

THE SEATTLE FILM TASK FORCE

FINAL
2020
REPORT



City of Seattle



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STATEMENT FROM THE SEATTLE OFFICE OF FILM + MUSIC

For over 75 years, Seattle has been a film production center for landmark films, independent feature films, compelling television series, and successful commercial campaigns. Filmmakers, actors, and technicians have been able to build and develop skills because of community and government prioritization for film education, training, and production.

The City of Seattle is increasing its support for the creative economy and the future of work. Following extensive roundtable discussions with the film industry and other creative economy stakeholders, the Film Task Force was developed to advise the City of Seattle, Seattle Office of Economic Development, and Office of Film + Music in its advocacy for, and policy related to, the support and growth of the local film industry and community. As a group of diverse stakeholders, the Film Task Force's priorities included recommendations for the development of a Film Commission, the Office of Film + Music's work plan, budget, and permitting priorities, and City initiatives to retain film business, attract more film production to Seattle, and grow the local film industry, as part of the City's creative economy future of work vision.

Over 160 applications and nominations for Film Task Force membership were received through a public process in December 2020 and January 2021. A selection panel of film industry and community stakeholders reviewed the nominees and their applications and delivered recommendations to the Office of Economic Development and Office of Film + Music directors, who seated the volunteer Film Task Force members.

The Task Force first convened in one in-person session before COVID-19 struck. Members took a look inward and recognized that the Film Task Force needed to better represent the diversity of the industry and community. The Film Task Force's first order of business was to recruit and seat six additional BIPOC members to the Task Force.

We are honored to have the opportunity to work with this passionate and diverse group of experts and stakeholders, in our combined efforts to support and grow the local film industry and the City's support of the creative economy.

Thank you, Film Task Force!

THE FILM TASK FORCE – WHO WE ARE

The Film Task Force is a diverse group of film industry and community stakeholders formed to advise the Office of the Mayor, the City of Seattle, and the Office of Film + Music on best ways to support and grow the local film industry and community. The Film Task Force developed standing committees focused on equity and inclusion, City policy, marketing Seattle as a premier location for film production, and the development of a film commission.

The Film Task Force worked as representatives of the regional film community and industry, acting as their voice for the economic development of film in our region. The Film Task Force centers its representations in equity and inclusivity, with the understanding that the local film industry is the backbone of the content and creative industries, and its success is in the economic, cultural, and educational interest of the region.

Drawing on their extensive experience, connections, and history in the film community, the members of each committee drilled down on areas of critical importance within the industry and developed directives for the future Film Commission. Each committee's work and recommendations were centered in equity and inclusion.

Film Task Force members were drawn from a cross-section of Seattle film community professionals, that represent all segments of the industry, providing a diverse cross section of viewpoints and concerns, with diversity of race, age, and gender being a principal consideration.

2020-2021 FILM TASK FORCE MEMBERS

ABIE EKENEZAR



Seattle-based actress, singer, screen-writer and producer

GREGORY SMITH



Gaffer/Key Grip, Principal Partner- Elevation Grip & Lighting

PETER BARNES



Director Of Operations, Formosa Interactive Seattle (Prior Ceo, Clatter & Din)

ANTHONY TACKETT



Ceo Abstract Media, Co-Founder Of Seattle Filmmakers Of The African Diaspora

LACEY LEAVITT



Producer, Co-Founder /Ceo Of Electric Dream Factory

RIMONE BRANDOM



Writer/Filmmaker

ASHLEY BALL



Senior Producer, C+C

MAGGIE STENSON



Actor, Executive Producer At Shining Heart Productions

SARAH CROWE



Senior Producer At Amazon, Independent Producer

BETH BARRETT



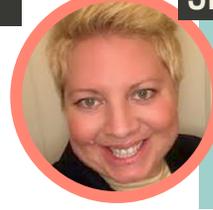
SIFF Artistic Director

MARIA GARGIULO



Emmy Award Winning Director-Producer

SHELLEA ALLEN



Teamsters Union Representative, Pride At Work National President

BRICE BUDKE



Seattle-Based Producer And Partner At Shep Films

MELISSA PURCELL



Northern Business Agent, I.A.T.S.E Local 488, Studio Mechanics of the Pacific Northwest

SUSAN LASALLE



Unit Production Manager, Directors Guild Of America, Senior Producer At Kully Struble

CLEVEN TICESON



Vice President Of Development, N 182nd Films, Former Sr. Post Production Editor At KCTS-9 TV

MYRON PARTMAN



Owner, Chameleon Creative Services

VIRGINIA BOGERT



Laughing Dog Pictures, President Emerita Women In Film Seattle; Curator Post Alley Film Fest

DAVE DRUMMOND



Seattle-Based Location Manager

NETSANET TJIRONGO



Writer, Director, And Community Organizer

VIVIAN HUA



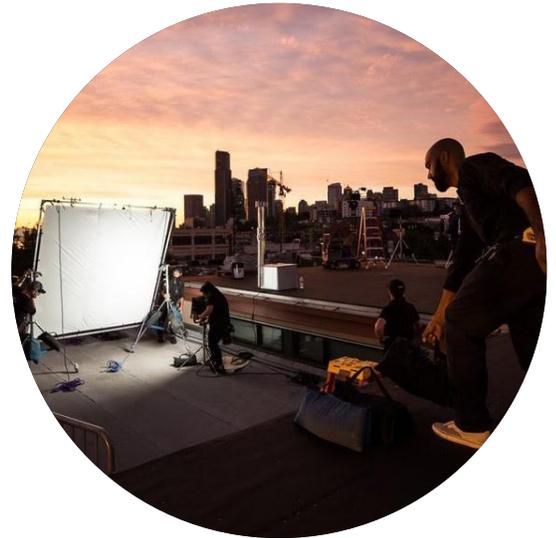
Executive Director, Northwest Film Forum

FILM COMMISSION COMMITTEE (STRUCTURE AND BYLAWS)

Virginia Bogert, Brice Budke, Susan LaSalle, Melissa Purcell

Among the many goals of the Film Task Force, its primary purpose was to establish and pave the way for a Seattle Film Commission that will advance film production opportunities and advocate for further growth of the film industry, an industry that provides jobs, supports families, supports sectors of innovation, talent, education, while delivering the content that informs and sustains us as a society.

The Film Commission Committee developed bylaws defining the structure and purpose of a proposed future commission - an official body that has never existed to amplify the voice of the local film community. The Film Commission's mission will be to assist and advise, in perpetuity, the City of Seattle, Seattle Office of Economic Development, and Office of Film + Music, on the economic development, sustainability, and the vital importance of Seattle's film industry. The Film Task Force believes the Film Commission will play a key role in ensuring the success of the City's prioritization of the Creative Economy through the lens of equity and inclusion.



The complete proposed Seattle Film Commission Bylaws document can be found in **ATTACHMENT A**

The Film Task Force’s recommendations for the Film Commission were informed by reviewing the Seattle Music Commission structure and other film commissions and film advisory boards around the country. The Seattle Film Commission is intended to replace and further the work of the Film Task Force in an ongoing official capacity.



- » The Seattle Film Commission will act as an ordained advisory body to the Office of Economic Development and Office of Film + Music, assisting and advising in its advocacy for and economic growth of the local film industry.
- » The Film Commission will advise the Office of Economic Development and Office of Film + Music in promoting Seattle as a premier location for all forms of production: film, television, commercial, video game, animation, visual effects, and extended reality (XR,VR,AR), and the development of marketing and sales efforts to retain and attract production in Seattle and strengthen the reputation of Seattle as a filmmaking city.
- » The Film Commission will assist and advise government agencies in regard to equity and inclusion strategies that increase access and provide resources, education, and opportunities for underserved groups; including persons of color, people of all genders, people with disabilities, and people of all ages in the film industry.
- » The Film Commission will advocate for and represent the local film industry to the City of Seattle's, local communities, and businesses.
- » The Film Commission members will represent an equitable, inclusive, and diverse group from each sector of the industry and be composed of film crew, businesses, actors, educators, associations, festivals, and labor organization representatives, to provide a diverse cross section of industry viewpoints and concerns.
- » A public application and recommendation process will be administered for applicants to The Film Commission with diversity of members a primary consideration.

THE FILM COMMISSION COMMITTEE'S RECOMMENDATIONS

EQUITY AND INCLUSION COMMITTEE

Shellea Allen, Ashley Ball, Virginia Bogert, Sarah Crowe, Abie Ekenezar, Maria Gargiulo, Vivian Hua, Susan LaSalle, Lacey Leavitt, Myron Partman, Anthony Tackett, Cleven Ticeson, Netsanet "Netsie" Tjirongo

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, elders, and people from economically disadvantaged areas, the Equity & Inclusion Committee 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.

THE EQUITY AND INCLUSION COMMITTEE ESTABLISHED THAT EACH FILM TASK FORCE MEETING BEGAN WITH OUR LAND ACKNOWLEDGEMENT:

“ We acknowledge we are on the traditional land of the first people of Seattle, the Duwamish People, past and present, and honor with gratitude, the land itself and the Duwamish Tribe.



To center our work in equity and inclusion, the Film Task Force additionally reviewed a reading or video at the beginning of each meeting. These offerings centered around race and social justice, followed by a spirited discussion about equity, inclusion and access.

THE EQUITY AND INCLUSION COMMITTEE 2020 – 2021 PRIORITIES

Spring 2020: Recognizing that the members of the Film Task Force needed to better represent the diversity we all value, the Equity and Inclusion Committee engaged the full Task Force to recruit and seat six additional BIPOC members to the Task Force.

Summer 2020: Meaningful systemic change requires lawmakers to be in transparent partnership with their community. The Equity and Inclusion Committee created a public facing Facebook page and hosted a virtual public forum. In the wake of the deaths of George Floyd, Ahmaud Arbery, and Breonna Taylor, and the global reckoning with systemic racism, police violence, and other inequities, the Equity and Inclusion Committee began to inspect the relationship this city and our industry has to policing.

Winter 2020/21: In partnership with civil rights icon and diversity educator Elmer Dixon, the Equity and Inclusion Committee developed the business case for equity and inclusion within the greater Seattle film industry. This work helped inform the film commission legislation in embedding equity and inclusivity in its structure, and laid the groundwork for the City and its advisors to center all its work in equity and inclusivity.



The Equity and Inclusion Committee report on its diversity training findings, the business case for diversity and inclusion, best practices, and a strategic plan can be found in **ATTACHMENT B**

GOALS:

- » Bring Seattle to the forefront of the industry as an inclusive film community.
- » Increase participation throughout the industry of under-represented groups.
- » Celebrate content that has the diversity, equity, and inclusion we are striving for on screen and in production.
- » Connect diverse, inclusionary films and filmmakers with resources and distribution platforms.
- » Support a database of "above and below the line" film/video professionals (pre-production/production/post), to elevate women, people of color and other underrepresented film, television, screen-based professionals.
- » Encourage and create funding opportunities and robust mentorship/internship training programs that provide direct access to industry professionals at all levels, including writers and directors, for BIPOC and other underrepresented persons across racial, gender identity, LGBTQ, disability, and age spectrums - who are historically, denied access.
- » Create City funded programs that ensure diversity and inclusion within all industry-related programs; encourage other government run programs to do the same, including State and County programs.
- » Acknowledge that the City of Seattle has a policy of no tolerance of sexual harassment and/or discrimination (racial, social, or religious) in the workplace in the City's Master Film Permit process, including updating the City's Film Code of Conduct.
- » Fund comprehensive diversity training for members of the Film Commission, the Film Task Force, and our industry at large.
- » Work with a coalition of industry leaders, community activists, Special Events Office, to study and reimagine the relationship the City and our creative industries have to policing.

MARKET SEATTLE COMMITTEE

Peter Barnes, Beth Barrett, Virginia Bogert, Dave Drummond, Myron Partman, Maggie Stenson, Gregory Smith

Seattle is a strong independent film and commercial production center with a skilled crew and talent base, beautiful locations, and organizations that support filmmaking. And, like any industry, Seattle relies on strong marketing and branding to attract lucrative film productions to the region and keep local productions here.

The Market Seattle Committee advised on the development of traditional and innovative branding and marketing platforms that market Seattle as a premier filmmaking destination. By working with stakeholders and acquired data, the Market Seattle Committee prioritized short and long-term goals to achieve overarching objectives that will position Seattle as a premier location for film production, and at the same time, increase inclusive community support for the film industry.

Over the course of the Market Seattle Committee's work, the team engaged with the community, conducted surveys and discussions, and presented three public facing informational events; an Equity & Inclusion Committee introduction, hosted by Women in Film Seattle, and a presentation at the [Seattle Film Summit 2020](#).

In order to increase the visibility of Seattle as a production center, the Market Seattle Committee identified **two primary marketing objectives:**

1. Work across the industry to clarify Seattle's position as a premier location for film production.
2. Align local government and private agencies and stakeholders to build community support for the work the film industry brings to our neighborhoods and city.



GOALS:

- » Make film projects a priority across City, County, State governmental offices, and neighborhood associations to cultivate relationships to understand the needs of the film industry, increasing community involvement and awareness of the benefits of film production.
- » Increase access to public land and prioritization of worker diversity to build infrastructure of physical resources and crew.
- » Increase financial incentive to support film across all platforms.
- » Establish and support equitable and inclusive mentorship, internship, and training programs for entry level positions for crew to attract and develop new talent pools.
- » Engage with neighborhoods to establish and strengthen relationships in regard to the positive economic impacts of local filming, including providing best practices of filming tailored to frequently filmed Seattle neighborhoods.
- » Create a physical and downloadable branded communications toolkit for local and outside productions to use as promotion within the community to provide an authentic, meaningful relationship between the industry and neighborhoods:
 - » Film production-branded no parking barricades
 - » Film friendly signs for local businesses
 - » Press releases adapted for social media
- » Include in Master Film Permit a form offering film productions the option to be included in the City's social media outreach in support of the film industry.
- » Create innovative social media and new media resources to better connect with the City's diverse business districts, small businesses, and large corporations, including databases accessible to film production.
- » Partner with Business Improvement Areas (BIAs) to develop marketing plans encouraging partnerships between local businesses impacted by COVID-19.
- » Develop an online marketplace to monitor supply and demand where business owners offer space for rent, and where unused office space can be utilized for short- and long-term production office use.
- » Foster and achieve strong coordination between the City of Seattle, King/Snohomish County, and Washington Filmworks film office agencies.
- » Develop film industry brand ambassadors to promote Seattle film production to attract talent and major productions to Seattle.
- » Establish platforms and programs for local media content and skill sharing (e.g., provide support for The Seattle Channel).
- » Provide connections to expand joint innovation with other creative industry sectors, particularly music, gaming, graphics/animation and emerging technologies such as motion capture, AR/VR/XR, and virtual production photogrammetry.

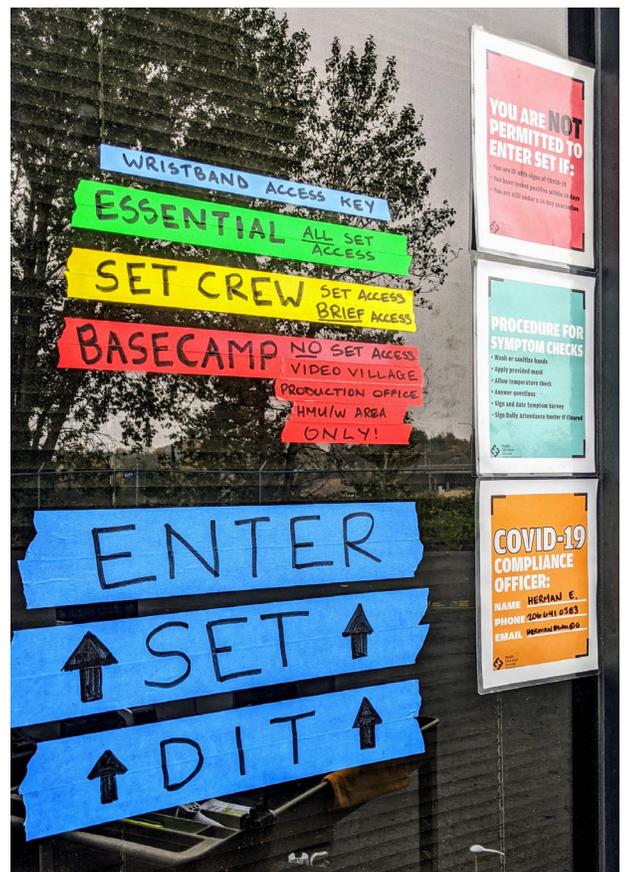
CITY POLICY COMMITTEE

Brice Budke, Dave Drummond, Lacey Leavitt, Myron Partman, Mellissa Purcell, Greg Smith, Maggie Stenson

The City Policy Committee focused attention and actions on film-related policies within the City of Seattle, leading discussions and spearheading strategic activities related to the City of Seattle’s film-related policies. They are strong advocates for our local film industry and know that its success is in the economic, cultural, and educational best interests of the region.

The City Policy Committee made strides in several areas over the past year, and helped the Film Task Force to...

- Advocate for the City’s adoption of the film industry’s Covid-19 back-to-work protocols
- Advocate for proper budget and staffing levels to support film production needs via the City Budget Approval Process with presentations and direct emails to the City Council
- Advocate during the City Budget approval process for the creation of, and funding for a Seattle Film Commission
- Raise visibility on the issues of payroll protection and wage theft within the film industry, specifically the importance of unemployment protection and the proper job classification of film crew/employees, which has been re-emphasized by the pandemic’s impact on gig and contract workers
- Contribute to the discussions and recommendations on City policies for the use of uniformed police officers, and/or alternatives, in support of film productions
- Advocate for permitting for commercial drone photography in City parks
- Ensure Seattle’s policies regarding film work are competitive with those of peer cities and overall national standards, including research of peer cities, including Portland, OR, Austin, TX, Santa Fe, NM, and New York City, NY to compare and contrast Seattle’s approach



GOALS:

- » Advocate for sufficient budget for a Film Commission and the Office of Film + Music, including the OFM/Inclusive Creative Industries Director position, an Inclusive Creative Industries Policy Advisor, a Film Program Manager, and a Film Permit Specialist.
- » Increase efficiencies between OFM and other City departments so the entire permitting process happens in sync with film industry speed of business decisions.
- » Encourage all City of Seattle departments, and any local tax-funded organizations, to use local production companies and workers to produce content. This includes advocacy for organizations such as Visit Seattle and the Washington State Lottery to utilize local talent and workers and much as possible.
- » Establish and maintain robust relationships with the various city officials, departments and private organizations that wield influence over Seattle's film policies. Developing cordial, personal relationships is a critical part of maintaining viability and support for the film industry in Seattle. In addition to governmental departments, this extends to iconic locations and private organizations that are often involved in film work, such as the Space Needle and Pike Place Market.
- » Consider embedding questions and/or requirements about employee classification in Seattle's Master Film Permit process.
- » Identify ways the City might lower costs for productions that reach a certain threshold of diverse hires (e.g., reducing or eliminating street parking fees, SPD fees).
- » Identify ways the City might promote a policy of no tolerance of sexual harassment and/or discrimination of any kind (racial, social, or religious) in the workplace, including embedding questions and/or acknowledgement of these policies in the Seattle's Master Film Permit process.
- » Analyze and update Seattle's Film Ordinance.
- » Prioritize film production for the use of City Parks and street rights-of-way, and make film production a Mayoral priority, so that all city departments follow suit and respond quickly and efficiently to all film industry requests in a timely manner.
- » Identify solutions for production vehicle and large equipment storage locations.
- » Identify and lobby for expanded use of City-owned property for co-working spaces, production offices, and filming locations, both as part of recovery and long term.
- » Support regional and state efforts to establish sustainable production support facilities and infrastructure.



The no harassment addendum to the Master Film Permit can be found in **ATTACHMENT C**

THE ABBY SINGER

In the film world, the "Abby Singer" refers to the second to the last shot of the day. So, please review the three ATTACHMENTS. Only then can we say about The Film Task Force's Final Report, "It's a wrap, folx!"

The current pandemic has reminded us of the importance of the film industry's role in our society. We have all turned to our creative communities for sustenance and support during this crisis; and it is clear, COVID-19 has had an extensive impact on our Seattle film community. But despite an initial complete shutdown, our film industry rallied and has become an integral part of the economic and social recovery from the COVID-19 crisis.

As the City and industry develop policies to support film production recovery, this work will be done with a focus on equity, inclusion, and support for diverse businesses and communities. By seeing through many cultural lenses and including and amplifying all creative voices, our Seattle film industry is stronger, healthier, and more productive.

We look to the Film Commission to continue the work of the Film Task Force and guide Seattle into an equitable and robust filmmaking future.

ATTACHMENT A

SEATTLE FILM TASK FORCE

CITY OF SEATTLE FILM COMMISSION – FRAMEWORK RECOMMENDATIONS

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City of Seattle Film Commission By-Laws

1. ESTABLISHMENT AND PURPOSE OF THE FILM COMMISSION*
 - a. The Seattle Film Commission is established to assist and advise the City of Seattle in the development and economic growth of all aspects of the film industry.
 - b. We hereby establish within the Office of Film + Music, under The Office of Economic Development: The City of Seattle Film Commission (“Film Commission”).
2. THE RESPONSIBILITIES OF THE OFFICE OF FILM + MUSIC
 - a. The Office of Film + Music has the primary responsibility in the City of Seattle to:
 - advocate for, and develop policies and procedures in governmental endeavors supporting Seattle as a place to create, produce, and exhibit film and music,
 - market and promote the economic growth of Seattle’s film and music industries locally, regionally, nationally, and internationally,
 - develop policies and lead inclusive and equitable, initiatives and procedures that recognize and support marginalized communities affected by economic disparity; prioritize career and business pathways for people of color in film and music, minority-owned film and music businesses, and
 - provide support and leadership to film and music crew, freelancers, businesses, organizations, labor, non-profits, educators, and festivals.
3. POWERS OF THE FILM COMMISSION
 - a. The primary responsibilities of the Film Commission shall be to:
 - advocate to the City of Seattle, local communities, and businesses that the local film industry is the backbone of the content and creative industries, and its success is in the economic, cultural, and educational interest of the region;
 - assist and advise government agencies on equity and inclusion strategies

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SEATTLE FILM TASK FORCE

CITY OF SEATTLE FILM COMMISSION – FRAMEWORK RECOMMENDATIONS

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to increase access, resources, and opportunities for underserved groups, including persons of color, people of all genders, people with disabilities, people of all ages,

assist and advise on the creation of the Inclusive Creative Industries program, to define the role of its director, and once created, continue to work with and advise the Inclusive Creative Industry Program,

assist and advise government in the development and economic growth of the film industry including, but not limited to: developing education and training programs and strategies to assess the economic, employment, and social impact of film production and exhibition in Seattle,

assist the development of marketing and sales efforts to retain and attract film production in Seattle,

advise on the annual work plan, annual report, and budget priorities,

advise on City incentives and funding for film production, including City advocacy for County and State initiatives,

promote Seattle as a premier location for film, television, commercial, video game, animation, visual effects, and extended reality (AR, VR, MR), summarized hereafter as “film” production and exhibition, including developing tactics to grow the legacy and strengthen the reputation of Seattle as a filmmaking city,

solicit input from, and link a cross section of industry professionals to the City of Seattle, and

collaborate with other local and regional film advisory groups as necessary to inform City, County, and State governments, in support of the local and regional film industry and community.

- b. The Film Commission is to serve an advisory role, and will not have enumerated or formalized governmental applied powers.

4. MEMBERSHIP

- a. The Film Commission shall consist of twenty (20) members. Each year, by a majority vote of the Commission, one Commission member shall be elected Chairperson for a one-year term, and one shall be elected Vice Chairperson

ATTACHMENT A

SEATTLE FILM TASK FORCE

CITY OF SEATTLE FILM COMMISSION – FRAMEWORK RECOMMENDATIONS

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for a one-year term, who shall serve as Chair in absence of the Chairperson.

- b. The Film Commission shall include at least one representative from each of the following subgroups to achieve a diverse cross section of industry viewpoints:
- i. actors union,
 - ii. actors,
 - iii. advertising and creative agencies,
 - iv. commercial producers,
 - v. commercial production companies,
 - vi. post-production personnel (editors, composers, post-supervisors, etc.)
 - vii. film production crew (props, sets, wardrobe, make-up/hair, grip & electric, etc.)
 - viii. film crew union,
 - ix. film festivals,
 - x. film location managers,
 - xi. film non-profits,
 - xii. film post-production companies,
 - xiii. film production support companies (rentals, stages, etc.),
 - xiv. film schools, film programs, or film educators,
 - xv. independent film producers or directors,
 - xvi. independent film production companies,
 - xvii. minority community film organizations,
 - xviii. VR, AR, XR, and emerging technology businesses.
- c. Diversity of members' race and gender shall be a primary consideration, at least 66% (13 of 20) of the representatives should be women, people of color, transgender, nonbinary, and/or people with disabilities. At least 50% of the diverse representatives (5-7 of 20) should be people of color.
- d. Commission members shall be appointed to staggered three year terms. To ensure the continuity and longevity of a member's work, members shall have the option to serve for a second consecutive term for a maximum of six consecutive years of service. For the first cohort of Film Commission Members, $\frac{1}{3}$ will serve a one-year term, $\frac{1}{3}$ will serve a two-year term and $\frac{1}{3}$ will serve a three-year term for their first term. If a member serves a second term, it will be for three years.
- e. If a Film Commission member vacates their position mid-term, a replacement for that position must be filled by following the standard

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SEATTLE FILM TASK FORCE

CITY OF SEATTLE FILM COMMISSION – FRAMEWORK RECOMMENDATIONS

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appointment process. Positions left vacant do not disqualify the Film Commission as a whole.

- f. No more than half the Film Commission members may be members of more than two other advisory groups established by City, County, or State government agencies.
- g. A public application and recommendation process will be initiated by the Film Commission for any open seat. The Film Commission will nominate members to be considered from applications and recommendations received through this public process. Nominees selected by the review and selection panel will submit a letter of intent and a resume. The Film Commission will then make a recommendation to the Mayor and City Council on recommended appointees. Nominees should be recommended based upon their industry subgroup, race, gender and their ability to uphold the values of and carry out the responsibilities of the film commission. The process for choosing the first cohort will be administered by the Film Task Force.
- h. The odd-numbered Commission positions shall be appointed by the Mayor's office and even-numbered Commission positions shall be appointed by the City Council. All appointments are to be confirmed by the City Council.
- i. If a commission member is deemed to no longer fit within the recommendation criteria of a new member (i.e. a job change out of the industry, inactivity on Commission activities, etc.) and/or if they no longer adhere to City Code of Conduct, they may be removed by a two thirds majority of the whole Film Commission.

5. PROCEDURES

- a. The Film Commission shall meet, at a minimum, monthly. In addition, it shall meet once per year with the Seattle Music Commission and Seattle Arts Commission.
- b. The Film Commission shall have two standing committees: Equity Committee, Marketing Committee. Other committees may be formed and disbanded as needed.
- c. The Film Commission shall adopt rules for its own procedures, vote on recommendations, including but not limited to: meeting frequency, and establishment of subcommittees, and will provide updates for the Film Commission's primary objectives. A quorum, half standing members plus one, is required to conduct business; a majority vote shall be required for

ATTACHMENT A

SEATTLE FILM TASK FORCE

CITY OF SEATTLE FILM COMMISSION – FRAMEWORK RECOMMENDATIONS

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approval of all motions. Meetings shall be conducted in-person and/or electronically to form a quorum.

- d. Film Commission By-Laws may be altered, amended or repealed. Changes must be adopted by a two thirds vote by the full sitting Commission.

6. DELIVERABLES

- a. The Film Commission shall deliver budget recommendations to the Office of Film + Music in writing on or before [INSERT DATE] to coincide with City of Seattle budget timelines.
- b. The Film Commission shall deliver an annual report to the Office Film + Music to distribute to the OED, Mayor's Office, and City Council on or before [INSERT DATE]. The report will contain, at a minimum, an annual list of priorities and goals, a review of accomplishments, and will establish the subsequent year's priorities and goals.

ATTACHMENT B

The Business Case for Diversity, Equity, and Inclusion in the Seattle Film Industry

U.S. cities, municipalities, and organizations are adapting to stay responsive to their diverse communities to create good jobs and foster economic growth. Historically marginalized communities have been underemployed in the Seattle film industry.

The film industry serves as an umbrella for all creative industries, including but not limited to the arts, music, tech, and more. Studies show that a well-managed diverse creative workforce lays the groundwork for long-term success.

A diverse workforce enhances the quality of problem-solving, decision making, and innovation

- Diverse teams view situations from a broad range of perspectives, producing more creative solutions to problems, thus resulting in greater innovation. The experience of working with diverse groups offers us more life and cultural experiences allowing us to be more innovative and adaptive in an industry that is constantly making new things from scratch.

Diverse content performs better than homogenous content

- Consumers have different cultural lenses and are attracted to content from diverse voices. Content creators that understand this landscape will have greater success connecting to wide audiences.

Economic justice is good for the bottom line

- A diverse workforce saves money by attracting top talent, reducing turnover, developing potential, and preventing costly lawsuits and consent decrees.
- Social and economic justice creates greater community trust.
- When people are respected, valued, and safe, they are more productive

A diverse creative industry uplifts the economy

- The creative workforce wants to live in communities with quality of life, which is why creative workers are attracted to Seattle. Pillars of quality of life are diversity, tolerance, and inclusivity. When cities commit to a diverse creative workforce

ATTACHMENT B

businesses set up near those creative communities to hire the best of the best in creative talent and all economic boats rise.

BEST PRACTICES FOR DIVERSITY, EQUITY & INCLUSION FOR SEATTLE FILM COMMISSION

The Seattle Film Task Force recommends the following practices for the Film Commission and larger creative industries for adopting the paradigm of valuing diversity. These help accelerate adoption of change, enhance efficiency, increase clarity, and reduce the potential for missteps.

- **Leadership commits to diversity from the top down**
 - Invest in DEI training in all departments and at all levels
 - Cultivate diverse leadership
- **Make long-term investments in economically disadvantaged communities with diverse populations**
- **Elevate diverse content**
 - Nurture BIPOC creators, both entry and mid-level
 - Support and celebrate diverse local content
- **Have a clear and measurable commitment to DEI from the City + OED**
- **Bake community engagement and listening into the ongoing process**
 - Engage with existing community leaders and organizations from a diverse range of the creative industries
 - Follow up with a community accountability, check in process - being proactive rather than reactive to issues
- **Reward individuals and organizations for DEI best practices**
 - Provide accountability and reporting
 - Commitment to safe sets from the top down
- **Develop and invest in legislative policy that supports DEI best practices**
- **Create and expand regional partnerships to achieve DEI goals**
 - This includes government, organizations, film festivals, private businesses, individuals, et al in the film industry
- **Prioritize economic justice in the local creative industry infrastructure**
- **Measure Results**
 - Identifying quantifiable success measures, collecting data and using it to underscore successes.

ATTACHMENT B

Seattle Film Commission Strategic Plan (2021-2026)

The Film Commission will make clear and measurable commitments to film jobs, diversity, equity, and inclusion within the City of Seattle, Office of Economic Development (OED), Office of Film + Music (OFM), and the Commission itself; as well as recommend best practices, target goals, and legislative policies centering Diversity, Equity, and Inclusion (DEI) at all levels of the local film industry.

Our goal is for Seattle to lead the industry as an inclusive film community where funded and celebrated content reflects the full spectrum of our society in regard to race, gender identity, LGBTQ+, disability, and age. Our talent pool, from the creators to the union technicians, is similarly diverse. Other cities use Seattle as a model for how to encourage equity and create positive, safe environments for all folks on set.

Hold City of Seattle and the Office of Film + Music Accountable to its DEI Commitments

- The Film Task Force's intention is that diversity of members' race and gender shall be a primary consideration in Film Commission membership, and at least 66% (13 of 20) of the representatives should be women, people of color, transgender, non-binary, and/or people with disabilities. At least 50% of the diverse representatives (5-7 of 20) should be people of color.
 - The TF also recommends the Commission create a Youth Advocate position and/or Youth Advocate advisory group to bring valuable perspective and input. See the Arts Commission process for guidance on this matter.
 - The TF also recommends indigenous people be represented and included in the membership of the Film Commission.
- Create a Commissioner Code of Conduct which includes commitment to diversity, inclusion, and equity in all of their work in the Film Commission, as well as in their film sector work.
- Onboard new Commissioners and OFM staff with orientation that centers diversity, equity, and inclusion.
- Refresh existing Commissioners and OFM staff with annual training in DEI and anti-racism.
- Cultivate diverse and inclusive leadership from the top down and within all departments.
- The City of Seattle and OFM are in the process of reimagining SPD's participation for security and traffic control in film production. The Film Task Force strongly recommends the Film Commission stay engaged in this work, and research private sector and community group options to address both economic and social justice issues around policing and our industry.

Undertake Community Engagement with Diverse Film Stakeholders

- Create public forums for the film community to collectively envision creative solutions to systemic DEI challenges.
- Maintain ongoing conversations and check-ins for community accountability around DEI challenges.
- Proactively engage with community leaders and organizations from diverse creative industries and backgrounds around DEI work, rather than just being reactive to emerging issues.
- Create spaces for discourse about the value of diversity, and facilitate DEI training within the larger film community.
- Influence and inform the local film community about emerging City policies and strategies.

ATTACHMENT B

Evaluate Existing Barriers & Create Cost-Benefit Arguments

- Collect data to identify quantifiable measures to underscore successes, with the understanding that significant measurable changes generally appear after an average period of three years.
 - *A caution comes from Dr. Robert Hayles, Centre for Global Inclusion, who found that diversity initiatives yielded no measurable results for three years, after which there were significant measurable changes between 3-10 years, with improvements leveling off at the ten year point.*
- Research and identify barriers that can be detrimental to inclusion.
- Research and identify other organizations' DEI incentives, which could be replicated in our region.

Make Recommendations for DEI Best Practices Throughout the Film Industry

- Ensure that OED, OFM, and City of Seattle leaders center the Film Commission's roles and responsibilities in its creative economy plan, especially around its ongoing commitment to DEI work.
- Encourage other statewide industry organizations to center DEI in their work.
- Create and publicize clear cost-benefit solutions for diversity that motivate industry leaders and film productions to adopt best practices.
- Use feedback from community outreach efforts to inform industry best practices.
- Update the City of Seattle's [Code of Conduct](#) for the film industry to include DEI as a core tenet.
- Research, develop, and make recommendations to the City of Seattle for legislative policy that support DEI best practices throughout the industry.

Invest in Economically Disadvantaged Communities with Diverse Populations

- Center job creation and economic justice in the film industry's policy recommendations around DEI.
- Reward film organizations and productions that are leaders in DEI work and have made clear and measurable commitments, both internally and externally.
- Require transparent public reporting around DEI practices.
- Encourage and incentivize IATSE, Teamster, SAG-AFTRA, DGA locals to diversify.

Prioritize Safe Workplace Environments

- Formulate industry best practices for safe work environments in the creative industries, where workers feel emotionally and physically safe. Have access to on-set and city-level reporting mechanisms for mistreatment.
- Create a protocol for productions to commit to establishing and maintaining safe sets, from the top down, with buy-in from management.
- Provide DEI training for local unions, film productions, and additional partners to create a well-managed work environment for diverse workers.

Create Sustainable Pathways for Underrepresented Creators

- Partner with existing organizations undertaking film training and mentorship work that serves diverse communities; provide resources which allow them to expand.
- Nurture entry-level, mid-level BIPOC and underrepresented filmmakers through mentorships and access to funds.
- Elevate diverse content from historically underrepresented communities through City-led initiatives and/or partnerships.

ATTACHMENT C

City of Seattle | Office of Film + Music
Master Film Permit No Tolerance Policy
Prototype

“While it may be true that morality cannot be legislated, behavior can be regulated. It may be true that the law cannot change the heart, but it can restrain the heartless.”

– Martin Luther King Jr.

Suggested addendum to City of Seattle Master Film Permit (in addition to Code of Conduct, Production Best Practices, and Departmental Best Practices)

The City of Seattle and the Office of Film + Music will not tolerate sexual harassment or discrimination and harassment of any kind on all film sets, at film locations and filming venues, or in film production offices.

By obtaining a permit to film in the City of Seattle, film production companies, individuals, and organizations are entering into a contract with the City of Seattle and as such shall abide by the same rules and codes of conduct pursuant to The City of Seattle’s Personnel Rule 1.1 – Discrimination and Workplace Harassment (see information below*).

The Office of Film+Music requires adherence by film production entities to these same rules when obtaining a master permit to film in the City of Seattle and on City of Seattle property.

- City of Seattle branded “No Harassment/No Discrimination” signage will be displayed prominently on all film sets, at film locations and filming venues, and in film production offices.

Violation of the City of Seattle’s anti-harassment/anti-discrimination rules will result in the loss of the City of Seattle film permit.

* The City of Seattle’s Personnel Rule

1.1 1.1.2 Anti-discrimination

It is the policy of the City of Seattle to provide a work environment for its employees that is free from discrimination and promotes equal employment opportunity for and equitable treatment of all employees. Any individual who believes he or she has been discriminated against in employment may make an internal complaint to any management representative or file a complaint with the Seattle Office of Civil Rights, Washington State Human Rights Commission, or the Equal Employment Opportunity Commission.

1.1.3 Anti-Harassment

Harassment of an individual is illegal conduct and a violation of this Rule. The City of Seattle will not tolerate harassment of its employees by co-workers, supervisors, managers, officers of the City **or from non-employees conducting business with the City.**

Mayor's Executive Order Affirming All Employees' Right to a Workplace Free from Harassment
Title VII, Civil Rights Act, 42 U.S.C. 2000e, et seq.

RCW 49.60, Discrimination—Human Rights Commission 1.1.1 Application of this Rule