and intellectual property
- Don't change the game on grant, award the full money, don't cut the agreed costs
- Address typecasting stereotype role assignments for black folks as dramatic/violent/scary (Lifetime Network)
- Let us tell our own story
- Tie productions to the local life
- Our ideas are already ready to serve
- Meet with key players (Amazon, HBO), etc.
- Help Shoreline grow (model Shoreline)
- Net 30/60 (review) pre-payment pool
- Hiring the right Hair/Makeup artists who do Black hair
- Help kick start what we plan to do as a film group

# Proposed Goals

- Seattle to *lead* the industry as a diverse and inclusive film community
  - Film Commission and OFM support the creation of film that is reflective of the diversity of our community
- Increase participation throughout the industry of under-represented groups
- Have a robust mentorship program that gives direct access with industry professionals at all levels for POC and other underrepresented persons (across racial, gender identity, LGBTQ, disability, and age spectrums)



# Goals Cont.

- Ensure that commission members are holding ourselves to the highest standard. Bring in experts to lead diversity and inclusion workshops, to ensure the whole group gains a holistic understanding of what issues we are trying to solve
- City funded programs ensure there is diversity and inclusion within the gatekeepers, including OFM and other related programs. Encourage other government-run programs to do the same, including WA Filmworks and County programs
- Work toward acquiring funding and training for diverse writers/directors who have not had opportunities in the past
- Celebrate films that have the diversity, equity and inclusion we are striving for. Give those films a platform to distribute that work.

# Proposed Programs

Education  
Resources  
Financial  
Access

# Education

- Provide guidance and resources to support filling out and applying for loans and grants for training
  - Sharing knowledge on what grants and scholarships are out there
- Early / Continuing Education
- Commission to support
  - Union apprenticeship programs
  - Training programs at in-house corporate production entities
- Training for Hair/Make-up artists how to work on Black hair, apply makeup to different skin shades

# Education

- Mentorship programs with industry professionals. Creating opportunities for BIPOC to shadow and assist film personnel at the highest levels, i.e. Executive Producers, Producers, Screenwriters, Directors, etc. (more mentorship than an internship; we want to make sure to open the doors beyond traditional internships)
  - Need to have buy-in from unions
  - Mentorships can be applied to non-union shows as well, esp. corporate and commercial work
  - Have buy-in from Washington Filmworks - both mentors and mentees
  - Work with local schools - High school programs specifically located at Seattle's most diverse and underfunded public schools
    - Also work outside of schools (so also applies to those who can't afford higher education and/or are switching careers)
  - One-on-one match-up between less experienced filmmakers and established filmmakers

# Education

- Writing workshops on typecasting/stereotype role assignments for Black folx as dramatic/violent/scary. Being more aware in writing and concepting
- Diversity/white privilege/fragility training in community
  - Help to educate and inspire white allies
- Promote and support other cities that are doing the right thing. Look to the City of Shoreline for an example for Seattle's Film Office

# Education

- Provide ongoing Workshops for BIPOC / underrepresented - City to fund workshops. Work with the Screenwriters Guild / WIF Seattle - from both advertising and narrative perspective
  - The business of filmmaking, including:
    - What does it mean to be a small business?
    - Things like net 30/60/90
    - W2 vs 1099, Taxes, Write-offs
- Education for the Film Task Force/Commission - Mandatory, ongoing training on diversity, equity, and inclusion from experts for the entire Film Commission

# Resources

- OFM/Film Commission to become a resource and knowledge base for BIPOC attempting to enter the film industry
- Make sure BIPOC are included as gatekeepers of resources, and diversity consultants are involved in the forming of programs and analyzing results. Results and metrics are reported to the city and community on an X basis (quarterly, twice a year, etc.)
- Contracts & Intellectual Property
  - Access to legal advice (Washington Lawyers for the Arts, etc.)

# Resources

- Make local production databases more accessible and inclusive
- Targeted skillshare and workshops
  - Led by diverse industry professionals
  - Focus on departments where women/BIPOC/LGBTQ are underrepresented
  - Held at different community centers/variety of neighborhoods
- Lobbying
  - Provide information on how, when, and where to lobby



# Resources

- Grants
  - Provide a list of all the grants available to BIPOC and other underrepresented voices
- Seattle Production Handbook
  - Cover topics like permitting, how to get started, unions/non-union, 1099 v W9, Creative Economy priorities?
  - Could be sponsored by production companies for exposure - Partner with WA Filmworks, Seattle Film Office, and the County
  - Inclusion guidelines: create a set of guidelines that productions can use to create inclusive set environments. Publicize these guidelines far and wide, beyond the handbook

# Financial

- Make sure people of color are included as gatekeepers of resources and diversity consultants are involved in the forming of programs and analyzing results. Results and metrics are reported to the city and community on an X basis (quarterly, twice a year, etc.)
- Grants to pay Union entrance fees upon eligibility
- BIPOC and Underrepresented Entrepreneur Grants
- Access to scholarship money for film programs
  - Recruitment at the highschool and college level of students to enroll in film programs

# Financial

- Meet with key players: Microsoft Studios, Amazon, etc. about unions and guilds and W-2 workers.
- Tax incentives for BIPOC-owned businesses
  - Similar to state incentives where no tax is charged for production rental equipment, sales tax on hotel stays over 30 days, etc.
- Create a fund that supports works by and about underrepresented folks onscreen
  - Partner with other organizations (King County, Washington Filmworks, anyone else?)

# Access

- Connecting BIPOC and underrepresented groups with producers and gatekeepers to get them in the door and on crew lists - [bit.ly/bipocproduction](https://bit.ly/bipocproduction) to sign up or access the resource
- Weekly BIPOC Filmmaker Happy Hour at Northwest Film Forum: [bit.ly/bipocweekly](https://bit.ly/bipocweekly)
- Production Expo / Job Fair
- Circulate information to communities of color on films being developed and greenlighted in the Seattle area, work opportunities, and production dates.
  - Starting with programs that already exist? Facebook Groups - Langston Hughes, Filmmakers of the African Diaspora, Seattle BIPoC Media Makers

# Access

- Look into City contracts OMWBE practices
- Film Commission/OFM to make sure there's fair access and information for production facilities that already exist - studio, where they can create content and post process - showing the work (model mmrti/Africatown/NWFF)
- Provide a website with information but combined with intentional outreach

# Access

- Ensure BIPOC are included as gatekeepers of resources, that diversity consultants are involved in the forming of programs and analyzing results. Results and metrics are reported to the City and community on an X basis (quarterly, twice a year, etc.)
- Reach out to distributors on behalf of BIPOC. Help support where the work can live once it's finished. Work with places like the Seattle Channel where work by BIPOC and underrepresented persons can have their work live and potentially earn income.

# Goals Not Specific to the E&I Subcommittee but Want the Task Force to Address

- Move **applicable** work from 1099 to W2.
  - End misclassification of working crew AND educate companies and freelancers to the benefits on both sides to encourage compliance.
  - Work toward creating equity and pay parity across all lines: racial, gender, age, social
- Mental health care / health and well-being resources
  - Encouraging sustainable on set hours

# Goals Not Specific to the Equity & Inclusivity Subcommittee, Cont.

- Creating/utilizing code of conduct and best practices (similar to NW Freelancers Crew Guidelines)
  - Eliminate sexual harassment and all forms of abuse, including homophobia and transphobia within our industry so everyone can pursue a career without fear. Create and institute a no tolerance policy of sexual harassment and discrimination: an actual signed contract that is tied to permitting and prominently displayed on set
- Create a film-centric environment, utilizing monetary and educational incentives, while promoting the city of Seattle as a place where stories are told and filmmakers are born



# Community Feedback

Where are we on track? What else do we need to consider moving forward? What organizations do we need to talk to as we try to further their/our work?

Ask questions in chat and or follow up:  
[seattlefilmequity@gmail.com](mailto:seattlefilmequity@gmail.com)

# Thank you!

