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AFCI + TIME'S UP FOUNDATION Diversity Report 2020

A Study of AFCI Member and Partner Diversity Initiatives

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FOREWORD BY AFCI

In September 2019, at AFCI's 43rd Cineposium conference, we launched a global report on ***Best Practice in Screen Sector Development***. Undertaken for AFCI by Olsberg SPI, the report highlights successful strategies and policies that have been implemented by established and emerging markets around the world with the aim of maximizing their share of high-value production activity. The report noted that: *"Given the value of the jobs being created in screen sectors worldwide, and the level of government support, diversity across gender, race, and economic status is of critical importance."*

Since then, the world has changed. The Covid-19 pandemic compelled governments, institutions, businesses and individuals to take urgent action to ensure public safety. More recently, events in the United States have intensified the focus on racial inequality. Now is a unique time to fortify our efforts and take action to advance diversity, inclusion and equal opportunity. As the screen industry begins to reset and reopen, there is no better time to ensure that diversity initiatives are front and center when it comes to international screen industry policy.

The ***AFCI + TIME'S UP Foundation Diversity Report 2020: A Study of AFCI Member and Partner Diversity Initiatives*** provides a snapshot of the diversity initiatives currently employed by film commissions around the globe. It is the result of a survey of [AFCI members](#), along with supplemental research on the activities of non-member film commissions and of film commission-related government and other publicly funded partners worldwide.

In this report, 'diversity' includes categories such as gender, ethnicity, Indigenous peoples, religious beliefs, national minorities, age, sexual orientation (LGBTQIA+), geographical location, disability and social background. The aim of the report is both to help AFCI members and their partners understand how to improve their support and to provide the industry with intelligence on key initiatives in territories around the globe.

We are proud to launch the report with our partner, TIME'S UP Foundation, which is at the forefront of change in the entertainment industry — helping to shift culture, improve policy and transform the workplace. Film commissions play a critical role in promoting diversity, and this new report provides our members and related agencies with an opportunity to take action and lead by example.

Through our strategic activities and the commitment of our global membership we strive to continue to serve as a supportive catalyst for positive change.

Join us. We are ambitious for the future.

Jess Conopia
President, AFCI

About AFCI

Founded in 1975, Association of Film Commissioners International (AFCI) is the only global nonprofit professional organization representing city, state, regional, provincial and national film commission members on six continents. An Affiliate Membership program enables production companies and businesses servicing the production community to also be a part of the organization.

AFCI has a global board of directors and benefits from an industry advisory board comprised of senior executives from leading industry companies, including the major studios and streaming services.

AFCI provides advocacy, connectivity and education necessary for film commissions and businesses in the screen sector to foster economic growth, initiate the groundwork for strong infrastructure and provide the essentials for professional development in a fair, sustainable and socially diverse manner world-wide.

www.afci.org

¹ Best Practice for Screen Development, A Study for the Association of Film Commissioners International by Olsberg SPI, 13th September 2019

FOREWORD BY TIME'S UP

TIME'S UP was founded to respond to an extraordinary moment, when our collective understanding about the workplace and gender roles shifted in the wake of the revelations about sexual harassment occurring in the entertainment industry and beyond.

But TIME'S UP isn't just here to respond to sexual harassment after it happens. We're here to change our broken system and keep it from happening in the first place. Sexual harassment is a symptom of a deeper problem that runs rampant in the workplace: inequality. That's why we are fighting for workplaces to be more inclusive and equitable.

We are now in the midst of another extraordinary moment: the convergence of two crises. The COVID pandemic and global recession is disproportionately devastating to women, particularly women of color and low-paid women. The murder of George Floyd and the protests that it has triggered around the world has brought attention to another infectious disease: systemic racism. As we turn to rebuilding, it is on all of us to ensure these impacted workers — especially women, and black and brown communities — are front and center. That's the only way we can emerge from these crises stronger and more resilient than before.

We are excited to share with you the *AFCI + TIME'S UP Foundation Diversity Report 2020: A Study of AFCI Member and Partner Diversity Initiatives* as a springboard to continue to address the many important changes needed to achieve our vision of safe, fair, and dignified work for all. In this report, we highlight the important efforts by film commissions across the globe to address safety on sets, equity among the workforce, and diversity and inclusion in leadership.

By helping to get projects off the ground, film commissions and their related government agencies worldwide offer a key point of intervention: they set the landscape of any given project, providing guidance and resources to filmmakers and crews that can set the entire tone for the project and its community of workers and contributors.

Our hope is that this report both inspires film commissions to stay invested in these efforts and encourages others to do the same. Because when we change who is telling the stories, the stories themselves change — and these under-represented voices carry important perspectives that need to be seen on screen, now more than ever.

Together, we can forge a new path by building more resilient, prosperous, and inclusive workplaces than the one we knew just months ago.

Tina Tchen
President and CEO

About TIME'S UP Foundation

The TIME'S UP™ Foundation insists upon safe, fair, and dignified work for all by changing culture, companies, and laws. We enable more people to seek justice through the TIME'S UP Legal Defense Fund™. We pioneer innovative research driving toward solutions to address systemic inequality and injustice in the workplace through the TIME'S UP Impact Lab. And we reshape key industries from within so they serve as a model for all industries. The TIME'S UP Foundation is a 501(c)(3) charitable organization.

www.timesupfoundation.org

ABOUT THIS REPORT

Information contained in this report is taken directly from film commission websites and the sites of related partner agencies, following a survey of AFCI member film commissions and their support of diversity initiatives. Research includes diversity initiatives across gender, ethnicity, Indigenous peoples, religious beliefs, national minorities, age, sexual orientation (LGBTQIA+), geographical location, disability and social background.

The results of the research are grouped into the following categories:

1. Information Sharing
2. Mission and Vision; Policy and Strategy
3. Tax Credits/Rebates/Incentives
4. Workforce Development

Under each category, diversity initiatives of AFCI members, non-member film commissions, as well as their partners are included. The primary purpose of the report is to showcase and share information about successful strategies, policies, and best practices for inclusivity and leadership within global film sectors. It includes recommendations for film commissions and serves as a resource for the film/TV production industry by providing intelligence on diversity initiatives. As part of the report, AFCI makes a list of tiered recommendations for global film commissions. Tier 1 highlights quick wins; Tier 2 requires more resources and industry/government partnership and Tier 3 entails more significant financial resources as well as deeper industry/government investment. AFCI is committing to work closely with all its members to support them in fulfilling these recommendations.

Disclaimers

While AFCI strives to be comprehensive and inclusive to all organizations offering diversity opportunities in entertainment, this report is for informational purposes only and is subject to change.

This report contains copyrighted material, which is made available to inform the entertainment industry about related diversity initiatives. The material is presented by AFCI for entirely nonprofit informational purposes. For these reasons, we believe that the report is clearly covered under current fair use copyright laws. We do not support any actions in which the materials on this site are used for purposes that extend beyond fair use.

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1. INFORMATION SHARING

To share information is to enable access. Online listings and resources offer a simple, effective and relatively cost-free approach to communicate the work of partners, guilds, unions, government and other organizations working for change in the screen industries.

Ausfilm, Australia, along with its [Anti-Sexual Harassment Code of Conduct](#), lists a number of support organizations, acknowledging that their members work worldwide. The list includes [Australian Human Rights Commission](#), the [National Women's Law Center Legal Defense Fund](#), the [California Department of Fair Employment and Housing](#), [New York Human Rights Commission](#) and [US Equal Employment Opportunity Commission](#).

Utah Film Commission, USA has a dedicated [Harassment Prevention](#) page that links directly to the [State of Utah's Workplace Harassment Policy](#) and other nationwide resources such as the [Women in Film Hotline](#), [SAG-AFRA Code of Conduct](#) and Sex/Gender Discrimination Guidelines at [Workplace Fairness](#).

Washington Film Works, USA, on its [Resources](#) page, has a listing of Anti-Sexual Harassment Guidelines, which includes links to [Women in Film Seattle](#), [Washington State Legislature Definition of Sexual Harassment](#), [Washington Coalition of Sexual Assault Programs \(WCSAP\)](#), [Rape, Abuse and Incest National Network \(RAINN\)](#), [Washington SAFE Alliance](#) and the [Gender Justice League](#). Washington Film Works also has a page dedicated to [Cautions and Guidelines for Talent](#).

Oregon Film's, USA, [Resources](#) page includes [PGA Anti-Sexual Harassment Guidelines](#) and [DGA Procedures for Handling Sexual Harassment Complaints](#).

Illinois Film Office's, USA, [homepage](#) features a link to the [Illinois Sexual Harassment and Discrimination Hotline](#).

Tennessee Entertainment, USA lists Sexual Harassment Guidelines on its [Resources](#) page with a link to the [US Equal Employment Opportunity Commission \(EEOC\)](#).

California Film Commission, USA, on its [Production Resources](#), includes a link to the Harassment Prevention Guidelines provided by the Producers Guild of America.

Texas Film Commission, USA features a page dedicated to [Safety on Set](#), which lists a number of Safety and Anti-Harassment Hotlines.

KC Film Office, Kansas City, USA, as part of its [FAQ page](#), features links to anti-discrimination resources in the State of Missouri and the State of Kansas.

Film PEI, Prince Edward Island, Canada lists [Policies for Harassment and Workplace Violence](#) on its About Us page.

The British Film Institute (BFI) includes a list of [Further Resources](#) as part of its Guidance to Prevent Bullying and Harassment in the Workplace.

Empire State Development, NY, USA provides a [Film and TV Industry Diverse Suppliers Directory](#), which includes a range of business and support services principally operated by diverse owners.

New Jersey Motion Picture & Television Commission (NJMPTC), USA launched its first [Diverse Suppliers Directory for Film and Television](#). The directory was created as a resource guide to connect production companies filming in the state with certified minority, women and veteran-owned production-related businesses.

Hawai'i Film Office, USA, in partnership with [Pacific Islanders in Communications](#) (PIC), is leading an initiative to produce The Hawai'ian Handbook, the purpose of which is to provide a guideline for producers wanting to film in Hawai'i to help them better understand the history and culture of the native Hawai'ian people in the context of media-making. The Handbook will be published in 2020.

The British Film Institute (BFI), includes a list of [Further Resources](#) as part of its Guidance to Prevent Bullying and Harassment in the Workplace.

Film Victoria, Australia features a link to [The Indigenous Map](#) showing the various RAPs (Regional Areas of Protection) in Victoria and encourages producers to acknowledge, in their production credits, the traditional owners of the land on which their project was produced.

Oregon Film's, USA, [Resources](#) page links to the [Native American Entertainment Coalition](#).

2. MISSION AND VISION; POLICY AND STRATEGY

Film commissions can exert change at many different levels. By establishing a strong and clear internal vision, an organization can expand with a more formal outward facing action plan. Film commissions can influence government and industry and work directly with them to help shape film strategy and policy.

2.1 ANTI-HARASSMENT

Film Victoria, Australia has published guidelines outlined in the [Film Victoria Safe Workplace Statement](#) and is committed to [supporting mental health in their workplace](#).

Hawai'i Film Office, USA works directly with the state's [Equal Employment Opportunity Office \(EEO\)](#). In Hawai'i, all state employees are required to complete annual training in sexual harassment and discrimination in the workplace.

Montana Film Office, USA directs issues to [Montana's Human Rights Bureau](#) and works directly with industry on how it applies to them.

Yukon Media Development, Canada is dedicated to a [Respectful Workplace](#) and they outline their commitment, along with other Canadian Film Commissions and organizations, to support “a healthy ecosystem that thrives in a culture of mutual respect, dignity and inclusivity that is free from any form of harassment.”

The British Film Institute (BFI) aims to help prevent bullying and harassment in the screen industries and has developed a set of [Principles](#) and [Guidance to Prevent Bullying and Harassment in the Workplace](#). They were developed in partnership with BAFTA and in consultation with organizations including guilds, unions, industry member bodies and key agencies as well as employees and freelancers across all roles in response to urgent and systemic issues.

Ausfilm, Australia, in its commitment to eliminate sexual or any kind of harassment, has created its own [Anti-Harassment Code of Conduct](#), which applies to companies that are members of Ausfilm as well as individuals that do business with Ausfilm and their members.

Telefilm, Canada has published [Guiding Principles on Harassment](#) to support the prevention and eradication of harassment, in any form, in their organization and in the companies they support.

Canada Media Fund (CMF) has an [Anti-Harassment Policy](#) and is committed to supporting a healthy ecosystem that “thrives in a culture of mutual respect, dignity and inclusivity that is free from any form of harassment.”

2.2 DIVERSITY, EQUALITY, GENDER

Canada Media Fund (CMF) has put in place a series of [tangible measures](#) to increase women in key roles on CMF funded productions, which are embedded in CMF's guidelines and policies. CMF is also committed to achieving gender parity in all juries that are put in place to evaluate projects.

Telefilm, Canada [has a five-pronged action plan](#) to achieve gender parity and released the following [update](#) in 2019, showing an increase in funding for projects with women in key roles, both in terms of dollars and volume.

A number of **Canadian** public bodies, film organizations, as well as unions and guilds supported the publication of [MediaPLUS+](#), a diversity toolkit for people working in every part of the media who believe change is imperative and who want to be part of that change.

The Finnish Film Foundation shares [Guidelines for the Prevention of Sexual Harassment in the Film and TV Industries](#) in collaboration with a number of other national industry organizations, associations, guilds and unions.

The Norwegian Film Institute (NFI) has implemented an [Action Plan for Inclusion and Representativity](#) in Norwegian films and film culture. The action plan includes measures aimed at the entire film industry through the NFI's external activities and schemes, as well as measures aimed at their day-to-day operations and internal organization. The action plan is taking place over five years, 2019-2023, with evaluation and adjustment along the way and a midway evaluation in 2021.

Screen Ireland, in their [10 Point Action Plan](#), states that "promoting inclusion, diversity, transparency and fairness" is part of their core values. They have also set out a [Gender and Diversity Policy](#), which includes a Six Point Plan with Intended Outcomes and have appointed a Gender Equality and Diversity Subcommittee, who consult with external bodies.

The British Film Institute (BFI) has developed a set of [Diversity Standards](#) that encourage equality of opportunity and address under-representation in the screen industries. They are a contractual requirement for all BFI funding. The BFI Diversity Standards have also been adopted by Film4 and BBC Films; a requirement for the majority of public funding for film in the UK. Achieving the Standards is also an eligibility requirement for the BAFTA Film Awards categories for Outstanding British Film and Outstanding Debut by a British Writer, Director or Producer as well as the British Independent Film Awards (BIFA), British feature film categories and the Best British Short Film awards. The BFI states that they are committed to working with the UK screen industries to voluntarily adopt the Standards by 2022, to ensure the sector is representative of the UK both in terms of its workforce and the content it produces. The BFI has published a set of [Resources](#) for producers to find solutions, contacts and databases to help make a project more inclusive and achieve the BFI Diversity Standards.

The British Film Institute (BFI) has also developed a set of policies on [Diversity and Inclusion](#) to guide their work and is hardwired into their five year strategy, [BFI2022](#), which outlines a number of [Targets](#) to be reached by 2022. As part of the BFI's diversity commitment, they have backed [Changing Faces' #IAmNotYourVillain campaign](#), pledging not to have negative characters depicted through scars or facial difference in the films they fund.

The British Film Institute has published its own guidelines to the UK's [Recruitment and the Equality Act](#).

ScreenSkills, UK, the British industry-led skills charity for the screen industries, includes diversity and inclusivity as a key focus for all their projects and funding. They provide support to individuals as well as organizations and work with industry leaders to measure their impact. They set [Diversity and Inclusivity Targets](#) for themselves and their funded training providers.

The Lithuanian Council for Culture published the report [Women in Lithuanian Film Industry](#), in 2019, with the aim of encouraging reasoned debates and contributing to the strengthening of gender equality in Lithuania.

[Gender Matters](#) is the umbrella name of **Screen Australia's** efforts to address the under-utilization of female talent in key creative roles in the Australian screen industry. Since its inception in 2015, it has set out a series of measures designed to speed up efforts to address gender imbalance in the Australian screen sector. Its KPI is to have 50% of the key creatives across all projects that receive Screen Australia development and production funding to be women, spanning a three-year-average (2019-2022).

Create New South Wales, Australia introduced [New Parents and Carers Policy](#) across production funding to ensure the engagement of one crew member, key creative or Head of Department who identifies as a recent carer or someone who is currently impacted by care responsibilities, many of whom are women.

South Australian Film Corporation's (SAFC) [Gender Agenda](#) is a suite of initiatives designed to address gender imbalance in the screen industry. Since its launch, female participation across SAFC funded productions has significantly increased. As of August 2019, women achieved parity with men in key creative roles when averaged out across feature films, TV drama and factual and documentary programs.

South Australian Film Corporation's (SAFC) [Delivering Diversity](#) is an umbrella under which the SAFC delivers programs for a multiplicity of under-represented voices in the screen industry — including women, Aboriginal content makers, people from culturally and linguistically diverse backgrounds, regional South Australians, practitioners with disabilities and those from the LGBTQI community. The SAFC will take an intersectional approach to its task.

The Swedish Film Institute (SFI), as part of its [gender and equality policy](#), launched the action plan [Goal 2020: Gender equality in film production, both in front of and behind the camera](#). In 2018, the SFI published the report, [The Money Issue](#), of which one of the objectives is to explore how finances and investments in the film industry are distributed, and how that translates when it comes to the working conditions for male and female film workers.

2.3 INDIGENOUS PEOPLE AND CULTURE

Vancouver Economic Commission's, Canada, website includes a footer on each page that acknowledges ancestral lands: "We respectfully acknowledge that we are located on the unceded ancestral territories of the Musqueam, Tsleil-Waututh and Squamish Nations."

Screen Australia produced a comprehensive guide for all filmmakers working with Indigenous content and communities, titled [Pathways & Protocols: a filmmaker's guide to working with Indigenous people, culture and concepts](#). Screen Australia recommends this as essential reading for all filmmakers shooting in Australia. This handbook provides advice about the ethical and legal issues involved in transferring Indigenous cultural material to the screen. Using real case studies as practical examples, the guide assists and encourages recognition and respect for the images, knowledge and stories of Indigenous people.

Screen Australia also shares a [trailer](#) created by Australian Film Television and Radio School (AFTRS) to offer insights into the process of consultation, protocols and collaborative practices between Indigenous and non-Indigenous filmmakers.

For **Screen Australia** funding, where there is Aboriginal and/or Torres Strait Islander community participation or [Indigenous content](#) involved in a project applying, they require written confirmation of the willingness of both the subject(s) and the community to be involved in the project. Even where the content involved is not specific to a particular community, or does not involve a real-life story, or depictions of culturally specific material, Screen Australia still require a written statement of how the producers will deal with the material (i.e. what research has been done, what action has been taken to date, and what consultation is proposed).

South Australian Film Corporation has an [Aboriginal Screen Strategy 2015-2020](#) in place that, as part of their commitment is to work in partnership with the South Australian Aboriginal community to develop and enhance screen production opportunities, while promoting greater visibility for South Australia's Aboriginal people and stories on-screen in work created by Aboriginal filmmakers.

Kwazulu-Natal Film Commission, South Africa states, as part of its [mission](#), that it will address historical imbalances in the infrastructure and in the distribution of skills and resources in the film industry in the province and create opportunities in film production and distribution for previously disadvantaged individuals taking into account South Africa's historical past.

Hawai'i Film Office, USA offers online [Guidelines for Filming in Sensitive Locations](#). These guidelines are not limited to the natural environment, but also Hawaii's cultural history and centuries-old traditions in history; Ōlelo Hawai'i, the native language of the people and Hawai'ians' special relationship with the 'āina (land).

Florida Office of Film & Entertainment, USA includes the following in its [Mission Statement](#): “By collaborating with the Indigenous entertainment community, we strive to implement innovative ways to grow our industry, provide the hands-on, world-class service that our clients need and deserve, and exceed our annual business goals to become a global market leader.”

The mission of the **New Zealand Film Commission's** [Te Rautaki Māori](#) is a 4 year [Action Plan](#) (2018–2021) to champion Māori film and filmmakers, in partnership with the Māori film industry, to Aotearoa (New Zealand) and the world.

Cherokee National Film Office, Oklahoma, USA provides a [complimentary consultant](#) to ensure that productions are historically and culturally accurate.

Film Lapland, Finland shares [guidelines](#) on respecting the people, environment and culture of Europe's only Indigenous people, the Sámi who inhabit four countries across Finland, Sweden, Norway and Russia as well as [Photography/Filming Guidelines for Depicting Sámi Culture](#) with more information to be also found in the Film Lapland Production Guide.

3. TAX CREDITS/REBATES/INCENTIVES

Global screen industries are supported and sustained by government commitment through screen sector tax credits, rebates and incentives which helps establish a territory's competitiveness. Embedding diversity deliverables into production incentive applications is an effective way to begin to deliver practical change.

In early June 2020, the **São Paulo Film Commission, Brazil**, published for public consultation a set of proposals for [cash rebates](#) on international shoots that include affirmative action clauses around race and gender. The rebates, which are tabbed at a base 20% of local expenditure by international productions in São Paulo, are proposed to rise to reach a ceiling of 30% of local spend on shoots that employ women or Black people in senior creative, cast or crew positions.

Korea Film Commissions & Industry Network require that productions, which get [incentives](#) from the government, take mandatory sexual harassment training and submit a verification certificate. They need to commit in a formally documented pledge of non-sexual offences record and pledge of sexual offences prevention as part of their application. Applicants must also submit data on participant gender ratio on the production.

Hawai'i Film Office, USA has developed a [Workforce Development Program](#), connected with the production tax credit program, that brings productions together with Hawai'i's schools and labor organizations.

Illinois, USA has set diversity benchmarks as part of its [film incentives program](#), requiring that all film tax credit applicants must submit a [diversity plan](#) that details how they propose to ensure employment of a diverse crew that is representative of the state and document "good faith efforts" to carry out the plan. In addition, applicants can be denied the tax credit there if the production has low racial or gender diversity among its crew. Expenditure on wages for crew from areas of high unemployment (within the state) is given [an additional 15% rebate](#).

New Jersey, USA offers eligible production companies an [additional 2% bonus](#) by developing and executing an approved diversity and inclusion plan. This program encourages film productions to employ the services of women and minority persons in above and below-the-line positions.

Utah Film Commission, USA requests all production companies receiving an incentive to film in the state to have a [workplace harassment prevention policy](#) in place to provide a work environment free from discrimination and harassment.

California Film Commission, USA requires that all [tax credit projects](#) provide a copy of their anti-harassment policies, which includes procedures for reporting and investigating harassment claims. Applicants also need to indicate how the policy will be distributed to employees and include education training resources and remedies available.

The British Film Commission offers extra points in its [Cultural Test](#), (the points based test to qualify for tax relief) for productions that demonstrate diversity.

Screen Ireland requires that a production submit a [Skills Development Plan](#) in order to access screen tax relief and encourages producers to introduce gender and diversity initiatives.

Screen Ireland also gives [enhanced production funding](#) for feature film projects driven by Irish female writers and directors, as part of a number of measures specifically targeted at incentivizing female writers, directors and producers, in order to directly increase female representation in the Irish film, television and animation industry.

In [Portugal](#), the incentive value varies between 25% and 30% according to the project's score on the cultural test, economic impact, regional spend, and hiring of actors and crew with disabilities.

4. WORKFORCE DEVELOPMENT

Even when the screen sector thrives, there can be significant obstacles for some who choose to pursue a career in the sector. Film commissions can help create opportunity and access for all regardless of background, gender, race, religion, age, disability, sexual orientation or geographic location. Opportunities created through strategic partnerships are an effective way for film commissions to widen reach and make real impact locally, nationally and internationally. Working with compatible organizations can deliver more efficient and faster results. This is often achieved without spending cash resources, but instead leveraging relationships, branding, marketing and promotional opportunities, human resources and other in-kind sources. Where finances are available, sponsorships can benefit both the local and wider industry as well as raising the profile of a film commission and its stakeholders.

Some film commissions, along with their government partners, are in the position to be able to directly provide grants, scholarships and awards to filmmakers. Investing in diverse talent development and progression helps emerging filmmakers find their voice and enables more experienced filmmakers finetune theirs. Diversity initiatives that address under-representation in authorship, creative leadership and on-screen presence broaden both the range of voices and the audiences for film and tv content.

4.1 TRAINING

The Norwegian Film Institute hosts ongoing [courses and seminars](#) on unconscious biases and workplace discrimination, and other challenges related to diversity, relevance, inclusion and representation.

Kwazulu-Natal Film Commission, South Africa, as part of its skills development program, co-ordinates an internship program for film school graduates, both within the institution and the industry in the province as a whole. It includes a women's incubation program.

Nunavut Film Development Corporation, Canada, in partnership with the Makigiaqta Inuit Training Corporation, offers a three-year [Nunavut Film Industry Training \(FIT\) Program](#) created with opportunities for both emerging and seasoned filmmakers to participate.

The Mayor of LA's Office, USA and the **California Film Commission** have partnered with producer Ryan Murphy's [Half Initiative](#) (launched to make Hollywood more inclusive by creating equal opportunities for women and minorities behind the camera) and created [Half-Internships](#). The program hires under-represented youth as interns through [Hire LA's Youth](#).

In partnership with the **City of Los Angeles, USA** the [Evolve Entertainment Fund](#) is a public-private partnership whose primary goal is to bridge the opportunity and skills gap to build a stronger career pipeline in entertainment for disadvantaged youth, women, people of color, and the LGBTQ community. The Evolve Entertainment Fund partners with LA's leading studios, city departments, industry suppliers, directors, producers, actors, talent agencies, and nonprofits that are committed to increasing diversity and inclusion. These partners engage with Evolve to provide paid internships,

mentorships, and educational opportunities to low-income Angelenos ages 18-24 with the goal of securing job offers in the entertainment industry for each participant. Evolve also provides mini-grants to nonprofit organizations working towards these goals, and launched a production gap financing component in 2019 to help under-represented filmmakers and crews get their projects through the post-production phase to the finish line.

California Film Commission, USA, from July 2020, will administer a [Pilot Skills Training Program](#) targeting individuals from underserved communities and will take the form of a job training for below-the-line roles.

The New Jersey Motion Picture and Television Commission (NJMPTC), USA partnered with the state's Office of Diversity & Inclusion to participate in a Diversity in Film panel at the inaugural [NJ Connects](#) business summit held in September 2019, aimed at connecting minority, women and veteran-owned businesses with opportunities in the private and public sectors.

Empire State Development (ESD), NY, USA and Bronx Community College (BCC) launched the [Film Production Training Program](#), in 2018, which is a 14-week program that trains up to 100 students annually for work in union trade crafts, such as property, carpentry and electric. The program is the result of a new partnership between New York State, BCC and IATSE Local 52 and aims to recruit and train students of color, including women, for rewarding careers in film and television production.

Empire State Development (ESD), NY, USA co-hosts the annual [New York State Multicultural Creativity Summit](#), an interactive workshop that provides a roadmap for content creators of diverse backgrounds to navigate the film and television industry. The Summit is hosted by the NY Governor's Office of Motion Picture & Television Development (MPTV) and the Motion Picture Association (MPA) together with partner the Ghetto Film School.

South Carolina Film Commission, USA and Trident Technical College have partnered with Indie Grants to launch [The Wide Angle Project](#), an ongoing filmmaking lab designed as a creative incubator for South Carolina content creators. With an emphasis on the value of diverse viewpoints in story development and quality production, the program also boosts diversity and inclusion in the industry, maximizes professional opportunities for participants, and creates connections between production professionals from all backgrounds.

DeKalb Entertainment Commission, Georgia, USA, where local demographics for service areas of the county are majority minority, offer special discounts for all programs, workshops, training and events and are open to any person in the metro-Atlanta area, but special discounts and other considerations are made for residents of the county, including scholarships.

The New Jersey Economic Development Authority (NJEDA), USA hosted the [Inaugural Diversity in Film & TV Production Forum](#), in March 2019, where state and local officials joined an array of film and television industry leaders to discuss the importance of diversity when enlisting talent and crew from the state.

The Colorado Office of Film, Television and Media's, USA, [Native Initiative](#) has established a two-week intensive summer workshop conducted by Colorado Film School staff on the Ute Mountain Ute Reservation in Towaoc, Colorado. During its inaugural year, six high school students created a

nine-minute documentary exploring the Ute Mountain Ute Tribal Park, which premiered at Denver International Film Festival. A workshop also took place in Towaoc where students created a short documentary on the topic of ‘unity,’ focusing on Tribal traditions, culture and conversations with Elders.

Screen Yorkshire’s, UK, [Beyond Brontës](#) skills initiative focuses on addressing under-representation within the screen industries. It is designed to break down the perceived and actual barriers that can prevent young people (aged 18–24) from diverse backgrounds from breaking into the screen industry. Working closely with local industry, Beyond Brontës offers targeted support and bespoke training packages, tailored to the needs of the individual, including internships, careers information, one-to-one support, training and mentoring.

In an initiative run by **ScreenSkills, UK** and the British Independent Film Awards (BIFA), voters for BIFA are trained in recognizing where their [unconscious bias](#) is affecting their decision-making. The bespoke training for unconscious bias reinforces BIFA’s commitment to making its voting process as fair, inclusive and diligent as possible. This training has been opened up to BAFTA and AMPAS members.

Film London’s, UK, [Equal Access Network \(EAN\)](#) ran the first ever [UK Return to Work Scheme](#) funded by [ScreenSkills High End TV Skills Fund](#), re-training participants and placing them in four-week Returnships. The scheme aims to attract parents who have had a career break due to childcare and carers who have left the industry to look after relatives. Applications are welcome from groups currently under-represented in the industry, including women, those from black, Asian and minority ethnic backgrounds and disabled people.

Screen Scotland has partnered with UK trade organization, [Pact](#), to support its annual [Scottish Indie Diversity Training Scheme](#) where eight young people from diverse backgrounds will undergo paid, six-month work placements with eight Scottish independent production companies. The six-month initiative brings new talent into the industry, targeting trainees from diverse backgrounds currently under-represented in TV — BAME, LGBT, women, disabled people, and people from lower socio-economic groups. It provides them with their first paid opportunity in the television industry, as well as training and mentorship to help ensure they can sustain a career in the industry well beyond the scheme.

Northern Ireland Screen’s [Irish Language Broadcast Fund \(ILBF\) Training Schemes](#) are year-long programs, which provide hands-on, apprentice-style training where the trainees are based with a production company or local TV station. The trainees’ salaries are paid by the ILBF and/or the production company. Trainees are also supported by the ILBF to attend any appropriate short courses in production throughout the year-long scheme. Fluency in Irish and a proven interest in media and/or practical media experience are requirements for the scheme.

Ffilm Cymru Wales runs an initiative entitled [MindSet](#), which is a screen industry specific mental health awareness training program with the aim of upskilling producers and industry managers with the tools to build a more inclusive workspace.

Screen Skills Ireland delivers no-fee programs that cover a range of topics related to the culture of the industry such as [Understanding Diversity and Inclusion](#), [Responsible Production](#) and [Unconscious Bias in the Workplace](#).

Finland's Academy of Moving People & Images (AMPI) runs a yearly program [Open Call](#) for mobile people — those who have arrived in Finland for different reasons, be they immigrants, asylum seekers, students, or employees. AMPI's aim is to design a new learning model and a sustainable pedagogical platform where people from different backgrounds are able to contribute to the film industry and initiate change. Open Call is a one-year fee-free intensive and hands-on filmmaking program taught by mobile and Finnish film industry professionals. With the full support of the Academy and its resources, the participants get to make their own short films under the guidance of mobile filmmakers and Finnish film industry professionals.

4.2 GRANTS

The South Australian Film Corporation (SATC) is a partner in [Centralised](#), a ground-breaking initiative to boost Indigenous filmmakers and screen creatives in South Australia and Northern Territory with specialized funding, support and development opportunities. Developed by SATC and Adelaide Studios & Screen Territory, together with collaborating partners Screen Australia's Indigenous Department, Documentary Australia Foundation (DAF), AFTRS Indigenous (Australian Film, Television & Radio School), ABC and NITV, Centralised delivers a range of opportunities for Aboriginal and Torres Strait Islander screen creatives through the center of Australia, creating clear pathways for emerging talent including mentoring, workshops, attachments and internships.

Screen Australia's [Indigenous Programs](#) feature grants for [development](#), [production](#) and [distribution](#) in feature films, TV and Documentary. [Travel grants](#) are available for Indigenous filmmakers whose project has been selected for a key international or Australian festival or award, or where travel to an event would help advance the practitioner's career or project slate. International Marketing support is available for producers of projects selected for an eligible [festival or award](#) and for producers to attend [eligible markets and talent development programs](#).

The New Zealand Film Commission's [He Ara Development Fund](#) supports established filmmakers to tell authentic and exciting Māori and Pacific Island stories on-screen.

The New Zealand Film Commission's [He Pounamu Te Reo Māori Feature Film Initiative](#) is an annual fund for the production of narrative feature films in Te Reo Māori. Funds have been allocated to the production financing of dramatic feature films in Te Reo Māori where a minimum of two out of three key creative roles are Māori.

The New Zealand Film Commission's [Te Rautaki Māori Feature Film Initiative](#) was created to attract and encourage new and emerging Māori voices, as well as promote authentic representation of Māori characters, stories, places, history and culture and support high quality films. Grants are available to put towards the production financing of dramatic feature films where a minimum of two out of three key creative roles are Māori.

The New Zealand Film Commission and Screen Australia's Indigenous Department are partnering to support the [Ngā Pouwhenua Joint Indigenous Initiative](#), a one-off initiative to mark the 250th anniversary in 2020 of James Cook's maiden voyage to the Pacific, New Zealand and Australia and the advent of colonization in the region. This is a creative collaboration between Indigenous peoples of the Pacific region impacted by Cook's arrival including Māori, Aboriginal, Pacific and Torres Strait Islander peoples. This initiative will support the development and production of eight narrative short films, four from New Zealand and four from Australia, that will make up a single anthology feature exploring Indigenous perspectives related to the arrival of Cook.

Northern Ireland Screen has set up the [Irish Language Broadcast Fund \(ILBF\)](#) with the dual aim of funding Irish language content of high quality and of fostering the Irish speaking independent production sector in Northern Ireland. The ILBF provides both [development and production funding](#) across a wide range of television genres.

[The Celtic International Fund](#) is a partnership between **Northern Ireland Screen's** Irish Language Broadcast Fund (ILBF) and broadcasters BBC ALBA, S4C, TG4. It is a yearly joint-commissioning round between the indigenous Celtic language television broadcasters and funders of Scotland, Wales, Ireland and Northern Ireland. The Fund aims to provide filmmakers with an opportunity to co-develop and co-produce distinctive, ambitious works to enrich primetime program schedules, to have a national impact with audiences in the territories of Scotland, Wales, Ireland and Northern Ireland and seek to reach audiences worldwide.

Northern Ireland Screen's [ILBF Skills Development Bursary Fund](#) is designed to assist Irish language speakers working within the production sector with financial support to participate in training courses. A key principle of the fund is that attendance at a training course should lead to advancement of skills, expertise and general career development. This, in turn, has impact on the Irish language production sector.

Norway's [Sorfund](#) main objective is to strengthen film production ties with developing countries. Norway has funds to come on board as the minority partner with a main producer from one of [these](#) eligible countries. Sorfond also hosts an annual [Pitching Forum](#), during the annual Films from the South Festival in Oslo, Norway, to give filmmakers from eligible countries the opportunity to present their projects to potential Norwegian co-producers.

Produce Iowa, USA has launched [Greenlight Grants](#) a funding scheme to support Iowan film and digital media productions with a bonus if the applicant is a targeted small business with the state and this includes minorities, women, disabled and veterans.

[The Artic International Film Fund \(AIFF\)](#) is an international collaboration, with partners in the whole Circumpolar Artic — Alaska, USA, Canada, Greenland, Sapmi and Russia. The aim for the foundation is to promote high quality Artic Indigenous peoples' film projects and co-productions that enhance Indigenous peoples, cultures, languages and societies. AIFF's activities focus on capacity building, climate environment, Indigenous land rights and Indigenous knowledge. Partners are [Sundance Institute](#), USA; [Canada Media Fund](#); [Nunavut Film Development Corporation](#), Canada (NFDC); [FILM. GL](#), Greenland; Archy — Promotion and Filmmaking in Yakutia, Russia and [International Sami Film Institute](#), Norway.

[KwaZulu-Natal Film Commission](#), **South Africa**, gives funding consideration to KwaZulu-Natal Stories, which could include a story of cultural, historical or social relevance to KwaZulu-Natal and/or a story portraying the Zulu culture.

The Nunavut Film Development Corporation, Canada offers funds for the production of new programs or versioning of existing programming of relevance to Nunavut, translated into or produced in Inuktitut. The purpose of this program is to increase the amount of relevant film, television and digital media that is available to the residents of Nunavut in Inuktitut through broadcast, consumer sales, educational institutions or online.

4.3 TALENT DEVELOPMENT

Film Victoria's, Australia [Women's Professional and Leadership Development Program](#) sets out to build the leadership skills and professional expertise of women working in the film and television industry by providing a range of tailored opportunities to diversify women filmmakers' capabilities and advance their careers in the sector. The program's two strands include a professional development stream for women to position themselves for future decision-making roles and a leadership development stream for women looking to secure leadership roles within the Australian screen industry.

Montana Film Office, USA, is a sponsor of the Big Sky Film Festival and its [Native Filmmaker Initiative](#). The initiative includes special festival programming, educational outreach, a digital toolkit curated for Native filmmakers and a fellowship program for emerging artists.

The City of Huntington Beach, California's, USA Human Relations Task Force hosts the annual [Cultural Cinema Showcase](#) in celebration of Black History Month, Asian Pacific American Heritage Month, National Hispanic Heritage Month and Native American Heritage Month.

Screen Ireland, as part of its commitment to achieving 50/50 gender parity with the Irish screen industries, launched a new funding scheme [POV](#) to support female filmmakers. Six successful projects enter a development and mentorship phase before three fully funded final low budget projects go into production.

New Zealand Film Commission's [Te Aupounamu The Māori Screen Excellence Award](#) has been established alongside Te Rautaki Māori o Te Tumu Whakaata Taonga, New Zealand Film Commission's Māori Strategy. The annual award is a way of recognizing and celebrating members of the Māori filmmaking community who have displayed a high-level contribution and/or achievement in filmmaking.

The South Australian Film Corporation, in partnership with the Adelaide Film Festival, jointly awards one South Australian female key creative the annual [Lottie Lyell Award](#) with a cash grant to develop or deliver a bold and ambitious screen-based work.

New South Wales Creates (NSW), Australia runs [SheDoc](#) a joint initiative with the Documentary Australia Foundation to support documentary filmmakers who identify as female. The program will provide funding to successful recipients to craft and undertake a bespoke fellowship for her professional development. NSW also runs [#SheDirects](#) a development initiative and cash grant for female TV drama directors to encourage and bring to the fore key female voices and directorial talent.

Screen Australia's [Indigenous Producers Program](#) aims to develop emerging Indigenous creative producers within the industry. Screen Australia, in partnership with Film Victoria, Screen NT, Screenwest, Screen QLD, the South Australian Film Corporation, Screen Canberra, Screen Tasmania, Create NSW, the Australian Film Television Radio School and Screen Producers Australia, support up to ten placements over a 12-month program.

Canada Media Fund's (CMF) [Aboriginal Program](#) is designed to support Aboriginal production in Canada. CMF's [Diverse Languages Program](#) supports productions reflecting Canadian diversity by funding projects in languages other than English, French, or Aboriginal languages.

Film Tucson, Arizona, USA is a sponsor of [Tucson Cine Mexico](#) (TCM), the longest-running festival of contemporary Mexican cinema in the United States and has executed signature events that bring together a diverse group of industry professionals.

[Produce Iowa](#), USA sponsors the annual [Women's March](#) in Iowa City, a program of films made by women screened over the month of March and hosts a variety of networking events for visiting women and Iowan filmmakers at various Iowa film festivals.

City of Los Angeles', USA, Mayor Eric Garcetti has [launched](#) a new initiative, [LA Collab](#), that aims to connect Latinx talent, executives and creators with opportunities throughout the entertainment industry and double Latinx representation in Hollywood by 2030. In 2020, LA Collab will focus on helping Latinx talent develop their skill sets and promoting collaborations with Latinx creators and top producers, filmmakers, buyers, showrunners, and industry allies. LA Collab has partnered with The Latino Donor Collaborative (LDC) to complete a report summarizing the group's achievements over the course of its first year, and track the progress of Latino representation with the development of a first-of-its-kind Database of Latino Working Talent in Hollywood as a master tool for LA Collab's success.

The Norwegian Film Institute and [Talent Norway](#) (Talent Norge), have jointly instigated [UP](#), a talent development program for Norwegian women filmmakers. Twelve Norwegian directors and producers will receive a bursary and participate in the year-long program, which focuses on the creative process and the individual development as a filmmaker.

Film London's, UK Equal Access Network has launched [Breaking the Glass Ceiling](#), a leadership program to support black, Asian and minority ethnic (BAME) mid-level professionals in the film and TV industry. Ten mid-level professionals from BAME backgrounds take part in the program over a year. The aim of the program is to not only help accelerate the career of the participants, but also provide them with the skills to support and develop others starting out in the industry, helping to retain crucial talent from entry and mid-level to senior and management roles. As well as being matched with their own leading industry mentor, each participant is paired with a new entrant mentee.

[The Lithuanian Council for Culture](#) and [Lithuanian Shorts](#) have launched a 6-month women's mentorship program aimed at providing new opportunities for professional development in film and television.

[The Uwezo Fund](#), Kenya is aimed at enabling women, youth and persons with disability access finances to promote businesses and enterprises, thereby enhancing economic growth towards the goal of eradicating extreme poverty and hunger and promoting gender equality and the empowerment of women. It also provides mentorship opportunities.

5. AFCI FILM COMMISSION MEMBERSHIP RECOMMENDATIONS

Based on the results of the study, here are recommendations for film commissions committed to addressing misconduct in entertainment workplaces and creating a more diverse industry:

- Tier 1 highlights the recommendations that can be implemented unilaterally and take the least amount of resources.
- Tier 2 requires more resources and industry/government partnership.
- Tier 3 entails more significant financial resources as well as deeper industry/government investment.

AFCI is committing to work closely with all its members to support them in fulfilling these recommendations.

TIER 1

- Create a website Resources page that is easily accessible and include listings for:
 - Local and/or national anti-harassment hotlines and helplines
 - Local and/or national legal/options counseling hotlines and helplines
 - Local and/or national violence prevention and support resources
 - Local union/guild hotlines (where applicable)
 - State and/or National Safety Guidelines
 - Indigenous organizations
 - The TIME'S UP Guide to Working in Entertainment (for US based film commissions)
 - Indigenous maps (where applicable) and other Regional Areas of Protection
 - The TIME'S UP Guide to Equity and Inclusion During Crisis
- Create a list of Frequently Asked Questions (FAQs) on occupations including roles, career paths and skills requirements, union information where applicable, and how your film commission and local partners can support people interested in entering the industry.
- Use film commission website and social media platforms to actively promote diversity and inclusion initiatives that film commissions, partners and/or affiliated organizations are delivering.
- Share promotional reels that showcase diverse talent and activities.
- Where relevant, acknowledge ancestral lands.

TIER 2

- Establish partnerships with industry and key stakeholders investing in production, education, culture and inclusivity, both locally and nationally.
- Establish mandatory workplace training internally for film commission staff on:
 - sexual harassment
 - discrimination and inclusion
 - unconscious bias
 - mental health awareness, including understanding trauma
- Be aware of the work of, and liaise with, local/state/regional/national government Equal Opportunity Offices whose role it is to enforce employment rights laws and ensure that employment equal opportunity is given to all, regardless of gender, ethnicity, Indigenous peoples, religious belief, national minorities, age, sexual orientation, geographic location, disability and social background.
- Work closely with industry stakeholders (guilds, unions etc.) to ensure that diversity and inclusion initiatives are undertaken that address the ongoing needs of the sector, and help remove barriers to entry and advancement of career progression within the industry.
- Develop internal Diversity and Inclusion Policies and Targets.
- Support screen industry diversity research. Capture diversity data and share outcomes.
- Create Diversity Committees to advise on policy, activity etc. as part of film commission structures.
- Establish a Parents and Carers Policy.
- Create guidelines for productions on working with and depictions of local Indigenous people, culture and environment (where applicable).
- Create mandatory diversity deliverables for productions applying for screen tax incentives.
- Set up internal structures to respond to industry feedback and recommendations on diversity policies and activity.
- Where applicable, offer training discounts to unwaged and disadvantaged applicants.
- For training providers, ensure all programs are disabled-friendly.

TIER 3

- Partner to provide industry placements to people from groups under-represented in film and television both in front of and behind the camera.
- Support mentoring, internships, apprenticeships, traineeships and shadowing opportunities to under-represented groups.
- Support Returnships, which are return to work schemes that benefit parents who have taken a career break to provide childcare and carers who have left the industry to look after relatives.
- Enlist industry clients to partner on production centered diversity initiatives, e.g. studios, larger independent production companies etc.
- Where funding is available, give financial support to film organizations (training providers, film festivals etc.) delivering best practice in diversity and inclusion.

6. USEFUL LINKS AND RESOURCES

GUILD AND UNION GUIDELINES AND CODES OF CONDUCT

[BECTU](#)

BECTU is the British union for staff, contract and freelance workers in the media and entertainment industries. BECTU is committed to a policy of equal opportunities for all members irrespective of sex, marital status, ethnic origin, disability, sexuality, gender identity, age, religion or belief, whether it be in the workplace or in the union.

[Creating without Conflict](#)

A Federation of UK Entertainment Unions' guide for dealing with bullying, harassment and discrimination in the entertainment and media industries.

[Directors Guild of America \(DGA\)](#)

The DGA supports diversity in the entertainment community through membership committees, networking opportunities, job training and mentoring programs. The guild also regularly tracks and calls attention to the employment of women and minority directors in feature films and on primetime drama and comedy television series.

[Equity](#)

The British union of performers and creative practitioners have published [Guidelines to Bullying and Harassment](#) and released the [Agenda for Change Report](#) which details the union's demands for a safe working environment where members will not have to endure or observe sexual harassment. Equity has also published a [guide](#) for those who are victims of stalking.

[International Alliance of Theatrical Stage Employees \(IATSE\)](#)

IATSE is committed to equality of opportunity and to eliminating all forms of discrimination and are opposed to unlawful and unfair discrimination and oppression on the grounds of sex, gender identity and expression, relationship or marital status, race or ethnicity, disability, sexual orientation, age, language, background, political or religious beliefs, physical appearance, pregnancy or responsibility for dependents.

[SAG-AFTRA](#)

The US union which includes actors, announcers, program hosts, puppeteers, stunt performers, and voiceover artists has an [Equity & Inclusion Department](#) which ensures the existence and compliance of equal employment opportunities and mandates in all contract areas including protections for minors and protection from sexual harassment. It provides guidelines on [How to File a Discrimination or Harassment Complaint](#) and has launched the [Four Pillars of Change Initiative](#) which includes a [Code of Conduct](#).

SAG-AFTRA's [Standards and Protocols for the Use of Intimacy Coordinators](#) provides a framework for the use of professional, skilled intimacy coordinators — professionals who help performers and productions navigate highly sensitive scenes that feature nudity and simulated sex — throughout the entire production process. SAG-AFTRA believes that implementation of these standards and protocols will allow productions to run more efficiently, provide a safety net for performers and establish specialized support that empowers both cast and crew.

The standards and protocols were developed in collaboration with SAG-AFTRA member leaders and a community of experienced intimacy coordinators, including representatives from [Intimacy Directors International](#) and [Intimacy Professionals Association](#).

[Producers Guild of America \(PGA\)](#)

PGA is a nonprofit trade organization that represents, protects and promotes the interests of all members of the producing team in film, television and new media. It has compiled a list of [Online Safety Resources & References](#) and has published [Anti-Sexual Harassment Guidelines](#).

[Writers' Guild of Great Britain \(WGGB\)](#)

A trade union representing professional writers in TV, film, theatre, radio, books, comedy, poetry, animation and videogames. Their campaigns include [Equality Writes](#) to tackle inequality in the screen industries and [Breaking the Glass Ceiling](#), an inquiry into the decline of social mobility in the creative sector.

[Writers Guild of America West](#)

The WGAW's Inclusion and Equity Department works with producers, studio and network executives, and writers to increase employment opportunities and the availability of writing assignments for writers who are Asian/Pacific Islander, Native American and Indigenous, African-American, Latino, women, over 40, LGBTQ+, or disabled. [The Hollywood Writers Report](#) provides an update on the progress of women, minority and older writers on the employment and earnings front in both film and television.

SCREEN INDUSTRY ORGANIZATIONS - INFORMATION, INITIATIVES AND ADVICE

[The Actors Fund](#)

A national organization for performing arts and entertainment professionals across the USA in person and via online resources.

[Alliance for Inclusion in the Arts](#)

An organization that advocates for full diversity as a key to the vitality and dynamism of American theatre, film, and television.

[Alliance of Women Directors](#)

An inclusive collective of professional women-identifying and gender nonbinary directors working together to affect positive, lasting change in the entertainment industry.

[ArtsMinds](#)

ArtsMinds is a British collaboration that supports mental health problems of performers and creative practitioners working across all art forms.

[Beacon Films](#)

UK organization that supports filmmakers with learning disabilities, autism and additional need.

[Black Public Media \(BPM\)](#)

BPM develops, produces, funds, and distributes media content about the African American and global Black experience.

[British Association for Performing Arts Medicine \(BAPAM\)](#)

A healthcare charity giving medical advice to people working and studying in the performing arts.

[Center for Asian American Media \(CAAM\)](#)

CAAM is a nonprofit organization dedicated to presenting stories that convey the richness and diversity of Asian American experiences to the broadest audience possible.

[Cinemamas](#)

An online platform providing mothers, parents and carers with advice, and support with job sharing and flexible working in the UK film industry.

[Creative Access](#)

UK organization dedicated to recruiting under-represented talent in the creative industries.

[The Creative Diversity Network](#)

A UK organization set up to share, discuss and profile the work that the UK broadcasters are doing around the diversity agenda, both independently and collectively.

[The Color of Film Collaborative](#)

A nonprofit organization that works to support media makers of color and others who have an interest in creating and developing new, diverse images of people of color in film, video and performing arts.

[CMPA](#)

The Canadian Media Producers Association (CMPA) run diverse mentorship programs that serve as a launch pad for the next generation of Canadian media producers.

[Coalition of Asian Pacifics in Entertainment \(CAPE\)](#)

CAPE champions diversity by educating, connecting, and empowering Asian American and Pacific Islander artists and leaders in entertainment and media.

[Corporation for Public Broadcasting \(CPB\)](#)

CPB encourages the development of content that involves creative risk and that addresses the needs of unserved and underserved audiences, especially children and minorities.

[The Film and TV Charity](#)

A charity that provides advice, support and financial assistance to people who work or have worked in the film and TV industry in the UK. They offer a 24/7 support line, which is free and confidential. Support is given on legal queries, mental health and wellbeing, financial troubles, and family issues.

[Film Independent](#)

Nonprofit organization with a mission to champion creative independence in visual storytelling and support a community of artists who embody diversity, innovation and uniqueness of vision.

[Four Corners](#)

Four Corners is a UK learning, production, and exhibition center for film and photography that enables new talent from diverse and under-represented backgrounds to gain skills and develop their artistic talents.

[Fully Focussed](#)

A UK youth-led media organization that uses the power of film to challenge perceptions, raise awareness and change mindsets.

[Geena Davis Institute](#)

Organization set up to engage, educate and influence the creation of gender balanced on-screen portrayals.

[Hollywood Commission](#)

Leading the entertainment industry to a strong and equitable future by defining and implementing best practices that eliminate sexual harassment and bias for all workers, especially marginalized communities, and actively promote a culture of accountability, respect, and equality.

[imagineNATIVE](#)

Charity committed to creating a greater understanding of Indigenous peoples and cultures through the presentation of contemporary Indigenous-made media art including film, video, audio and digital media.

[Independent Filmmaker Project](#)

IFP is a not-for-profit dedicated to independent film which champions the future of storytelling by connecting artists across various media disciplines with essential resources at all stages of their career and projects' development.

[International Documentary Association \(IDA\)](#)

IDA is dedicated to building and serving the needs of a thriving documentary culture.

[Latino Public Broadcasting \(LPB\)](#)

LPB is the leader of the development, production, acquisition and distribution of non-commercial educational and cultural media that is representative of Latino people or addresses issues of particular interest to Latino Americans.

[Le Collectif 50/50](#)

A French collaboration focused on influencing and changing key issues affecting women of all kinds in the industry.

[MAMA Youth Project](#)

MAMA Youth Project trains young people from under-represented backgrounds to succeed in the UK media industry.

[Modern Tales](#)

Modern Tales delivers training and professional development opportunities to support and sustain diverse filmmakers in the UK audiovisual landscape.

[NALIP](#)

The National Association of Latino Independent Producers (NALIP) stands as the premier Latinx and diverse media organization, addressing the most under-represented and largest ethnic minority in the country. NALIP's mission is to discover, promote, and inspire Latinx content creators and diverse voices across all media platforms. NALIP serves the needs of diverse content creators including, producers, performers, writers, directors, and industry professionals.

[National Hispanic Media Coalition \(NHMC\)](#)

NHMC is a nonprofit organization that builds bridges, creates opportunities, resources and connects Latino talent to the entertainment industry.

[NEROPA](#)

A tool to increase and encourage greater on-screen diversity.

[Primetime](#)

Primetime is a global visibility platform for women working above and below-the-line.

[ProFile](#)

ProFile is a free video database of D/deaf and disabled actors for use by casting directors and other professionals across the UK film, theatre and TV industries.

[Screen Diversity and Inclusion Network \(SDIN\)](#)

SDIN is a network of Australian broadcasters, screen funding agencies, business associations, guilds and industry-aligned education and training organizations who have committed to work together towards a more inclusive and diverse screen industry.

[Sundance Institute](#)

A nonprofit organization dedicated to the discovery and development of independent artists and audiences.

[TIME'S UP Entertainment](#)

TIME'S UP Entertainment raises awareness, collaborates on solutions and drives change on key issues affecting women of all kinds in the industry by addressing core factors that represent not only the obstacles, but also the opportunities, that create change: safety, equity, and power.

[TriForce Creative Network](#)

Built on a strong ethos of inclusion and access to provide a trusted and viable avenue for the UK industry to discover diverse talent.

[Vision Maker Media \(VMM\)](#)

VMM empowers and engages Native People to share stories.

[Women in Film & Television International \(WIFTI\)](#)

WIFTI was established as the global network connecting all Women in Film Chapters to speak with one common voice and make a change.

[Women Make Movies \(WMM\)](#)

WMM supports women producers and directors from the beginning, planting the seeds for a diverse and inclusive filmmaking landscape.

SAFETY HOTLINES

[Equity Bullying and Harassment Helpline](#)

[Haven Helpline \(Harassment and Violence Emergency Network\)](#)

[IATSE Safety Helpline and App](#)

[SAG-AFTRA Sexual Harassment Helpline](#)

[TIME'S UP Legal Defense Fund](#)

[Women in Film's Sexual Harassment Helpline](#)

