



Vanmoto Media

Equity Plan

A Guide to Diversity and Inclusion in Media Productions

Vanmoto Media LLC

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Introduction

Introduction

The big issue in Hollywood... inclusivity. How can we make our productions more diverse and equitable?

Back in high school, I began to ask myself these questions. One night, I had an idea. What if there was an equity plan that could guide productions to be more inclusive? What if there were set numbers that could act as benchmarks that each of my productions had to meet? Soon after, I drafted the “Jackson Van Horn Films Equity and Sustainability Plan” which outlined goals to reach in terms of diversity and environmental sustainability. The plan only applied to projects which were holistically produced by me and included an “Executive Producer” or “Director” title. It began to phase into my projects starting in 2021, and continued through April 2022, with the production of “The One Who Abandoned Me”, the first large-scale test of the plan. After wrapping production, we analyzed the numbers and the production passed with flying colors.

In April of 2022, with the launch of my production company, Vanmoto Media, it felt like the appropriate time to revise the previous plan. If every production is easily passing, is it actually doing anything to help the issue? This guide was created to more closely resemble the demographics of the United States. Using census data on Americans’ identities, we raised nearly every bar so that our goals more closely matched that specific population in the United States. We must always continue to improve our strategies to tackle issues like the inclusivity crisis and encourage others to use this plan as a guide for future projects.

We will continue to be transparent with the data we collect on our productions, and are looking forward to seeing this plan in action.

- Jackson Van Horn, Founder, Vanmoto Media

Crew

>50%

of all crew should be female or female identifying.

>50%

of all crew should be BIPOC.

>10%

of all crew should identify as part of the LGBTQ+ community.

>10%

of all crew should have a disability*.

>30%

of key** crew positions will be held by persons of a specific group, if a storyline permits. (Example: If a storyline specifically relates to black women, at least 30% of the key crew positions will be filled by black women).

*"Disability" as self-defined by the crew in the equity survey (as explained in the next section).

**Key crew positions include Producer, Writer, Director, Cinematographer, Artistic Director, Editor.

Cast

>50%

of key characters (including main and supporting) will be BIPOC, if a storyline permits.

>50%

of background characters will be BIPOC, if a storyline permits.

>50%

of all characters will be female or female-identifying, if a storyline permits.

>10%

of all actors will identify as a part of the LGBTQ+ community.

>1

actor will have a disability^{***}.

^{***} "Disability" as self-defined by the cast in the equity survey (as explained in the next section).

Enforcing the Plan

To be clear, it is illegal to hire staff based on race, gender, sexuality, religion, marital status, and family status. So then how do we legally hire to bring representation behind the camera?

One way is by eliminating certain barriers (i.e.- extensive experience, nepotism, film school background, etc.) to allow more people the opportunity for a job and to give those without prior experience a chance to gain it. This is known as casting a wide net.

Another way is by actively choosing where to recruit. We narrow in on specific communities to garner possible candidates (i.e.- Latine alumni groups, LGBTQIA+ cinema organizations, clubs for people with disabilities, etc.).

For talent casting in the United States, it is not unlawful to advertise or make hiring decisions based on race or other protected characteristic if that characteristic is deemed a “bona fide occupational qualification” (BFOQ). Therefore, it is legally allowable to post casting calls that use terms like “strongly encouraged to apply” and “preferred”.

For talent casting specifically, we start narrow and increasingly widen our search, if necessary. Examples of wording we use is below:

Race, Nationality & Gender: “Asian, Korean preferred”, “Transgender Woman character, Transgender Women preferred”

Sexuality: “LGBTQ+ identifying actors strongly encouraged to apply”

Disability: “Actors with disabilities strongly encouraged to apply”, “Casting call for actors with Down syndrome”

Measuring DEI in Productions

Throughout Vanmoto Media's own productions, we have learned a lot about measuring the trends of inclusion on our sets. After a person is hired, they are sent a survey prior to work starting. They are asked questions about their identity and have multiple answers to select. After the project is complete, we tally the survey responses and review our results.

Here is how we typically go about it:

1. Create a Google Form or survey to answer questions of identity.
2. Reach all intersectional identities, ask race, gender, sexuality, and ableness. Include several options.

Examples below:

Race/Ethnicity: "Do you identify as..." Answers may include Caucasian, Black, Asian, Latine, or prefer not to answer, among others.

Gender: "Do you identify as..." . Answers may include male, female, transgender, non-binary, other, or prefer not to answer, among others.

Sexuality: "Do you identify with the LGBTQ+ community?". Answers may include yes, no, and prefer not to answer.

Ableness: "Do you have a disability?". Answers may include yes, no, and prefer not to answer.

3. We find it important to specify that their answers are anonymous and will not affect their position or employment status during and after the project.
4. Once all of the answers have been collected, we use the survey software to analyze the data recorded. We are able to see the demographics of each community and how it breaks down into percentages.
5. When analyzing the data, we compare it to the U.S. Census Data which can be found here: <https://www.census.gov/data.html>. If the demographic breakdown in all areas matches that of the United States, we consider the production to be diverse. Since the Vanmoto Media Equity Plan has goals based on the U.S. Census Data, the demographics of a project will likely line up with this plan, and be considered inclusive. However, as it's self-reported information, there is room for inaccuracies and a possibility for error. Therefore, the compilation of the information may not fully and precisely represent the exact diversity and inclusion metrics, but it gives an overall broad idea of the demographic breakdown of the crew and cast.

About Vanmoto Media

Founded by Jackson Van Horn, Vanmoto Media was created to help launch a new generation of filmmakers. The name "Vanmoto" comes from Jackson's two last names, "Van Horn" and "Matsumoto". As a Japanese-American, his heritage is always an important part of his identity. The name represents both cultures merged into one. Similar to the combined name, the company, Vanmoto, hopes to bring people of different backgrounds together through media.

Our three core values:

- Diversity, Equity, and Inclusion.
- Impact Storytelling.
- Helping a new generation of creatives.

What we do:

We are a media/film/television production company that works primarily with development, production logistics, and distribution. We prioritize creatives and stories from and about marginalized communities.

Our Projects:





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