

BEYOND INCLUSION

The Critical Role of People of Color
in the U.S. Documentary Ecosystem

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JustFilms
FORDFOUNDATION

Dear Colleagues,

Thank you for taking the time to read this report and deep appreciation to Sahar Driver for her fantastic research and analysis.

This report was commissioned in late 2019 to inform JustFilms' grantmaking strategies that support US POC-led and serving organizations as new centers of gravity and influence in the field. This work is grounded in Ford's Creativity and Free Expression division and is at the core of our work as a social justice documentary funder - to support the cultural power and voice of marginalized communities as building blocks for greater social, economic and political power.

As we begin to share this report in the fall of 2020, the reality we operate in has changed. The COVID pandemic and police killing of George Floyd have brought even sharper focus to the systemic inequalities which ravage Black, Brown and disabled communities and have made them even more vulnerable to economic recession. Economic rules that favor the wealthy, unequal access to government, persistent prejudice and discrimination, entrenched cultural narratives and a weakened public sector have worked in tandem to create a deeply divided society.

For more than sixty years Ford Foundation has made significant investments in film and documentary to address these drivers of inequality. Shifting culture and narrative is foundational to broader change. Our work has included creating and strengthening the public media infrastructure, supporting media arts centers, public television labs and film institutes, funding documentary content for the public good and strengthening a global network of documentary practitioners.

The intersectional challenges facing us demand bold, systemic change, and a new normal that centers justice and equity. This is a moment for significant investment in documentary infrastructures led by and serving communities of color, work that JustFilms is committed to. This report articulates why and we are pleased to share its findings.

The effects of the COVID pandemic will require a restabilizing and strengthening of organizations most vulnerable, including POC-led and serving ones, and the longer term asks for their resilience and sustainability. We are also pleased to work alongside a number of colleagues who share this commitment. And hope that this report will help funders and resource holders prioritize their investments as we rebuild and reimagine from the present moment into a more equitable future.

Chi-hui Yang

Senior Program Officer

JustFilms / Creativity and Free Expression

Ford Foundation

Introduction

At a time of mass industry disruption and instability, and when there is urgent need for media that is just and representative, this report examines the critical role that People of Color play in advancing a healthy independent nonfiction film ecosystem and makes recommendations to funders and stakeholders on why and how these efforts should be resourced and supported at this time. It draws on research, conducted between October 2019 and March 2020, that aimed to deepen understanding of the history, present state and activities, challenges and needs of organizations led by and serving communities of color who are operating in the independent U.S. documentary sector.¹ The inquiry assumed, as a starting point, that the voices and leadership of People of Color (POC) matter not only to the nonfiction landscape but to society at large. Film and media can reinforce and legitimize harmful narratives and ideologies of domination and white supremacy, shaping pervasive systems of inequality enshrined in discriminatory laws. The opposite is also true; they can interrupt, present counternarratives, raise cultural consciousness, and create a vision for the future that advances justice and equity in ways that transform society. The role of POC authorship, increased visibility, and cultural power in film and media was assessed through this lens.

The research points to a few broad themes and necessary areas of focus related to the above:

- **People of Color have been essential architects of the contemporary documentary landscape**, through contributions of storytelling and leadership, from at least the 1960s-onward.
- **Today in a time of media mistrust and deception online nonfiction storytelling plays a particularly valuable role**, as lived experience and personal points of view deepen understanding rather than simply revealing facts. **Documentary film has thus become a standard medium used by artists and advocates** seeking to advance social change. It is a key site where cultural and political power are shaped and contested in the present.
- **While there is broad interest in diverse stories and inclusive media systems today, the field must catch up** by addressing structural barriers to entry and visibility, and identifying resources and support for artists of color. Communities of color have long been the subjects of documentary but too infrequently the authors, producers and decision makers behind them.

¹ The research was conducted by Documentary Impact + Engagement Strategist, Researcher and Educator Sahar Driver, PhD. It was based on dozens of informal conversations, 21 semi-structured and open-ended formal interviews with filmmakers of color and others who play a key role in the sector (some on-the-record, some off-the-record), online research, a review of relevant papers, and listening and participation in public convenings on related subject matter. Key analytical frames this research drew from include an orientation to research justice, a framework of Research Action Design that respects the authority of the lived experiences of impacted communities and centers community knowledge production (shared through stories, practices, and by various other means) as essential to problem solving. (While drawing on these principles, this was not a participatory research designed project. See www.rad.cat/ and www.alliedmedia.org/amc/research-justice-track to learn more.)

- **POC-led organizations with missions to advance POC careers are uniquely effective** at ensuring a healthy, thriving, inclusive, and accountable media ecology. They have been setting new standards that elevate the field and sustain both this sector and broader democratic participation.
- **Increased commercialization and consolidated strength of streaming platforms are the latest threats** to filmmaker diversity and independence, as well as audience access, and point to a growing hegemonic curatorial power.
- **There is nonetheless tremendous energy and renewed organizing today among POC filmmakers**, both legacy and next-generation, that points to the future of the documentary field. Some of the most exciting and powerful examples of storytelling are being created by individuals who have been long marginalized by culture and society.

A key finding of this report is that the present moment offers a significant opportunity to strengthen the existing POC-led and serving documentary ecosystem and support the creation of an infrastructure that can meet the needs of the current and emerging social, political and market context. The organizations featured in this survey have achieved significant accomplishments, despite being chronically underfunded. When assessing the demographic shifts the nation is facing, and the need for inclusive storytelling and leadership to address broader inequality, it is crucial that the next significant investments in the documentary ecosystem be centered on those organizations led by and committed to communities of color.

The research helped to map varied ways the nonfiction sector has been functioning to uplift and support leadership of color and the advancement of filmmakers of color. The sector snapshot that it produced and that was analyzed is based on 192 entities captured in the Landscape Scan (see Appendix). It shows a small and loosely networked collection of entities operating across the country. Altogether they are focused on work that includes: artist support, mentorship and training, funding, regional and cross-sector networking, professional development, distribution, and advocacy for industry equity. The research centered the work of POC-led organizations and organizations with explicit missions to serve or advance POC filmmakers and leaders. Also included, but analyzed separately, are mainstream organizations with significant diversity programs that serve POC communities.

The Scan shows that it is the POC-led organizations that have shown a *sustained* commitment to POC inclusion and leadership in the nonfiction space. This research also showed that the enduring commitment of these mission-aligned organizations creates inclusive cultures of decision making and filmmaking that tangibly benefit both POC filmmakers and the field more broadly. It is also noteworthy how often people interviewed for this paper spoke of the importance of specific individuals at organizations (rather than the organizations themselves) for helping to make the work of their organizations/networks possible. Almost all of the people named were women of color.

Issues relating to public access and diverse representations, as well as challenges around equitable funding and programming, have long been concerns in the nonfiction indie film space. Those concerns continue today and have evolved with the changing market conditions and terrain. Historically, community organizers have had to mobilize and push traditional gatekeepers to be more accountable to communities of color, a dynamic that continues today. It's vitally important that the field, from funders and traditional gatekeepers to individual decision makers and other emerging formations, commit to the long-term success of independent artists and leaders of color in the nonfiction film space and build sustainable career pathways. Inequity in the cultural sphere reinforces social inequity and a more inclusive documentary ecosystem informs broader dynamics relating to whose voices and lives are valued and seen. There is great need to establish, commit to, and promote standards that create the conditions for more powerful filmmakers and leaders of color in this sector, who should not have to fight to contribute to the rich tapestry of stories that a healthy and functioning society depends on.

Documentary and Social Change: Present Context and Challenges

Nonfiction film is an invaluable part of the U.S.' collective cultural heritage. It has proven to be a powerful and unique means for advancing justice in society. Documentaries can expose abuses and speak truth to power. They can uncover hidden histories vital to understanding the present day. They can bring issues to life by presenting information in compelling and relatable ways. They can offer a starting point for understanding one another across vast differences in experience or knowledge. They move people emotionally, connecting to hearts and souls and help illuminate the world in a new light. They bear witness to changing realities and can inspire hope, give pause, or spark action. And they are often simply beautiful.

What a loss it would be if America had never experienced *Eyes on the Prize* (1987), a landmark series documenting the history of the civil rights movement in America, or Stanley Nelson's *The Black Panthers: Vanguard of the Revolution* (2015), *Who Killed Vincent Chin?* (1987) by Renee Tajima Pena and Christine Choy, or *The Devil Never Sleeps* (1994) by Lourdes Portillo? Films like these are illuminating and help people to understand the world anew, where society has been, and where society is headed. Some even become the centerpiece of movements. What a difference Rehad Desai's *Miners Shot Down* (2014) made in South Africa, effectively changing the narrative about the Marikana Massacre and offered as forensic back up by the SA Human Rights Commission during The Marikana Commission Of Inquiry In 2013. The film *9.70* (2012) by Victoria Solano, about a law that made it illegal for Colombian farmers to store seeds after harvest and gave private transnational corporations control over the market, fueled popular resistance and grassroots mobilizations across the country.

Independent nonfiction film also plays an essential role in shifting culture over the long term, often contributing to the swelling cultural tide alongside movement moments, policy changes, commercial media and entertainment, and cultural moments (sometimes a film *is* the cultural moment).² Efforts made to protect filmmaker independence have played an essential role in fostering a community of trusted storytellers unique in their motivations to tell not the most popular or profitable stories *but the most critical ones*. Sometimes people watch these films for entertainment, but often it's because people need them to help make sense of the world; documentaries can play the role of truth-teller as culture shifts and moves.

Broad public acknowledgement of the power and importance of nonfiction film could be traced to the 1968 “Kerner Commission” report that came out of the Johnson administration, which explored the growing racial divide in the U.S. It pointed to mass media as being “partly responsible for exacerbating racial tensions through imbalanced coverage of American life” and the underlying problems that lead to it (Ankhra et. al. 2018 p.15). Realizing this power, foundations like Ford and Carnegie Foundations became early supporters of public media as a vital tool for civic society (Borum Chattoo 2020, p. 31). Further, the report “American Realities on Public Television: Analysis of Independent Television Service’s Independent Documentaries, 2007-2016” (Borum Chattoo, Aufderheide, Alexander, Green 2018), found that publicly funded documentaries cover social issues and concerns that are most important to the American people; feature characters who reflect the United States; reflect the geographic diversity of America; and the makers themselves reflect the gender and racial diversity of the United States. Perhaps as a result, public media has consistently won the U.S. public’s trust, as evidenced by national surveys over the years (PBS 2015, Borum Chattoo, Aufderheide, Alexander, Green 2018). Over the past forty years, the public media sector has provided the most consistent support for POC filmmakers.

A few key characteristics define the current moment in the U.S. Extreme division, media consolidation and streaming platform dominance, accumulated power and wealth, and distrust of media due to inauthentic and deceptive behavior³ online all pose grave threats to freedom of expression, democracy, and the U.S. social fabric. Predictably racism continues to be deployed as a tool to divide and erode social power. However, this is also a moment characterized by an energized multiracial grassroots base that is actively organizing for power (e.g. Black Lives Matter, Poor People’s Campaign, the #MeToo movement, youth organizing for the climate, local efforts to get women of color elected, mutual aid networks to address the Covid-19 pandemic, and more). **It is also a moment characterized by a renewed interest in documentary and is commonly being referred to**

² More writing on culture change can be found in Doc Society’s updated Impact Field Guide (2019). See [impactguide.org/planning/the-four-impact-dynamics/](https://www.doc.org/planning/the-four-impact-dynamics/).

³ See Aspen Institute report on the decline of public trust (csreports.aspeninstitute.org/Knight-Commission-TMD/2019/report/details/0283/Knight-Commission) and associated writings by Peter Pomerantsev, including *This Is Not Propaganda: Adventures in the War Against Reality* (2019).

as the “Golden Age of Documentary.” Activists, politicians and artists understand that culture is a battleground for politics, and that the stakes are high for who shapes what people see, hear and experience. Documentary, with its power as a medium that can express alternate perspectives and create social accountabilities, plays an important role within this. But as many People of Color working in the nonfiction space have asked: who is it a golden age for?

It is noteworthy that a new crop of collectives, organizations, and alternate formations led by and serving People of Color in the industry began emerging around the same time as Black Lives Matter was becoming a major force, as Trump was campaigning and eventually entering office, and as white supremacist forces began gaining new traction. The New Negress Film Society and Full Spectrum Features formed in 2013; Brown Girls Doc Mafia and the Latino Filmmakers Network formed in 2015; Asian American Documentary Network (A-Doc) and Femme Frontera formed in 2016; Critical Minded and the Mezcla Media Collective formed in 2017; COUSIN and the Undocumented Filmmakers Collective formed in 2018.

Each of these organizations, alongside legacy organizations such as those in the National Multicultural Alliance (formerly National Minority Consortia) and distributor Third World Newsreel, works to uplift and strengthen storytelling by People of Color. **Collectively they point to a groundswell of energy and activity happening in various corners of the country, in regional organizations and community outlets often underreported and underrecognized, that are gaining power and visibility through collective action. The work of these organizations does not only result in the creation of inclusive content, but in strengthening work in multiple arenas that will continue to build over the long term. This includes supporting a pipeline of leadership and artistry of color, early investment and financial risk capital for emerging filmmakers, and the development of equitable, ethical, and inclusive field protocols and norms.** An investment in these new and emerging leaders is one that will strengthen the field for all.

History has shown that through collective advocacy and strategic investments and support, movements can achieve great things. When filmmakers from marginalized communities in the early years of nonfiction film “took matters into their own hands” they were often supported by public broadcasting and philanthropic funding (Borum Chattoo, 2020 p. 39). They organized, formed collectives, and organizations and trained new filmmakers to tell their own stories (2020 p. 39). The result was to benefit the American social and cultural fabric for generations. Third World Newsreel’s early investments in nonfiction media and their growing commitment to the artists themselves was critical. Graduates of their programs have gone on to produce award winning documentaries, including Byron Hurt (*Beats and Rhymes*), Grace Lee (*The Grace Lee Project*), and Renee Tajima-Pena (*The Asian Americans*). These filmmakers have themselves mentored and educated other filmmakers of color in turn.

Black Public Media's investment in Stanley Nelson brought us classics like *Freedom Riders* (2010) and *Tell Them We are Rising* (2017). Nelson then went on to create Firelight Media with Marcia Smith and train generations more of filmmakers through its renowned fellowship program. Many of the filmmakers who have gone through their programs have gone on to become heavyweights in the field. Yoruba Richen (Firelight 2010) was awarded the Henry Hampton Award for Excellence in Documentary Filmmaking for her film *The Green Book: Guide to Freedom*, which was broadcast on the Smithsonian Channel to record audiences. Dawn Porter (Firelight 2011) won the Creative Promise Award at the 2013 Sundance Film Festival and was nominated for an Emmy for *Gideon's Army*. (T)error by Lyric Cabral (Firelight 2014-2015) won the Special Jury Award for Breakout First Feature at Sundance in 2015; the story was then retold on the podcast *This American Life*. More recent films like *Whose Streets?* by Sabaah Folleyan (Firelight 2015-2016), *Always in Season* by Jackie Olive (Firelight 2016-2017) or *Southwest of Salem: The Story of the San Antonio Four* by Deb Esquenazi (Firelight 2013) went on to become some of the most talked about films of the year. Esquenazi went on to win a Peabody for *Southwest of Salem*, her first film, which was also cited by the judge who ultimately exonerated the women in the film who were falsely accused of a crime.

Firelight Fellows have also gone on to nurture the leadership of other filmmakers of color. Pete Nicks (Firelight 2015-2016) for example went on to mentor director Ryan Coogler and help him secure financing for his acclaimed break-out feature *Fruitvale Station*. Sharese Bullock-Bailey (Firelight 2009) went on to create industry partnerships for emerging artists through the Ghetto Film School. In other words, the community, support, connections, and social capital that Firelight offers has helped to open up doors for many of the artists who go through the programs; it helps to pull in new funding and fosters much needed credibility for emerging filmmakers of color.

Blackside was an early POC-led production company, run by Henry Hampton, that made groundbreaking films like the aforementioned *Eyes on the Prize* civil rights series and among other noteworthy films. It set a new precedent and new standards for storytelling as a craft and for what documentary filmmaking could be. Blackside also became the training ground for generations of award-winning filmmakers and production professionals of color, who have gone on to become architects of the contemporary documentary field. These include Orlando Bagwell who went on to found JustFilms at Ford Foundation, and then to Berkeley School of Journalism to train another generation of nonfiction filmmakers; Louis Massiah who founded the Scribe Video Center in Philadelphia with a focused commitment to providing access and training to underrepresented communities there to uplift issues of concern and relevance; Callie Crossley who went on to ABC News and became a host of the radio program *Under the Radar* where she continues to focus on overlooked news of concern to communities of color; and Noland Walker who went on to become the vice president of content at ITVS. Despite Blackside's pioneering contribution to the field, Hampton had to work hard, too hard for too long, to raise money to build Blackside into the

force it became. His ability to make these achievements was due to visionary, big bet investments from public media and philanthropy and it is exactly these kinds of investments which are needed again today, both from the private and public sectors.

The collection of entities named above that have been active or forming in recent years are thinking big, beyond this moment, and are looking to build a future for nonfiction filmmaking that is sustainable, powerful, accountable, and beautiful... and in service of a future that benefits society overall. **Visionary leaders in the nonfiction space are people who recognize this power and possibility; they have begun discussing their shared responsibility to these emerging leaders and the future they are striving for.**

POC Documentary Ecosystem: Roles and Activities

The size and scope of the entities that make up the ecosystem of POC-led and serving organizations that were surfaced by the Landscape Scan varies dramatically. Some work nationally, many do work that is local. Some have broad scopes whereas others have more discrete functions. Most are multi-function; in other words they offer a range of services that make it difficult to categorize them too neatly. Some are relatively new and loosely knit collectives and networks aimed at addressing specific problems related to equity and inclusion in the broader independent film space. Others have been around for decades advocating for artists and professionals of color in the industry to support their career development and build power.⁴ Despite the differences between them, collectively their activities point to a shared project: to construct a nonfiction media ecosystem that recognizes a broad public audience that is diverse, multiple, and that values and supports POC authorship and leadership. To this end they are serving the needs of their communities at multiple levels. The sections below illustrate how they are cultivating new leaders and talent; producing content; distributing this content and ensuring it also reaches audiences of color; facilitating meaningful public engagement advancing the cutting edge of new approaches in craft and artistry; and establishing valuable cultural and ethical norms within institutions and the industry at large. **In short, they are addressing the structural inequities and gaps built into the economics and design of the sector and are the future of the craft and industry.** The sections below offer a closer look.

⁴ As a result of the ad hoc nature of this research, the data set is not exhaustive and subjective in its collection. In other words, focused research in every city in the country would inevitably identify new POC serving film festivals or media arts centers, as an example. Therefore there is a limit to what can be extrapolated from it (particularly cross-cutting analyses). However, a few observations can reliably be made, which follow in the sections below.

SUPPORTING ARTISTS OF COLOR IN AN INDUSTRY NOT DESIGNED FOR ARTISTS OF COLOR

Well over half of the 192 entities identified (61%) are doing work to uplift, support, advance the work of artists of color, indicating this is a clear area of need. All of the groups that have emerged to address this gap are doing so by a variety of means with services that range from training, education, mentorship, fellowships, residency, project incubation support, professional development and networking opportunities. In fact, almost half of the artist support entities on this list offer some kind of mentorship or fellowship support. **In some cases, this support provided can be pivotal to advance a career.**

Broader and more equitable access to this kind of support was a theme and concern in interviews. The density of artist support services tend to be offered in major media centers on the coasts. Outside of these, they center around regional hubs and anchor institutions that offer equipment, opportunities, and other forms of access. It is often film festivals and institutes, some of which formed in the nineties and early aughts, that have become the places where filmmakers find support today. In fact, about 22% of the entities that offer artist support services in this Scan are film festivals or organizations that run film festivals. By the 2000's local media centers began forming to offer equipment access and production support. These are vital for communities that have little knowledge of or access to funding or other opportunities.

“Many of our members don’t have money or jobs to go here [Sundance]... don’t have DACA and becoming more high profile. We need the money to sustain our organizing work, but not just through the nonprofit models. We are thinking how to be strategic -like a co-op or another model- to work collaboratively...I wish there were more ways the field was supporting undocumented folks from a place of solidarity...”

Set Hernandez Rongkilyo,
Undocumented Filmmakers Collective

Firelight's⁵ grantmaking and artist support programming are a stand-out for being among a few in the ecosystem outside of public media that have dedicated themselves to People of Color artists and audiences. They mentor, fund, and support artists of color and do outreach to communities outside the major media centers, frequently collaborating with other sector leaders to form valuable scaffolding for the careers of aspiring or emerging filmmakers of color. As noted, Firelight's programs have contributed to a growing community of award-winning artists who may never have gotten a chance without their support.

But there is tremendous activity afoot to support artists of color doing vital work that the sector has ignored for too long. New and emerging groups and networks are pushing the field in important new directions. They include Asian American Documentary Collective; Brown Girls Doc Mafia; COUSIN; Femme Frontera; Full Spectrum Features; the Latino Filmmakers Network; Mezcla Media Collective; Undocumented Filmmakers Collective. Many are eschewing traditional, 501c3 organizational structures for more flexible network or collective structures, to keep overhead low and meet the needs of their constituents. The COUSIN Collective of Indigenous artists, for example, (founded in 2018 by Alex Lazarowich, Sky Hopinka, Adam Khalil and Adam Piron) provides mentorship and funding to empower Indigenous artists, actively working to expand indigenous aesthetics. They are growing a community of artists who are experimenting with form, from hybrid works, micro features and other provocative and creative styles to interrogations of how the craft can speak to and through indigenous meaning-making more directly.

“I’m all for Indigenous people breaking new ground for each other and doing their thing, but I’m more interested in Indigenous artists making their own tables for themselves rather than asking for a seat at someone else’s. I think we deserve our own and we should continue to build that for ourselves. Indigenous artists should be allowed the space to experiment and figure out how they want to tell a film on their own terms, however radical and out there that might be.”

Adam Piron a Kiowa/Mohawk filmmaker
and part of Cousin (Asenap 2020)

⁵ Transparency note: I work as an independent consultant and Firelight is one of my core clients.

Another example is Femme Frontera, which is a collective that supports female LatinX filmmakers working in U.S. border regions. It is largely organized by one individual in El Paso, Angie Reza Tures. It has been leading workshops to train aspiring filmmakers in this economically depressed and geographically isolated region. Tures explains that the majority of people in her town are working class and in poverty so people who want to go into filmmaking feel like they can't stay there. To them, it's a dead-end. But she and the rest of the collective are determined to turn that around by designing and offering trainings and workshops there to foster storytelling from the region.

“When it comes to looking for funding outside of what we do locally... we want to be a part of a larger narrative. We don't want to remain in the bubble, doing a small thing... I would like Femme Frontera to reach far beyond our borders. It's taking those next steps.”

Angie Reza Tures, Femme Frontera

ADVOCATING FOR MORE ETHICAL AND ACCOUNTABLE PRACTICES

Traditionally, filmmakers are asked to respond to questions about their craft that relate to their choices in musical score, how they got certain shots, the mood they aimed to create, etc. But demands for more representative media are increasingly shaping with expectations that filmmakers will also speak to the measures they took to be ethical and accountable. Filmmakers of color have been at the leading edge of these conversations and pushing for documentary filmmaking to become: more accountable to impacted communities, cognizant of the relationships of power between filmmakers and film subjects, of the ethics of filmmaking practice and a filmmaker's right to tell a particular story, the ethics of how they financed and produced their works, and what their approach was to rights and distribution.⁶ While these can be uncomfortable questions to ask in a culture of documentary practice that is built on an extractive and market led approach, this level of ethical consideration is vital and will become a standard to the craft.

In fact, other countries like Canada and Australia are much farther along in these conversations than in the U.S. The Indigenous Australian Film Department standard,

⁶ These themes are coming up in public conversations and spaces too numerous to count. To name just a few: it was at the center of numerous Firelight House panel discussions over the first weekend of Sundance 2020 and in other spaces at Sundance this year; at New Orleans Film Society's 2019 South Summit; and at CAAM's 2018 Southern Asian American Documentary Filmmakers Convening among others.

for example, is rigorous; Screen Australia supports telling of Indigenous stories by Indigenous storytellers but where that's not the case (i.e. if Indigenous people appear, are a focus, or even just referred to in a film) they expect filmmakers to foster meaningful collaboration and consultation with the Indigenous people whose stories they tell. Their pathways and protocols⁷ require filmmakers go through a checklist, show evidence of consultation, and present signed letters of consent - all to be assessed by Indigenous assessors (Screen Australia 2009).

“There’s a certain aspect of the anthro culture that assumes the movies are about People of Color, not made by them. It is set up culturally that way. The industry is having a hard time recognizing that.”

Iyabo Boyd, *Brown Girls Doc Mafia*

Detroit Narrative Agency (DNA), an Allied Media Project⁸ fiscal sponsee, offers a promising example of ethical and accountable storytelling practices here in the U.S. It has been incubating storytelling that can shift the dominant narratives about Detroit. Its work is rooted in the belief that the “stories we tell about a place form a kind of DNA - shaping what that place is and what it can become.” Their fellowship program thus supports a cohort of Black and Brown filmmakers in Detroit who are developing short films and accompanying community impact strategies to this end. They make an explicit commitment to accountable practices as modelled through a set of Principles, Cultural Community Benefit Agreements (CBAs), which they use to ensure the work they do with stakeholders is work that benefits the Detroit community, particularly impacted communities (Arts in a Changing America 2018).

The principles require that they: 1) build (racially) inclusive organizations, 2) honor Indigenous peoples and lands, 3) commit to cultural equity, 4) create local economic benefits and value, 5) contribute to field-wide change. The intentionality of their efforts is a model that is having ripple effects of impact in the region and beyond. For example, the CBAs are influencing how Good Pitch Local (a Doc Society program they partnered with) was staged in the city - reportedly with great success. And it came up in conversations and interviews over the last six months as a model people want to learn from.

⁷ Pathways & Protocols: A Filmmaker’s Guide to Working with Indigenous People, Culture and Concepts (Screen Australia 2009)

⁸ The Allied Media Project/Allied Media Conference centers a commitment dismantling supremacist systems.

“We need to reframe success and look at the story and where it can have the most impact. We feel strongly that while it’s fantastic to reach a broad audience –we believe if a story can make a difference for a particular community that may not be so broad, especially given that local journalism is in free fall that is worthwhile. Stories shouldn’t need big awards or big press to be valuable. But it would help if we all agreed on this, funders and institutions.”

Carrie Lozano, International
Documentary Association (IDA)

ADVOCATING FOR SUSTAINABLE FUNDING STREAMS FOR FILMMAKERS OF COLOR

For filmmakers to get trained and supported, for films to get made and seen, and meaningfully engaged with, requires funding. But funding for nonfiction film is notoriously limited. A 2018 report on the State of the Field by the Center for Media & Social Impact (CMSI) found that “more than half of documentary filmmakers (56%) received less than \$25,000 (as gross personal income) from their most recent documentary film” (Borum Chattoo and Harder 2018, p. 11). A report from the 2018 South Summit put out by the New Orleans Film Society underscores the point. “Far and away, most filmmakers reported that they are primarily self-funding their own work, and respondents noted that, on average, less than 20% of their funding comes from grants or institutional funding. The majority of survey responses indicated that they have a significant side hustle or other main gig: arts administrator, teaching, freelance photography, producing, and commercial work. The majority reported an inability to sustain themselves through their filmmaking alone and noted major challenges in the ability to focus on their creative pursuits” (New Orleans Film Society 2018, p. 4).

This can make documentary film a career choice that is highly untenable for people who do not already have financial resources to sustain them and would alienate many low-income communities of color who do not have access. And in fact, despite notable gains from a previous report, UCLA College of Social Science’s Hollywood Diversity Report 2019 found that “People of Color remained underrepresented on every industry employment front in 2016-17” (Hunt, Ramon and Tran 2019, pg. 3). There are disparities but without transparency, it is difficult to come up with clear numbers to

illustrate them. That said, the economic model that underpins independent nonfiction film does not work in favor of filmmakers of color. A 2018 report by Black Public Media notes that a “growing dependency on public donations in the face of uncertain Congressional support has resulted in public media programming and advertising strategies that cater to middle-aged, college-educated, affluent, white listeners and viewers” (Ankhra 2018, p. 18).

The Landscape Scan only came up with about 22 groups total that appear to offer direct, dedicated project funding for POC filmmakers. While recent market trends have injected more resources into the documentary ecosystem, largely through equity and sales (with terms that worry filmmakers), it generally tends to be in separate streams than filmmakers of color see. In other words, POC filmmakers are not necessarily part of this new exclusive funding ecosystem, which is market-driven and aimed at financial returns and notions of broad audiences. There has been consistent philanthropic support that has been provided to filmmakers of color as the field has grown, and this has become more competitive. Predictably the most significant funding appears to come through public media institutions (like Center for Asian American Media, Latino Public Broadcasting, Black Public Media, Vision Maker Media, Pacific Islanders in Communications) that made commitments to the artists decades ago. Begging the question, why are these still some of the only entities that makers of color can rely upon?

“I remember when larger grants were made 20 years ago that were 4-5 times larger than today, even in spite of inflation. Those days are long gone. Not having those resources, separate from producers of color, that further exacerbates the question of why we should go with public media.”

Don Young, CAAM

Funding streams can wax and wane with the cultural currents of the times -influenced by when the cultural mainstream increases attention and standing of People of Color (e.g. #OscarsSoWhite) or when the pressure loosens a bit and/or other currents take over -whether it's a new interest in culture shifting work or dealing with a pandemic. As attention moves, so do the resources and support. POC-led organizations with explicit missions to serve People of Color are steadfast and reliably serve the needs of their immediate communities and peers because *it is their mission to do so*. This does not mean other organizations with diversity programs and initiatives do not also do valuable work. But diversity initiatives within mainstream organizations that do not

have explicit commitment to filmmakers of color can be dependent on other funders and priorities. Not only can this inconsistency be de-stabilizing to the broader field and filmmakers of color, it can erode the power of earlier investments. Not surprisingly, it can also cause resentment and toxic competition for scarce resources that is damaging to the collaborative justice-oriented efforts many in the nonfiction documentary field strive for individually and collectively.

DISTRIBUTING CONTENT BY FILMMAKERS OF COLOR

Among those in the Scan that serve some distribution function to help get the works of filmmakers of color out in the world, the vast majority (85%) are led by People of Color. This is not a function that mainstream organizations have taken on. Notably more of the efforts have an explicitly stated aim to support or advance the work of the artists (61%) than addressing issues of representation and educating the public about people of color (26%). This may suggest that the need to support the artists is a priority before the latter can be accomplished.

The top two distribution mechanisms for documentary films, according to the CMSI 2018 survey on the state of the field, were film festivals (as reported by 57% of respondents) and community screenings (as reported by 44% of respondents)⁹ (Borum Chattoo and Harder 2018, p. 16, 30). The primacy of film festivals in this regard was also reflected in this Landscape Scan, which found that 59% of those serving some distribution function are film festivals (or host them). (Just a bit more focused research would likely surface more.) Given restrictions on public gatherings, the fall-out of the post-Covid-19 pandemic moment will be dramatically felt by most filmmakers in this ecosystem.

The research surfaced only a few distributors or sales agents explicitly aimed at making content by/for People of Color available to the public. For example: Array uses their platform for theatrical bookings community screenings, and sales of works by select filmmakers of color on their slate; dGenerate Films distributes independent Chinese film and movies; Pragda Films distributes their catalogue of “the newest Latin American, Spanish, and Latinx cinema”; Third World NewsReel’s (TWN) Educational Media Collections offer a selection of films and videos covering relevant issues that affect underrepresented communities. (More focused research could possibly reveal more such distributors.)

Like many multi-function organizations, TWN is much more than a distribution company. Formed in 1967 as an activist collective, it aimed to disseminate alternative media about liberation movements worldwide that were being distorted or ignored in mainstream media. Like many long-standing POC-led institutions with a commitment to building the power of POC voices, it has evolved over the last few decades to address

⁹ Only 28% reported public television.

new and emerging needs of these communities. In the 1970's as women and People of Color involved in TWN began demanding access to equipment and training and greater outreach to community-based audiences, the organization shifted its services again to meet this need. By the 1980's, acting as an innovator in the field, they began to strengthen their distribution and audience cultivation support and in the 1990's they began to produce original content and offered fiscal sponsorship to other productions. Today it provides training and seminars and other support to emerging filmmakers, many of which have gone on to produce award-winning documentaries.

ENGAGING AUDIENCES OF COLOR, UPLIFTING POC-MADE FILM IN A TIME OF HEGEMONIC CURATION

When the arbiters of what is worthwhile content do not value or reflect diverse perspectives, this can have real impact on filmmakers of color. This can be especially pronounced when there is little leadership of color making curatorial decisions that also consider audiences of color. And it can be exacerbated by the lack of accountability mechanisms and transparency to ensure these values sustain through leadership transitions and other organizational shifts.

As they strengthen and consolidate their position in the market, commercial streaming platforms become the arbiters of what (independent) content has value (and thereby gets funded and sees the light of day). Connected to this is also the problem of who has access to these platforms anyway. Income and education disparities as well as geography all influence internet usage. In fact, in 2018 more than 18 million American households (15%) lived without a broadband subscription, and many schools have firewalls to these platforms, meaning that today's digital economy is out of reach for far too many people (Tomer, Fishbane, Siefer and Callahan 2020).

POC-created films have long relied on film festivals, public media and independent movie theaters to reach audiences and build cultural value and influence. These sectors have been the backbone of POC audience building and filmmaker visibility, when commercial platforms have not shown interest. Generations of POC film programmers, curators and critics have championed this work and brought it to audiences. And while they continue to work, fragile economic conditions and media consolidation continue to threaten their sustainability. A significant and deeply entwined sector is community outreach and engagement programs and firms. But these efforts all operate on very small budgets, uncertain grant dollars and a notion that they only service particular communities and do not speak to the needs of the broader public.

“Our goal is to connect films to audiences... [If you’re] not making work for affluent white audiences, you find yourself with a project that needs to be translated for different audiences... some people change their work to meet that audience or they drop out... I’ve been hoping to create a new connection to a new kind of audience... a new festival body... reaching out to activists and community organizers and people in visual arts spaces so they can see the work of these makers...”

Maori Holmes, BlackStar Film Festival

The past seven years has seen an emergence of newer entities or projects that, like TWN, focus on helping nonfiction filmmakers of color to reach audiences of color, by blazing alternative distribution pathways and initiatives for lifting visibility for their works and/or by building community power. They include The New Negress Film Collective, which has been advancing the work of Black women filmmakers through curated exhibitions, its annual Black Women’s Film Conference, and creating new models for collective filmmaking; Critical Minded was formed by the Ford Foundation and the Nathan Cummings Foundation (and sponsored by Allied Media Projects) to network cultural critics of color and strengthen their efforts; and the Programmers of Color Collective is aimed at creating more inclusive pool of film programmers in the sector who can bring a broader set of curatorial perspectives to film festivals.

Community outreach and engagement support led by and for People of Color is a resource gap worth examining because when it comes to questions of social benefit in a time of polarization and mistrust, community engagement goes a long way. A Netflix release on its own can help raise awareness, reveal new information, or shift attitudes related to the film’s content. But media organizing and impact and engagement efforts around documentaries at the community level can go much further. It can do all those things, but depending on the model, it can also mean the opportunity to seed and grow new relationships, address tensions, strengthen organizing power for structural change. Not only does it foster community trust, there is also demand for diverse community-based programming. This is why the activities of the newer collectives and organizations named above are so exciting and necessary.

But there is also a relative scarcity of POC-led or explicitly serving film impact and engagement service providers. And while there are a few independent Impact Producers (IPs) of color, many Impact Producers in general, like their documentary filmmaker

peers, also struggle to make ends meet. Many reportedly drop out of active impact producing or pursuing it as a career path. And yet, the core function of an Impact Producer is to engage audiences that are key to advancing social change. Increasingly Impact Producers of color are also focusing their efforts on engaging communities impacted by the issues raised in the films they work with, often audiences of color, and strengthening power, relationships, and community there.

The traditional allies in the space could also be doing better. While the most diverse documentary series on TV, according to CMSI, have tended to be Independent Lens and POV, the report also found commercial TV to be ahead in key areas: representation in minority producers for example (Borum Chattoo, Aufderheide, Merrill, Oyebolu 2018). “Public TV can celebrate diversity in Independent Lens and POV, but can’t boast about diversity in other doc series” (2015). If public media does not lean into this trend and do even better, particularly as the country gets even younger and more diverse, they will alienate these audiences who will continue to seek out content that speaks to them elsewhere.

The potential long-term impacts of these trends on the independent, nonfiction storytelling sector –and particularly for filmmakers of color who are already being marginalized— is significant. The impact on social cohesion and movement building could also be significant as different platforms that cater to discrete tastes can create fissures that further deepen divides and widen the echo chambers people today are forced to inhabit. This is the latest manifestation of a decades-long movement to secure financing, distribution, and respect for nonfiction filmmakers of color but also one that has implications for all filmmakers in the independent film space as well.

ADVOCATING FOR PEOPLE OF COLOR IN NONFICTION AT A TIME OF INDUSTRY DISRUPTION

The Landscape Scan surfaced about two dozen organizations (23/192) that do some sort of work to influence the industry around issues of concern for filmmakers of color. Some are newer formations working on developing local industries, such as: AdocPR in Puerto Rico; ArtUp (Memphis); or Black Owned Media Alliance (Florida). AdocPR for example is working to saturate their local filmmaking community with professional development opportunities, launching a Puerto Rican cinema sales platform and way for local audiences to see locally made films, pushing back against local government repression, and building other ways of independently producing and distributing the work of filmmakers in the community on their own terms.

Other organizations that work to influence the industry do so by leveraging influence and public pressure to effect change in media and representation. Color of Change for example uses online campaigns and other forms of influence. Institutions like Annenberg/ USC’s Inclusion Initiative (which launched in 2017) and American University’s Center for Media & Social Impact (the Center for Social Media was founded in 2001, and

then re-branded and re-launched under new leadership in 2015 as CMSI) use research to do so; the latter (CMSI) also uses convenings to strengthen field building.

Long-standing industry advocacy has focused on issues of representation in the media, public access, and ensuring funding for independent public media; these fights continue today. But as noted the entire sector today is confronted with the pressing need for collective action and serious change to ensure it can retain its independence and flourish through mass commercialization and media consolidation. It was in the mid-2000's that streaming platforms like Netflix and Hulu started to gain traction.¹⁰ They have helped to generate more money for documentaries, more interest in documentaries, and a widening scope of the types of documentaries available. But the opportunities these seemed to present have not necessarily borne out for independent filmmakers of color.

The last ten years has seen these platforms gaining a foothold and dramatically shifting the market. When for example in 2018, after having set a precedent for major acquisitions of nonfiction content at film festivals like Sundance in the years prior, these commercial companies suddenly acquired none, it sent ripples of anxiety through the industry. And while the acquisitions have continued in years since, the tremendous and disruptive power these platforms' hold has become a pressing concern. This includes concern about the ways they establish consumer behavior, drawing audiences to streaming platforms through acquiring films from the independent space, gaining a foothold, only to then create original content and not reinvesting in the independent sector.

For the few filmmakers who get a deal with a major platform like these, they can at the very least make their money back. Often these can also be career changing sums. Many filmmakers are eager for such a deal, which could mean high visibility for their project and that their film will be available to audiences around the world in countries that the platform services. On the other hand, because the numbers are rarely released, filmmakers don't always know the actual reach of their content. And a deal does not guarantee the film will be promoted on the platform; it may even get buried. Importantly, it also could mean a filmmaker's loss of control over their production process; their ability to tell the story they want to tell as they wish to tell it; the type and scale of audience engagement and impact work that they're able to do; and their ability to serve or ethically engage with the communities they are most accountable to. And by taking all rights in perpetuity, a filmmaker's power and leverage can disappear.

In the post-Covid-19 pandemic era, as traditional outlets for nonfiction/independent media falter, these commercial platforms will gain even more of a foothold. All of this has necessitated a new round of organizing and advocacy, which preceded the pandemic, to safeguard independent filmmakers from streaming platform dominance.

¹⁰ This research surfaced only two commercial streaming platforms featuring nonfiction that appears to target filmmakers and audiences of color: BET+ and Vix.

Among the emerging groups is a collection of independent distribution experts called Distribution Advocates who got together as a “community-in-formation” and to write The Decency in Distribution Manifesto¹¹ to reclaim power for independent storytellers and “maintain plurality and originality.” It will be important for these initiatives to consider the varying vulnerabilities of different filmmaker communities.

Opportunity Spotting & Recommendations

Considering all of the above, a generational investment in POC infrastructure is necessary at this moment – to both shore up legacy organizations who have done slow and steady (often under-the-radar) work for decades, as well as the dynamic new organizations and networks that have emerged in the last ten years. These players constitute a powerful ecosystem that—if invested in properly—can be a significant force in transforming the documentary landscape toward one which is more inclusive, ethically grounded and sustainable, and one that ultimately is a more powerful force for social change.

The present moment calls for a re-evaluation of business as usual and the advancement of practices which are sustainable not just on financial levels, but equally in ecological, ethical and aesthetic dimensions. This has been the work of POC organizations and filmmakers for decades and is essential for today’s reality. **The stakes are high. Many of the organizations highlighted in this paper are functioning on a shoestring and have to fight regularly to prove their worth and value to society. But what would society look like without them? A United States without an abundance of stories by and about People of Color is one that gives-in to a singular, hegemonic white dominant point of view.**

What follows is a list of potential interventions and opportunities that came up in interviews and conversations that could help uphold this vision.

STRENGTHENING THE INFRASTRUCTURES THAT SUSTAIN POC FILMMAKERS

The importance of POC authorship and leadership towards cultivating a rich, beautiful, and representative storytelling tapestry in this country cannot be overstated. The capacity to interrupt ideologies of domination and white supremacy depends on it. A vision for a just and equitable future that people can believe in and move toward is inspired by it. Gatekeepers in the documentary industry, from funders and broadcasters to programmers and exhibitors working in small theatres or large film festivals, would be investing in the future by prioritizing the following areas (and examples of interventions):

¹¹ See here: distributionadvocates.substack.com/

- **Strengthen POC authorship from underrepresented communities by**
 - Setting up dedicated funds to resource filmmakers of color directly for their nonfiction projects;
 - Resourcing POC-led orgs with missions to provide critical support and services to artists of color;
 - Resourcing anchor institutions that support/train filmmakers of color in geographically isolated areas (ideally led by People of Color) and other programs and strategies that do active outreach to communities of color who face significant geographic, financial, or other barriers (citizenship status, confidence, social capital);
 - Prioritizing institutions that articulate clear plans for nurturing audiences of color and for building career pipelines for leadership of color - to be enforced among traditional institutions and new/emerging ones;
 - Ensuring equitable POC representation on boards, selection panels and film festival juries and resourcing research into their composition to understand the trends of entities that are the leading pathways for securing distribution deals;
 - Lifting structural barriers so resource-strapped artists of color are not burdened by restrictive reporting and requirements and advancing trust-based philanthropy models.¹²

- **Strengthen POC leadership in the documentary sector by**
 - Prioritizing institutions (e.g. public media, festivals, distributors) that articulate clear plans and pathways for leadership of color (e.g. producers, programmers, curators, distributors);
 - Prioritizing organizations that push towards cultivating real change in the economy and culture of the nonfiction filmmaking space (e.g. racial equity hiring commitments and standards);
 - Standardizing mentorship models and strategies (between filmmakers, within/across sectors, between nonprofit and commercial peers) that are sustainable with clear career pathways;
 - Developing and advancing protections for People of Color who speak up about their experiences of racism in the industry.

¹² See the Whitman Institute's [trustbasedphilanthropy.org/](https://www.whitmaninstitute.org/trustbasedphilanthropy.org/), which advocates for multi-year unrestricted funding, places the onus of due diligence on the grantmakers, simplifies/streamlines paperwork, minimizes power imbalances through transparency and open communication, relates to grantees as partners, and solicits feedback.

“I was invited to a meeting with a potential high-level corporate media employer who said [with regard to apprentices]: ‘We can’t promise them jobs. We can’t even promise we’ll be able to give them a mentor that cares about mentoring.’ Media companies are not putting the same resources they invest in creative production into developing their next generation producers.”

Wendy Levy,
The Alliance for Media Arts + Culture

ADVANCING ETHICAL, ACCOUNTABLE, SUSTAINABLE PROGRAMS AND PRACTICES

The historical moment calls for accountable and ethical filmmaking practices to become industry norms. Movements in other cultural sectors, such as #MeToo and the refusal of opioid- and weapons industry-funded contributions to museums, have led this. Grantmaking strategies should prioritize programs, practices, organizations that clearly articulate why and how their programs are designed with these principles in mind and advance field learning and accountability. Filmmakers, nonfiction film funders, and leaders of institutions in nonfiction film should support the following areas (and examples of interventions):

- **Commit to, model and promote racial equity, ethics, and accountability standards and best practices in evaluation of proposals, grantee management, and when philanthropic and nonprofit money is used by**
 - Requiring that grant applications address ethical filmmaking and storytelling practices and plans that are being developed to ensure projects are accountable to impacted communities;¹³
 - Educating funders and influencers about the value of these filmmaking practices and standards of accountability in grantmaking protocols;
 - Promoting community benefit standards whenever philanthropic and nonprofit money is used;¹⁴

¹³ See back of the report for: Immigrant’s Rising Storyteller’s Bill of Rights; Working Film’s StoryShift; Co-creation (MIT)/Co-productions; The Laundromat Project’s POC Principles; Undocumented Filmmakers Collective statement.

¹⁴ See back of the report for the ArtChangeUS’s Community Cultural Benefit Agreements Toolkit and GIA 2017: Ill Weaver and Linda Campbell (lead organizer of Detroit CBA Coalition)

- Creating learning opportunities for gatekeepers and funders about the critical importance of these standards and identifying ways to ensure these ideas move beyond the usual allies (e.g. requiring broad participation in related learning opportunities or engaging in strategic one-on-one conversations with peers and potential allies).
- **Incentivize collaboration, peer-learning, community-building, and solutions/power-building within the independent nonfiction ecosystem that centers POC organizations and filmmakers by**
 - Resourcing innovative models that privilege collaboration, community building, and accountability among and between filmmakers, impact producers, and other industry players;
 - Supporting regional networking, coalition-building, and engagement that advance opportunities for POC inclusion, success and leadership;
 - Sharing the Landscape Scan and using this paper as the basis for conversations and planning to create or deepen strategic coordination, coalition-building, networking and engagement.

“A lot of times in these really thoughtful... panels and workshops on inclusion and diversity, but when you look at the crowd, it’s not white. You rarely see a white person in these groups being spoken to so how are we going to reach through to them? Just preaching to the choir...”

Rebekka Schlichting, Vision Maker Media

SUPPORTING ALTERNATIVE BUSINESS, FINANCING AND DISTRIBUTION MODELS THAT PROTECT INDEPENDENT FILMMAKER VOICE, SUSTAINABILITY AND INTELLECTUAL PROPERTY RIGHTS

The need for new marketplace formations (or interventions) that support artist sustainability and independence has been a long-time concern. But the Covid-19 pandemic has accelerated and made this more urgent, as the primary outlets for independent artists’ work (small theatres and film festivals) are in crisis, and as media power is increasingly consolidated. This will be especially hard on artists of color and other marginalized communities already living and working in precarious conditions.

The industry as it is currently structured is unlikely to remain the same and it is imperative to set down new foundations that hold a long view for a more equitable ecosystem. Sector leaders and funders who care about nonfiction film, independent and public media, a healthy democracy, culture change, equity or any of the social issues of the day that have benefited from powerful storytelling should support the following areas (and examples of interventions):

- **Protect and strengthen filmmaker independence and power from immediate threats by**
 - Ensuring intellectual property rights are secured for independent filmmakers when private funding and philanthropy is at play;
 - Resourcing new/deeper research into the dynamics and the stakes for filmmaker and field independence in the face of increased commercialization and streaming platform dominance;
 - Resourcing advocacy initiatives that map standards of engagement for/with commercial distribution entities that preserve filmmaker independence and power;
 - Leveraging influence/relationships with industry leaders to educate and create interventions/ models that preserve filmmaker independence and power, especially those that center the needs and experiences of people of color filmmakers, leaders, and audiences
 - Increasing payout rates¹⁵ as a matter of urgency in a time of existential crisis for the sector to avert the risk of privatization and commercial take-over and ensure independent nonfiction filmmaking can continue to be a part of the American cultural fabric for decades to come.

“Who we empower really matters. People need to be protected to challenge the norms. There is great courage in the field. But you may not have the true impact without the protection.”

Ken Ikeda, AIR

¹⁵ See Vu Le’s writing on the subject at the blog NonprofitAF: nonprofitaf.com/category/funder-relations/

Conclusion

These interventions take on more urgent meaning in this pandemic moment, which has laid bare many of the systemic weaknesses of the independent nonfiction media ecosystem, and within the context of emboldened white supremacy and corporate media consolidation. As is often the case, those who have been hit hardest are busy navigating the fall-out so they and their loved ones can survive; those with resources and capacity are able to move relatively more quickly and set up anew. Filmmakers and leaders of color and other impacted communities must be at the center of planning and engagement at this pivotal time. The inclusion of POC voices is foundational to building a nonfiction sector that respects all artists, from the most marginalized to the most successful. And more broadly, POC voices are essential to shifting the cultural mainstream toward a more relevant, inclusive, and emancipatory future. Their presence is central to a healthy and thriving democracy. This has been an essential function of public media and its powerful space-making function in society. And it is what a new generation of filmmakers, activists and organizers, and leaders of color in the sector are working to build despite the challenges the industry has set up for them.

It is critical to support media that is relevant to audiences of color, made by artists of color. To support storytelling that is ethically created and produced, with accountability to impacted communities. To support interventions, both tried and true and innovative, that ensure nonfiction filmmaking can continue to thrive in general. Social divisions and ruptures result when people do not have access to stories and media they feel they can trust. That's because storytelling is absolutely essential to a healthy and functioning society. In other words, the developments and themes laid out in this paper are not simply about strengthening POC inclusion in the nonfiction space for its own sake and because it's the right thing to do; these developments and themes are also related to the strength of this fragile democracy.

As this paper has laid out, it is an especially potent moment full of possibility, of enthusiasm, and energy among People of Color who are pushing for change in the nonfiction space. In this time of great social and climate disruption and change, it is important to consider short and long-term strategies that ensure an enduring and thriving nonfiction film ecosystem that can rise to any challenge. Without early investments in filmmakers of color, some of the most valuable stories and conversations of the last decades may not have come to pass. And the nonfiction field would not be the same. There is an opportunity to build the healthy ecosystem that has long been needed, which supports all independent artists in the community, especially those who are most vulnerable. The moment calls on stakeholders to remain vigilant and attentive as new interventions, resources, systems and structures are implemented for the short term that may remain in place and have long-term impacts. It is imperative to learn from the past and insist that filmmakers of color who are most impacted are at the center of accountable decision-making and leadership at this time. As this paper shows, it is a wise and worthwhile strategy that will likely benefit the independent creative community for decades to come.

Appendix

The [Landscape Scan](#), referred to in this paper, reflects the data set at the center of this research. It can be found at the end of this report.

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Landscape Scan Data Set: POC Led + Supporting Nonfiction Entities in U.S. Informing the Research and Beyond Inclusion Report

The data set below is based on research conducted from October 2019 to March 2020. It should not be understood as conclusive, given that organizations and staffing shift, nor exhaustive or reflective of the entire ecosystem of POC led and supporting organizations and entities. The descriptions are composed of selected language from public materials and are not necessarily complete. For full descriptions and understanding of these organizations, please visit their websites.

* Demarcates organizations not led by People of Color but with programs and initiatives that support People of Color.

| Organization | Location | Description |
|--|-----------------------|---|
| 3rd i Intl South Asian Film Festival | California –Palo Alto | From art-house classics to documentary films, from innovative visions to next-level Bollywood: 3rd i promotes diverse images of South Asians through independent film. We showcase films from India, Pakistan, Bangladesh, Sri Lanka, Nepal, Tibet, Bhutan, Afghanistan and the global South Asian Diaspora. |
| A-Doc | – | A national network that works to increase the visibility and support of Asian Americans in the documentary field. We welcome and include filmmakers who self-identify as Asian American, recognizing that this is a porous, evolving definition. We encourage members from the broader Asian American community to be active. We are Asian American documentary filmmakers who have come together as one, multi-generational force to advocate for our vital presence in the field. We are committed to sharing ideas and resources, providing mutual support and mentorship, and advocating for equity and diversity in the production and distribution of non-fiction storytelling. |
| A3 Foundation | – | The A3 Foundation is a non-profit whose mission is to foster and support Asian American artists in media. |
| AADIZOOKAN | Michigan –Detroit | The Aadizookaan helps build & enhance the quality of life in a way that is rooted in indigenous/ancestral knowledge systems from all over the world... we work through collaboration, enhancing a support network of creative community that works individually and collectively with rooted values to better the quality of life for our communities. Our team... believes in using our multimedia to uplift narratives that are genuine and engaging. We value our stage, meaning we foster collaboration and mentorship amongst our skillshares. This is a commitment to one another as well as to the community as we share our gifts and talents to have a positive impact on the world. Goals are to facilitate Intentional & Authentic Cultural & Artistic exchanges in Southwest Detroit with the purpose of: Inspiring local Artists & Entrepreneurs in their work; Preserve & grow the stories deeply rooted in Detroit; Create a unique, organic live-work experience for rooted and visiting artists; Build an interconnected web of artists & culture creators internationally, nationally, & hyper locally; Continue to grow the work of the Aadizookaan have. They do this through a mobile collective storytelling unit; a fellowship for youth to do media organizing work; offering music and video production, media organizing work; working as a collective. |

| Organization | Location | Description |
|---|-----------------------------------|---|
| ADOC Puerto Rico | Puerto Rico | A non-profit organization that brings together several generations of documentary filmmakers in the country with the aim of promoting the development of documentary cinema, and improving our working conditions. We are currently around 40 associate documentary filmmakers, teachers and professors, students and other members related to the work of documentary cinema. Our work has mainly focused on expanding the dissemination of the documentary genre by creating audiences, offering workshops and training tools for our members, lobbying for the creation of public policy in favor of national film production, and creating bridges of collaboration, exhibition and Dialogue with international forums. |
| African American Film Critics Association | – | The African-American Film Critics Association (AAFCA) actively reviews cinema at-large, with a particular emphasis on films which include the Black experience. The organization creates a platform for movies with universal appeal to the African-American community, while highlighting films produced, written, directed and starring, persons from the African Diaspora. Our members are also involved in our advocacy work that includes programming for students interested in film criticism and journalism. AAFCA members are a geographically diverse cross-section of journalists, covering all genres of the cinematic arts, while representing multiple mediums – including print, TV, radio broadcast and online. Collectively, they have reached a worldwide audience in excess of 100 million |
| African American Women in Cinema | Atlanta/Florida Chapters | For the past twenty years, the AAWIC organization has served as a continuous support for the vibrant work of women filmmakers. We are dedicated to providing a platform and showcase for aligning experienced and novice filmmakers, directors, producers, screenwriters and/or actors. Our mission is to expand, explore and create business opportunities for minority women filmmakers throughout the entertainment industry. It is the goal of AAWIC to give artistic women a path to fulfilling their dreams through showcasing their talents, exposure to peers' interaction, and mentoring by established professionals. |
| African Documentary Film Fund | International/ Africa (continent) | *NOT US BASED* Identify and nurture African filmmaking and producing talent across the continent; Increase the quality and quantity of creative social, cultural and political documentaries produced on the continent; Support filmmakers and producers with mentorship assistance at each step of development and production of their films; Build communication and cooperation for international co-productions within Africa and beyond; Build short and long term distribution activities within Africa and globally; Work complementarily with other Funds, film schools, training programmes, and film festivals supporting African filmmakers and producers, within Africa and beyond. |
| African Film Festival, Inc. (AFF) | New York –New York City | Dedicated to advancing an enhanced understanding of African culture through the moving image. It offers diverse platforms for the wide distribution of African media through its flagship annual film festival and complementary year-round programming. AFF is committed to increasing visibility and recognition for African media artists by introducing African film and culture to a broad range of audiences in the United States and abroad, bypassing economic, class and racial barriers. |

| Organization | Location | Description |
|---|----------------------|---|
| After Bruce | - | After Bruce is a creatively driven, boutique public relations and marketing agency dedicated to identifying each client's unique narrative. We provide strategic communications solutions for our clients to create an authentic brand that reflects their values. Our team brings an unparalleled blend of strategy acumen and actionable knowledge to our work... We believe in the power of independent filmmakers, community minded organizations, and socially conscious businesses to elevate voices, influence audiences, and impact the most pressing issues we face. |
| All Y'all Southern Documentary Collective | - | All Y'all wants to bring Southern voices front and center into the national discussions in America. We're a group of non-fiction makers who were born and bred and/or chose to make our work in the South and Appalachia because we believe that our proximity and experience with the stories we tell and the places we represent, makes for a richer and more intimate story experience. We make films, photos, interactive work that represents the South as a complex and diverse place that is shifting and transforming in front of our eyes. We are makers from Tennessee, Kentucky, North Carolina and West Virginia, as well as Georgia, Louisiana, Alabama and Florida. |
| Alliance for Inclusion in the Arts | New York –NYC | [Closed in 2017] The Alliance for Inclusion in the Arts is the nation's leading advocate for full diversity as a key to the vitality and dynamism of American theatre, film, and television. We promote authentic dialogue about race, culture, and disability that embraces the complexity of underlying social and historical issues. Programs include relationships/advocacy in the industry, the National Diversity Forum |
| Allied Media Projects | Michigan –Detroit | Allied Media Projects (AMP) cultivates media for liberation. Our media includes all the ways we communicate with the world. Our liberation is an ongoing process of personal, collective, and systemic transformation. We are a network of people and projects, rooted in Detroit and connected to hundreds of other places across the globe. Together, we grow and exchange ways of using media to create the world we need. |
| Alternate Roots | Georgia –Atlanta | A regional arts service organization with programs that support the creation and presentation of original art that is rooted in community, place, tradition, or spirit, and promotes social and economic justice. Our current Programs include: Partners in Action, Artistic Assistance (Project Development and Professional Development), and our growing collection of Arts & Activism Tools... a member-driven national resource for artists and cultural organizers, we seek to champion social and economic justice and the work of people in our field. |
| American Black Film Festival | Florida –Miami Beach | Annual event dedicated to recognizing black talent and showcasing quality film and television content by and about people of African descent...a cornerstone of diversity in Hollywood, providing a platform for emerging black artists... "ABFF Pride," this year's social impact showcase theme centered on the Black LGBTQIA community |

| Organization | Location | Description |
|---|---------------------------|--|
| American Indian Film Institute | California –San Francisco | The American Indian Film Institute is the premier Native American media and cultural arts exposition in the West Coast and its annual film festival is the world's oldest forum dedicated to Native American cinema. Each year the American Indian Film Festival® aims to provide a diverse audience of people from all nations, multigenerational, and local community with a passion for film and interest in Native people and life, and opportunity to meet, explore, experience and honor all those involved in the contemporary Native film industry. |
| American-Arab Anti-Discrimination Committee (ADC) | D.C. –Washington | Jack G. Shaheen Mass Communications Scholarship Award is a \$2500 scholarship to honor Arab-American students who excel in Media Studies |
| *Annenberg/USC's Inclusion Initiative | California –L.A. | Think tank studying diversity and inclusion in entertainment through original research and sponsored projects. Beyond research, the Annenberg Inclusion Initiative develops targeted, research-based solutions to tackle inequality. See: https://annenberg.usc.edu/research/annenberg-inclusion-initiative/research/raceethnicity |
| Arab Film and Media Institute | California –San Francisco | It is a non profit organization founded by the team behind the largest and oldest Arab Film Festival in North America. AFMI aims to be a complete ecosystem to find, nurture, and showcase Arab talent in the United States. Starting with organizing school screenings, and growing into offering filmmaker services and original programming, AFMI is the place for Arab cinema and its fans, and the home of the Arab Film Festival. Once complete, the Arab Film and Media Institute will comprise of four pillars. Two are already active – the world renowned Arab Film Festival and the Education Program to bring Arab films to schools around the country – and two are in the works – Filmmaker Services to support Arab American artists, and a series of original content. |
| Array | California –L.A. | Ava Duverney's company: Array is an independent film distribution and resource collective of arts advocacy orgs, maverick volunteers, and rebel member donors worldwide... dedicated to the amplification of independent films by people of color and women filmmakers globally. ArrayNow podcast is dedicated to the amplification of independent films by people of color and women filmmakers globally. Varied voices and images in cinema: Arraynow.com. Broad is an LA screening series. |
| Arthouse Convergence Sundance Indigenous Program Collaboration | | A new collaboration between Art House Convergence and Sundance Institute's Indigenous Program, was announced by Sundance Institute's Indigenous Program Director N. Bird Runningwater (Cheyenne/Mescalero Apache) at the 2019 Toronto International Film Festival. The collaboration brought six Indigenous short films from Sundance Institute Fellows to select art house theaters in North America during November's annual celebration of National Native American and Alaska Native Heritage Month. EclairPlay will be offering all e-deliveries to any EclairPlay-equipped cinema that orders the series free of charge. Program is approximately 1 hour. We look forward to continuing the collaboration in 2020! |

| Organization | Location | Description |
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| ArtMattan Productions / African Diaspora International Film Festival (ADIFF) | New York –NYC | In 1993, ArtMattan Productions launched the first African Diaspora Film Festival (ADFF). One of the purposes of the festival was that of presenting to New Yorkers a more varied choice of films depicting the human experience of people of color in a context different from the usual museums, cultural centers and universities to which these films are traditionally relegated. We conceived the ADFF as an open event which would be a way to encourage a critical analysis of people's lives here in the United States as well as being an open window to other people's lives all over the world. The producers of the ADFF wanted to contribute to a more sophisticated analysis of the interaction between art and entertainment. |
| ArtUp | Tennessee – Memphis | ArtUp breaks down barriers in the creative economy with programs designed to eliminate citywide inequity and lack of inclusion practices. We nurture ideas that drive social change by teaching artists and creative citizens to channel their talents and skills into the creation of sustainable, arts- and culture-based businesses that uplift and empower whole neighborhoods. We launch artists into creative entrepreneurship and support them every step of the way. ArtUp guides and supports our current cohorts and alumni network as they navigate the ups and downs of entrepreneurship. Building sustainable creative businesses and cultivating successful creative entrepreneurs is what we do at ArtUp. Or, as we like to say, that's how #weartup. |
| Asian American Documentary Network | – | A-Doc is a national network that works to increase the visibility and support of Asian Americans in the documentary field. We welcome and include filmmakers who self-identify as Asian American, recognizing that this is a porous, evolving definition. We encourage members from the broader Asian American community to be active. |
| Asian CineVision | – | Presents the Asian American International Film Festival, public service media/outreach and other originals, and media arts publication... AAIFF's primary goal is to exhibit the most current achievements in Asian/Asian American independent media-making to broad audiences—some 100 short and feature films each year. We also seek to create a setting where artists, scholars, and cultural enthusiasts can meet and explore how to push creative bounds and the development of relevant media. Finally, the AAIFF presents works by media makers from various ethnic backgrounds, religions, classes, and creeds, in order to promote an understanding that Asian and Asian American experiences are complex and multiple |
| Asian Pacific American Media Coalition (APAMC) | D.C. –Washington | APAMC has agreements with ABC, CBS, FOX and NBC committing them to work to increase diversity on-screen and behind the camera. APAMC members include such organizations as the Asian American Justice Center, East West Players, Japanese American Citizens League, Media Action Network for Asian Americans, National Federation of Filipino American Associations, OCA National, and Visual Communications. |
| Association for Documentary Filmmakers of Puerto Rico | Puerto Rico | [need more info] |

| Organization | Location | Description |
|---|------------------------|--|
| Association of Independents in Radio (AIR) | Massachusetts – Boston | Audio Producers. Storymakers. Journalists. Creative minds. AIR's network convenes them, forges collaboration, and connects them with other communities. While not POC serving, AIR's New Voices Scholars program identifies and supports minority media makers at the beginning of their public media careers through peer-to-peer mentorships, and the specialized fellowships that emerged from that program, provide point-in-time development for producers at all stages of their careers. AIR productions like Localore, MakersQuest 2.0, Reality Radio, and RaiseUp give rise to exciting new collaborations that are changing public media and expanding its service mission. The AIRdaily, our "inner sanctum," is a 24/7 destination for producers seeking work, technical help, or just good conversation with the brightest minds in media. |
| Atlanta Asian Film Festival | Georgia –Atlanta | Our goal is to create an annual consciousness-raising celebration of Asian American cultures through educational and informative films in an entertaining context. Atlanta Asian Film Festival is a non-profit organization dedicated to educating the Atlanta community about the rich diversity of Asian Pacific culture through films and movies. Our goal is to create an annual consciousness-raising celebration of Asian American cultures through educational and informative films in an entertaining context. We aim to provide a cultural bridge between the Asian and non-Asian communities as well as the Asian communities themselves. - To bring diverse people together; to promote artistic and social interactions. - Educate communities – Asian American and mainstream, local and national – about Asian history and issues. - Foster understanding across lines of race, ethnicity, religion, age, and region. - Introduce Asian American perspectives into the ongoing self-definition of our multicultural society in Atlanta, the Southeast, and the United States. - Sustain growth and encourage excellence in Asian American culture, and elevate Atlanta's place within it. |
| Baltimore International Black Film Festival | Maryland – Baltimore | Our mission is to support unity in the community and foster education with the best in independent film-making while enhancing the diverse cultural landscape and economic vitality of Baltimore City. With its unique paring of films by African-American, the African Diaspora and members of the Same Gender Loving – Lesbian Gay Bisexual and Transgender (SGL-LGBT) communities, the Baltimore International Black Film Festival (BIBFF) serves a dual purpose of educating the community while providing a venue for independent films for, by and about African Americans, the African Diaspora and members the SGL-LGBT community locally, nationally and globally. |
| Barcid Foundation | – | The foundation serves Native American and non-Native populations throughout Native Youth Multimedia Workshops which teach participants writing, directing, camera operation, and video editing; the Los Angeles Skins Film Festival, a film festival that takes place in Los Angeles during November and it promotes Native America cinema; Native American Director and Writer Workshops which mentor Native American artists on a professional level; and the Los Angeles Skins Music Festival, a summer music concert that promotes Native American contemporary musicians. Barcid Foundation's goal is to use media as a tool for cultural, educational, technological and economic development. |

| Organization | Location | Description |
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| Beautiful Ventures | New York –Harlem | Beautiful Ventures is a creative social enterprise that influences popular culture, disrupts anti-blackness and elevates perceptions of Black humanity. We build community, skill, power and wealth of Black story-driven creatives and their communities. |
| BET+ | – | BET+ is an online streaming service from BET Networks [and Viacom], launched as a joint venture with Tyler Perry Studios. As one of the largest online subscription video-on-demand services focused on the Black audience and lovers of Black culture, BET+ features more than 1,000 hours of premium content including new, exclusive programming, iconic TV series, movie favorites, as well as documentaries and specials from BET Networks. BET+ offers original programming from Tyler Perry, including his plays, series and box office hits. Visit bet.com/betplus for more information. |
| Black Documentary Collective | – | Founded by documentarian St. Clair Bourne, The Black Documentary Collective (BDC) provides filmmakers, video producers and media professionals of African descent, with the opportunity to network and promote each others' work. See also: http://bdcnewyork.blogspot.com/ |
| Black Hollywood Education & Resource Center | California –L.A. | a nonprofit, public benefit organization, is designed to advocate, educate, research, develop, and preserve the history, and the future, of blacks in the film and television industries... strives to highlight the important roles that blacks have played, and continue to play, in film and television. To that end, the BHERC annually celebrates and promotes black history and culture through a series of annual film festivals. |
| Black Owned Media Alliance (BOMA) | Florida –South Florida | Formed to bond forces of common interest for the promotion, development, longevity empowerment, and financial stability of Black owned media in South Florida. Additionally, BOMA is committed to accuracy in reporting while providing the market we serve with fair and balanced coverage. The objective of our organization is to address the disparity that exists in advertisement spending with Black Owned Media. There must be a fair and balanced approach for the dissemination of advertising dollars to Black owned media in South Florida and to create awareness among the advertising community of the spending power of the Black dollar in South Florida. |
| Black Public Media | New York –NYC | Public Media: We support diverse voices by developing, producing and distributing innovative media about the Black experience and by investing in visionary content makers... investing in innovative content creators, and bringing dynamic programs about the Black experience that provoke, educate, and entertain on and off the screen.... |
| Black Star Film Festival | Pennsylvania – Philadelphia | The BlackStar Film Festival is an annual celebration of the visual and storytelling traditions of the African diaspora and of global communities of color, showcasing films by black, brown and indigenous people from around the world. |

| Organization | Location | Description |
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| Black TV Film Crew | – | Black TV Film Crew was created after Yasmin Shiraz was looking for women cinematographers for a feature film project. Not only did Shiraz find women cinematographers, she found so many talented people of color who work in a variety of positions. Hence, the birth of Black TV Film Crew. Black TV Film Crew aims to elevate our members and promote diversity on the set. |
| BlackHouse | California –Los Angeles | The Blackhouse works to expand opportunities for black multi-platform content creators and executives by providing pathways into career opportunities within: film, television and digital and emerging platforms... Since 2015, The Blackhouse Foundation has sponsored ten (10) current MFA students as Fellows from schools across the country to intern with the Blackhouse Foundation during the Sundance Film Festival. For two years, 2017 and 2018, the Program was generously sponsored by BET Networks... In 2019, The Blackhouse Foundation teamed with The Independent Filmmaker Project (“IFP”) to launch the IFP-Blackhouse Multicultural Producers Lab, sponsored by HBO Corporate Social Responsibility Department. |
| BoomGen Studios | New York –NYC | We are the premier entertainment brand for film, TV, Virtual Reality, and new media projects by and about the peoples and cultures of the Middle East, Central/South Asia, and North Africa aimed at the global entertainment markets. BoomGen is represented by UTA and Anonymous Content. |
| Borscht | Florida –Miami | This program support POC: In partnership with Time Warner OneFifty, First Generation Stories forwards fresh projects led by filmmakers whose parents were immigrants or who are immigrants themselves. Fellowships for next gen of indy filmmakers in Miami provides 360° development in film and grassroots operations management with program curriculums rooted in artistic excellence and iterative hands-on learning. Knight support film commissions provide commissioned filmmakers with financing and resources including in-kind gear rental, office space, insurance, production support, and post-production services as well as development workshops, consultations with Borscht Corp filmmakers, festival submission and travel assistance, marketing and distribution guidance, and the potential to screen through Borscht Film Festival outlets with an audience reach of millions |
| *Brave New Films Fellows Program | California –Culver City | The Brave New Fellows Program offers activist storytellers from communities of color and/or economically marginalized communities a one year, paid opportunity to work with Brave New Films and learn how to create and distribute media that makes a difference. By working alongside experienced staff from our production, distribution or outreach team, fellows build practical skills in digital storytelling, production, post-production, campaign strategies, outreach, research, and social media. The fellowship equips activists to use film to support their social justice work, and prepares them for jobs in nonprofits, alternative media, and documentary filmmaking. |

| Organization | Location | Description |
|-----------------------------------|------------------|--|
| *Break the Room Media (BTR Media) | – | Break the Room Media (BTR Media) is a new writers room model focused on bringing writers, often relative newcomers to the industry from under-represented communities, together to create episodic television. Co-founders of BTR Media is Sameer Gardezi, a decade-long writer in Hollywood who is the Executive Producer for East of La Brea and worked on shows ranging from Modern Family to Mr. Sunshine, and writer, director, producer Paul Feig’s new production company PowderKeg, which is focused on telling stories from women, people of color, and people from the margins. |
| BronzeLens Film Festival | Georgia –Atlanta | BronzeLens seeks to showcase films by seasoned as well as the “next generation” of filmmakers that are by, for and/or depicting people of color, particularly of the African Diaspora. The Festival features outstanding films and workshops, Master Classes and Conversations about the art and business of filmmaking. Previous partners have included BET, HBO, OWN, Turner and many others... mission of the BronzeLens Film Festival of Atlanta, Georgia is two fold: to promote Atlanta as the new film mecca for people of color; and to showcase films and provide networking opportunities that will develop the next generation of filmmakers... A newcomer and California based filmmaker, Ava DuVernay, screened her first feature, “I Will Follow,” with BronzeLens. After the Festival in 2010, She invited BLFF to be a charter member of AFFRM (which was later renamed ARRAY), a film distribution network of a select number of African American film festivals throughout the country. The publicity gained from this alliance catapulted BronzeLens onto the national/international scene. Since that time, we have partnered to form a grassroots distribution network and have screened 21 documentaries and features geared to People of Color and women through ARRAY. |
| Brown Girls Doc Mafia | – | BGDM was founded the Fall of 2015, when a dozen black female documentary professionals gathered for an impromptu drink after an industry event. It was rare for a doc event to have this number of diverse attendees, and we were surprised that many of us didn’t know each other already. The deep knowledge that many of us had spent our careers feeling isolated, tokenized, and undervalued suddenly rose to the surface. This kismet meeting helped us realize that we weren’t alone, and we rejoiced in the connection. After an inspiring photo of the group went viral on Facebook (top right), and after conversations with a sister group of South Asian women filmmakers, we banded together to create Brown Girls Doc Mafia. (Read more on our origin story in the FAQ!) Ever since, our mission has been to bolster the creative and professional success of women and non-binary people of color working in the documentary industry, and to challenge the often marginalizing norms of the documentary field. We convene online and in person to provide a nourishing atmosphere where our members and their projects can incubate, and where their careers can evolve in a safe place. Our members are a diverse network of filmmakers and industry stakeholders ranging from veterans with long resumes to newly emerging professionals. Many members work in production as directors, producers, editors, cinematographers, and more, and others work on the institutional side as executives, funders, curators, administrators, academics, and more. Our community is populated by documentary film professionals who self-identify as both a person of color and as a woman or non-binary individual. |

| Organization | Location | Description |
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| *CAA Amplify (Creative Artists Agency) | - | The Amplify Database was created as a tool to help the television industry make more inclusive business decisions. The database is a searchable list comprised of more than 800 television writers of color with at least one writing credit on a broadcast, cable, or streaming television project in the past five years. Registered users can filter the database based on gender, ethnicity, and most recent or highest level writing position to generate a list specific to the user's needs. The online database is available to writers, management companies, networks, studios, showrunners, and other key industry decision-makers.... the invitation-only conference tackles issues like technology, the creative process, criminal justice reform, civil rights and immigration. |
| California Black Media | California – Sacramento | California Black Media exists to facilitate communication between the black community, media, grassroots organizations, and policy makers by providing fact-based reporting to a network of over 21 Black media outlets on leading public policy issues that impact their lives and communities. |
| California Chicano News Media Association (CCNMA) | California – Los Angeles | CCNMA: Latino Journalists of California is a non-profit, professional organization that aims to promote diversity in the news media by providing encouragement, scholarships and educational programs for Latinos pursuing careers in journalism. The organization's mission is to foster an accurate and fair portrayal of Latinos in the news, and to promote the social, economic and professional advancement of Latino journalists. CCNMA accomplishes its mission by: Providing educational and financial assistance, and job placement for journalism students. Providing professional members with information, training, support and job placement. Providing news media employers with support in bringing diversity to their newsrooms. Monitoring coverage of communities of color to ensure it is accurate and fair. |
| Capital City Black Film Festival | - | The Capital City Black Film Festival exists to provide emerging and established independent filmmakers from around the world an opportunity to showcase their work in "one of the best places to live and work as a moviemaker" (according to MovieMaker Magazine) – Austin, Texas. CCBFF presents programming that celebrates and showcases films that are written, directed or produced by African American filmmakers, films which prominently feature African American actors or films that address topics and issues relating to the Black community. CCBFF offers year-round programming for filmmakers and film lovers alike, including screenings, networking, educational workshops and special events. CCBFF also educates filmmakers on the vast resources available to them in Austin and in Texas. |
| Center for Asian American Media (CAAM) | California – San Francisco | Public Media: The Center for Asian American Media is a nonprofit organization dedicated to presenting stories that convey the richness and diversity of Asian American experiences to the broadest audience possible. We do this by funding, producing, distributing and exhibiting works in film, television and digital media. For 39 years, CAAM has exposed audiences to new voices and communities, advancing our collective understanding of the American experience through programs specifically designed to engage the Asian American community and the public at large. |

| Organization | Location | Description |
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| Center for Cultural Power (aka “CultureStrike”) | California – Oakland | Creating Climate Woke web series and other videos. CultureStrike empowers artists to dream big, disrupt the status quo, and envision a truly just world rooted in shared humanity. As risk-takers with the creative audacity to think beyond today’s boxes, artists play a powerful role in inciting conversations, inventing new ways of thinking, and redefining the limits of what’s possible. That’s why we believe cultural work is key to creating systemic change. |
| *Center for Media & Social Impact (CMSI) at American University | – | The Center for Media & Social Impact, based at American University’s School of Communication in Washington, D.C., is an innovation lab and research center that creates, studies, and showcases media for social impact. They are a convener [StoryMovements] and research themes relate to diversity in the industry [https://cmsimpact.org/report/journey-academy-awards-2018-documentary-film-diversity-report/] \ and themes related to it. The Community Voice Project produces short documentaries and digital stories that capture the voices of DC community storytellers too often unseen and unheard. The creative ethos of CVP is that of collaboration, rather than extraction, in which trained AU filmmakers work closely with community members to express the storyteller’s authentic voice in recounting their lived experience in Washington, DC. |
| Channel Black | California – Oakland ? | Channel Black is a storytelling and media training program that develops the strategy, intervention, and spokesperson skills of social movement leaders. We celebrate and uplift the voices of a broad and diverse array of people, activists, and advocates. These voices and experiences inspire a fair and just democracy, as well as an unobstructed national dialogue about anti-Blackness and anti-Brownness, transphobia, and racism. The work of Channel Black is crucial to building trust with the new American electorate. Besieged by a landscape in which “fake news” and “alternative facts” have fomented suspicion and willful ignorance, we aim to back up our work with thoughtfulness and critical attention to the actual forces that keep us divided. Channel Black equips our leaders with tools for ethical storytelling and the creation of new narratives. What we’re told and what we believe about people and places determines how we treat them—and those stories, in turn, determine how we think, act, vote, and engage with the systems to which we are all bound. |
| Chicana Directors Initiative | LA, NYC, Miami, Midwest | To create a solid foundation of Latina Directors and Latina DPs and successfully immerse the members into sustainable careers in the entertainment industry with fair representation and equal pay. |
| Cine Festival at Guadalupe Theatre | Texas –San Antonio | For four decades, CineFestival has hosted many of the industry’s pioneering U.S. Latino and Mexican films, actors, and directors. Its grassroots history and approach provide community members immediate access to and unique encounters with artists who create engaging films. Here in a fertile and innovative climate, lifelong learners, film enthusiasts, and community are invited to honor and celebrate the presentation of Latino cinema. |

| Organization | Location | Description |
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| Cine Las Americas | Texas –Austin | The festival showcases contemporary films and videos from Latin America (North, Central, South America, and the Caribbean) and the Iberian Peninsula. Films and videos made by or about Latinxs in the U.S. or the rest of the world, as well as films and videos by or about Indigenous groups of the Americas are also invited to participate. |
| Cinema Tropical | New York –NYC | Through a diversity of programs and initiatives, Cinema Tropical is thriving as a dynamic and groundbreaking organization experimenting in the creation of better and more effective strategies for the distribution and exhibition of foreign cinema in this country. In 2011, in occasion of the organization’s tenth anniversary, The Museum of Modern Art paid tribute to the work of Cinema Tropical with the special series ‘In Focus: Cinema Tropical.’ |
| Coalition of Asian Pacifics in Entertainment (CAPE) | – | Creates systemic change in Hollywood by focusing on two critical access points: writers, because diversity starts on the page, and executives, because inclusion starts with the gatekeepers. Through our signature CAPE New Writers Fellowship and CAPE Leaders Fellowship, CAPE is increasing representation from the writers’ room to the boardroom to the living room... has championed diversity by educating, connecting, and empowering Asian American and Pacific Islander artists and leaders in entertainment and media. |
| Color Farm Media | – | Color Farm’s mission is to build an ecosystem that fosters greater equity, inclusion, and diversity in media and that empowers and elevates voices who are underrepresented, overlooked, and undervalued. We are building an ecosystem that will ultimately include media, technology, and community... We produce content featuring multicultural characters and storylines for global multicultural audiences. We bring bold, unique stories to screens of all sizes. Launched The Blackness: A new Medium publication for women of color. https://zora.medium.com/about |
| Color Of Change | – | Color of Change leads campaigns that build real power for Black communities. We challenge injustice, hold corporate and political leaders accountable, commission game-changing research on systems of inequality, and advance solutions for racial justice that can transform our world. Culture Change & Media Justice Program: Ensuring accurate and diverse representations of Black people in media; ending inaccurate and racially-biased local news reporting; achieving meaningful diversity and inclusion behind the scenes in Hollywood; ending inaccurate representations of the criminal justice system on TV |

| Organization | Location | Description |
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| Community Film Workshop of Chicago | Illinois –Chicago | Supports Diverse Voices In Docs” (DVID) program ...Diverse Voices in Docs (DVID) is a nine-month professional mentorship and development program for documentary filmmakers of color, organized by Kartemquin Films and the Community Film Workshop of Chicago. Founded in 2013, DVID aims to inspire collaboration and skill-sharing among its fellows, and among the larger Midwestern independent documentary filmmaking community. At the core of the fellowship is a series of dynamic workshops led by Kartemquin staff, associates, and invited experts, ranging in focus from storytelling ethics, to fundraising, to distribution, and a pitch session attended by leading funders and distributors. The program culminates with a graduation showcasing fellows work and featuring a keynote speaker.... The mission of Community Film Workshop of Chicago (CFWC) is to provide media arts education and production that supports the development of digital media artists in underserved and under-represented communities. CFWC’s programs in film, video, digital media and design are increase access and equity in media, give people of color, youth and women the tools to transform their communities...CFWC strongly advocates for first voice media that reflects the concerns of that group and encourages cross-cultural collaboration on projects. Reel Black Filmmakers’ purpose of this group of the media makers is to provide information, resources and assistance to filmmakers of African Descent... (see below) |
| Confluence | | Confluence is a community-supported nonprofit that connects people to the history, living cultures and ecology of the Columbia River system through Indigenous voices. We work through six art landscapes, educational programs and public gatherings in collaboration with Northwest Tribes, communities and the celebrated artist Maya Lin |
| Cousin | – | a nonprofit with a simple mission: to create create personal, experimental and proudly provocative cinema by Indigenous artists. cousin’s co-founders created this collective in response to the lack of infrastructure and support empowering indigenous artists to push boundaries. We celebrate this work, get it made, seen and shared. |
| Crux | – | Crux is a new company that catalyzes the spectrum of development for XR content creation from Black artists through all stages of ideation, education, capitalization, and distribution. We aim to solve two clear problems: There are no companies expressly distributing XR content from Black creators, creating a severe lack of diverse representation within the XR industry; and Black artists and arts organizations have struggled to build sustainable businesses within the confines of philanthropy, necessitating the development of new, scalable revenue streams. |
| Cultural Critics of Color | – | Build the resources and visibility of cultural critics of color in the US through: direct support to publications and individuals, research, advocacy and convening. |
| Cultural Survival | *NOT US NECESSARILY* | Cultural Survival supports Indigenous Peoples’ struggle in defense of their identities, lands, and human rights through Indigenous community-operated and controlled radio stations. |

| Organization | Location | Description |
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| Define American | Kentucky | Define American is a nonprofit media and culture organization that uses the power of story to transcend politics and shift the conversation about immigrants, identity, and citizenship in a changing America. They also host a film festival: https://defineamerican.com/filmfest/ |
| Detroit Narrative Agency | Michigan –Detroit | The Detroit Narrative Agency is amplifying that Detroit, incubating quality and compelling stories that will shift the dominant narratives about this place towards liberation and justice. Our current fellowship program is supporting a cohort of Black and Brown filmmakers in Detroit to develop short films and accompanying community impact strategies. |
| dGenerate Films | New York – Brooklyn | dGenerate Films distributes independent film from mainland China to audiences in North America. We are dedicated to procuring and promoting visionary content, fueled by social change, digital innovation, and unstoppable creativity. We combine pioneering relationships in China with bold partnerships in North America to distribute previously inaccessible content. Films are made available for theatrical release, educational and home DVD, online AVOD and SVOD, public exhibitions, festival screenings, and all other non-theatrical channels. We also facilitate co-production relationships between filmmakers in China with their global counterparts. |
| Director's Guild of America's Committee's | – | Guild seeks to protect directorial teams' legal and artistic rights, contend for their creative freedom, and strengthen their ability to develop meaningful and credible careers... Engages with issues of race and representation in the industry through committees: African American; DGA Asian American Committee; Asian American; DGA Ethnic; Diversity Committee; Eastern Diversity; DGA Latino Committee; Latino |
| *Duke University Center for Documentary Studies (CDS) | Durham, NC | CDS is dedicated to documentary expression and its role in creating a more just society. A nonprofit affiliate of Duke University, CDS teaches, produces, and presents the documentary arts across a full range of media— photography, audio, film, writing, experimental and new media... Presents the Scene on Radio podcast that tells stories exploring human experience and American society. Produced and hosted by John Biewen... Seasons 1 and 2 featured a mix of stand-alone episodes as well as multi-episode series, including the Peabody-nominated Seeing White series with collaborator Chenjerai Kumanyika that explored the history and deconstructed the meaning of whiteness. In Season 3, Biewen and co-host Celeste Headlee took a similar approach with MEN, delving into how we got sexism/ patriarchy/misogyny and what we can do about it. Stay tuned for Season 4, and in the meanwhile find Seeing White back at the top of your podcast feed as we rebroadcast the acclaimed series... The Documentary Diversity Project (DDP) is a three-year pilot program whose goal is to build pathways for more people of color to engage with the documentary arts— photography, film, video, writing, audio, experimental and new media—and to become nonfiction storytellers, gatekeepers, and critical consumers. |

| Organization | Location | Description |
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| Emma L. Bowen Foundation for Minority Interests in Media | – | With support from our more than 75 corporate and nonprofit partners, we recruit promising students of color and place them in multi-year paid internships at some of the nation’s leading media, PR and technology companies, provide the media and tech industries with a pipeline of young talent and emerging leadership, and advocate for best practices in diverse hiring, retention and advancement... Diversity is important in all aspects of the media industry, from the correspondents in front of the camera to the media sales departments bringing in revenue to the coders and engineers who are changing the way we access and understand content. With this in mind, we prepare our students for careers in one of our three program tracks: Business of Media, Content of Media and Innovation of Media. |
| Femme Frontera | – | We advocate for the amplification of films made by women from border regions across the globe... a celebration of films made by women filmmakers from the U.S.-Mexico border region ...include powerful short films from around the world, whose stories challenge perceptions about women, border communities, immigrants, people of color, the LGBTQ community, and other marginalized communities. Filmmaker Showcase and Tour, workshops for next gen, funding |
| Film Festival Alliance | Kansas –Wichita | Film Festival Alliance creates a collaborative global community for mission-driven film festivals. FFA advocates for a sustainable and inclusive environment for our industry within the cinema exhibition ecosystem and creates a powerful collective voice for film festivals and the people who run them... serves a membership of more than 180 organizations and individuals – representing a diverse array of size, geographic location and annual budget. |
| *Film Independent | California –L.A. | We help filmmakers make their movies, build an audience for their projects and work to diversify the film industry. With over 250 annual screenings and events, we provide access to a network of like-minded artists who are driving creativity in the film industry... Our Artist Development programs provide labs for selected writers, directors, producers and documentary filmmakers and offer year-round networking opportunities. Project Involve is our signature program dedicated to fostering the careers of talented filmmakers from communities traditionally underrepresented in the film industry. Concordia Studio, a mission driven studio launched by Davis Guggenheim with Laurene Powell Jobs to produce and finance the next generation of story driven nonfiction. |
| *Filmmakers Without Borders | New York –NYC | An educational nonprofit organization that is dedicated to empowering the next generation of digital storytellers. Through various grants, educational resources, and international fellowships, FWB provides youth from underserved communities with the technical training, media literacy skills, and digital tools to leverage the creative process as a means for interpreting their role in their society. |

| Organization | Location | Description |
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| Firelight Media | NYC–L.A. | Through our Documentary Lab and other Artists Support Work, we are dedicated to developing talented documentary filmmakers that advance underrepresented stories, moving them from the margins to the forefront of mainstream media through high quality, powerful productions. Also: Firelight's nascent Groundwork initiative, a regional program established for early-stage filmmakers in under-resourced areas of the U.S. and its territories |
| First Nations Experience | California –San Bernardino | FNX is The first and only nationally broadcast television network in the U.S. exclusively devoted to Native American and World Indigenous content. Through Native-produced and themed documentaries, dramatic series, nature, cooking, gardening, children's and arts programming, FNX strives to accurately illustrate the lives and cultures of Native people around the world. https://fnx.org/watch/show/native-shorts/ |
| Flourishing Films | California –L.A. | Boutique film sales agency aiming to expand access to specific filmed content originating from the US, Africa, the UK and countries around the world. |
| Ford Foundation JustFilms | New York –NYC | The Ford Foundation seeks to reduce inequality in all of its forms, and artist-driven documentary and emerging media projects are crucial to this effort. As part of the Creativity and Free Expression program, JustFilms funds social justice storytelling and the 21st-century arts infrastructure that supports it. The projects and people we support inspire imaginations, disrupt stereotypes, and help transform the conditions that perpetuate injustice and inequality. |
| Free Spirit Media | Illinois –Chicago | FREE SPIRIT MEDIA provides teens and young adults in communities of color on Chicago's West and South sides with a comprehensive foundation in media literacy and hands-on media production experience. Free Spirit Media runs IN-SCHOOL arts education, AFTER SCHOOL and summer digital media programs, and advanced CREATIVE WORKFORCE DEVELOPMENT programs. FOCUSING our programming and recruitment in economically emerging communities on Chicago's West and South Sides, Free Spirit Media operates across 6 program sites with participants representing 40 unique zip codes. We aim to reach Black youth and youth of color, and youth marginalized based on other aspects of their identity such as class, gender, or immigrant status. |
| Full Spectrum Features | Illinois –Chicago | FULL SPECTRUM FEATURES NFP is a Chicago-based 501(c)(3) nonprofit organization committed to increasing diversity in the independent film industry by producing, exhibiting, and supporting the work of women, LGBTQ, and minority filmmakers. We also aim to educate the public about important social and cultural issues, utilizing the power of cinema to foster understanding in our communities. |

| Organization | Location | Description |
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| Futuro Media Group | New York –NYC | Futuro Media is an independent nonprofit organization committed to producing ethical journalism from a POC perspective and representing the new American mainstream. Based in Harlem and founded in 2010 by award-winning journalist Maria Hinojosa, our multimedia journalism explores and gives a critical voice to the diversity of the American experience. We are dedicated to telling stories from perspectives often overlooked. Futuro Media produces Latino USA, NPR's only English-language national Latino news and cultural weekly radio program, preparing to celebrate its 25th anniversary in 2018. The company also produces PBS's America By The Numbers with Maria Hinojosa, In The Thick, and Humanizing America. |
| Game Changers Project (of Forward Ever Media) | California – Oakland | The GAME CHANGERS PROJECT is a national fellowship program for emerging filmmakers of color in partnership with community-based organizations dedicated to improving outcomes for boys and men of color and other under-represented groups. The purpose of the fellowship is to catalyze “activist storytellers” across the nation who will regularly shoot, edit, and produce 6-minute “micro-documentaries” and narratives about males of color (and other underrepresented groups) in America who are “changing the game” in various areas such as education, technology and innovation, social equity, immigration reform, health and wellness, entrepreneurship, fatherhood, gender equity, etc.. |
| Ghetto Film School | NYC/LA | Educate, develop and celebrate the next generation of great American storytellers... the most elite and inclusive film academy in the world, equipping students for top universities and careers in the creative industries through two tracks: an introductory education program for high school students and early-career support for alumni and young professionals. GFS annually serves over 6,000 individuals, 14-34 years of age. |
| Global Action Project | New York –NYC | Develops the capacities and skills of youth most affected by injustice, to create powerful media, cultural expression, and social change. GAP provides effective media-arts programming to youth from low-income, new immigrant, and TLGBQ (Transgender, Lesbian, Gay, Bi, Queer) communities. Since its founding in 1991, GAP has fostered a pipeline of socially conscious, media-savvy leaders of the future. Working with professionally trained artist-educators, youth collaborate to make powerful narrative, non-fiction, and new media pieces that amplify their diverse stories, and then use that media to educate and advocate on behalf of their respective communities. |
| Harness | California –L.A. | We work to shift current dominant narratives about social issues by bringing grassroots leaders that work with communities of color, immigrants, refugees, and Muslims – as well as broader issues of racial equality – to the table with pop culture leaders and influencers to learn how we can change narratives together. This is accomplished through Mainstage events featuring community partners, specialized programming for entertainment, business, and technology industries, content creation, and strategic partnerships with media partners. |

| Organization | Location | Description |
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| Hawai'i Women in Filmmaking | – | Hawai'i Women in Filmmaking is a feminist nonprofit organization committed to achieving intersectional gender equity in filmmaking. We are a creative and safe space where film and media-makers connect, create, mentor, and inspire current and future generations of women to explore and pursue careers in the field of filmmaking. By providing access to a broad network of resources, education, leadership, and support, we create the conditions for women and girls to express themselves through the medium of film; raise awareness and visibility of women's and girls' work in film; and promote a diverse and positive representation of girls and women in media. |
| Hayti Heritage Film Festival | North Carolina – Durham | The Hayti Heritage Film Festival in Durham, NC is a signature event each year to keep Southern Black film alive. New and veteran artists screen films before a diverse crowd of film enthusiasts while vendors provide great food, beverages, arts and crafts. The Center preserves and advances the heritage and culture of the historic Hayti community in Durham, NC and the African American experience through programs that benefit the broader community locally, nationally and globally. In 2020 we celebrate its 26th anniversary ... With an array of classic Black cinema, cutting-edge documentary and fictional shorts and features, master classes, and more, we anticipate the 2019 season to be a watershed moment for Black filmmaking in the South. |
| *HBO Asian Pacific American Visionaries | – | HBO Asian Pacific American Visionaries is a short film competition sponsored by HBO that provides emerging directors of Asian and/or Pacific Islander descent the opportunity to showcase their work. Judged by a panel of HBO executives, industry leaders, and fellow APA filmmakers, the competition seeks to identify cinematic storytellers who offer unique perspectives of the Asian Pacific American experience. The theme for the 2020 APA Visionaries Short Film Competition is "Breaking Barriers." Films should provide a unique lens into the challenges and victories of overcoming obstacles from the perspective of an Asian Pacific American cinematic storyteller. |
| Houston Latino Film Festival | Texas –Houston | The Houston Latino Film Festival is a non-profit organization dedicated to educating and enlightening the communities of the South Texas region about Latino culture and issues through film and video while also recognizing the contributions of the artists who are dedicated to the craft of filmmaking. The Houston Latino Film Festival is produced by a nonprofit, Latino arts organization dedicated to developing, promoting and increasing awareness of Latino culture among Latinos and other communities by presenting a variety of art and films to the Houston area. |
| If Not Us Then Who? | California –Santa Monica | Supports a global awareness campaign highlighting the role indigenous and local peoples play in protecting our planet. We work in partnership with communities to make films, take photographs, curate content, commission local artists and host events. Our work aims to build lasting networks, target unjust policies, and advocate for greater rights for indigenous and local peoples to bring about positive social change. |

| Organization | Location | Description |
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| IllumiNative | California –Santa Monica | For decades, the lack of representation and information about Native peoples has perpetuated damaging myths and stereotypes. IllumiNative is an initiative, created and led by Natives, to challenge the negative narrative that surrounds Native communities and ensure accurate and authentic portrayals of Native communities are present in pop culture and media. |
| ImagineNative | International – Canada | *NOT US BASED* imagineNATIVE (legal entity: The Centre for Aboriginal Media) is a registered 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. presents the world’s largest Indigenous film festival, a national Tour focused on reconciliation, as well as the Institute among many other initiatives throughout the year. imagineNATIVE is one of the leading arts organisations in Canada and won the highly competitive and prestigious Premier’s Award for Excellence in the Arts (Ontario) in 2018 (finalist in 2009 and 2015). |
| Immigrants Rising | – | We empower undocumented young people to achieve educational and career goals through personal, institutional and policy transformation. Created a storytelling bill of rights and put out video stories |
| Indian Country Today | – | Public Media: Indian Country Today is a daily digital news platform that covers the Indigenous world, including American Indians and Alaska Natives. Indian Country Today is the largest news site that covers tribes and Native people throughout the Americas. Our primary focus is delivering news to a national audience to your mobile phone. |
| *Indie Memphis | – | Black Creators Forum is a two day symposium of workshops and invited speakers led by notable black filmmakers and critics with an interdisciplinary range. The goal is to explore ways black filmmaking can find creativity and sustainability from other mediums, and to ease the entry for black artists who would like to work in film. During the Black Filmmakers Pitch Rally, 12 filmmakers from Memphis and around the world pitched feature films to shoot in Memphis. The Black Filmmaker Residency for Screenwriting offered \$7,500 + housing for 2018 |
| Indigenous Media Freedom Alliance | – | To create a thriving, journalism collective of independent media contributors who will provide freedom of information to Indigenous communities through open records and independent tribal press ordinances. In addition, we envision a world where media helps to restore and revitalize our Indigenous languages and culture. |

| Organization | Location | Description |
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| *INSIGHT Program (Women in Film) | California –Los Angeles | INSIGHT is a community for women of color media creators. With support and resources from Women In Film, we are creating a group aimed to elevate our careers in a collective and nurturing way, and provide guidance and knowledge-sharing with one another. Participation includes open dialogue sessions, collaboration with fellow participants, and the opportunities to plan custom programs. Ultimately we hope to address the vast range of what it takes to forge livelihoods in entertainment. There is urgency in our industry to address professional challenges faced by those of us with intersectional identities. We come together to ensure our voices and work are valued by each other and the entertainment field at large. In addition to the larger community, 15 INSIGHT Fellows will receive mentoring, bi-monthly master classes, and the opportunity to be featured on the Women In Film website. Master class topics range from creative producing to directing actors (and many things in between). If you are not selected for a fellowship, there will be other avenues to be involved, so we hope you'll stay connected. |
| Intercultural Leadership Institute | – | The Intercultural Leadership Institute is a rigorous, year-long personal and leadership development program created out of our shared commitment to pursue cultural equity and to support artists, culture bearers and other arts professionals as change-makers in their communities. A collab btwn NALAC, the First People's Fund, Alternate Roots, and the PA'I Foundation |
| Iranian Film Festival | California –San Francisco | The first independent Iranian film festival outside of Iran, with no affiliation to any political or religious organizations, launched in 2008, is an annual event showcasing independent feature and short films made by or about Iranians from around the world©. IFF is also a platform for the Iranian filmmakers living around the globe to express their vision and talent through the artistic medium of film. Iranian Film Festival (IFF) was established to support the Iranian film and culture in the Iranian-American community of the San Francisco Bay Area and beyond. |
| Islamic Scholarship Fund | – | The Islamic Scholarship Fund began awarding film grants in 2014 and through 2017, we awarded \$30K each year in film grants. In 2018, \$35K was awarded in film grants. The mass media has an undoubtedly powerful influence on society's perceptions and beliefs about the subjects portrayed. While the spread of Internet media sources and social networking sites provide outlets for alternative voices, traditional mass media still reaches a larger number of people and holds substantial power in determining what information is deemed important. The Islamic Scholarship Fund Film Grant specifically aims to facilitate and support Muslims entering the world of film, who intend to create artistic, engaging and positive stories about Muslims. The chosen recipient will receive a grant, which allows them to focus their energy and attention entirely on the creative process. Grant recipients will also receive mentorship and/or networking opportunities from an industry professional to help further the advancement of their script and film. The grant will be split into two categories: narrative and documentary. |

| Organization | Location | Description |
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| ITVS Diversity Development Fund | California –San Francisco | Public Media: Nearly 70% of ITVS funds go to diverse producers, 50% to women -We're looking for exceptional stories by filmmakers from diverse backgrounds: stories that take creative risks, inspire dialogue, and are rarely seen on public media. We are committed to supporting producers of color and creating public media programming that is truly inclusive. Diversity Development Fund gives producers of color up to \$25,000 in research and development funding so you can develop your documentary for public media. Pre-production nonfiction projects only. |
| Just Vision | NYC/DC/E Jerusalem | Just Vision increases the power and reach of Palestinians and Israelis working to end the occupation and build a future of freedom, dignity and equality for all. Our overarching goal is to contribute to fostering peace and an end to the occupation by rendering Palestinian and Israeli grassroots leaders more visible, valued and influential in their efforts. We drive attention to compelling local role models in unarmed movement-building and demonstrate to journalists, community leaders, public intellectuals and students – in the US, Israel, Palestine and beyond – what is possible when leaders at the grassroots choose to act. We tell their under-documented stories through award-winning films, digital media and targeted public education campaigns that undermine stereotypes, inspire commitment and galvanize action... Local Call (Sikha Mekomit in Hebrew) is a Hebrew-language news site advancing citizen journalism and an independent media. Our journalists highlight the political, economic and social developments in the region and amplify the stories of community organizers, human rights defenders and activists who are working to end the occupation and build a future of freedom, dignity and equality for all. |
| *Kartemquin | Illinois –Chicago | Supports the Diverse Voices in Docs (DVID) program ...Diverse Voices in Docs (DVID) is a nine-month professional mentorship and development program for documentary filmmakers of color, organized by Kartemquin Films and the Community Film Workshop of Chicago. Founded in 2013, DVID aims to inspire collaboration and skill-sharing among its fellows, and among the larger Midwestern independent documentary filmmaking community. At the core of the fellowship is a series of dynamic workshops led by Kartemquin staff, associates, and invited experts, ranging in focus from storytelling ethics, to fundraising, to distribution, and a pitch session attended by leading funders and distributors. The program culminates with a graduation showcasing fellows work and featuring a keynote speaker... Sparking democracy through documentary since 1966, Kartemquin is a collaborative community that empowers documentary makers who create stories that foster a more engaged and just society. |
| Koahnic Broadcast Corporation (KBC) | Alaska – Anchorage | Bringing Native voices to Alaska and the nation... through a selection of radio programming that is broadcast by public and tribal radio stations across the country. KBC's national programming includes National Native News, Native America Calling, Earthsongs, Stories of Our People, and Native Word of the Day. |
| Latino Film Institute | – | Latino Film Institute (LFI) showcases, strengthens and celebrates the richness of Latino lives through the audiovisual event. We develop, activate, and support artists, creators, and executives through pathways and platforms for the expression and appreciation of their work. |

| Organization | Location | Description |
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| Latino Filmmakers Network | – | Latino Filmmakers Network mission is to connect, inspire, educate and create opportunities for the Latino community while also promoting diversity & inclusion in the entertainment industry. |
| Latino Public Broadcasting | California – Burbank | Public Media: Latino Public Broadcasting 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. These programs are produced for dissemination to the public broadcasting stations and other public telecommunication entities. LPB provides a voice to the diverse Latino community on public media throughout the United States. Voces series presents new and established filmmakers and brings their powerful and illuminating stories to a national audience-- on TV, online and on the PBS app. |
| Looky Looky Pictures | | We connect powerful films with passionate people and organizations who can use them as tools to change the world. Respect the dignity of the film’s participants - Stories by filmmakers that value the “nothing about us without us” approach—that no policy/strategy should be decided without the direct participation of members of the group(s) affected, particularly groups often thought to be marginalized from political, social, and economic opportunities. -Go beyond empathy - Are created from a place of sincerity, and humility, rather than pity, and hope to create solidarity amongst communities, audiences, and film stakeholders.- Want to highlight solutions - Projects that don’t just want to focus on a problem, but that also hope to present impactful solutions, either through the storytelling itself (i.e. intend for audiences to feel hope, inspiration, beauty, excitement, introspection, delight, and/or joy), or through folding solutions into their impact campaign. |
| MacArthur Foundation Journalism & Media | – | Despite abundant and growing sources of news and information, only a small percentage of journalism and media is created with an intention to engender deep understanding about current events; lift under-reported or misunderstood issues; include and amplify diverse perspective; promote self-reflection, empathy, and mutual respect; and inspire civic engagement and action. As a result and compounded by systemic social and economic disparities and a highly polarized political culture, large segments of the American public are misinformed, disengaged, and cynical about their role as civic actors and agents for social change. A small but growing community of nonprofit journalism and media organizations, supported by philanthropy and enabled by digital technologies, is working creatively and entrepreneurially to provide the American public with the information it needs for rigorous critical thinking and informed decision making and the opportunity and tools to share authentic and alternative perspectives for a robust civic dialogue. These organizations create and disseminate journalism and media content by professionals and citizens that is original, illuminating, and engaging, and they achieve a level of influence and impact disproportionate to their size and resources. Our Journalism & Media program seeks to strengthen and sustain an independent media ecosystem that investigates the actions of institutions, explores the implications of policies, challenges social norms, amplifies diverse perspectives, and creates opportunities for individual action and public conversations on urgent contemporary issues. |

| Organization | Location | Description |
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| *Manifest Works | California –Los Angeles | ManifestWorks turns real-world experience into learning opportunities for those impacted by foster care, homelessness and incarceration. Our three-month program pairs participants with working professionals in film and television. The skills and connections we impart lead directly to living-wage jobs and provide the scaffolding for long-term career advancement. |
| March on Washington Film Festival | D.C. –Washington | The March on Washington Film Festival was founded in 2013 in Washington, DC to commemorate the 50th anniversary of the March on Washington for Jobs and Freedom. The inaugural festival attracted over 1,000 attendees to ten events over the span of two weeks at venues across Washington DC. The flagship festival is held every year in Washington, DC and serves as a national platform to tell, celebrate, and increase awareness of the untold events and heroes, known and unsung, of the Civil Rights Movement. The Festival uses film screenings as a platform for panel discussions featuring filmmakers, academics, and activists and brings together an audience that is diverse in age, class, and ethnicity. |
| Media Education Foundation | Massachusetts | Produces and distributes documentary films and other educational resources to inspire critical thinking about the social, political, and cultural impact of American mass media. |
| Mezcla Media Collective | Illinois –Chicago | Mezcla Media Collective exists to ensure that women and non-binary filmmakers of color realize their full potential as storytellers and agents of change. By creating a founding hub in Chicago, we provide femme-identifying filmmakers of color with resources to enhance their craft. This includes creating access to a network, workshops, and a local community without having to depend on established industry hubs. Mezcla also seeks to level the playing field, ensuring that members are able to participate in their city's bustling media production scene. |
| Multicultural Media, Telecom and Internet Council (MMTC) | D.C. –Washington | The Multicultural Media, Telecom and Internet Council (MMTC) is a national not-for-profit organization dedicated to promoting and preserving equal opportunity and civil rights in the mass media, telecommunications, and broadband industries. MMTC is the leading advocate for minority participation in the communications industries. We seek to preserve and expand minority ownership and equal employment opportunity in these industries and to close the digital divide. - In MMTC's public interest and civil rights law practice, we represent 80 national organizations in selected proceedings before the FCC, the federal courts of appeals and the U.S. Supreme Court. Our clients have included essentially all of the traditional civil rights organizations (including the NAACP, National Urban League, LULAC, NCLR and the Rainbow/PUSH Coalition), professional and trade organizations such as the and the National Association of Black Telecommunications Professionals, religious organizations (the National Council of Churches and the Office of Communication of the United Church of Christ, Inc.), unions (AFTRA and CWA) and many other organizations interested in fostering diversity and equal opportunity and in closing the digital divide. MMTC serves as General Counsel to the Broadband Opportunity Coalition. |

| Organization | Location | Description |
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| *Multitude Films | – | Multitude Films is an independent production company dedicated to nonfiction storytelling. We produce documentaries by and about underrepresented voices and are committed to a representational storytelling model, where the core creative team behind a film has a stake in the communities that will be most impacted by the story... The majority of our slate is directed by emerging voices – filmmakers within the first three features of their career – because we're committed to ensuring that this generation of storytellers represents the world we live in, so that stories on screen truly represent the complexity of the lives we live. We're one of few production companies that integrates a social change orientation and impact strategy from the earliest stages of our involvement in a project, and have built our slate around core issue areas allowing us to engage partners over time and build impact cumulatively - since individual films are never silver bullet solutions. |
| National Association of Minority Media Executives (NAAME) | Virginia –Vienna | [Now defunct] Organization of managers and executives of color working in both news and business operations, across all media related fields, aiming to: increase diversity in senior ranks of media industry; resource to multicultural exec talent; provide executive development; management training and mentorship; fosters forums and alliances across companies/orgs to discuss multicultural issues; provide networking opportunities. |
| National Association for Multi-ethnicity in Communications (NAMIC) | New York –NYC | The premier organization that educates, advocates and empowers for multi-ethnic diversity in the communications industry. Our success stems from our ability to provide the resources that allow our members to cultivate their individual careers. Equally important, we partner with the country's leading media companies that are committed to leveraging diversity as a business imperative... NAMIC is at the forefront in driving towards ethnic diversity in the communications industry. Our mission is to develop a pipeline of diverse talent from which the next generation of industry leadership will be selected. NAMIC engages with professionals and the companies invested in their success to determine tactics for reaching our goals. Education, mentoring, leadership development, and positioning diversity as an essential business asset are the areas in which we excel. |
| National Association of Black Owned Broadcasters (NABOB) | – | NABOB is the only trade organization representing the interests of African-American owners of radio and television stations across the country. The association was organized in 1976 by a small group of African-American broadcasters who desired to establish a voice and a viable presence in the industry and to address specific concerns facing African-American broadcasters. The NABOB Foundation was created to help prepare the next generation of broadcast station owners and managers. NABOB has two principal objectives: First, to increase the number of African-American owners of telecommunications facilities, and second, to improve the business climate in which we operate |
| National Association of Latino Arts and Cultures (NALAC) | Texas | National Association of Latino Arts and Cultures has delivered programs that stabilize and revitalize the US Latino arts and cultural sector via funding, leadership training, convenings, research, and advocacy. |

| Organization | Location | Description |
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| National Association of Latino Independent Producers (NALIP) | California –L.A. | 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 | California – Pasadena | The National Hispanic Media Coalition (NHMC) is the media watchdog for the Latino community, ensuring that we are fairly and consistently represented in news and entertainment and that our voices are heard over the airwaves and on the internet. We exist to challenge policy makers and influencers from Hollywood to Washington, DC and everywhere in between, to eliminate barriers for Latinos to express themselves and be heard through every type of medium. NHMC works to bring decision-makers to the table to open new opportunities for Latinos to create, contribute and consume programming that is inclusive, free from bias and hate rhetoric, affordable and culturally relevant... Advocacy around media ownership & diversity; affordable communication; open internet; hate speech. They host a TV writers program and a policy fellowship. |
| National Multicultural Alliance (fka National Minority Consortia) | – | Dedicated to bringing unique voices and perspectives from diverse communities to all aspects of public broadcasting... crucial to public broadcasting's mission... fund film and media makers, present works on public television and other venues, exhibit films and videos, and distribute works to schools and libraries... facilitate a new media institute, production training, skills advancement, and career development through workshops, lectures and counseling. |
| Native Public Media | – | Provides services that encourage the expansion and strengthening of Native media through platforms that are community-based, local, and democratic. NPM, as a national center, provides leadership, centralized resources, and strategic and coordinated approaches to successfully strengthen the Native Broadcast System. These services include broadcast licensing guidance, Federal Communications Commission (FCC) and Corporation for Public Broadcasting (CPB) compliance, station operations guidance, legal guidance, broadcast leadership training and education, and telecommunications and communications policymaking. Over the past fourteen years, NPM has grown a network of 57 Native radio stations and 4 television stations. |
| Native Voice One | Alaska – Anchorage | Native Voice One (NV1) is the distribution division of Anchorage-based Koahnic Broadcast Corporation. Our mission is to serve as a leader in bringing Native voices to Alaska, the nation, and the world. NV1 distributes work from Native and non-Native producers whose programming educates, advocates, and celebrates Indigenous life and values. The programs also enlighten and inform the general public about Native American news, culture, history, music, events, and modern life... NV1 distributed programs are carried by over 180 affiliates, from reservation and village-based stations to top-market urban radio stations throughout the United States and Canada. NV1 also offers a twenty-four hour web stream with access to unique programming with an Indigenous perspective. |

| Organization | Location | Description |
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| New Negress Society | – | A core collective of black women filmmakers whose priority is to create community and spaces for support, exhibition and consciousness-raising. The group is formed by Chanelle Aponte Pearson, Nuotama Bodomo, Dyani Douze, Ja'Tovia Gary, Stefani Saintonge and Yvonne Michelle Shirley... We focus primarily on works that break boundaries in film politically and artistically. Womanist in their content and experimental in form, often these are some of the most challenging for a marginalized filmmaker to create and distribute. They co-organized the inaugural Black Women's Film Conference will convene Black women from all over the country to screen work, exchange filmmaking strategies, and build community. Offering a space that centers Black women's voices and experiences, this conference provides a vital alternative to a white, male-dominated film industry. Featuring screenings, talkbacks, and roundtables in a mix of intimate and communal spaces, the conference explores the current landscape of Black women's cinema and the intersections of history, film theory, filmmaking, and political action. www.moma.org/calendar/events/5029 |
| *New Orleans Film Society | Louisiana –New Orleans | The New Orleans Film Society discovers, cultivates, and amplifies diverse voices of filmmakers who tell the stories of our time. We produce the Oscar®-qualifying New Orleans Film Festival annually and invest year-round in building a vibrant film culture in the South to share transformative cinematic experiences with audiences, and connect dynamic filmmakers to career-advancing resources. 45% will be helmed by filmmakers of color. Emerging Voices is a mentorship program offered for filmmakers of color. The producers lab also emphasizes people of color. |
| New Orleans Video Acces Center/Black Film Festival of New Orleans | Louisiana –New Orleans | Founded in 1972 by VISTA volunteers, NOVAC's mission remains the cultivation of independent voices and visions. For over four decades, NOVAC has provided education, training, resources, and opportunities to Louisiana's storytellers. Our daily work connects locals in New Orleans and Baton Rouge to creative and economic opportunities, while supporting innovative and community-based storytelling projects and programs. We invite you to be part of our community of storytellers. |
| New York African Film Festival | New York –NYC | [see African Film Festival, Inc. (AFF)] |
| New York Asian Film Festival | New York –NYC | The New York Asian Film Foundation Inc. is America's premier 501(c)(3) nonprofit organization dedicated to the exhibition and appreciation of Asian film culture in all its forms, with year-round festivals and programs, and a view to building bridges between Asia and America. The New York Asian Film Foundation's flagship event is the annual New York Asian Film Festival (NYAFF), which has been presented in collaboration with the Film Society of Lincoln Center since 2010. Now entering its 18th year, NYAFF is North America's leading festival of Asian cinema. |

| Organization | Location | Description |
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| New York City Mayor's Office of Media & Entertainment | New York –NYC | Made in NY Production Assistant Training Program, in partnership with Brooklyn Workforce Innovations (BWI), provides individuals from diverse communities with training for entry-level positions in film production and access to employers in New York City's production industry. Made in NY Writers Room, in partnership with the NYC Department of Small Business Services and the Writers Guild of America East, is a mentorship program that pairs writers of diverse backgrounds and perspectives with experienced TV Showrunners to get feedback on works in progress. |
| New York Latino Film Festival | New York –NYC | The New York Latino Film Festival (NYLFF) is the premier Urban Latino film event in the country. Since its founding in 1999, the NYLFF produces culturally relevant and entertaining experiences that build audiences for Latino cinema, support the film community with professional development and foster relationships for Latino talent. Programming includes the flagship film festival in New York City, competition programs and community programs. |
| Next Generation Leadership Fund | Massachusetts – Boston | A professional development program designed to help public media expand diversity among its programming executives by identifying and training new and diverse senior and executive producers and other content leaders in television, film, radio, and digital platforms. Eight Senior Editorial Fellows will be selected for training in 2016, to bring new voices and perspectives to the top levels of public media programming. |
| NextDoc of YouthFX | New York –Albany | NeXt Doc is a year-long fellowship that brings together emerging documentary storytellers from diverse backgrounds across the country with award-winning documentary filmmakers to learn, share, and build their skills. Throughout the year we will provide each cohort of Fellows the opportunity to build their networks and amplify their voices, while forming deep relationships and fostering community amongst the cohort. NeXt Doc is a program of Youth FX and includes film screenings, masterclasses, and workshops that explore project development, narrative structure, treatment writing, budgeting, doc history and critical explorations of power and representation in non-fiction storytelling. |
| *North Star Fellowship (Points North Institute) | – | The North Star Fellowship supports five filmmakers from diverse backgrounds telling underrepresented stories. Selected filmmakers spend a week together in a shared house on the coast of Maine. In this intimate, focused environment, early-career filmmakers have time to reflect on their artistic process, grow their voices, and build a community of support that will sustain their creative work. |
| The Latinx Project, NYU | – | Explores and promotes U.S. Latinx art, culture and scholarship through creative and interdisciplinary programs... it serves as a platform linking scholarship, media and activism to foster critical thinking about US Latinxs. Our use of Latinx indicates an openness to gender, sexual and racial inclusivity, while also paying attention to the multiple ways in which Latinx organize and forge community around nationality, race, ethnicity, gender, and other designations. The project advocates for Latinx Studies and explores the generative power of Latinxs in U.S. society... |

| Organization | Location | Description |
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| Open Signal PDX (formerly Portland Community TV) | Oregon –Portland | Open Signal Labs launched in summer 2018 with a 12-month fellowship program for emerging Black filmmakers. This incubator — the first program of its kind in the state of Oregon — provides six filmmakers with training, access to equipment, workspace and mentorship with professionals in order to create new and authentic stories of Black Americans ; black filmmaker fellowship |
| *OregonMade | – | The Oregon Made Creative Foundation supports storytellers, filmmakers, and artists to attain sustainable careers in the arts, especially the digital arts... The #OregonMade Creative Foundation has partnered with the arts nonprofit, NW Documentary, to establish fellowships for two documentary filmmakers of color to attend Oregon Documentary Camp from May 30 to June 2, 2019. Doc Camp is an annual, 4-day professional development retreat that brings 75 documentary filmmakers to Silver Falls State Park in Oregon’s Willamette Valley to share work, knowledge, and networks, while learning from leading figures in the world of documentary filmmaking. Doc Camp programming includes screenings, workshops, panel discussions, networking events, and a chance to share your own work. |
| Organization of Black Screenwriters (OBS) | – | Address the lack of black writers represented within the entertainment industry. Assists screenwriters in the creation of works for film and television and helps them present their work to the industry. |
| Oscars Academy Gold Program | California –L.A. | A multi-tiered educational and experiential initiative designed to enhance and extend an industry-wide diversity internship enhancement program under the Academy brand. The initiative affords top film entertainment, technology, production services and digital media companies an all-inclusive pass to recruit and educate a nationwide pool of diverse talent. The program offers interns exclusive access to Academy members, industry professionals, screenings, and educational workshops offering an inclusive industry networking experience. |
| OTV - Open Television | Illinois –Chicago | A platform for intersectional television. OTV’s mission is R&D (research and development): ARTIST DEVELOPMENT: We prioritize helping artists develop their projects from production to release. Our primary function is support. We offer financing, consultation, and referrals in order to get projects through to completion. We also help artists establish a plan and trajectory for their careers and works. We only develop artists in Chicago. COMMUNITY DEVELOPMENT: We provide a space for different communities to come together to experience culture, have critical conversations about identity, and meet people across social networks. Chicago is our primary community, followed by national and global communities united by intersectionality. RESEARCH: All activities provide for data to help us understand how to develop intersectional art and TV. This data is published in peer-reviewed scholarly journals and books. More general findings are published in annual development reports for the public and industry. |

| Organization | Location | Description |
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| Pacific Islanders in Communication | – | To support, advance, and develop Pacific Island media content and talent that results in a deeper understanding of Pacific Island history, culture, and contemporary challenges.... Pacific Islanders in Communications provides producer training. We work with independent producers to create and distribute programs about Pacific Islanders that bring new audiences to public television, advance issues, and represent diverse voices and points of view not usually seen on public or commercial television... What PIC needs assistance with is finding Pacific Islanders interested in the media industry. We want to continue to train and guide content creators to continue storytelling traditions through media. |
| Paper Tiger Film Collective | New York –NYC | An early innovator in video art and public access television of the early 80's, PTTV developed a unique, handmade, irreverent aesthetic that experimented with the television medium by combining art, academics, politics, performance and live television. The goal of our work is to provide viewers with a critical understanding of the communications industry. We believe this critical consciousness is a necessary step towards more equitable and democratic control of information resources. Since its founding, PTTV has expanded its activities to include the production of original documentaries and activist videos, and providing media literacy and production training to activists and community members. |
| Philadelphia Latino Film Festival | Pennsylvania – Philadelphia | The Philadelphia Latino Film Festival (PHLAFF) was established in 2012 and has become the Greater Philadelphia region's only festival showcasing the extraordinary and innovative work of emerging and established Latin American and Latino filmmakers. Each year, the Festival includes screenings of groundbreaking works from all genres. Festival programs attract a diverse audience, developing a new space in the Philadelphia region where filmmakers, actors, and producers can meet with other artists, engage with audiences and present and discuss innovative work. MISSION The Philadelphia Latino Film Festival's mission is to nurture, through showcasing emerging and established Latino and Latinx creatives and filmmakers; by promoting the richness and diversity of our cultures and experiences. Celebrating by fostering cross-cultural understanding and dialogue.The Philadelphia Latino Film Festival will include screenings of groundbreaking works from all genres: short film, narrative, documentary, animation and full feature films. Festival programs will attract a diverse audience, developing a new space in the Philadelphia region where filmmakers, actors, producers can meet with other artists, engage with audiences and present and discuss innovative work.Through screenings, public discussion groups (both virtual and in person), workshops, lectures and special events, The Philadelphia Latin Film Festival will engage the region's diverse communities through the universal language of film creating critical connections to shared experiences and cross cultural understanding at both the national and international levels. |

| Organization | Location | Description |
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| Pillars Fund | - | Amplifying the leadership, narratives and talents of American Muslims... Pillars invests in initiatives and cultural projects that empower American Muslims to tell their own stories, ensuring that more accurate and authentic narratives are represented in media and pop culture. From backing talented Muslim writers and entertainers to designing a long-term culture change strategy in partnership with Pop Culture Collaborative, we recognize the power of media and pop culture to influence our daily lives by shaping our perceptions of one another. |
| Pittsburgh Black Media Federation (PBMF) | Pennsylvania – Pittsburgh | The Pittsburgh Black Media Federation, which is an organization of journalists, communications specialists and students, supports black journalists, hosts programs that recognize excellent media coverage of minority communities and trains young people to enter the media industry. Founded in 1973, PBMF was developed to advocate for blacks in the media in two ways. It seeks fair representation of the African-American community in the news and an increased presence of minorities in newsrooms. PBMF also was designed to create a social network for black media professionals in Pittsburgh and surrounding areas. In the early 1990s, PBMF became an affiliate of the National Association of Black Journalists. |
| POC in Audio | - | A searchable database. |
| Point Made Learning | - | We bring innovative content and programming to institutions and organizations that are serious about inclusion... We start with documentary films about American identity and then we use that content to design programs, tools, and workshops to get people learning, talking, and doing something about all the isms, phobias, and systems of inequity that continue to divide us. |
| POV Spark (program of POV) | New York –NYC | An incubation initiative that offers support through three distinct opportunities: Production, Community/Culture and New Tech. Each strand is specificity structured to support and create interactive stories. It's the only program in the industry that has a built-in post-event production cycle and distribution arm.... POV Spark's African Interactive Art Residency is an opportunity to experiment with digital and emerging media in New York City and Washington, D.C. The three-month residency supports artists from Africa and its diaspora engaged in political and social issues to explore new forms of expression. It's an invaluable setting for collaboration across geographic borders and areas of discipline. |

| Organization | Location | Description |
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| Pragda | New York –NYC | Distributor for the newest Latin American, Spanish, and Latinx cinema. We spend a great deal of time searching for the finest contemporary documentaries and features produced each year, and we bring them to you. Our films are inspiring, challenging, and entertaining. They cover a wide array of the region’s hottest topics, including global economy, DACA, immigration and exile, feminism, education, modern politics, and more... Spanish Film Club, an initiative by PRAGDA, offers grants twice a year to help high schools and universities bring the very best in contemporary Spanish and Latin American cinema to campuses with the aim of introducing students to the language and cultures of these territories. More than 150 schools have participated in the program so far. The inventive model allows schools to select a minimum of five films from a catalogue to create a film festival on campus. A committee of experts in Ibero American cinema has made an eclectic and diverse selection of films featuring first-time filmmakers and established masters alike... The project’s ultimate goal is to introduce students and a generally broader audience to the cultures of Ibero American countries and to create a stable exhibition platform of the latest Spanish and Portuguese language cinema. |
| Programmers of Color Collective (POC2) | – | Aims to stimulate conversation around the underrepresentation of people of colour within film programming and international film festival staffing, but also to act as a catalyst for transformative change towards a more inclusive international programming pool. Spurred by the many cases of (unconscious) bias in film festival selections that are gender-imbalanced, lack representation of people of colour or else portray them or other underrepresented groups in a way that is inauthentic or culturally appropriative, the collective’s objective is for programming pools, and therefore the films selected for festivals, to become truly divers |
| Quebrada Entertainment | California –Los Angeles | Quebrada Entertainment, founded by Mexican-born actress Ana Alicia Ortiz, is a scripted and unscripted television and film production company which focuses on the development of human stories that probe deeply, and sometimes uncomfortably into the areas of identity, normalcy, reality and freedom. Quebrada thrives on its unique business model based on our founder’s mission to mentor young diverse artists, always putting resources behind the development of creators and content rather than on infrastructure. We are committed to growing the role of women and Latinos in our industry, as well as sending the elevator back down. |
| Queer Women of Color Media Arts Project (QWOCMAP) | California –San Francisco | Queer Women of Color Media Arts Project (QWOCMAP) uses film to shatter stereotypes and bias, reveal the lived truth of inequality, and build community around art and activism. QWOCMAP creates, exhibits, and distributes high-impact new films that authentically reflect the lives of queer women of color both cisgender & transgender, and nonbinary, gender nonconforming, and transgender people of color of any orientation, and address the vital, intersecting social justice issues that concern our multiple communities. |
| Questionbridge | – | Question Bridge is an innovative transmedia project that facilitates a dialogue between Black men from diverse and contending backgrounds and creates a platform for them to represent and redefine Black male identity in America. |

| Organization | Location | Description |
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| Re-Present Media/ Re-Take Oakland | California – Oakland | Re-Take Oakland is a two-year public education and filmmaker mentoring program. Documentary filmmakers of color work with community advocates to create short personal films featuring stories of individuals, families, and communities in Oakland. We offer master classes, film screenings with private filmmaker talks, and mentoring with award-winning documentary filmmakers. Modest stipends are available to filmmakers for production costs. The program focuses on mentoring emerging filmmakers of color living in the San Francisco Bay Area who have completed one or more documentary films but have not been featured in national public television or top tier film festivals. Priority is given to Oakland residents and/or filmmakers who are Asian American (South, East, Southeast, and West Asian/Middle Eastern), mixed race, and LGBTQ+ people of color. |
| Re:Imagine/ATL | Georgia –Atlanta | Equip youth for jobs in digital media and film by cultivating a new generation of skilled storytellers. Core components of our programs are exposure to technologies and inspiring experiences, training in technical and soft skills, and connection to a network of support and mentorship. |
| Red Nation Celebration Institute (RNCI) | Los Angeles/New Mexico | The first and largest National Native-Led enterprise – Founded 1995 in Santa Fe New Mexico during Indian Market. Red Nation Celebration Institute is the longest standing American Indian & Indigenous media educational Arts & Cultural federally recognized 501 (c) (3) non-profit organization based in Los Angeles CA. Red Nation Celebration Institute the Authentic Voice of American Indian & Indigenous Nations, increases visibility of independent filmmakers, media artists, contemporary and traditional performing arts of diverse artistic disciplines and content creators amplifying cinematic excellence in creating systemic change through the arts with an emphasis on initiatives for Native women, girls and youth in all media platforms and within educational institutions. RNCI focuses on diversity, inclusion and equity with a 25 year history of cohesive research-informed strategies, advocacy efforts and ground-breaking initiatives through cinematic excellence, media and a strong focus on partnerships. RNCI serves Native and non-native populations through its Red Nation International Film Festival casting light on the voices, stories, contributions and assets of contemporary Native peoples in replacing dangerous stereotypes that Native peoples face in media and academia. RNCI's year-round programming highlights Native Film Labs, and Masterclasses @ USC Bedrosian Center School of Public Policy and through RNCI media online streaming company Red Nation Television Network, the nation's first American Indian and World Indigenous Peoples Television Network. |
| Renaissance Journalism and Storytelling Center | California –San Francisco | We create and launch strategic initiatives that support journalists and their news organizations to produce ambitious, in-depth and compelling stories that reveal and illuminate social injustice and inequity. Each initiative inspires journalists to expand—and to even rethink—their reporting and storytelling practices and how they frame complex issues. Through intensive training conferences, coaching and regenerative storytelling retreats, journalists are encouraged to go beyond the formulaic and the status quo when tackling difficult social problems, such as poverty, equity and racism. In short, we help to reshape the way journalists think about, and report on, the critical stories of our time. |

| Organization | Location | Description |
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| Revolve Impact | L.A./NYC | A movement building creative agency and content studio that provides strategic consulting and campaign management for a wide range of influential artists and athletes, nonprofit and government entities, corporate communities and philanthropic foundations. Revolve Impact combines policy advocacy, grassroots organizing and broad-based communications strategies to directly improve the lives of millions of people. In the last five years, Revolve Impact has integrated entertainers and athletes into several of the largest justice-related policy victories and cultural shifts of the last 30 years. |
| Rockwood JustFilms Fellowship | California – Oakland | *NOT EXPLICIT RE POC* This fellowship brings together 12 leaders working at the intersection of storytelling, film, and social change to learn powerful skills that will shift their capacity for leadership and collaboration. This cohort represents a wide range of established leaders in the film and digital storytelling sectors including: organizational leaders, media impact producers, filmmakers, thought leaders, curators, archivists, and critics. Through two residential retreats, peer coaching sessions, and additional leadership support, they will develop stronger working partnerships with each other, and with leaders of other social movements. |
| Run&Shoot Filmworks | – | Black owned production company that appear to run 2 festivals: Color of Conversation in Denver and Martha’s Vineyard African American Film Festival |
| SAG-AFTRA Diversity Committees | California –L.A. | SAG-AFTRA represents approximately 160,000 actors, announcers, broadcast journalists, dancers, DJs, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. Various committees promote diversity within, e.g. Asian Pacific American Media (APAM) Committee... to enhance the perception of Asian and Pacific Islander Americans (APIAS) as a viable and talented demographic. The committee’s ultimate goal is the increased quantity and improved quality of employment opportunities and depictions of APIAS. The Ethnic Employment Opportunities (EEO) Committee... to increase opportunities for members of any and all racial/ethnic groups so that the American Scene is accurately reflected in all areas of our workforce... fair employment; Native Americans Committee... promotes a heightened awareness of and commitment to fair employment practices on the part of industry decision makers leading to an expanded use of Native Americans; The Diversity Advisory Committee is committed to facilitating collaboration and communication between the seven national diversity committees: Asian Pacific American Media; Ethnic Employment Opportunities; Lesbian, Gay, Bisexual and Transgender; Native Americans; Performers with Disabilities; Seniors; and Women’s. |
| San Diego Black Film Festival | California –San Diego | Our mission is to preserve and promote African American & African Diaspora Cinema. Our motto is “Spotlight on African American & African Diaspora Cinema.” Our goal is to continue to be a world class film festival, and leader in the area of African American & African Diaspora cinema arts. |
| San Diego Latino Film Festival | California –San Diego | San Diego Latino Film Festival (SDLFF) is presented and produced by Media Arts Center San Diego, a 501 c(3) non-profit organization... focusing on works by Latinos and/or about the Latino Experience |

| Organization | Location | Description |
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| San Francisco Black Film Festival | California –San Francisco | To celebrate African American cinema and the African cultural Diaspora and to showcase a diverse collection of films – from emerging and established filmmakers. This is accomplished by presenting Black films, which reinforce positive images and dispel negative stereotypes, and providing film artists from the bay area in particular and around the world in general, a forum for their work to be viewed and discussed. SFBFF believes film can lead to a better understanding of and communication between, peoples of diverse cultures, races, and lifestyles, while simultaneously serving as a vehicle to initiate dialogue on the important issues of our times. |
| San Francisco Latino Film Festival | California –San Francisco | Cine+Más SF contributes to the Bay Area’s active and diverse arts scene through the Latino Film Festival, year-round programming and special events centered on Latino arts- including the visual, performance, and literary arts. The Cine+Mas SF Latino Film Festival showcases the work of emerging and established filmmakers from the US, Latin America, Spain and Portugal. It is a celebration of the latest work coming out of the 20+ countries with which we share a bond. |
| Scribe Video Center | Pennsylvania – Philadelphia | Seeks to explore, develop and advance the use of electronic media, including video and audio, as artistic media and as tools for progressive social change. “Scribe” is a metaphor for the use of electronic recording technologies as a modern tool to document significant contemporary concerns and events. Scribe uses electronic media to document issues and ideas affecting diverse economic and cultural communities; create media works that comment on the human condition and celebrate cultural diversity. Scribe Video Center facilitates new approaches to visual form and language in an effort to further the aesthetics of video making. Programs include: Muslim Voices of Philadelphia is a community history project exploring the long history of a diverse array of Muslim communities in the region |
| Seattle Latino Film Festival | Washington – Seattle | Founded in 2009 by Cuban-born, Internationally known Poet and Film Industry Professional Jorge Enrique Gonzalez Pacheco, SEATTLE LATINO FILM FESTIVAL (SLFF) is a 501(c) (3) nonprofit organization that discovers and presents independent films, documentaries and short films from Ibero & Latin-American countries. The SLFF is the only forum in the Pacific Northwest for genuine Spanish & Portuguese cinema... (SLFF) embraces the mission to bring audiences and filmmakers together for an educational experience and to support the magic of film-making as part of Hispanic culture globally. |
| Señorita Cinema | Texas –Houston | In the past the role of the Latina woman in film, for the most part, was left to the imaginations of others with very typical Hollywood results. Señorita Cinema turns the screen over to the rising wave of Latina women who are sharing their stories and visions by making movies and video art. The festivals aim is to show the rich tapestry of different voices, styles, ideas, unique to the Latina experience. |

| Organization | Location | Description |
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| Seventh Generation Fund | – | We have long recognized the critical need at the Native grassroots community level for access to resources, technical assistance and training to address an overall need for healthy and sustainable environments. Our work throughout the Americas has consistently been based on traditional Native concepts of holistic ecological stewardship. Seventh Generation Fund and the communities we serve have long understood the direct relationships between a healthy environment, social justice and community well-being. We remain focused on supporting grassroots development through Native community empowerment and action. |
| Sisters in Cinema | Illinois –Chicago | In 2014, Sisters in Cinema was established as a 501(c) 3 non-profit corporation in the state of Illinois with an inclusive mission to entertain, educate, develop and celebrate Black girls and women media-makers and future generations of storytellers and their audiences. |
| Solutions Senter | California –L.A. | A boutique firm that works with clients to develop impactful and purposeful content that engages diverse cultures while also driving action. |
| Squeaky Wheel Film & Media Arts Center | New York –Buffalo | Squeaky Wheel Film & Media Art Center has a mission to continue a legacy of innovation in media arts through access, education, and exhibition. We envision a community that uses electronic media and film to celebrate freedom of expression and diversity of voice... the only organization in Western NY to offer education, equipment access, and exhibition programming dedicated to exploring film & digital media arts. |
| Sundance (Indigenous Program, Latinx + Asian Am Fellowships) | Utah | The Indigenous Program has built and sustained an Indigenous film circle, which now spans over three generations. The cycle of work begins by scouting for and identifying Indigenous artists, bringing them through the mechanisms of support at Sundance Institute to get their work made and shown, then bringing the filmmakers and their work back to Native lands. The Native Lab Fellowship has been a vital part of supporting Indigenous filmmakers full-circle since 2004. See also: http://www.sundance.org/programs/feature-film |
| SWAMP (Southwest Alternate Media Project) | Texas –Houston | SWAMP is a non-profit organization that encourages a diverse, multicultural community to create and appreciate film as an art form. SWAMP is Houston's premier creative resource for filmmakers and film lovers. SWAMP promotes film and new media through education, information, and presentation activities for all ages. |
| That Child Got Talent (TCGT) | – | A full-service film, video and live event production and production management company. TCGT's team background gives us the flexibility to adapt to the ever-changing needs of our clients. We continually adopt newly innovative and interesting techniques for both live events and film/video creation. We bring together a plethora of individuals under a single umbrella. This gives us the edge in sustaining abilities to provide comprehensive, end-to-end film and live event production along with promotion solutions. Providing quality products, development through fruition! |

| Organization | Location | Description |
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| The Color of Film Collaborative | Boston | A non-profit 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... co-produces the Roxbury Film Festival, a festival that celebrates the vision and the voice of independent filmmakers of color as well as the Kay Bourne Arts Report a multicultural arts newsletter. running an RFP for shorts, each filmmaker who is new to the collective and is commissioned will be provided mentorship by a member of the collective and guidance on best practices and creative advisement |
| The Episcopal Church's Becoming Beloved Community | - | The Episcopal Church's long-term commitment to racial healing, reconciliation, and justice in our personal lives, our ministries, and our society. It centers around Sacred Ground, a film- and readings-based dialogue series on race, grounded in faith. Small groups are invited to walk through chapters of America's history of race and racism, while weaving in threads of family story, economic class, and political and regional identity. The 10-part series is built around a powerful online curriculum of documentary films and readings that focus on Indigenous, Black, Latino, and Asian/Pacific American histories as they intersect with European American histories. |
| The Maysles Documentary Center | New York – Harlem/NYC | Dedicated to the exhibition and production of documentary films that inspire dialogue and action. Through our cinema and education programs we engage diverse communities in creative self-expression, communicating ideas and advocating needs... MDC's mission began with a summer education program for youth whose parents were incarcerated to encourage creative self-expression, holistic youth development and community building. Today, our low or no-cost education programs range from film literacy classes for children, filmmaking for high school students, intro and advanced filmmaking and editing for adults, and a cinema management job training program for Harlem residents. Maysles Cinema, at the MDC, is the only independent film house north of Lincoln Center devoted exclusively to documentary programming. |
| Third Horizon | Florida –Miami | Our platform began in two cities as two separate organizations: Miami's Third Horizon Media started as a collective of Caribbean filmmakers whose work came to be showcased at some of the biggest film festivals in the world (Sundance and Toronto International, to name a few). In New York, Caribbean Film Academy was founded to showcase the films of the region, especially to the diasporic communities who are so eager, yet so often struggle, to see them. Together, THM and CaFA founded Third Horizon Film Festival in 2016... merged into the new Third Horizon, a non-profit media platform giving voice to the overlooked, yet prognostic stories of the region through our network of international film festivals, an online streaming platform, and support initiatives which identify, mentor, and fund burgeoning Caribbean creatives into the production and distribution of cutting-edge work that speaks deeply to both local and global audiences. |

| Organization | Location | Description |
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| Third World NewsReel | New York –NYC | An alternative media arts organization that fosters the creation, appreciation and dissemination of independent film and video by and about people of color and social justice issues. It supports innovative work of diverse forms and genres made by artists who are intimately connected to their subjects through common bonds of ethnic/cultural heritage, class position, gender, sexual orientation and political identification. TWN promotes the self-representation of traditionally marginalized groups as well as the negotiated representation of those groups by artists who work in solidarity with them. |
| Unbound | New York –NYC | Unbound Philanthropy is an independent private grantmaking foundation that invests in leaders and organizations in the US and UK working to build a vibrant, welcoming society and just immigration system... We believe that arts and culture have the ability to change hearts and minds and motivate people to take action, in ways that traditional organizing, advocacy, and communications strategies cannot. We are exploring effective ways of using art to advance social change.... we invest in organizational leadership, immigrant leadership (with an emphasis on youth and women), artists as cultural leaders, and leadership within receiving communities on immigration issues. We also aim to support under-represented voices and to build leadership capability among those able to build bridges across issues and communities. |
| Undocumented Filmmakers Collective | – | Published an open letter to call on Netflix’s Living Undocumented series’ producers as well as the broader media industry to reflect on the unjust media practices when telling the stories of the undocumented community. https://medium.com/@undocufilmmakerscollective |
| *United Roots | California – Oakland | Professional level media and tech training, as well as networking, professional development, mentorship, fellowship and other support offered. Youth members of United Roots have been highly impacted by street, domestic, sexual, emotional and/or economic violence. Since our opening in 2009, we have engaged over 5,000 low-income youth of color, and have an average youth membership of 200 youth a year, engaging up to 1,000 youth a year in events and community projects. United Roots houses many programs and community projects, and these programs create an ecosystem of opportunities for our young people. Each program at United Roots plays a crucial role in the ecosystem... |
| Values Partnerships | D.C. –Washington | We develop creative engagement campaigns for diverse sectors and audiences, we provide strategic advice on complex issues, and we market and produce films and television programs with meaning and value. |
| Vision Maker Media | – | Vision Maker Media exists to serve Native producers and Indian country in partnership with public television and radio. Vision Maker Media works with Native producers to develop, produce and distribute educational telecommunications programs for all media including public television and public radio. Vision Maker Media supports training to increase the number of American Indians and Alaska Natives producing quality public broadcasting programs, which includes advocacy efforts promoting increased control and use of information technologies and the policies to support this control by American Indians and Alaska Natives. |

| Organization | Location | Description |
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| Visual Communications | California –L.A. | Visual Communications’ mission is to develop and support the voices of Asian American & Pacific Islander filmmakers and media artists who empower communities and challenge perspectives. Founded in 1970 with the understanding that media and the arts are powerful forms of storytelling, Visual Communications creates cross cultural connections between peoples and generations. They host the Los Angeles Asian Pacific International Film Festival |
| Wide Angle Media | Maryland – Baltimore | Cultivates and amplifies the voices of Baltimore youth to engage audiences across generational, cultural, and social divides. Our programs inspire creativity and instill confidence in young people, empowering them with skills to navigate school, career, and life. |
| Wisdom of the Elders / Native Wisdom | Oregon | WISDOM, a Portland area 501(c)(3) nonprofit, is committed to Native American cultural sustainability, multimedia education, and cross-cultural communications. WISDOM records and preserves oral tradition and cultural arts of exemplary indigenous elders, storytellers, cultural leaders and environmentalists, and shares their messages with Native Americans and public audiences of all cultures. Projects include Discovering Our Story, Wisdom of the Elders Radio, k12 curriculum materials, the Northwest Indian Storytellers Association (NISA) which sponsors annual storytelling festivals, and Turtle Island Storytellers Network. |
| *Working Films | North Carolina – Wilmington | *not explicitly poc serving* Recognizing the power of film to inspire, we use documentaries to increase civic engagement and shift culture at the local, state, and national level. We offer funding and in-kind support to underrepresented filmmakers. And, we share our learning and foster dialogue to further the field of documentary for change. We lead conversations and trainings with nonprofits to ensure that nonfiction media is increasingly embraced as a critical resource for their strategies for social change. StoryShift program offers training, technical assistance, and funding to help engage/integrate stories with impacted communities... Docs In Action for funding and distributing short films by social issue documentary filmmakers with a special focus on serving filmmakers of color and other underrepresented artists. |
| WORLD channel/America ReFramed | | *not included in original data set* The documentary series presents an array of personal voices and experiences through which we learn from our past, understand our present and are challenged to seek new frameworks for America’s future. MISSION: To inform and inspire with real stories from around the world. |
| Writer’s Guild of America’s Inclusion & Equity Committees | – | A labor union composed of the thousands of writers who write the content for television shows, movies, news programs, documentaries, animation, and Internet and mobile phones (new media) that keep audiences constantly entertained and informed... 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 via committees: Asian American Writers Committee; Committee of Black Writers; Latino Writers Committee; Native American & Indigenous Writers Committee. |

| Organization | Location | Description |
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| YouthFX | New York –Albany | <p>Youth FX is designed to empower young people ages 10-24 by teaching them the technical and creative aspects of digital film making and media production. Based in the City of Albany, NY, our primary mission is to work with diverse groups of youth from communities that have been historically under-served and in need of opportunities to learn filmmaking and acquire skills in emerging media technologies. Youth FX hands-on programming develops leadership skills, creativity, and critical thinking, through the collaborative and artistic process of making films, amplifying the voices of young people in the capital region of New York State and around the world... Our programs include hands-on technical, creative and artistic workshops, film screenings, youth gatherings, analysis of film theory an history and presenting filmmakers from around the country. Some filmmakers and actors who have done workshops at Youth FX & NeXt Doc include: Lyric Cabral (Terror), Sam Pollard (4 Little Girls, Style Wars), Nijla Mu'min (Jinn, Queen Sugar), Khalik Allah (Black Mother), Miles Joris-Peyrafitte (As You Are), Raul Castillo (We The Animals), Sabaah Folayan (Whose Streets?), Bing Liu (Minding The Gap), Rosa Clemente (PR On The Map), Rabab Haj Yahya (Feeling of Being Watched), Stephen Rickert (editor, Solo: A Star Wars Story), and Iva Radivojevic (Evaporating Borders)....</p> <p>Youth FX is founded and led by people of color and young people and we strive to nurture, develop and empower emerging digital media artists and filmmakers from marginalized communities and build larger networks with other similar minded people, organizations and collectives. Youth FX is part of a broad movement of grassroots media and film organizations that have been pushing for increased diversity and gender equity in the film, television and media arts industries.</p> |