

BIPOC COMMUNITY MAPPING REPORT

October 2022



TELEFILM PARTNER
CANADA OF CHOICE

ACKNOWLEDGEMENTS

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DISCLAIMER

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INTRODUCTION

Black, Indigenous and People of Colour (BIPOC) led organizations and companies in Canada's screen sector are struggling to sustain and stabilize their operations. Many are subject to precarity due to a lack of funding, access to distribution or partnerships and the impacts of systemic racism across the sector which hamper their growth.

The 'BIPOC Community Mapping' project was created by the Racial Equity Media Collective (REMC) to start the process of capturing the financial health of Black, Indigenous and People of Colour (BIPOC) owned entities in Canada's screen sector. The research surveyed BIPOC owned production companies who produce screen content and the BIPOC led non-profit organizations or associations who represent, showcase, or provide capacity building services for BIPOC creators. The stability of both types of entities is critical to a robust and growing sector.

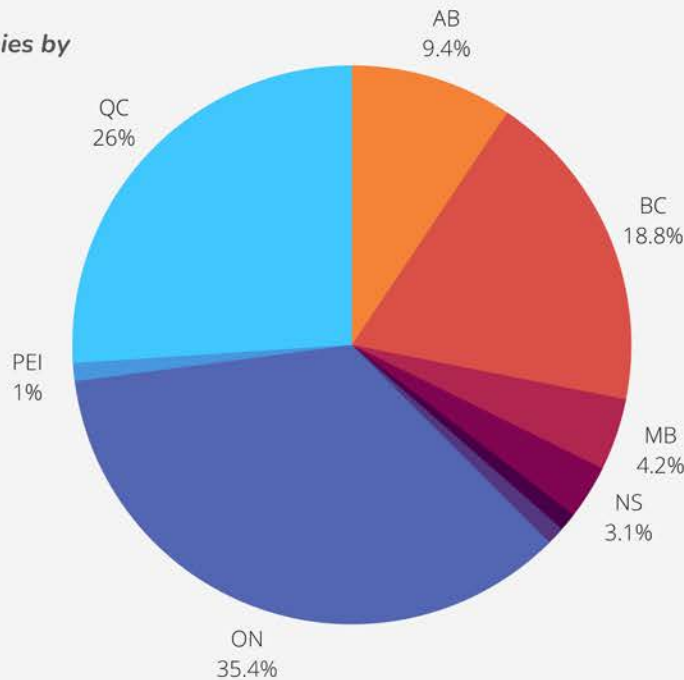
The project in 2021 included community consultations, one to one meetings and an online survey to gather information from BIPOC entities from coast to coast to coast. The online survey engaged participants from 41 organizations and 67 production companies, predominantly from Canada's anglophone communities. The REMC notes that more work is needed to understand the financial health of BIPOC companies and organizations in francophone Canada.

This report will be used to inform future REMC programming and policy recommendations on behalf of these communities, and will be shared with industry stakeholders.

PARTICIPANT DEMOGRAPHICS - PRODUCTION COMPANIES

For those who provided this information in their survey answers, we have the following insights into BIPOC production companies in Canada:

Production Companies by Region

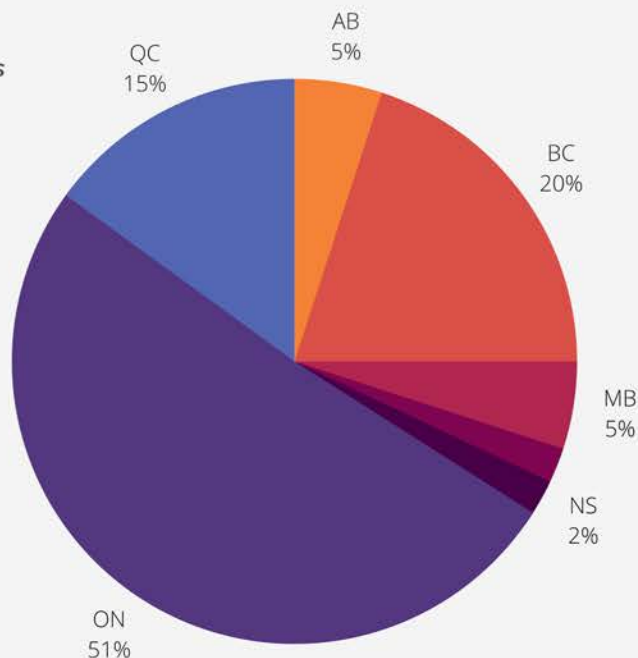


- Ninety percent of the production companies surveyed were incorporated.
- On average they have existed for 10 years and have one-to-two owners.
- Ninety-four percent of the production companies were majority BIPOC owned.
- Fifty-seven percent of companies identify as being female-owned and controlled.

PARTICIPANT DEMOGRAPHICS - NON-PROFIT ORGANIZATIONS

Of the BIPOC organizations, the largest number provided training and workshops for BIPOC creators and crew. However, nearly half of the participants also identified themselves as being a film festival or arts presenters, demonstrating the interest and demand for the exhibition of BIPOC work.

Non-Profit Organizations by Region



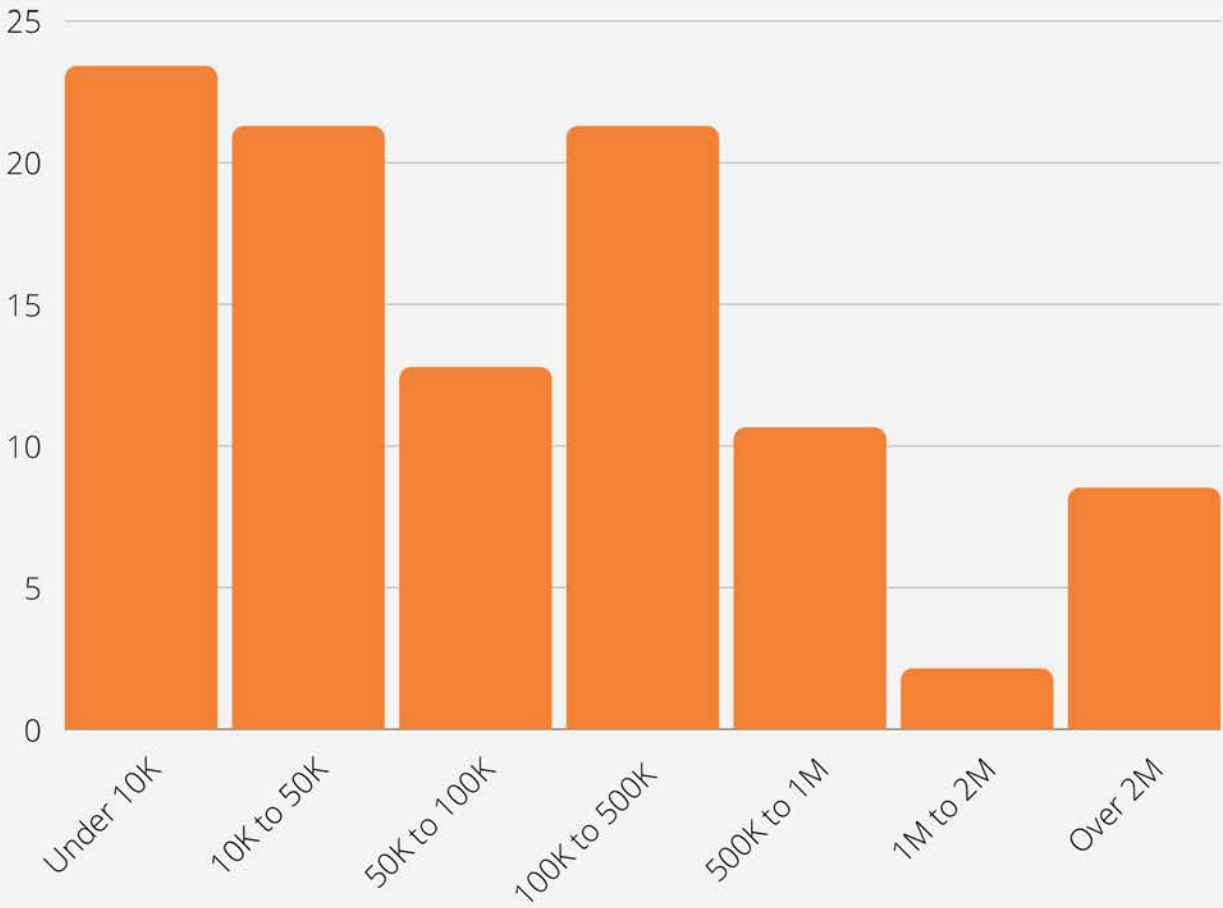
KEY BARRIERS TO SUCCESS - PRODUCTION COMPANIES

All production companies in Canada exist in a very competitive industry and are endlessly trying to raise funding for their projects. The difficulties in doing so are often greater for BIPOC owned production companies. Participants pointed out a range of systemic challenges in raising financing including which are explored below.

ACCESS TO FUNDING FOR COMPANY GROWTH

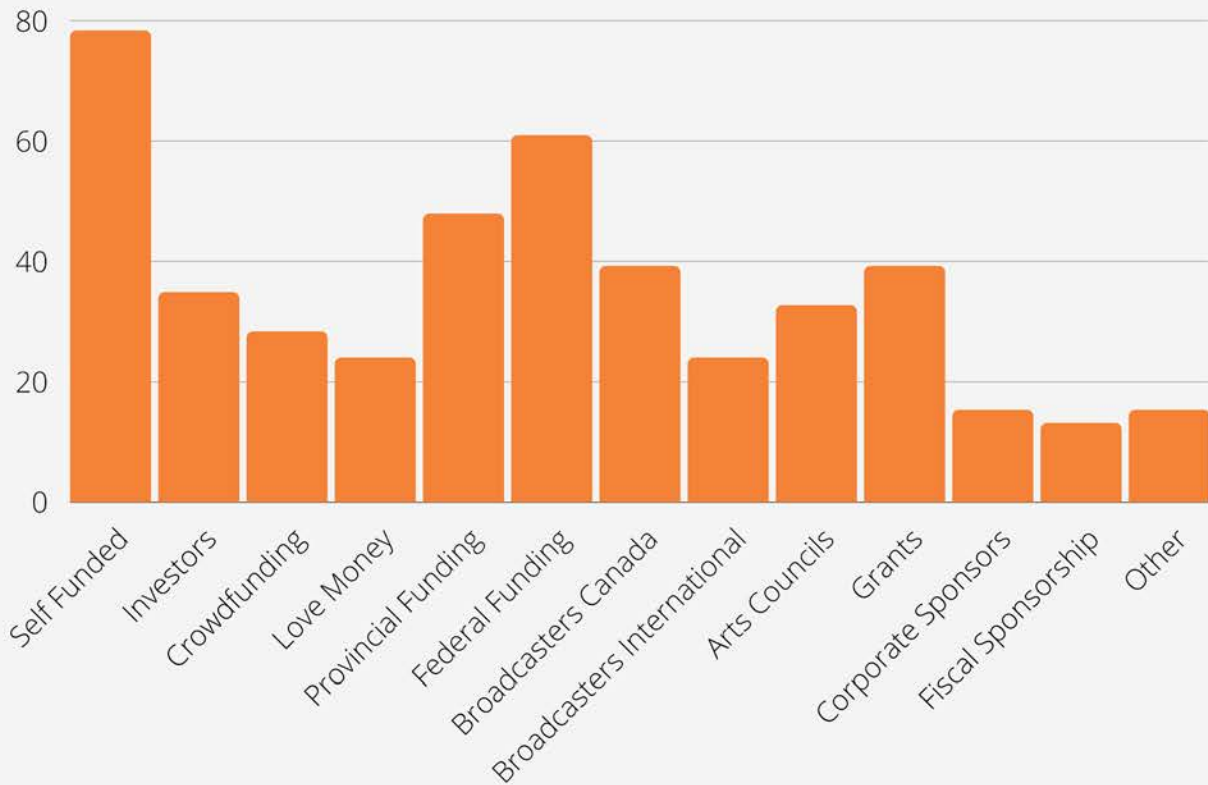
Many BIPOC owned production companies face ongoing difficulties in accessing enough funding for their productions, so that they can actually make some profit from their work and use that to stabilize and grow their operations. This is a key factor restricting the ability of BIPOC owned production companies to expand the breadth and depth of their production slates, and to help further the careers of the creators and crew with which they work. The majority (44%) of BIPOC owned production companies report producing less than \$50,000 per year worth of content.

Annual Production Volume



Furthermore, a significant portion (78%) of BIPOC led production companies rely heavily on self-financing*, and 24% rely on what was termed “love money”: financial contributions from family and friends.

Production Companies Financing Sources



"Our projects are chronically underfunded and so we fill the gap by reinvesting our producer fees and corporate overhead [into production] which leaves us in a cash poor position and perpetuates a negative cycle."

"Not being able to build capacity, increase capital and maintain a positive company cash flow doesn't attract banks to secure low interest interim financing, so we have to go to alternative lenders who insist on a much higher interest rate that comes out of the budget and our fees."

Several participant comments highlighted the realities that well-established production companies with strong connections to funders and broadcasters repeatedly land licenses, commissions and funding, whereas others who are not part of the established networks remain

* "Self-financing" refers to production companies investing their own funds into the production budget, either through deferral of their producer fees and corporate overhead, or investment of their own funds, or a combination of the two.

left out. Inability to access decision makers is common for new companies across the sector. However, systemic racism turns this into a chronic issue for many BIPOC companies even when they are led by mid-career or established BIPOC producers.

“There is a real gap in getting public funds for projects because the system is set largely for bigger well-funded corporations. There is also systemic bias in terms of the types of projects being funded especially in television.”

“TV programming development seems to be given to people with connections at networks. The networks, when pitching to them, never seem to have any guidance on how to procure funding except to find a partner they have a relationship with. So the system is stacked against new companies wanting to enter this market.”

Those BIPOC producers who did gain funding noted that they were often underfunded, forced to produce web content vs. tv content or to produce films with micro budgets. When BIPOC producers are only able to finance projects with low budget levels, this hinders their ability to pay a living wage to themselves and to their crew, and also often limits their ability to access the financial support of interim financing and private or community funding.

“The core issue is that we are not able to [acquire] development funding for our TV work or production funding feature film work.”

Additionally BIPOC creators are also faced with systemic inequities that discredit and disregard their marginalized identities, and that display an industry preference for a narrow range of genres and topics. Participant comments include:

“Gatekeepers have constantly shown that they are interested in what they know (ie. continuously funding/supporting legal dramas, cop shows, medical dramas, and other repetitive projects), maybe with a bit of a "twist" - replacing white characters with marginalized folks for diversity.”

BIPOC creators living and working outside of the key centres of Toronto and Montreal noted facing extra challenges in gaining financing, building their companies and advancing their careers due to not having regular in-person access to decision-makers. Some also noticed that their provincial or regional funders have a limited focus on screen content funding, or no mandate or programs to finance BIPOC content.

“Isolation from typical sources of financing that are commonly made known via word of mouth through established relationships in the industry. Geographical distance from a film financing business centre like Toronto or Los Angeles reduces the networking pool and local resources leading to financing.”

OWNING INTELLECTUAL PROPERTY

The challenge of raising sufficient funding for projects directly impacts BIPOC creators' abilities to maintain ownership of their intellectual property and creative control. Gatekeepers regularly have a preference for working with established white-owned production companies, leaving BIPOC creators no option but to work together with those production companies in order to access funding, distribution or a broadcast license.

Unfortunately, when BIPOC creators are paired with white-owned production companies, their participation in key decision making related to financing, crew, production, release and marketing is often greatly diminished, or even removed altogether, despite having been the originator of the idea. In many cases the BIPOC creators are also not credited as producers despite having developed the work, and despite having continued to act in that role even after the non-racialized producer is attached to the project. In other instances, BIPOC creators have had to assign majority ownership of their own IP over to white producers, or have lost creative control of the story.

“Not being given funding or licensing in spite of having done successful projects that have done well globally. Repeatedly being told to team up with [the] same 4 or 5 white owned production companies.”

Since the change in requirements of some funders and broadcasters in 2020 to support projects which are majority BIPOC owned (51% or more in most cases), there has been a welcome shift towards more BIPOC creators sharing in the ownership of their IP. There are now a handful of screen sector projects for which single purpose companies have been incorporated with legacy white producers owning a smaller share of the IP, and BIPOC producers retaining the majority share.

However, it is less clear how much real decision making power and creative control is remaining with the BIPOC creators of these projects, and how sustainable these new approaches to the legal structuring of projects will be.

THIRD LANGUAGE CONTENT AND STORIES OUTSIDE CANADA

Many companies noted that they produce content in so-called “third” languages, but that they face barriers to accessing financing due to lack of broadcaster and funder interest in this content, and due to a belief in limited audience sizes for third language content. A large number of BIPOC creators are interested in producing content in languages other than English and French, or in mixing languages including Indigenous languages into their scripts to the degree that is natural to the story, and not at a random percentage set by funding bodies.

Additionally, although funders have designed programs specifically to address these concerns, issues have been raised about some of these specific programs. Creators noted that Telefilm’s policy recently changed to make third language content eligible.* However since this is a recent shift it is too soon to understand what impact this may have on BIPOC creators. The CMF’s diverse language program is perceived as difficult to access due to the earlier noted challenges of engaging with broadcasters and as not specifically targeted to BIPOC creators.

“[F]unders [and] broadcasters need to look beyond English language content. Please do not force or convince creators to make everything in English.”

Additionally BIPOC creators also commented that they are frequently collaborating with foreign producers and creatives on stories set in countries in Asia, Africa, Latin America and the Caribbean, regions where Canada doesn’t have many international co-production treaties in place. The vast majority of treaties which Canada currently has are with white-majority population Western countries.

The lack of specific funding tools in Canada in support of international co-productions with countries that lack treaties hinders many creators’ ability to participate in these projects. As a result, some producers who work in third languages, or foreign set content, make business decisions to transfer the ownership of their productions to companies outside of Canada, which unfortunately results in the IP, employment benefits and revenues from the project not remaining in the country for the benefit of the Canadian production sector.

* Telefilm Canada announces results from the Diverse Languages Subcommittee consultations <https://telefilm.ca/en/telefilm-canada-announces-results-from-the-diverse-languages-subcommittee-consultations>

A co-production fund targeted towards Canadian producers who wish to co-produce with countries in the global south (as already exist in many European countries) would be extremely beneficial for Canadian producers, particularly BIPOC ones.

A LACK OF BIPOC DECISION MAKERS

“There [are not] enough diverse decision makers at the senior levels of Canadian media companies/ broadcasters who understand content being pitched for a diverse Canadian audience”

There is a great need for the hiring, retention and promotion of BIPOC executives in organizations across the screen sector, specifically in funding agencies and into broadcaster decision making roles. While new positions have opened up since 2020, many of these postings have been focused on reactive equity, diversity and inclusion work and not always on long term systemic change. Furthermore, many organizations have hired BIPOC staff into roles where they are under resourced, lack agency to effect change or make decisions, face discrimination or bias, or lack support from senior staff. As a result there has been high turnover in these positions.

“The main issue is that the people in positions of hiring are still not doing the real deep personal work to end discrimination, and so it affects their hiring practices through subconscious bias. If there is hiring of BIPOC artists, it feels performative and not deep systematic change within the organizations.”

The role of representation in leadership has a direct impact on changes in policies, strategic planning, and ultimately in the output of organizations. A more representative cohort of decision-makers working throughout the Canadian screen sector will have an important effect on what content is produced and distributed, and how.

“[I]f a media company or agency is operating in Canada, and benefiting from federal/ provincial funding, then there should be a clear level of equitable and diverse representation on boards and at the senior management level, similar to what's reflected within the Canadian population makeup.”

KEY BARRIERS TO SUCCESS - NON-PROFIT ORGANIZATIONS

BIPOC screen sector organizations in Canada face multiple barriers to their successful operation, growth and ability to have a real impact in their communities and in the wider Canadian society. If properly funded and stabilized, these organizations can then become critical drivers of support, knowledge sharing and growth for BIPOC creators and companies.

Overall, there is the need for the screen sector to not just develop solutions to address specific challenges faced by BIPOC organizations, but to adopt an overall approach to ensuring the growth and sustainability of those organizations right from inception.

"[We need to] rethink the sustainability of nascent non for profit organizations, what are some of the ways with which established granting systems can support new organizations from their inception to ensure their longevity."

FUNDING

The lack of access to funding for BIPOC organizations shows up in low annual budgets, with 56% of respondents reporting an annual budget of under \$100,000 and another 36% having annual budgets between \$100,000 and \$500,000.

Operational Funding

An overwhelming 91% of participants stated that accessing operating funds was the largest barrier to success for their organizations. Having the necessary operating funding in place and guaranteed on a multi-year basis would allow organizations to stabilize and grow. It also gives organizations the opportunity to have funding for emergency programming to respond to urgent needs in their communities or to test, pilot and develop new projects.

Only a few funders offer core or operational support to organizations, and those who do are often unreachable due to eligibility requirements which often bar BIPOC or new organizations from entering their funding streams. Key among this is the requirement of many arts councils to have completed two or more project grants (a task which comes with its own set of challenges) before being able to apply for operational support. The perception prevails that operation funding is primarily offered and accessible to legacy white colonial arts institutions.

“Both BC Arts Council and Canada Council operate under systems that offer operating funding only to those who have already received certain kinds of project funding support, ignoring the reality that the applications of racialized groups may not be as successful as their white peers, due to systemic racism in the peer review process and eligibility criteria. It is a complete myth that artistic merit is recognized and rewarded, particularly when ‘artistic merit’ is not defined and therefore defaults to a white Euro-centric perspective of what is ‘good.’”

Project Funding

The lack of solid access to operating funding then leaves arts organizers reliant on event and project based funding. These sources of funding do cover the costs of artist fees and materials, but often do not adequately cover the labour involved in facilitating and creating projects.

“while we were able to host a film festival with a project grant from the Toronto Arts Council [of \$12,000], and were able to pay filmmakers artist fees, we were not able to pay ourselves.”

As well, a great deal of human resource time is spent applying to and reporting on project-based grants, and often organizations rely on volunteers to do this work. One participant explained:

“We also receive funding from 11 different programs (municipal, provincial, federal) which adds a tremendous amount of grant preparation and reporting work.”

84% of the organizations identified as being national in reach, yet only 62% of them receive funding from a federal government agency or funded programs (i.e. Canadian Heritage, The Canada Council for the Arts, the CMF or Telefilm) . Some organizations noted having experienced systemic racism in the peer review process or barriers due to the funders eligibility criteria. For some, the barriers are as simple as not having easy access to the information of when funds become available to apply to, and when new funding streams are created.

One challenge is simply finding out what funding is available to us (a communication issue) -- often we find out about grants through random conversations with fellow arts administrators.

Looking outside of government support, some organizations have difficulty in attracting or retaining corporate sponsors while others are deemed to not have large enough audiences for their programming to satisfy the promotional requirements of private sponsors or corporations. For many BIPOC organizations, their ability to access other types of funding including private foundations and individual donors is also impacted by the lack of expertise in these areas of fundraising, and by not having the same historical access to networks of intergenerational wealth as their white counterparts.

INSUFFICIENT HUMAN RESOURCES

"We are active when there is an event. If we could afford to pay people to run the events we would, however the whole setup is entirely volunteer run."

Currently 37% of organizations reported being totally volunteer-run, while another 66% noted they rely heavily on volunteers to do work that they would prefer to hire staff to do.

Many organizations are using volunteers to manage administration and operations as well as fundraising and program delivery. This is due to inability to raise capital as described above or to manage enough projects to fund year-round staff positions. The inability to pay a fair and equitable wage and thus sustain staff is also a tremendous challenge for nearly all BIPOC organizations. As such, organizations suffer from volunteer burnout, high staff turnover, inexperienced team members, inability to engage in staff development or succession planning. Funding insecurity, limitations and lack of predictability then makes it a challenge to recruit senior staff who can command a meaningful wage or for whom job security is an important priority. This means some organizations, especially those that are new and growing, are often run by junior or less experienced staff, and rely on Board support and energy to drive growth.

Additionally, there has historically not been an investment into the development of a robust and skilled BIPOC arts administration workforce. White institutions and arts organizations have historically hired or trained their white peers, they have not recruited or built up BIPOC talent. Thus there is a need for ongoing training, mentorship and support of BIPOC screen sector professionals so that as organizations are able to hire staff, there are sufficient, qualified candidates to apply for the positions.

KEY TAKEAWAYS FOR THE INDUSTRY - PRODUCTION COMPANIES

- Offer funding to support the stabilization of emerging and mid-level companies and capacity building programming
- Establish targets, through community consultation, for broadcasters to license BIPOC content
- Earmark and invest more into BIPOC content (both development and production) without requirements for broadcaster triggers
- Facilitate access to low interim financing targeted for BIPOC companies
- Find ways to incentivize rather than penalize content in third languages
- Create a funding program to allow BIPOC creators to invest in non-treaty co-productions with countries in the global south
- Hire more BIPOC talent into senior decision making roles in Canadian screen sector institutions, broadcasters and funders

KEY TAKEAWAYS FOR THE INDUSTRY - NON-PROFIT ORGANIZATIONS

There are a number of simple and meaningful ways that the industry can collaborate to support organizations including:

- Create targeted funding programs to support operation funding to stabilize BIPOC organizations
- Offer more outreach and communication to BIPOC organizations from funders about their funding programs
- Ensure that funding applications from BIPOC organizations are adjudicated by BIPOC staff, or peer review juries, at funding institutions
- Collaborate with funders offering similar funding streams on shared application forms and reporting frameworks
- Invest in the training and development of BIPOC arts administrators leaders (including fundraising, operations, executive leadership etc.)
- Invest in capacity building programs and supports for BIPOC organizations focused on human resource development, fundraising, operations, board management and strategic planning

SCHEDULE A

COMMUNITY MAPPING SURVEY QUESTIONS - ORGANIZATIONS

Welcome to the REMC BIPOC Community Mapping Survey!

Fueled by research and rooted in community engagement, the Racial Equity Media Collective (REMC) is a non-profit organization committed to equity in the screen-based industries in Canada. The REMC's mission is to remove barriers to access and increase the production, export, and sustainability of content made by Black, Indigenous and People of Colour (BIPOC) creators.

The REMC wants to build a stronger community amongst BIPOC creators in Canada. We want to understand what you do best and where you need to be better served. This mapping survey will help us do that and will help you become better connected to other communities across Canada.

We recognize every individual's right to privacy and acknowledge our obligation to preserve the confidentiality of personal information. Personal information we collect in connection with this survey is subject to REMC's Privacy Policy.

*Note: The use of "you" in this survey is representative of your group or organization.

SECTION A - BIPOC Organizations

The information shared in Section A will be reflected publicly on the REMC website as a contact database of BIPOC organizations. You authorize and are authorized to allow REMC to publicize the information accordingly. Please **contact outreach@re-mc.org** anytime to update your listing.

Do you consent to release info noted below in Section A.

X I consent

(1) Contact Information

Organization:

Website:

City/Town:

Province:

Postal Code:

Public Contact Name:

Public Email:

Public Phone:

(2) What areas of work or services does your organization offer?(Please check all that apply.)

- Film Festival
- Arts Presenter
- Equipment or facilities rental/access
- Production support
- Granting
- Advocacy/Policy work
- Research
- Distribution, marketplace, promotion
- Workshops or training
- Other

SECTION B - Organizational Profile

The information requested in Section B is collected for the purpose of supporting REMC research and related initiatives. The research will, among other things, go towards a report that will be made publicly available through the REMC website. In all cases, any identifying qualifiers will be removed. You authorize and are authorized to allow REMC to use the information provided for such purpose and in accordance with REMC's Privacy Policy where applicable.

(3) Survey Contact

Contact Name:

Contact Position:

Contact Email:

Contact Number:

(4) Does your organization represent or support a specific racial community (Check all that apply):

- Black (or Afro-Canadian, African Canadian)
- Indigenous including First Nations, Metis or Inuk (Inuit)
- Racialized (Black and People of Color)
- Latin American (or Latino, Latina, Latinx)
- Middle Eastern or North African (including Arab, Iranian, Turk or Turkish and other communities in these regions)
- South Asian (including Afghanistan, Pakistan, India, Nepal, Bangladesh, Sri Lanka, Bhutan and Maldives)
- Southeast Asian (including Brunei, Cambodia, East Timor, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand, Vietnam, Palau, Micronesia)
- East Asian (including China (and Taiwan, Hong Kong & Macao), South and North Korea, Japan, Mongolia)

- Other:

(5) Are there other communities you primarily represent and/or support? (Check all that apply):

- a. LGBTQ+
- b. Women/Gender Diverse Communities
- c. People with disabilities
- d. Young people
- e. Official Minority Languages
- f. Newcomers
- g. Religious Communities
- h. Other:

(6) Does your organization have a geographic focus? (Please specify details in the textbox.)

- a. National
- b. Regional
- c. Provincial
- d. City

(7) Language of Services/Operation (Check all that apply. Please specify languages in the textbox.)

- a. English
- b. French
- c. Indigenous (please specify)
- d. Other (please specify)

(8) How is your organization set up:

- a. Ad Hoc
- b. Non profit organization
- c. For profit company
- d. Charitable Status
- e. Sole proprietorship
- f. Other (please specify)

(9) How many years has your organization been in existence?

Board, Staff and Volunteers

(10) Does your organization have a board of directors?

Yes/No

(11) How many board members do you have?

(12) What % of your board identify as:

(E.g. Our staff is 2/3 women = 66% women)

- a. Women
- b. Non Binary
- c. Men
- d. Prefer to self-describe
- e. Prefer not to answer

(13) What % of your board are identify as:

- a. Black
- b. Indigenous
- c. Person of Color
- d. White
- e. Prefer not to answer
- f. Other racially diverse group:

(14) Does your organization have executive staff like an Executive Director or Managing Director? If so how many? (#)

(15) What % of your executive staff identify as:

- a. Women
- b. Non Binary
- c. Men
- d. Prefer to self-describe
- e. Prefer not to answer

(16) What % of your executive staff identify as:

- a. Black
- b. Indigenous
- c. Person of Color
- d. White
- e. Prefer not to answer
- f. Other racially diverse group:

(17) How many full time staff does your organization have?

(18) How many part time staff does your organization have?

(19) How many volunteers does your organization have?

(20) What percentage of your organization's workforce is volunteer run?

- a. 100% volunteer run
- b. 75% volunteer run
- c. 50% volunteer run
- d. 25% volunteer run
- e. Other (please specify)

(21) Do you use volunteers to fill roles that would go to staff if you could afford to pay staff?

(Y/N)

Other:

(22) What type of work do you have volunteers overseeing:

- a. Administration
- b. Fundraising
- c. Communications
- d. Programming
- e. Operations
- f. Mentorship/Teaching
- g. Other

Funding and Operations

(23) What is your organizations average annual budget over the last three years (operating, staff and programming)

- a. Under 100k
- b. 100 to 500k
- c. 500k to 1million
- d. Over 1 million

(24) What % of your funding comes from:

- a. Individual donations
- b. Municipal government
- c. Provincial government
- d. Federal government
- e. Foundations
- f. Corporate donations
- g. Program fees
- h. Event or ticket sales
- i. Other (please specify):

(25)What are your core challenges in relation to your organization's stability:

- a. Accessing operating funds
- b. Accessing programming funds
- c. Attracting or retaining compatible and experienced staff
- d. Attracting or retaining compatible and experienced board members
- e. Other (please specify):

Barriers to Success

(26) Does your organization face barriers and/or have difficulty accessing funding or partnerships for your work. Can you detail what the core issues are? (written answer)

(27) How does your organization evaluate its success and impact?

- a. Audience or participants feedback
- b. Tracking of financial, or distribution metrics of supported projects
- c. Website and social media metrics
- d. Press and media mentions/traction
- e. Interviews
- f. Other

(28) Are there core national or regional issues that you would like to work with the REMC and other organizations to address? (written answ

(29) How would you like to see BIPOC groups across Canada connect? (Check all that apply)

- a. Town Halls
- b. Networking platforms
- c. Conferences
- d. Nationwide Database
- e. Cross-collaborations (co-presentations etc.)
- f. Other:

(30) Anything else you would like to tell us or elaborate on?

SCHEDULE B

COMMUNITY MAPPING SURVEY QUESTIONS - PRODUCTION COMPANIES

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SECTION A - BIPOC Production Companies

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(1) Contact Information

Production Company:

City/Town:

Province:

Website:

Public Contact Name:

Public Email:

Public Phone:

(2) What type of content does your company produce? (Check all that apply):

- Feature films
- TV series
- Web series
- Short films
- Short or long form documentaries

- Music Videos
- Digital content (i.e. VR, AR etc)
- Podcasts
- Commercial content
- Other:

SECTION B - Company Profile

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Company Info

(3) Survey Contact

Contact Name:

Contact Position:

Contact Email:

Contact Number:

(4) How is your company set up:

- Incorporated
- Non-incorporated

(5) How many years has your company been in existence?

(6) Language of Services/Operation (Check all that apply):

- English
- French
- Indigenous (please specify)
- Other (which one)

Ownership

In this section there will be questions pertaining to the identity of the owners of your company. You can speak to how your identities impact your access to resources in the "Barriers to Success" section to follow.

(7) How many owners does your company have?

(8) Is your company 51% BIPOC owned?

- Y/N

(9) How many of your owners identify as:

- Black
- Indigenous
- Person of Color
- White
- Prefer not to answer
- Other racially diverse group:

(10) How many of your owners identify as:

- Women
- Non Binary
- Men
- Prefer to self-describe
- Prefer not to answer

Finances & Operations

(11) Tell us about your most successful project (title, budget, funders, etc.):

(12) How many active productions does your company have annually?

- Under 10K
- 10 to 50K
- 50 to 100K
- 100 to 500K
- 500k to 1 million
- 1 to 2 million
- Over 2 million

(13) What % of your project funding comes from:

- Self-funded
- Investors
- Crowdfunding
- Love money (friends and family)
- Provincial film/tv funds
- Federal film/tv funds
- Tax Credits
- Public Broadcasters
- International Broadcasters
- Arts Councils

- Grants
- Corporations
- Gap financing
- Fiscal sponsorship
- Other:

Barriers to Success

(14) What are your core challenges in relation to your company's stability?:

- Accessing operating funds
- Accessing programming funds
- Accessing partnerships for your work
- Attracting or retaining compatible and experienced staff
- Attracting or retaining compatible and experienced board members
- Systemic discrimination in the industry
- Other:

(15) Can you detail what the core issues are? (written answer)

(16) Are there core national or regional issues that you would like the REMC to address on behalf of companies like yours ?(written answer)

(17) The following resources would strengthen my production company: (Check all that apply)

- Town Halls
- Networking platforms
- Conferences
- Cross-collaborations (e.g. co-productions)
- Cross-promotions
- Business skills training
- Resource sharing
- Nationwide database
- Other:

(18) Anything else you would like to tell us or elaborate on?