

March 5, 2024

## **OREGON FILM Diversity, Equity and Inclusion Plan**

**Oregon Film (a/k/a Oregon Film & Video Office, a/k/a The Governor's Office of Film & Media ("OFVO"))**

### **WHO WE ARE**

OFVO is a semi-independent agency of 4 people, founded in 1968. We are governed by a 5 person board that is appointed by the Governor.

OFVO has a mission to promote, support and advance the film, video, interactive, animation and creative content industries within the state by fostering connections between production, business and public sectors and strengthening this industry's profile and reputation locally, nationally and internationally.

As an agency, OFVO seeks to promote a healthy, growing and diverse industry of content creators in Oregon through direct support of creators, community engagement and connection, and education, training, "on-set" placement, apprenticeship and "shadow" programs. In partnership with the Oregon Made Creative Foundation, we seek to provide grants, fellowships, residences and subsidized placement to a diverse group of filmmakers and content creators.

### **OUR GOALS**

Historically speaking, the film industry has not been diverse, equitable or inclusive. This has been proven again and again through personal experiences, high profile lawsuits and consistent industry data. At a very high level our goal is to change that here in Oregon. We seek to diversity the industry and create opportunities and paths for advancement for historically under-represented and excluded communities both in front of and behind the camera/screen.

In a mid-level sense we seek to create and support programs that help to uplift members of under-represented communities through training, education, placements, grants, scholarships and partnerships. We look to connect people from entry level to mid career to highly experienced and to open pathways for them to new personal connections, collaborators and communities and to create their story in Oregon.

At a granular level our goal is to utilize our office, our funding and our power to open channels and opportunities for communities of color, the LGBTQ+ community and other creators who may have historically been excluded from our industry and the broader experiences and audiences that come from our industry.

## OUR STRATEGIES

We have developed a few tools that we can use to achieve these goals. These include:

- A non-profit called the Oregon Made Creative Foundation.
- An incentive linked funding mechanism called the Creative Opportunity Program.
- Leveraging established partnerships both from within and from outside of the industry.
- Community Engagement.

## OUR ACTIONS

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### OREGON MADE CREATIVE FOUNDATION

OFVO has partnered with a 501c3 non-profit, [Oregon Made Creative Foundation](#) (OMCF), to support storytellers, filmmakers, and artists to attain sustainable careers in the arts, especially the digital arts. Additionally, the OMCF strives to draw together, under its #OregonMade banner - support, momentum and assistance for Oregon communities, whether they be urban, suburban, or rural and to help build and strengthen the connections among them.

Created in 2016, the OMCF is a stand alone non-profit platform with a goal to bring opportunity and grants to a wide and diverse creative community. Through June 30, 2023 the OMCF has run twenty-four (24) granting programs providing placement and/or funding to numerous BIPOC and LGBTQ+ community creators.

OFVO's goal is to utilize the OMCF as a vehicle to create opportunities that would not have otherwise existed for a diverse community of filmmakers and content creators. That effort has helped to bring over \$230,000 to projects and filmmakers working here in the state; 75% of that funding has gone to artists and creators from historically under-represented and marginalized communities. These have included, in partnership with Travel Oregon six (6) [Outdoor Adventure Film Grants](#) ("OAFG" \$20k each), a [Food Stories Grant](#) (\$15k); in conjunction with the City of Portland eight (8) [Post Production grants](#); five (5) non-project specific "[Tell Your Story](#)" grants (\$10-15k each) and in conjunction with PLAYA three (3)

[Screenwriting Residency grants](#). The short film “You Go Girl!” created by an OAFG premiered at the [Sundance Film Festival](#) in early 2022.

As of March 2024 OFVO has created, through the OMCF, 78 paid positions and placed 46 different people on media sets and studios for new and entry level participants from traditional underserved communities through its [Pathways](#) program and placed 46 new workers into those positions. We continue to work with partners at Outside the Frame, OMPA and IATSE Local 488 to create PA set training camps to ensure the proper training was given to each participant and then assigned them an on-set mentor to ensure their questions were answered accurately and in a timely manner.

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## CREATIVE OPPORTUNITY PROGRAM

In 2022 OFVO helped to pass HB4153 and create the [Creative Opportunity Program](#) (COP). This legislation dedicates 2% of the Oregon Production Investment Fund (“OPIF”), or about \$375,000 per year, to creating programs that help in the following areas of our industry:

- (1) Grants for individuals and production projects;
- (2) Fund matching;
- (3) Investment in development and production;
- (4) Mentorship programs;
- (5) Project and talent incubation;
- (6) Mutual aid;
- (7) Creator and storyteller support;
- (8) Diversity and inclusion initiatives;
- (9) Educational programming;
- (10) Workforce development;
- (11) Regional production development; and
- (12) Industry-related small business growth stimulus.

This program became effective in October of 2022. We expanded and continued the development of our existing programs in conjunction with OMCF and other partners while seeking out new ideas for programming that has worked in other arenas and/or needed within our industry. We have done this with a focus on increasing access, equity and opportunity for all within our industry.

Through the [Creative Opportunity Program](#) we have expanded many of our existing programs (e.g. Pathways Placements, Production Assistant Trainings, filmmaker and regional production support, partnerships and specific programs

like the Outside Adventure Film Grant and the Tell Your Story Grant). This has also increased items like paid placements and job training, while also expanding our partnerships and programming to offer more than 30 different grants, placements, project support programs and other industry focused partnerships on an annual basis.

In the 2022-23 FY the COP provided 30 different programs, grants and partnerships while in the 2023-24 FY the COP has supported 28 different programs. The vast majority of these programs are chosen and administered through a lens of creating opportunity for under represented and historically marginalized communities in our industry.

These programs will be monitored and adjusted based on several factors including effected regions and communities, length and breadth of supported project and the outcomes of each program. Information on past and current COP projects can be found on [our website](#).

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## PARTNERSHIPS

Due its small size as an office, OFVO has focused much of its work on expanding the equitable use of our resources through program dollars rather than through its small staff or operating budget. This has included creating funded and non-funded, active partnerships with community organizations and non-profits such as:

Travel Oregon	Desert Island Studios
Travel Portland	Oregon Media Production Assoc
Portland Film Office	Eastern Oregon Film Festival
NW Documentary	Lion Speaks
BendFilm	PAM Cut
Klamath Film	IATSE Local 488
Lane County Filmmakers	SAG-AFTRA
Central Oregon Film Office	Outside the Frame
Southern Oregon University	Portland Community College
Laika	Confluence Project

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## COMMUNITY ENGAGEMENT

We recognize the power we have as funders and connectors and the position this office holds. Where we can we want to use that power in an equitable and inclusive manner that welcomes members of our industry and provides space for all creators. There are several ways that we do this:



- Sponsoring panels, training classes, networking events and professional development workshops at festivals and within existing organizations. Providing funding, grants and scholarships. This includes work with Southern Oregon University, PAM CUT, BendFilm, Klamath Film, Lane County Studios and the Eastern Oregon Film Festival.
- Creating community reflective advisory and review panels to help develop and support existing and future programs.
- Creating and exploring new programs focused on diversity training, workforce development and access. This includes the [Pathways](#) training and placement program, a specialized animation training and paid placement program with PCC and Laika animation studios, a Filmmaker Fellows program with [The Confluence Project](#), and various partnerships within the [Creative Opportunity Program](#).
- Providing marketing support through our robust social media channels for projects with their own focus on diverse communities, subject matter and made by diverse filmmakers and filmmaking teams. This includes Instagram, X and Facebook in addition to a [monthly newsletter](#) and [active blog](#).
- Attending and sponsoring the state's numerous "Film" and "Media" festivals - including festivals focusing on LGBTQ, women and traditionally under represented films and filmmakers.
- Forming strategic partnerships that help identify and reach both communities in need and specified goals.
- Communications - use of our main site, [OregonFilm.org](#); our affiliated non-profit's site, [OregonMade.org](#) and our community blog, [OregonConfluence.com](#)
- Data - Collection of outcomes, placements and ongoing experience from participants, partners and projects that come through our programs, grants and programs we oversee directly and from reporting done from our partnership organizations.
- Arrange and hold free classes and training sessions and offer scholarships to panels and discussions that charge an entry fee. Examples include a free class on "[Reducing Harm on Set](#)" presented with the Portland Film Office and IATSE Local 488 and 18 scholarship placements in the PAM CUT Professional Panel on "[Creative Distribution Strategies](#)."

# MEASURING OUR IMPACT

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## Goals vs. Outcomes

In general, for each of our projects we try to assess certain data points going in, including:

- Creating a clear application process
- Assessing the criteria and need being proposed
- Creating a clear set of goals
- Creating grant panels that reflect the target communities
- Identifying who is the project serving
- Qualifying the likelihood of success
- Reviewing the track record of the partner
- Making clear the process for awarding the funding

Then we attempt to match up those initial assessments with the outcomes of the funding by the following:

- Ongoing check-ins
- Detailed final reporting
- Attendance at the event
- Connection with the participants
- Follow up with projects, producers and participants

We then adjust our approach based on the data collected and continue partnerships, adjust goals, make changes to the programs, and create outreach to new programs/partners at least on a monthly basis, often weekly.

We also measure and assess our goals and outcomes on the projects we work with through our state incentive programs. Read more about that in “Data Collection and Resources” below.

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## Creative Opportunity Program Reporting

Specifically for the Creative Opportunity Program we have a process that includes:

- A call for submissions
- A review of projects and partners
- The assembly of an industry advisory panel that reflects the community
- A budgeting and selection process that attempts to take into account:
  - Community being served
  - Region being served
  - Area of the industry being served
  - Track record and goals of the partner
- Contracting that clearly outlines “Expected Outcomes”
- Ongoing communication, marketing support, follow through and adjustments
- Payment schedule that reflects certain benchmarks
- Final reporting that connects back to the contracted Expected Outcomes

The payments made, partners or programs funded, expected outcomes and actual outcomes are then posted on our site and through our Open Data portal.

The programs and processes of the COP are reviewed on an ongoing (at least monthly) basis with each partner and the line up of partners are reviewed and adjusted at least annually.

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## Oregon Made Creative Foundation Follow Up

The grants and programs that are administered through OMCF are specifically designed to support and connect with a broad community and have a goal to uplift people, projects and voices that have been traditionally not been heard in our industry. Grant review panels are made up of members that are reflective of the communities we are attempting to reach and consistent support and follow through is offered through Oregon Film. Where possible, physical space is provided for grant participants in Oregon Film’s offices as well as in third party spaces like Desert Island Studios. Marketing and publicity support is also provided to the grant recipients for projects that have been supported by the OMCF.

The programs provided by the OMCF are reviewed and adjusted at least once a year based on track record, outcome and community reach.

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## Pathways Follow Up

We work very closely with [Outside the Frame](#) to administer this program. Through this partnership we are constantly reviewing and adjusting our approach and follow through with the participants and the program itself. We are also actively discussing expansion possibilities with groups like the [Oregon Media Production Association](#) and [Desert Island Studios](#) who both have inclusion and equity built into their stated vision and mandates. By interacting and adjusting to input and feedback we have seen this program grow during the 6 years of its existence.

Productions need to report, in writing, the process and outcomes for both their participants and the on-set mentors. Both participants and mentors have preliminary outreach prior to placement as well as follow up after placement. Placements and mentors are allowed to do more than one round in the program so that relationships and confidence can be built.

Pathways is reviewed and adjusted on a bi-weekly basis through regular meetings between OFVO and Outside the Frame and with the inclusion of both mentor and placement participants.

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## Data Collection and Resources

For the projects that we work with through the state's film & media incentive programs we require each to have an active and accountable Anti-Harassment and Diverse Hiring policies. These policies also need to have a clear process for reporting and follow through. In addition, we also provide resources to these productions for diverse local hiring through outlets like the OMPA, Desert Island's the DAMN Good People List, Catalyst Film Collective, Indigenous Media Guild, Lion Speaks, Women in Film and Film Fatales Portland amongst others. Those resources can be found on [this page](#) of our site. We also track hiring data for each production that is participating in our incentive programs in order to track the make up of the local crews allowing us to adjust our hiring resources to better serve new and unreached communities.



## IMPROVING AND ADJUSTING OUR EFFORTS

We spend a great deal of time speaking to our partners and our community in order to listen to the impact our efforts are having. We then adjust our approach and expectations from that process. It is only through allowing ourselves to be wrong but then learning from those mistakes that we can ensure that our various programs can make a measurable impact on the community as a whole and are part of our path to bettering that community.

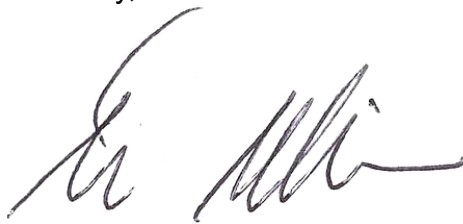
One example of this would be the development of the Pathways placement program. Back in 2018 this program was initially put together to simply identify interested parties and then connect them with entry level positions in the industry in order to subsidize a paid placement for them on a set or in a studio. This was successful in its own way but it became very clear that we needed to add a training element as well as more direct connection to mentors and the community we wanted to directly aid. This led to a more active partnership with Outside the Frame and the Oregon Media Production Association. OTF helps houseless and at-risk youth learn how to be filmmakers. Their existing training programs could be easily adapted to creating an entry level “Production Assistant” training workshop. The OMPA is the professional membership organization here in Oregon, and with their help we have started to find ways to not only connect entry level placements with more experienced mentors but also find ways for Pathways to better serve mid-career crew and support them with training, panels and other resources. Through this partnership we have continued to adapt, adjust and improve the Pathways program in many ways.

We also believe that improvement can be best served through transparency and active participation from the community at-large. For this reason, we post the funding and outcomes of all of our COP programs to Oregon’s Open Data site and we encourage the participation of our community in both reviewing that data but also giving us feedback on the effect those programs may have had on their careers. In addition, where we are able, we gather our review and selection panels from communities that are reflective of the communities we are trying to reach and serve. This also serves as an “adjustment point” for the programs we are developing. Through the review and selection process we have learned a great deal about what the community needs are and what is and isn’t working.

Each year we spend time gathering from all of the sources and resources mentioned above input and data and then we apply that to continuously reviewing and assessing the programs we are working on. One of the advantages of being a small agency is that changing our programming is fairly easy. In this way we can be inherently responsive to the feedback of the community. We also spend a good deal of time helping to market and publicize our partners' work as we recognize that our platform has great value to spread the word of the creative work being done by the communities we are working with.

All of our programs are constantly evolving and subject to the input and feedback being provided by partners, grantees and even applicants - not to mention our review committees, staff and board of directors.

Sincerely,



Tim Williams  
Executive Director

