

# CALIFORNIA

Film Commission

## California Film and Television Tax Credit Program 4.0

### DIVERSITY, EQUITY, INCLUSION, AND ACCESSIBILITY WORKPLAN

Production Title:		DEIA Contact Person:	
Queue Number:		Contact E-mail:	
Project Category:		Contact Phone:	
CAL Date:		DEIA Workplan Deadline:	

In accordance with sections 17053.98.1(g)(3)(D) and 23698.1(g)(3)(D) of the Revenue and Taxation Code, approved applicants in the California Film Commission (CFC) Film and Television Tax Credit Program that elect to OPT IN to the diversity requirements shall submit a Diversity Workplan (Form DEIA2) within 30 calendar days of the date of the Credit Allocation Letter (CAL). Failure to submit the Form DEIA2 shall result in opting out of the diversity provisions. The CFC will reject any submitted Form DEIA2 that includes quotas or other numeric goals regarding protected classes, including but not limited to race, ethnicity, gender, and disability status.

Approved projects must complete this Form by including information specific to individuals whose wages are included within qualified wages and information specific to individuals whose wages are excluded from qualified wages as set forth in sections 17053.98.1(b)(22)(B)(iv) and 23698.1(b)(22)(B)(iv) of the Revenue and Taxation Code. The Form must include a description of how the project's diversity goals may help achieve outcomes that are broadly reflective of California's population, in terms of factors such as, but not limited to race, ethnicity, gender, and disability status.

Resources to support applicants are available on the [CFC website](#). If you have questions about how to complete this Form, please contact [DEIAProgram@film.ca.gov](mailto:DEIAProgram@film.ca.gov). The U.S. Census Data is available as a resource to view statistics broadly reflective of California's population. The questions and prompts on this form are not intended to require applicants to make any statements, set any goals, or take any actions that are incompatible with or contrary to federal, state, or local law, or applicable collective bargaining agreements.

#### A. INCLUSIVE HIRING:

Inclusive hiring means minimizing bias during the hiring process, valuing diverse perspectives, and implementing an equitable recruiting process. Include in your responses information specific to above-the-line and below-the-line individuals.

1. What are the production's non-numeric goals for hiring outreach for open positions, such as utilizing DEIA and industry capacity building related staffing resources and lists to identify candidates?

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2. What are the production’s non-numeric goals for expanding access to employment through developing hiring criteria that demonstrate consideration for, but not limited to, the following:
  - a. graduates of pathway programs
  - b. underrepresented individuals who lack established relationships in the motion picture production industry in California
  
3. What are the production’s non-numeric goals for making interviews and casting sessions accessible to people with disabilities in alignment with applicable state law and the Americans with Disabilities Act of 1990 (ADA)?
  
4. What are the production’s non-numeric goals for hiring hair and makeup crew members who are skilled in working with a variety of racial/ethnic hairstyles, textures, facial features and skin tones that reflect the cast members?
  
5. What are the production’s non-numeric goals for hiring a cinematographer and gaffer/chief lighting technician and key grips who are skilled in lighting for a variety of skin tones that reflect the cast members?
  
6. What are the production’s non-numeric goals for hiring a casting director skilled in casting underrepresented individuals in major and minor roles, as well as background, unless the storyline calls for casting of specific racial, ethnic, gender or other characteristics that would impede such casting?

**B. EQUITY EDUCATION**

Equity Education means learning about the historical and contemporary experiences of underrepresented communities and people, existing civil rights and discrimination laws, and setting goals for ensuring DEIA for everyone on the production.

1. What are the training opportunities the production will provide to address its Equity Education goals?
  
2. What are the production’s goals for building awareness of its commitment to DEIA with the production’s department heads?
  
3. What does the production hope to gain, specific to this project, from learning about the historical and contemporary experiences of underrepresented communities and people?

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<p><b>4.</b> What are the production’s goals in recognizing the people and communities, including but not limited to California tribal nations, Native communities, and Indigenous peoples, living or located in the geographical area where it is conducting principal photography?</p>
<p><b>5.</b> What are the production’s goals for sharing a Land Acknowledgement at any point during production?</p>
<p><b>6.</b> Given that underrepresented communities are disproportionately affected by environmental impacts, what are the production’s goals for building awareness of its sustainability efforts?</p>

<p><b>C. INDUSTRY CAPACITY BUILDING:</b>          For the purposes of this application, Industry Capacity Building means helping to increase an inclusive and qualified workforce and qualified vendor and supplier base in all areas that contribute to motion picture production in California.</p>
<p><b>1.</b> What are the production’s non-numeric goals for helping to increase an inclusive and qualified workforce and qualified vendor and supplier base including, but not limited to, the use of apprenticeships, internships, mentoring, and traineeships?</p>
<p><b>2.</b> What are the production’s goals for enabling everyone on the production to understand its anti-discrimination and anti-harassment policies and the process for reporting such experiences as well as the steps to be taken once such a report is received?</p>
<p><b>3.</b> What are the production’s goals for offering gender-neutral bathrooms on set and in administrative production spaces throughout the production?</p>
<p><b>4.</b> What are the production’s goals for ensuring an accessible production in alignment with applicable state law and the ADA?</p>

<p><b>D. SUPPLIER DIVERSITY:</b>          For purposes of this application, Supplier Diversity means contracting with vendors, including but not limited to catering companies, accounting firms, equipment rentals, and</p>
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postproduction houses, owned and operated by individuals from socially and economically underrepresented groups to support production.
1. What are the production’s goals for outreach to diverse suppliers, including the resources or lists it will utilize to identify available suppliers?
2. What are the production’s non-numeric goals for contracting with diverse suppliers on this project including, if applicable, suppliers reflective of the people and communities specific to the project?

NOTE: Approved projects opting in to the diversity provisions of sections 17053.98.1(g)(3)(D) and 23698.1(g)(3)(D) of the Revenue and Taxation Code must complete a diversity, equity, inclusion, and accessibility Interim Assessment, Form DEIA3, prior to start of principal photography.

**Acknowledgment and Certification**

I acknowledge, agree, and certify that I, the DEIA contact, have read and reviewed the Diversity Workplan, including all the content provided, and that it is accurate to the best of my knowledge, or at least what would be expected of a reasonable person in the same capacity.

Date:	DEIA Contact Name:	Applicant Signature:

For Reference Only