

Racialized Funding Data in the Canadian Film and Television Industry



Contents

Executive Summary	4
1. Introduction	9
1.1 Nordicity’s Mandate	10
1.2 About This Report	11
1.3 Methodology	11
2. Background: The Canadian Film and Television Industry	13
2.1 Financing for Canadian Film and Television Production	13
2.2 Policymakers	14
2.2.1 Department of Canadian Heritage	14
2.2.1 Canadian Audio-Visual Certification Office	16
2.2.2 Canadian Radio-television and Telecommunications Commission	16
2.3 Key Legislation	16
2.3.1 The Privacy Act Canada	16
2.3.2 Canadian Broadcasting Act and Bill C-10	17
3. Current State of Affairs: The Canadian Film and Television Industry	20
3.1 Race-based Data Collection, Monitoring and Reporting	21
3.1.1 New Equity Practices Across the Industry	21
3.1.2 Challenges for Race-based Data Collection, Monitoring and Reporting	26
Breakout Box: Women in View, On Screen Report	29
3.2 Funding for BIPOC Creators	30
3.2.1 New Equity Practices Across the Industry	30
3.2.2 Limitations in Funding for BIPOC Creators	36
Breakout Box: BIPOC Artists in French Canada	38
3.3 The COVID-19 Pandemic and Industry Funding	39
3.4 Evolving Practices in Canada	42
3.5 Leadership and Workforce	44
4. Emerging Practices	47
Breakout Box: The U.K. Equality Act 2010	47
4.1 Diversity Targets and Quotas	47
4.1.1 British Film Institute	48
4.1.2 Academy of Motion Picture Arts and Sciences	49

4.1.3	Diversity Targets and Quotas in Film and TV Tax Credits	50
4.2	Data Measurement, Monitoring and Reporting	51
4.2.1	The Creative Diversity Network	51
4.2.2	The Everyone Project	52
4.2.3	NZ on Air	53
4.2.4	Alliance for Diversity in Film - Vielfalt im Film (ViF)	54
4.2.5	Nordicity Analysis of Emerging Practices	54
5.	Nordicity Recommendations	56
5.1	The Scope of Need	56
5.2	Policymakers and Legislation	56
5.3	Targets and Quotas	57
5.4	Data collection, Monitoring and Reporting	57
5.5	Potential Implementation Strategy	59
Appendix A.	Organization Summaries	61
A.1	National Funders	61
	Telefilm Canada	61
	Canada Media Fund	64
	National Film Board	66
A.2	Provincial and Territorial Funders	67
	Creative BC	67
	Ontario Creates	68
	Société de développement des entreprises culturelles	69
	Alberta Media Fund	70
	Manitoba Film and Music	71
	Nova Scotia Business Inc.	71
	Creative Saskatchewan	72
	Newfoundland and Labrador Film Development Corporation (NLFDC)	72
	Yukon Media Development	73
A.3	Independent Funds and Other Small Funders	73
	Hot Docs Funds	73
	The Bell Fund	75
	The Harold Greenberg Fund	76
	The Shaw Rocket Fund	76

The TELUS Fund	76
The Rogers Cable Network Fund, the Rogers Documentary Fund, the Quebecor Fund	77
A.4 Unions and Guilds	77
ACTRA National	77
Association Québécoise de la Production Médiatique	78
Canada Media Producers Association	79
Directors Guild of Canada (National)	79
Writers' Guild of Canada (National)	80
Documentary Organization of Canada	81
International Alliance Of The Stage Employee National and NABET/UNIFOR	83
A.5 Broadcasters	83
The Canadian Broadcasting Corporation	83
Bell Media	84
Corus Entertainment	85
Rogers Media, Quebecor Media, Shaw Media	85

Executive Summary

The Racial Equity Media Collective (REMC) and the Inspirit Foundation engaged Nordicity to conduct a funding analysis for Black, Indigenous and People of Colour (BIPOC) creators in Canada's film and television industry. The study aimed to investigate the current state of race-based data collected and reported on by funding bodies and other gatekeeper organizations, analyze available data to understand the distribution of funding, and provide recommendations for ongoing monitoring of BIPOC representation in key creative roles. More specifically, the study aimed to answer three research questions:

- How do various funding and gatekeeping organizations account for funding provided to and/or projects greenlit for BIPOC screen-based creators in Canada?
- How does the amount of discretionary screen-based funding support differ in its application to BIPOC screen-based creators as compared to the average funding dispensation?
- To what extent are BIPOC people represented within Canadian screen-based funding and policy-level organizations?

To answer the research questions, Nordicity conducted a scan of the Canadian film and television sector by interviewing over 50 key stakeholders from 29 Canadian Institutions including national funders, provincial funders, independent production funds (IPFs), broadcasters, unions and guilds, and leaders in government. Nordicity also interviewed stakeholders from across the world who have been at the forefront of Equity, Diversity, and Inclusion (EDI) efforts, to understand emerging practices. Data collected from interviews was substantiated and enhanced through in-depth online research.

Current State of Affairs

The role of policymakers

A key finding from the study was the crucial role of policymakers such as the Department of Canadian Heritage (PCH), the Canadian Audio-Visual Certification Office (CAVCO) and the Canadian Radio-television and Telecommunications Commission (CRTC). Thus far, initiatives and programs implemented by these policymakers have not sufficiently addressed industry-wide challenges of equity in funding, nor have they provided the impetus for comprehensive systemic change in the future. Currently, federal tax credits that make up 10% of total funding and approximately 18% of public funding to the industry, are not subject to diversity or equity requirements. Provincial tax credits, that make up 18% of total funding and 32% of public funding are also not subject to these requirements. Relatedly, CAVCO and PCH do not collect data on race or other elements of diversity as a part of their administration of federal tax credits.

New policies to address these gaps are in development. For example, at PCH, the Anti-Racism Secretariat is looking at a plan for disaggregated diversity data collection and reporting across the federal government, which will likely include Film and Video policy and programs such as the Canadian Film or Video Production Tax Credit. Also, the proposed changes to the Canadian Broadcasting Act (Bill C-10), if passed, could provide the CRTC with the authority and tools to promote diversity and inclusion across the industry as well.

Race-based data collection, monitoring and reporting

Currently, individual organizations across all levels of the Canadian film and television industry have independently implemented data systems to track, monitor and report on diversity. Each of these organizations collects different types of data in distinct ways. Only six funders in the industry- Telefilm, the Canada Media Fund (CMF), Creative BC, HotDocs, the Harold Greenberg Fund and the TELUS Fund- currently collect race-based self-identification data. Unfortunately, even this data is not being collected across all funding programs, and no race-based data is being collected regarding who receives national, provincial, or territorial tax credits – which make up approximately 28% of money going into the industry. The industry therefore lacks a comprehensive and unified strategy towards race-based data collection, and without this strategy, it is impossible to obtain a complete and accurate baseline picture of funding distribution across the industry.

Developing effective systems for race-based and other demographic data is challenging for additional reasons. The industry must move away from poor collection practices force creators to reveal sensitive demographic information about themselves to their employers. It must rely on the best available option- self-identification through encrypted systems that maintain anonymity and generate aggregated, summary results. The industry must also design data systems in a way that is inclusive, sensitive to the needs of historically marginalized groups, and captures intersectional identities and experiences. Finally, industry stakeholders are limited by principles and directives placed on them by the Privacy Act and must work around these barriers until an enabling regulatory framework, such as that provided through the Equality Act in the U.K., is implemented in Canada.

Funding for BIPOC creators

The national funders Telefilm, the CMF, and the National Film Board (NFB), as well as Creative BC and Hot Docs, are the only funders in the Canadian film and television industry who have programs that earmark funding for historically marginalized creators, including BIPOC creators. So far, only the CMF has (publicly) tied diversity, including racial representation, to the broadcast performance envelope -- its largest funding mechanism. This step is important, as it ensures that the biggest pot of money is distributed equitably. National, provincial, and territorial tax credits are not subject to equity standards.

Due to the lack of industry-wide data collection and reporting, any analysis of funding in the Canadian film and television industry will be incomplete and a total amount allocated to BIPOC-led projects cannot be accurately estimated. However, from the data that does exist, approximately CAD \$20.8 million or 0.71% of total financing for Canadian film and television in 2020 was allocated to BIPOC-led projects through earmarked funding programs. CAD \$18.3 million or approximately 88% of this was specifically for Indigenous-led projects. This amount likely does not encompass the total amount of production funding received by BIPOC-led projects. Funding may have been awarded through other funding streams and programs, however, again, these funds do not typically tie to elements of diversity, and without reliable data, a reliable estimate of how much is not possible to obtain.

Approximately CAD \$20.8 million or 0.71% of total financing for Canadian film and television production in 2020 was allocated to BIPOC-led projects through earmarked funding programs. CAD \$18.3 million or approximately 88% of this was specifically for Indigenous-led projects.

Creating an industry that equitably distributes funding to BIPOC and other underrepresented groups is challenging for several reasons. Firstly, the intellectual property (IP) ownership and narrative sovereignty of BIPOC creators must be protected. To do this, funders across the industry have implemented strict eligibility criteria into funding applications that emphasizes diverse ownership and control of company and copyright. Although extremely valuable, this solution is not without its own challenges. In addition, underrepresented applicants often experience barriers to accessing funding programs, including languages other than French and English not qualifying for funding, and insufficient mentorship and support. Finally, varying demographics across Canada also mean initiatives aimed at increasing funding for underrepresented groups of creators cannot use a one size fits all model and must be adapted to local contexts.

These challenges are amplified in the Québec context, where the concept of racism remains a controversial and uncomfortable topic, and film and television funders have not yet taken bold, effective, and transparent steps towards expanding equity, diversity and inclusion.

The COVID-19 pandemic and industry funding

Telefilm and the CMF were instrumental in distributing the Government of Canada's \$500 million COVID-19 Emergency Support fund for Cultural, Heritage and Sports organizations. The fund was distributed in a two-

phase approach and aimed to help alleviate the financial pressures faced by cultural, heritage and sport organizations due to the COVID-19 pandemic. Of approximately \$149 million in funding distributed by the two national funders, approximately \$13 million or 8.7% went directly to BIPOC creators and organizations, with another \$5.2 million distributed through the Indigenous Screen Office.

The data collection and reporting of the COVID-19 support allocations provides a useful snapshot of funding distribution. It also shows that data collection for BIPOC creators, using self-identification is possible – if there is a will to do it.

Evolving Practices in Canada

Telefilm and the CMF have taken significant steps towards change in the first half of 2021, ranging from country-wide consultations to testing data collection and reporting through their COVID-19 emergency relief funding allocations. The CMF's new data tool called [Persona-ID](#) is probably most noteworthy. If designed and implemented effectively, this new data tool will have an impressive impact on the Canadian film and television industry. In addition to providing a detailed understanding of the funding recipients of the CMF as well as Telefilm (when adopted), who themselves make up a considerable portion of production funding in Canada, it will likely be adopted by other stakeholders in the industry who view the national funders as leaders. This may serve as a catalyst for industry-wide diversity data collection, monitoring and reporting.

Leadership and Workforce

As with funding allocations, organizations across the Canadian film and television industry have implemented different mechanisms for data collection, but very few report on these numbers, and when they do, it is primarily on gender representation. There is therefore limited information on the diversity of the industry-wide workforce and leadership.

The Government of Canada collects and reports on the diversity of its departments and agencies. Numbers from 2020 paint an optimistic picture for diverse representation at the policy-level, with Indigenous and “visible minority” representation being close to or higher than workforce availability estimates (WFA) at both PCH and the CRTC. Numbers for executive-level representation are unavailable for specific departments and agencies and so it is unclear if BIPOC staff are in positions with the power and influence to drive industry-level changes.

Anecdotal evidence suggests that the leadership of funding organizations continues to lack racial diversity and that EDI initiatives have primarily targeted and resulted in the inclusion of white women. The national funders have made commitments to increase the racial diversity of their leadership by setting standards for management hires and creating new positions at the Executive and Board levels that are reserved for BIPOC applicants. The government of Canada, through its 50-30 initiative, has also attempted to encourage diverse representation in senior positions of influence at the organization-level. In addition, efforts have been made to increase diversity on juries and selection committees, however formal policies have rarely been implemented. This has led to a continued reliance of the industry on historically dominant groups and their networks.

Emerging Practices

As a part of this study, Nordicity spoke with film and television organizations across the world to learn about their experiences implementing policies and initiatives around EDI and adapt their learnings to the Canadian context. The work of the British Film Institute (BFI) and the Creative Diversity Network, driven by overarching legislation in the Equality Act 2010, represent arguably the most robust system of responding to inequality in the screen industries that currently exists. Together, they have made the UK a leader in this space.

Key learnings from studying emerging practices across the world include:

- Legislation such as the U.K. Equality Act that require organizations to advance EDI goals in addition to eliminating discrimination, are critical in providing the authority and impetus to drive change in the film and television industry.

- Setting quotas and targets can be an effective way to increase representation of historically marginalized target groups in key creative positions and ensure the protection of their intellectual property and narrative sovereignty.
- When using voluntary self-identification for data collection, it is imperative to abide by privacy regulation, promote transparency around processes, eliminate conflicts of interest, and garner extensive support from influential leaders in the industry. This will help to build industry-wide trust in the system, increase participation, and maximize impact.
- Incorporating qualitative measures of EDI into data collection, monitoring and reporting systems is imperative to going beyond the numbers and understanding the actual experiences of historically underrepresented groups in the industry.

Nordicity's Recommendations

Based on its analysis of the current state of affairs in Canada, and learnings from emerging practices around the world, Nordicity made a series of recommendations for the Canadian film and television industry.

Summary of Recommendations

Nordicity recommends that:

1. an Equity and Inclusion Act be created by PCH. The Act would provide clear direction to advance equity and report on compliance with its duties and be enshrined with the same gravity as the Privacy Act.
2. the industry enforces “in order to get public money, you must look like the public” as a fundamental principle. It also recommends going beyond this principle to provide additional support for underrepresented groups in order to address and offset historical inequitable funding accessibility. This approach would mean that PCH should set industry-wide targets, with public funders including CAVCO, Telefilm, the CMF, and provincial funders incorporating quota systems that align with PCH’s targets into their funding criteria. Also, the CRTC should mandate that broadcasters participate in a target or quota program.
3. the industry create and adopt a shared database for quantitative and qualitative diversity data measurement, monitoring and reporting on key target demographic groups including BIPOC creators. Data must be collected through self-identification. It also recommends that public funders mandate diversity data collection and reporting as a part of their funding criteria, or, in the case of the CRTC, as a Condition of Service.

Stakeholders across the industry will need to collaborate to implement these recommendations.

- The Department of Canadian Heritage (PCH) must take a leadership role by creating a national EDI agenda, setting diversity targets, and passing an Equity and Inclusion Act with a public sector equality duty.
- A purpose-built non-governmental organization must be selected to coordinate implementation.
- PCH (and its agencies), CAVCO, and the CRTC must invest authority in the selected non-governmental organization as the official source of diversity data for film and television in Canada.
- The selected non-governmental organization should license an existing platform and work with major funders and APTFA members to version it for the Canadian industry’s specific needs.

- CAVCO to implement a system that will ensure that all projects receiving a certification have checked off that their key creatives have participated in the platform.
- Unions and guilds must promote participation in their memberships (e.g., when folks re-up).

There are many hurdles to overcome to create systemic and industry-wide changes towards a more diverse, equitable and inclusive Canadian film and television industry. But, as stated by Deborah Williams, Executive Director of the Creative Diversity Network:

"It is scary. Do it anyways."

1. Introduction

Canada’s film and television industry is a driver of the country’s economic growth. It has boomed in recent years, generating over \$9 billion in production volume and contributing \$12.8 billion to the GDP in 2019. The industry also created the equivalent of approximately 190,000 full-time jobs¹ including in a range of key creative positions such as actors, writers, directors, and producers.

Preliminary and anecdotal evidence have suggested that Black, Indigenous, and people of colour (BIPOC) creators in Canada experience unique barriers to entry to the industry and are severely underrepresented both on screen and behind the camera. For example, one study conducted by Women in View, a national not-for-profit organization dedicated to strengthening gender representation and diversity in Canadian media, found that women of colour make up less than one percent of TV writing roles, five percent of directing roles and no cinematographers.² Another study by the Director’s Guild of Canada’s revealed that 86% of BIPOC members said they had experienced insensitive or racially loaded comments or questions in the workplace, 68% believed race or identity had affected their professional development or opportunities for promotion and 65% of those who said they reported incidents said they would be less likely to report through established channels because of how the outcome was handled.³

Unfortunately, Canada’s film and television industry does not currently have a robust industry-wide system of data collection and reporting. Without this system, industry stakeholders are unable to confirm and quantify these challenges, let alone implement immediate and targeted action. In response to this growing need for data, the Racial Equity Media Collective (REMC) and the Inspirit Foundation engaged Nordicity to conduct a funding analysis for Black, Indigenous and People of Colour (BIPOC) screen-based creators in Canada. The study aimed to audit existing data systems, analyze available data to understand funding distribution, and provide recommendations for ongoing monitoring of BIPOC representation in key creative roles.

The project was timely, with the global awakening to racial injustice following the killing of George Floyd in May 2020, and the impacts of the COVID-19 pandemic. A study by Nordicity estimated that between March and June 2020 alone, \$2.5 billion in screen-based media production volume was at risk of either disruption or permanent loss.⁴ Studies also found that these economic trends disproportionately impacted BIPOC and other already marginalized communities. For example, a study found that Filipino (69%), South Asian (65%) and Black (64%) Canadians have experienced or anticipate experiencing unemployment or a reduction in income as a result of COVID at higher rates than the general population surveyed (53%).

Key Terms and Acronyms	Definition
EDI	Equity, Diversity and Inclusion
BIPOC	Black, Indigenous, and people of colour
Independent production and small funds	Independent funds and other smaller funds provide financing for specialized Canadian content. Some of these funds were created as an agreement between large broadcasting distribution undertakings (BDUs) and the

¹ [Our industry | CMPA](#)

² Women in View On Screen Report, 2019, [WIVOS19-Full-Report.pdf \(womeninview.ca\)](#)

³ Data provided by Directors Guild of Canada

⁴ [Nordicity | CMPA COVID-19 Impact Analysis](#)

Key Terms and Acronyms	Definition
	Canadian government. These BDUs are required to contribute a small percentage of their revenue to a fund to be distributed to Canadian content creators.
U.K. Equality Act	The U.K. Equality Act 2010 legally protects people from discrimination in the workplace and in wider society. ⁵
Intellectual property (IP)	IP refers to creations of the mind, such as inventions; literary and artistic works; designs; and symbols, names and images used in commerce. ⁶
Workforce availability (WFA)	WFA is the share of the Canadian workforce that is eligible for federal public service work. ⁷ In Canada, workforce availability estimates for women, Aboriginal peoples, and members of visible minorities are derived by the Labour Program from statistics collected by Statistics Canada in the National Household Survey (NHS). ⁸

1.1 Nordicity’s Mandate

Nordicity’s mandate was to investigate the current state of data collected and reported on by funding bodies and other gatekeeper organizations in Canada’s screen-based sector. The project was completed in partnership with the Racial Equity Media Collective (REMC) and aimed to answer the following questions:

- How do various funding and gatekeeping organizations account for funding provided to and/or projects greenlit for BIPOC screen-based creators in Canada?
- How does the amount of discretionary screen-based funding support differ in its application to BIPOC screen-based creators as compared to the average funding dispensation?
- To what extent are BIPOC people represented within Canadian screen-based funding and policy-level organizations?

The study was limited by two main factors. Firstly, processes for race-based data collection, as well as the equity, diversity and inclusion (EDI)⁹ landscape more broadly, are evolving rapidly across the globe and in Canada. Our collective understanding of key concepts and terms, as well as best practices are constantly changing, and organizations continue to enhance existing programs and add new initiatives. This study therefore provides a deep dive understanding of the Canadian and global film and television landscapes at a particular point in time. Another limitation of the study was that not every institution targeted participated, creating potential gaps

⁵ [Equality Act 2010: guidance - GOV.UK \(www.gov.uk\)](https://www.gov.uk/guidance/equality-act-2010)

⁶ World Intellectual Property Organization

⁷ [Employment Equity in Canada’s Federal Public Service - HillNotes](#)

⁸ [Chapter 2: 2011 FEEDR - Introduction - Canada.ca](#)

⁹ There are many different acronyms used across the world. We use equity, diversity and inclusion (EDI) for the purposes of this report.

in the research. However, the breadth of engagement was considerable, and likely still provides an accurate analysis.

1.2 About This Report

This report is intended to provide an understanding of the current state of race-based data collection, monitoring and reporting in Canada’s film and television industry through a deep dive into existing programs, policies and systems. The first section provides important background information on the legal and regulatory environment in which the Canadian film and television industry operates. The second section provides an analysis of the current state of affairs in Canada through research conducted into national funders, provincial funders, independent funds and smaller funds, unions and guilds as well as broadcasters. The third section looks at emerging practices from around the world, specifically relating to diversity legislation, targets and quotas, as well as data measurement, tracking and reporting. These three sections include breakout boxes, that provide a more in-depth analysis of existing data or initiatives. The final section lays out Nordicity’s recommendations for the future of Canada’s film and television industry.

1.3 Methodology

Nordicity conducted a scan of the Canadian film and television sector by interviewing over 50 key stakeholders from 29 Canadian Institutions including national funders, provincial funders, independent production funds (IPFs), broadcasters, unions and guilds, and leaders in government. In several instances, Nordicity interviewed both organizational leaders who manage funding programs as well as those leading internal workforce EDI initiatives. Nordicity also interviewed stakeholders from across the world who have been at the forefront of EDI efforts, to understand emerging practices, particularly with regard to data collection, monitoring and reporting.

In total, Nordicity conducted 50 interviews with stakeholders across the Canadian and global film and television industry. Nordicity also engaged with stakeholders frequently via email to share and clarify information. Data collected from interviews was substantiated and enhanced through in-depth online research.

Table 1: Participant List

Canadian Policymakers	Canadian National Funders	Canadian Provincial and Territorial Funders	Independent and Small Funds
<ul style="list-style-type: none"> ▪ Department of Canadian Heritage – Anti-Racism Secretariat ▪ Department of Canadian Heritage – Film and Video Policy and Programs ▪ Department of Canadian Heritage – Office of the Honourable Bardish Chagger ▪ The Canadian Audio-Visual Certification Office (CAVCO) ▪ The Canadian Radio-television and Telecommunications Commission (CRTC) 	<ul style="list-style-type: none"> ▪ The Canada Media Fund (CMF) ▪ Telefilm Canada ▪ The National Film Board (NFB) 	<ul style="list-style-type: none"> ▪ Creative BC ▪ Ontario Creates ▪ Société de développement des entreprises culturelles (SODEC) ▪ Newfoundland and Labrador Film Development Corporation (NLFDC) ▪ Nova Scotia Business Inc. ▪ Alberta Media Fund ▪ Creative Saskatchewan ▪ Yukon Media Development ▪ Nova Scotia Communities, Culture and Heritage 	<ul style="list-style-type: none"> ▪ HotDocs Funds ▪ The Bell Fund ▪ The Harold Greenberg Fund ▪ The TELUS Fund ▪ Shaw Rocket Fund

Canadian Unions and Guilds	Canadian Broadcasters	International Stakeholders	Other	Invited to Participate
<ul style="list-style-type: none"> ▪ The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) ▪ The Canadian Media Producers Association (CMPA) ▪ Directors Guild of Canada (DGC) ▪ Writers Guild of Canada (WGC) ▪ Documentary Organization of Canada (DOC) ▪ Association québécoise de la production médiatique (AQPM) 	<ul style="list-style-type: none"> ▪ Bell Media ▪ The Canadian Broadcasting Corporation (CBC) 	<ul style="list-style-type: none"> ▪ The British Film Institute ▪ The Creative Diversity Network ▪ Dr. Clive Nwonka ▪ The Everyone Project ▪ NZ On Air 	<ul style="list-style-type: none"> ▪ Diversipro 	<ul style="list-style-type: none"> ▪ NABET/Unifor ▪ Screen Nova Scotia ▪ Manitoba Film and Music ▪ Rogers Cable Network Fund ▪ Rogers Documentary Fund ▪ The Quebecor Fund ▪ Rogers Media ▪ Shaw Media ▪ Quebecor Media ▪ Corus Entertainment ▪ International Alliance of Theatrical Stage Employees (IATSE) (National)

Why not “best practices”?

Innovative approaches to diversity data collection, monitoring, and reporting, as well as EDI programming have emerged across the world. Their development and implementation are in their early stages, with continuous adaptations based on ongoing learning. These approaches provide incredible opportunities for knowledge-sharing, learning and further exploration. However, they are not yet established-enough to be called “best practices.” This report therefore refers to them as “emerging practices” instead.

Following the development of Nordicity’s recommendations, the REMC conducted three community consultations with both English and French-speaking screen sector stakeholders. The consultations were used to gather critical feedback on the recommendations and focused on the following questions:

- Would you/your organization support a single data-based collection system of equity/sovereignty seeking communities in the screen sector?
- Should this data help to set/monitor funding and other sector targets for BIPOC creators/organization?
- What role should government (PCH)/policy/legislation play in enacting these recommendations in the industry?

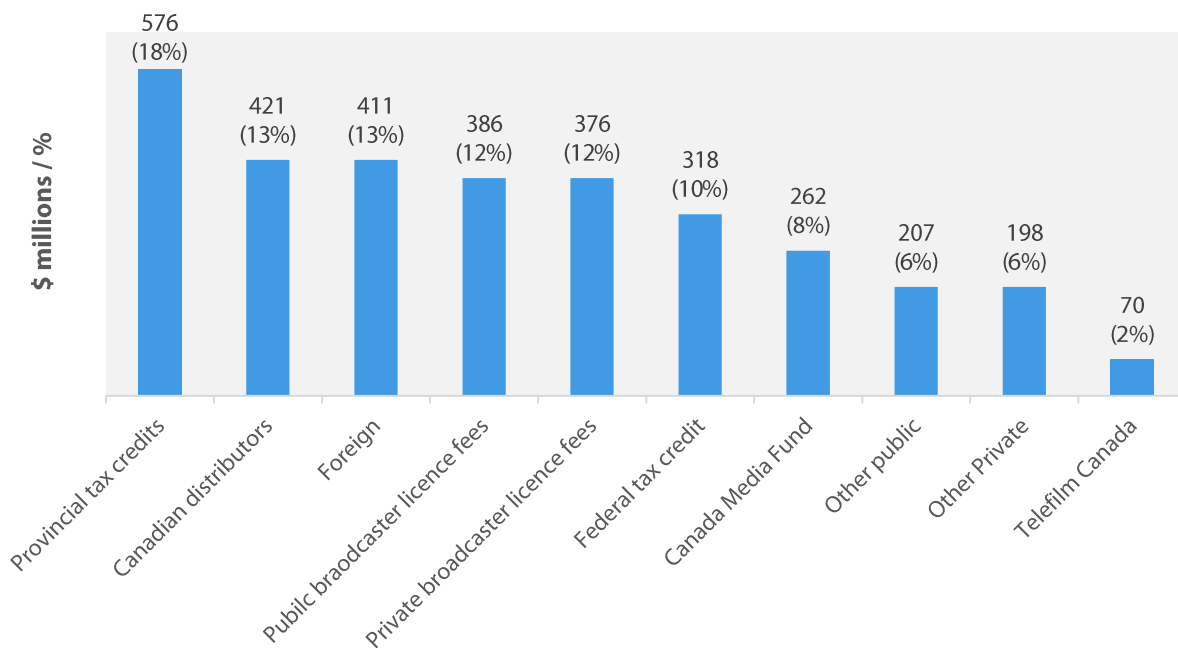
2. Background: The Canadian Film and Television Industry

This section provides a description of the legal and regulatory environment in which the Canadian film and television industry operates. It begins with an overview of the distribution of financing in the industry, then delves into the key policymakers- the Department of Canadian Heritage (PCH), the Canadian Audio-Visual Certification Office (CAVCO) and the Canadian Radio-television and Telecommunications Commission (CRTC)- and finally describes current and major legislation influencing the industry.

2.1 Financing for Canadian Film and Television Production

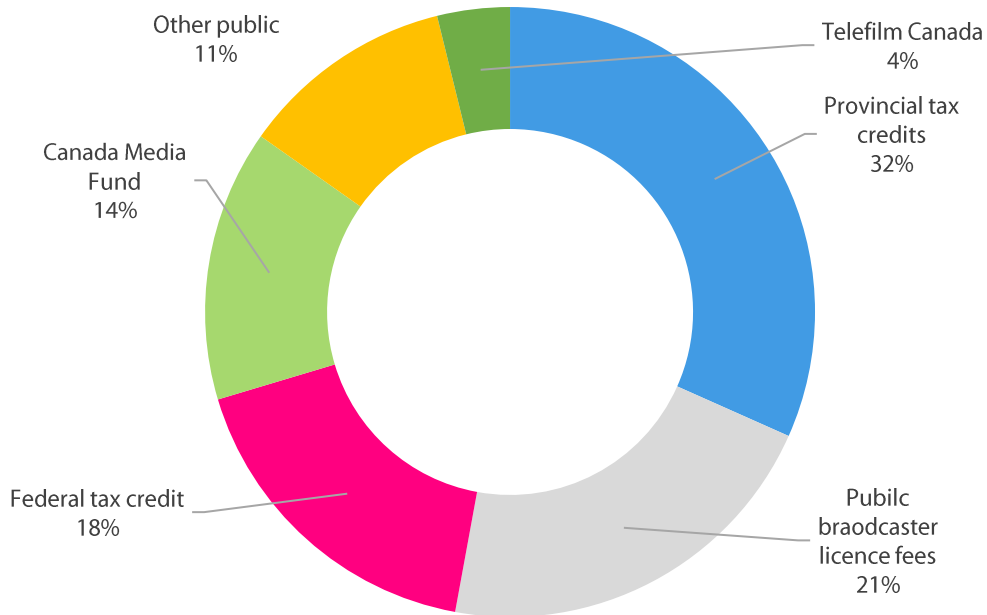
The distribution of financing for Canadian film and television production in 2019 totaled over \$3 billion. It was provided through various mechanisms. The private (\$376 million) and public (\$386 million) broadcaster license fees made up 24% of financing and came from the federal government’s agreement with Canadian broadcasters to pay licensing fees to broadcast their content across Canada. This fee was then circulated back to content creators through various incentives. 28% of funding was provided through federal (\$318 million) and provincial (\$576 million) tax credits. Canadian distributors financing (\$421 million), or funds given directly by film or television distributors to Canadian production companies for the rights to distribute their finished content, made up 13% of total financing. Canada Media Fund (\$262 million) and Telefilm Canada (\$70 million), the two prominent national funders of film and television in Canada, provided approximately 10% of total financing to the industry.

Figure 1: Financing for Canadian Film and Television Production by source (data from 2019)



Source: Our Industry | CMPA

Figure 2: Breakdown of Public Financing for Canadian Film and Television Production by source (data from 2019)



Source: Our Industry | CMPA

The figures above provide insight into the main public funders. For example, provincial tax credits are the largest single source of public money going into the film and television industry, followed by the public broadcaster, the Canadian Broadcasting Corporation (CBC). Also, the combined financing of the national funders Telefilm and the CMF is approximately equivalent to that provided by federal tax credits through CAVCO.

2.2 Policymakers

Policymakers such as the Department of Canadian Heritage (PCH), the Canadian Audio-Visual Certification Office (CAVCO) and the Canadian Radio-television and Telecommunications Commission (CRTC) play critical roles in managing, stimulating, and promoting Canada’s film and television industry. PCH also takes a lead role in the federal government’s overall EDI policies and initiatives, including with regard to BIPOC communities.

Because the vast majority of funding to Canada’s film and television industry is allocated through tax credits, policymakers such as PCH and CAVCO are crucial to understanding and developing solutions to the challenges faced by the industry, particularly in regard to data collection, monitoring and reporting.

2.2.1 Department of Canadian Heritage

The Department of Canadian Heritage (PCH) is a department of the Government of Canada that is mandated to foster and promote “Canadian identity and values, cultural development, and heritage.”¹⁰ It collaborates with a wide range of partners from the private, public, and non-governmental sectors, as well as creative enterprises, to enrich cultural experiences, strengthen identity, and promote participation in sport and communities. The

¹⁰ Government of Canada, Raison d’être, mandate and role - Canadian Heritage.

Department falls under the responsibility of the Minister of Canadian Heritage, while activities focused on diversity, inclusion and youth fall under the responsibility of the Minister of Diversity and Inclusion and Youth.

PCH plays a critical role in the film and television industry in Canada by supporting the overall federal policy, legislative and regulatory framework for the audiovisual sector, fostering the creation of a range of audiovisual productions and access to Canadian content by Canadian and international audiences, across multiple platforms. The department implements Canada's Policy on Audiovisual Treaty Coproduction by renegotiating existing coproduction treaties and negotiating new ones; and jointly administers the Canadian Film or Video Production Tax Credit, and the Film or Video Production Services Tax Credit with the Canada Revenue Agency.

The Department plays a liaison role in the policy development processes related to both Telefilm Canada and the National Film Board of Canada, both of which receive annual parliamentary appropriations, and operate at arm's length, from the Government of Canada. The Department is also responsible for managing the federal contribution to the Canada Media Fund, including its policy framework.

Under the Minister of Diversity and Inclusion and Youth, the department also drives federal government diversity and inclusion efforts through the Anti-Racism Secretariat, the Indigenous Languages and Cultures Program, the LGBTQ2 Secretariat, and various other initiatives.

Anti-Racism Secretariat

Between October 2018 and March 2019, PCH began the Anti-Racism Strategy Engagement with the goal of gathering input from Canadians, especially those with lived experienced of racism and discrimination. The engagement involved 22 in-person engagement sessions with over 600 participants, as well as an online component that included a digital engagement platform and survey. It led to the creation of the [Building a Foundation for Change: Canada's Anti-Racism Strategy 2019-2022](#) Strategy and the Federal Anti-Racism Secretariat, tasked with coordinating federal action on the Strategy.

The Secretariat is driven by a vision of Canada as an inclusive society, free of systemic racism, where everyone can fully participate in the economic, cultural, social, and political spheres, reach their full potential and live with dignity. It uses a whole-of-government approach that targets all levels and departments of government, to work with federal organizations, other orders of government and civil society to identify systemic racial barriers and gaps, develop new initiatives and consider the impacts of new and existing policies, services and programs on racialized, Indigenous and religious minority communities.

A coordinated and comprehensive plan for disaggregated data collection and reporting across the federal government has been on the Secretariat's portfolio. As a relatively new department, the Secretariat is still building capacity though and concrete steps towards achieving coordinated and comprehensive disaggregated data collection and reporting have not yet been taken.

Indigenous Languages and Cultures Program

The Indigenous Languages and Cultures Program aims to strengthen Indigenous cultural identity and participation in Canadian society and support the efforts of Indigenous Peoples to reclaim, revitalize, maintain and strengthen Indigenous languages and cultures.¹¹ The Northern Aboriginal Broadcasting component of the program supports the production and distribution of Indigenous video and audio content by funding projects to achieve the goals of the program.

¹¹ Government of Canada, Indigenous Languages and Cultures Program

Canadian Film or Video Production Tax Credit

PCH, through the Canadian Audio-Visual Certification Office (CAVCO), jointly administers with the Canada Revenue Agency, the Canadian Film or Video Production Tax Credit (CPTC). The CPTC encourages the creation of Canadian film and television programming and the development of an active domestic independent production sector by providing eligible productions with a fully refundable tax credit, available at a rate of 25% of the qualified labour expenditure. Current CPTC requirements do not include elements of diversity and inclusion and data is not collected.

PCH is in a unique position of influence to promote a more diverse and inclusive film and television industry in Canada. Several key stakeholders in the industry, including the large national funders, are looking to PCH for guidance and support on new initiatives regarding diversity data collection and reporting. The department has acknowledged the work that needs to be done in this space, and it has begun to take accountability and a leadership role through the above initiatives.

2.2.1 Canadian Audio-Visual Certification Office

The Canadian Audio-Visual Certification Office (CAVCO) co-administers two federal tax credit programs with the Canada Revenue Agency: the Canadian Film or Video Production Tax Credit (CPTC) program and the Film or Video Production Services Tax Credit Program.

CAVCO also administers a CAVCO Personnel Number system that allows producer-related personnel and key creatives to submit proof of citizenship or permanent residency to obtain a CAVCO Personnel Number which can then be provided to their employers for use in applications to the CPTC. This number, and the information submitted with an application to obtain the number, is protected and confidential.

2.2.2 Canadian Radio-television and Telecommunications Commission

The Canadian Radio-television and Telecommunications Commission (CRTC) is an independent public authority in charge of regulating and supervising the broadcasting and telecommunications laws and regulations set by Parliamentarians who create legislation and departments that set policies. A key part of its mandate is to achieve the policy objectives outlined in Canada's Broadcasting Act that sets out to ensure that Canadian broadcasting content meets the needs and interests of Canadians.

The CRTC is managed by a set of policies that encourage the creation of compelling and diverse programming made by Canadians including:

- Let's Talk TV: The way forward – Creating compelling and diverse Canadian programming
- Regulatory Policy – Diversity of voices
- Ethnic Broadcasting Policy
- Native Broadcasting Policy
- Religious Broadcasting Policy

2.3 Key Legislation

Legislation defines the roles, scope of work, and authority of policymakers, thereby impacting their ability to implement changes to their policies and processes. The Privacy Act Canada and the Canadian Broadcasting Act are key to influencing the Canadian film and television industry.

2.3.1 The Privacy Act Canada

The Privacy Act sets out how the Government of Canada collects, uses, retains and disposes of personal information in the course of providing services such as old age security benefits, employment insurance, border security, and tax collection and refunds. The Act applies to federal institutions such as PCH (full list in Schedule 3

of the Privacy Act), as well as to Crown Corporations such as Telefilm, and is supplemented by provincial and territorial privacy legislation. The Treasury Board of Canada provides direction to government institutions to ensure compliance with the Privacy Act.

What is “personal information”?

The *Privacy Act* defines personal information as any recorded information about an identifiable individual including (but not limited to):

- race, national or ethnic origin, colour, religion, age or marital status;
- education, medical, criminal or employment history of an individual or information about financial transactions;
- any assigned identifying number or symbol;
- private or confidential correspondence sent to a government institution;
- the name of the individual where it appears with other related personal information and where the disclosure of the name itself would reveal information about the individual.

Source: [The Privacy Act in brief - Office of the Privacy Commissioner of Canada](#)

According to the Privacy Act, a government institution can only collect personal information if it directly relates to the operation of one of its programs or activities and can only use that information for the purpose for which it was collected or a use consistent with that purpose. Some exceptions exist; however, they are unrelated to any equity, diversity and inclusion functions or goals. Without specific consent from the individual, this information cannot be disclosed either, including for the purposes of research.

2.3.2 Canadian Broadcasting Act and Bill C-10

The Canadian Broadcasting Act, passed in 1968, outlines Canada’s broadcasting policy, defines the role and powers of the Canadian Radio-television and Telecommunications Commission (CRTC) as the regulator of the Canadian broadcasting system and sets out the mandate of CBC/Radio-Canada.

On November 3rd, 2020, in response to urgent calls for action, the Minister of Canadian Heritage, Steven Guilbeault introduced legislation to update the Broadcasting Act and modernize the broadcasting sector for the digital age. The proposed legislation, Bill C-10, will among other things:

- clarify that online broadcasting is within the scope of the broadcasting regulatory system, subjecting it to similar regulatory requirements as traditional broadcasters;
- update broadcasting and regulatory policies to better reflect Canada’s diversity, including encouraging programming that reflects the viewpoints of Indigenous persons and of Canadians from diverse ethnocultural backgrounds and racialized communities, and ensure reasonable accommodation in relation to persons with disabilities;

The promoted amendments also create a number of powers for the collection and disclosure of information and provide the CRTC with new flexible regulatory tools to encourage the development of diverse Canadian expression. One way this could be done is through “conditions of service”, or mandatory rules and requirements that the CRTC can impose on broadcasting services in Canada. For example, the CRTC could impose conditions of service relating to representation of historically marginalized groups in key creative positions and/or on diversity data collection and reporting.

As of now, the Government of Canada has released a draft policy direction for the CRTC. The key points are that the CRTC is directed to:

- make sure that it recognizes the systemic obstacles racialized and ethno-cultural communities face and reflects the importance of supporting these communities as a key priority. The allocation of funding should help programming should help programming and creators from these communities thrive in the Canadian broadcasting system;
- hold engagement sessions with racialized and ethno-cultural groups regarding suitable tools, including funding mechanisms to support racialized community-owned media and help ensure access to diverse content.

In February 2021, the REMC conducted an [intervention](#) on Bill C-10, along with over 60 other organizations in the screen and music sectors, including the Black Screen Office and the Indigenous Screen Office. They recognized the positive impact of many of the proposed changes, but highlighted that if the bill's stated equity goals are to be successful, they must be measurable, monitored and enforceable. They offered three key recommendations:

1. The mandatory tracking of race-based data by broadcasters and funders;
2. That the bill clearly prioritizes racialized communities in its programming objectives by compelling funders and broadcasters to invest in content produced and owned by racialized creators;
3. Equity oversight through the appointment of senior equity officers both at the CRTC and at the Ministry of Heritage.

If passed, the bill will create significant and wide-reaching system-level change. Any implemented changes could become potential drivers towards diversity and inclusion in the film and television industry.

Policymakers such as the Department of Canadian Heritage (PCH), the Canadian Audio-Visual Certification Office (CAVCO) and the Canadian Radio-television and Telecommunications Commission (CRTC) collectively have the authority, influence, and infrastructure to champion diversity and inclusion within the film and television sector. They have begun implementing programs and initiatives towards this goal, including the creation of the Anti-Racism Secretariat, PCH's COVID-19 virtual townhalls and roundtables centered around anti-racism as well as diversity and inclusion more broadly, and the CRTC's engagement with Indigenous artists to understand their lived experiences in the industry.

These actions are commendable; however, they have not sufficiently addressed the major challenges experienced by the industry or provided the impetus for comprehensive systemic change. Currently, federal tax credits that make up 10% of total funding and approximately 18% of public funding to the industry, are not subject to diversity or equity requirements. Provincial tax credits, that make up 18% of total funding and 32% of public funding are also not subject to these requirements. Relatedly, CAVCO and PCH do not collect data on race or other elements of diversity as a part of their administration of federal tax credits. Both policymakers are limited by principles in Treasury Board directives, the Privacy Act, and general principles of program administration such that only information that is essential for the administration of the tax credit programs should be collected. Because diversity data is currently not relevant to the administration of the tax credit programs, CAVCO and PCH legally cannot, and do not collect it. This lack of legal impetus has led to a limited understanding of who is receiving tax credits, where gaps in accessibility exist, and how to address these gaps.

There has also been limited, if any, collaboration between the key public players. For example, the Anti-Racism Secretariat and the Film & Video Policy and Programs department had not engaged each other prior to this project, despite both being a part of PCH.

New policies to address these challenges are in development. At PCH, the Anti-Racism Secretariat is looking at a plan for disaggregated diversity data collection and reporting across the federal government, which will likely include Film and Video policy and programs such as the Canadian Film or Video Production Tax Credit. The proposed changes to the Canadian Broadcasting Act (Bill C-10), if passed, could provide the CRTC with the authority and tools to promote diversity and inclusion across the industry as well.

Unfortunately, Canada is still behind other jurisdictions in enshrining equality in law. For the industry to realize bolder and widespread change, it requires an enabling regulatory framework, such as that provided through the Equality Act in the UK.¹² The Equality Act has allowed broader deployment of the public sector to counter structural racism in the film and television industry, and the U.K. more broadly.

¹² [Equality Act 2010 \(legislation.gov.uk\)](https://legislation.gov.uk)

3. Current State of Affairs: The Canadian Film and Television Industry

The Canadian film and television industry currently has no industry-wide targets, quotas and data collection and reporting mechanisms for BIPOC creators. Individual organizations across all levels of the industry have independently implemented programs, initiatives, and processes towards achieving broad goals around EDI. However, there has thus far been limited collaboration towards a common agenda. Additionally, most organizational initiatives are in their very early stages of development, whilst others have garnered significant publicity from minimal actual action. As such, results are yet to be seen, and the industry has consequently been unable to measure the representation of historically marginalized and underrepresented groups, identify and provide evidence of challenges and barriers to success, and evaluate the effectiveness of programs and policies aimed at a more diverse and inclusive industry.

Policy makers have begun to provide leadership and funding for improving the EDI landscape in the industry.

Department of Canadian Heritage: In 2020-21, PCH engaged in a series of virtual townhalls and roundtables with stakeholder communities to understand their lived experiences with COVID-19, gather ideas for post-pandemic recovery, and discuss ways to make their industries more fair, inclusive, and green. The engagements reached nearly 4,000 individuals. The Film and Television Industry Roundtable included a segment on diversity and inclusion, and combined with the Anti-Racism and Equity Roundtable, covered key areas for attention, including data collection. Relevant ideas from the two roundtables included (amongst others):

- Implementation of measures to ensure communities can maintain ownership of their own stories;
- Initiatives to address barriers to entry for underrepresented groups (e.g., Black, Indigenous, People of Colour, etc.), including specialized streams within current funding mechanisms, and additional funding outside traditional institutions;
- Need for coordinated data collection across the industry, to gain a better understanding of current demographics. It was recommended that this initiative be led by the federal government;
- Reform the Broadcasting Act to create incentive mechanisms to fund productions for and by racialized communities;
- Increased representation of equity-seeking or underrepresented communities (e.g., Black people, Indigenous Peoples, racialized communities, women, LGBTQ2+, and people with disabilities) in key decision-making roles in the Board of Directors and senior management of arts, culture, heritage, and sport organizations.

The CRTC: The CRTC has also taken steps to increase diversity in broadcasting, including:

- In December 2018, a summit on gender parity in Canada's film and television production industry. Supported by a Steering Committee made up of organizations actively working to advance equality for women, the CRTC brought together Canada's largest public and private broadcasters with the objective of finding lasting solutions to make sure more women play leading roles in the film and television production industry. Participants were Bell Media, Blue Ant Media, CBC/Radio-Canada, Corus Entertainment, WildBrain, Rogers Media and TVA Group. In January 2021, all of the participating broadcasters published their first-ever annual status report outlining their respective progress towards achieving gender parity for their in-house and commissioned productions.
- A review of Indigenous broadcasting through a three-part approach to develop a new Indigenous broadcasting policy with Indigenous Peoples. Phase 1 of the engagement consisted of 12 engagement sessions with Indigenous broadcasters, content creators and artists across the country to establish the conduct and scope of the public consultation process and to identify the needs of Indigenous peoples within the Canadian broadcasting system. The consultations led to extensive feedback on how the CRTC could ensure that the co-development of a new Indigenous broadcasting policy is conducted in a fair and accessible manner, with details on what is currently working well, a range of issues in the

industry, and opportunities for improvement. The findings from the consultations were published in the “What You Said” Report.

The second phase of this consultation, that intended for travel to Indigenous communities and obtain a range of views from both Indigenous and non-Indigenous people, has been delayed due to the COVID-19 pandemic.

In addition, the Government of Canada’s Budget 2021: A Recovery Plan for Jobs, Growth and Resilience has proposed measures to encourage diverse voices in Canadian TV and Film. These measures include \$60 million over three years to the Canada Media Fund to increase support for productions led by people from equity deserving groups working in the Canadian audiovisual industry; \$105 million over three years to Telefilm Canada to modernize its current suite of programs to provide better access to a diverse range of creators and producers, support green practices, and respond to increasing digitization in the audiovisual industry. At the same time, \$40.1 million over three years has been allocated to Canadian Heritage to support the Indigenous Screen Office and ensure Indigenous peoples can tell their own stories and see themselves reflected on-screen.¹³

There is also a growing interest in championing EDI at the organization-level. Conversations around broader system-wide processes are ongoing and many organizations have developed strategic plans and created working groups around EDI. The national funders Telefilm and the Canada Media Fund (CMF) are emerging as leaders in their own right within the funding landscape, through funding programs specifically targeting historically underrepresented and marginalized creators, racialized data collection and reporting on their COVID-19 Emergency funding, as well as other EDI initiatives. BIPOC-led organizations such as the Racial Equity Media Collective and BIPOC TV & Film have played a key role in influencing these initiatives. Provincial funders, smaller funders, broadcasters, as well as unions and guilds have also independently made strides towards greater EDI through innovative interventions that are worthy of further exploration and have potential for expanded use across the industry.

As explored in the following sections, the industry is at a critical juncture. Commendable first steps have been taken, and the financial investment and interest to go further exists. However, there is still considerable work to be done towards coordinated and effective systemic change.

3.1 Race-based Data Collection, Monitoring and Reporting

This section examines existing data systems for collecting, monitoring, and reporting on behind the camera talent across the Canadian film and television industry. It then discusses the key challenges experienced by stakeholders looking to collect, monitor and report on race-based and broader diversity data from their funding allocations.

3.1.1 New Equity Practices Across the Industry


Several organizations across all levels of the Canadian film and television industry have implemented systems to collect and manage diversity data. Most of these systems are also in their early stages, are being piloted on individual programs and/or specific demographic characteristics, and several use problematic data collection practices.

In total, 28 funders and broadcasters participated in the research audit, of which six (or approximately 21%) have collected or are collecting race-based self-identification data as a part of one or more funding programs. Another six unions and guilds also participated, of which four (or approximately 67%) have collected or are collecting

¹³ A Recovery Plan for Jobs, Growth, and Resilience: Budget 2021, [budget-2021-en.pdf](#)

race-based self-identification data. It is important to note that much of this data is collected for internal purposes and is not shared publicly.

Figure 3: Organizations collecting race-based data

Funders and Broadcasters			
Collecting race-based self-ID data across all funding programs	Collecting or has collected race-based self-ID data in some, but not all programs	Collecting race-based data through producers	Not collecting race-based data
<p>Creative BC, HotDocs, and The Harold Greenberg Fund collect race-based self-ID data across all of their funding programs.</p>   	<p>Telefilm Canada and the Canada Media Fund (CMF) collected race-based self-ID data as a part of their COVID-19 emergency relief funding programs. They are also developing and testing new data tools that will collect diversity data (including race-based data) through self-identification across their main funding programs.</p>  	<p>The CBC, SODEC, and the Bell Fund collect race-based data, however, they do not use self-identification. Producers are asked to provide this information on behalf of their teams. Telefilm Canada and the Canada Media Fund also collect race-based data using this method in some funding programs.</p>   	<p>The majority of funders and broadcasters do not collect race-based data on key creatives.</p> <p>Tax Credits: No race-based self-identification data is collected on federal, provincial or territorial tax credits.</p>
Unions and Guilds			
<p>The Writers' Guild of Canada, ACTRA, Director's Guild of Canada, and DOC, have implemented their own individual initiatives to understand the diversity of their memberships.</p>    			

National funders

Telefilm and the CMF have collected data on their COVID-19 emergency allocations to understand who the funds were going to and to ensure historically under-represented and marginalized communities received assistance during the pandemic. This was the first time both organizations collected self-identification data specifically on BIPOC creators. A deeper analysis of this data is provided in Section 3.3 of this report.

In its main funding programs, Telefilm currently collects data on women, Indigenous peoples, persons with disabilities and racialized persons through an online self-identification questionnaire. In addition to its reporting on the results from its Development Stream for Black and People of Colour, Telefilm also reports on the fiscal results for its Indigenous Stream, the presence of Indigenous writers and directors in its main programs, and it provides detailed reporting on gender parity. Attempts have already been made to provide more intersectional data and cross-reference the support for Indigenous creators with gender identification and regions, and Telefilm is looking to report on more intersectional data going forward.

While in previous years the CMF has collected identity data on some of its clients for the purposes of administering its Indigenous Program and gender parity measures, it has recently broadened that data collection. Since April 2021, the CMF added two questions to the application process to collect further data on the ethnic or racial origin or belonging as well as gender diversity, LGBTQ2+ and disabilities of owners of applicant companies. The first asks whether the applicant company and copyright in the project is owned and controlled by a majority of directors and shareholders (51% or more) who self-identify as a member of an underrepresented community (women, First Nations, Métis or Inuit, or Racialized). The second asks, for statistical and analytical purposes only, whether the shareholder who owns the largest percentage of shares in the applicant company, and who controls the project, self-identifies as a member of an underrepresented community. Applicants can pick all answers that apply to them, from a list of gender options, Indigenous community options, ethnocultural options, and disability options. Because the CMF has not yet completed a year of data collection, it has not published or reported on this data.

Both organizations are currently working on tools for more comprehensive and accurate data collection, monitoring and reporting. Additional details on this new tool are provided in Section 3.4.

The NFB is not currently collecting data on BIPOC creators or other underrepresented groups. However, the NFB is implementing new mechanisms to allow for creators to self-identify to be able to respectfully track and work towards uplifting and affirming its commitment to increasing the representation of creators and collaborators from equity seeking groups. As a part of its “From the Screen to the Audience” commitment, the NFB has committed to establishing a clear, convenient, and transparent method of data collection in 2022.

Provincial and territorial funders

Amongst the provincial and territorial funders, only Creative B.C. and SODEC collect race-based data. Beginning in the Summer of 2020, Creative BC began asking all of its funding program applications (individuals as well as projects/initiatives) to voluntarily self-identify via a set of standardized questions to share information on gender, Indigenous identify and race, disability and sexual orientation. All of its programs are using the same questions and categories of responses, which are closely aligned with the way data is collected by Stats Canada for comparability. Completing the questionnaire is required, although a “Prefer not to respond” option is available for all questions. Employees, board members and contractors are encouraged to self-identify as well. This data is not shared publicly at this time.

In the fall of 2020, SODEC piloted a form to begin collecting this data but did not respond to requests for details on the form or any data collected. Industry professionals shared frustrations that the questionnaire lumps all non-native Québécois people into one group and relies on producers to fill out demographic information for other key creatives.

Independent production and smaller funds

Of the independent funds and other smaller funds consulted, almost all are collecting some form of diversity data and using it as a part of decision-making for funding or to track progress against internal goals. It is likely that the organizations' limited size in both staff and clients make it easier to test and implement such processes. Amongst these funds, the Harold Greenberg Fund, and Hot Docs serve as interesting case studies to explore further.

The Harold Greenberg Fund collects data on key creatives through a self-identification questionnaire. The questionnaire asks simple questions regarding racialized persons, gender and persons with disabilities. For example, the questionnaire asks, "Do you consider yourself a racialized person?". If the applicant chooses yes, they are given a box to describe their background. Thus far, the data collected has not been compiled and is not formally used in funding decision-making. It is, however, taken into consideration on a case-by-case basis. For example, if a specific filmmaker has written about a First Nation character, the Fund would use the data to understand if the filmmaker identifies with a specific Nation. This question style prompts individuals to select a box to self-identify with a specific community but also provides flexibility in the way people describe their identities. This can be useful in understanding complex and intersectional identities as well as the individual's relationship with the community. While false self-identification hasn't been identified as a major or common concern in Canada, the question style may also aid in filtering out disingenuous applicants.

Hot Docs' questionnaire asks for similar information. In 2020, Hot Docs began tracking demographic information about participating filmmakers and delegates in its festival submission and industry registrations. One of the questions Hot Docs asked as a part of this process requested information on the relationship between the filmmaker and the communities represented in the film. Due to collection issues and inconsistencies in that year, the data did not provide a strong data sample. However, large and representative data groups of 4000 to 5000 were collected for the year 2021 and will be included in the Hot Docs' annual reporting. In 2021, Hot Docs instituted similar tracking measures for its officially selected festival films, industry funds and market programs.

Broadcasters

Among the two broadcasters consulted with (CBC/Radio-Canada and Bell Media) only the CBC is collecting data on BIPOC creators and other underrepresented groups. In 2018, CBC/Radio-Canada began voluntarily compiling data on gender parity in key TV production roles: producer, director, writer, and showrunner, and publishing results on its website. The CBC was not able to provide information on what is done with the race-based data it has collected and how it is used in decision-making.

Unions and Guilds

Although unions and guilds do not directly make funding decisions, they influence the funding landscape and the broader film and television industry in Canada. They negotiate more favourable working conditions and better benefits, introduce emerging talent to the industry, provide mentorship and training opportunities, and develop and advocate for public policy initiatives, including on behalf of underrepresented groups. With a mandate to serve their members, unions and guilds likely garner more trust from creators than other major players in the industry and are therefore uniquely positioned to collect and report on diversity data. They have begun to do so in different ways.

The Writers' Guild of Canada collects data on its membership, with members able to self-identify as diverse in two ways: the WGC Internal Database and the Member Directory:

- Internal Database- In order to participate in diversity initiatives, members need to self-identify with the Guild as diverse. The data collected in this database is private and is used by the Guild for statistical purposes and to ensure that its diverse members are included in events.
- Member Directory- The Member Directory allows members to self-identify as diverse and market their skills to producers. Production companies register and are approved by WGC staff to access the directory and find diverse screenwriters.

In 2017, the Ontario ACTRA Census (OAC) was commissioned by ACTRA Toronto and ACTRA Ottawa with the support of Ontario Creates. The member census collected data on membership status, performance category, work history, ethnicity, diverse ability and gender and sexual identity aiming to provide insight into the inclusivity of the Ontario recorded and live transmitted media production industry and how Ontario ACTRA members compared to the Canadian and Ontarian population as a whole. In addition, it aimed to gather data to be used as a powerful tool in collective bargaining for equitable representation on screen and in related hiring, and in promoting Ontario's acting pool and film industry both at home and abroad. A total of 3,409 members (27% of eligible members) completed the survey.

In 2021, ACTRA will conduct a national survey of its members that will include data gathering of its racialized members. Ipsos has been retained to gather data on the diversity of the ACTRA members and capture the specific experiences and journeys of ACTRA members who identify as women, Black, Indigenous, People of Colour, LGBTQ2SI and/or People living with Disabilities. The long-term goal of ACTRA is to generate data and insights to support the development of industry-wide core Diversity, Equity and Inclusion strategies across the arts and entertainment industry in Canada.

The DGC has also taken steps to better understand the diversity of its membership and the experiences of its racialized members. In 2020, the DGC conducted a survey of its members to understand how BIPOC members are impacted by racial characteristics primarily, although the survey also included questions relating to gender identity, age, sexual orientation and other identities. The survey asked for information on a variety of topics including BIPOC representation in production personnel, actions/practices conducted by productions to promote inclusion in the industry, questions about mentorship, racism microaggressions and discrimination in the workplace, as well as areas for improvements at the guild. The DGC is currently exploring means to allow members to self-identify in order to create a permanent data set for future statistical reporting on representation.

In August 2020, DOC worked with one of its BIPOC Board members to conduct and analyze a survey of its BIPOC members. 45 responses were submitted. To glean a more accurate picture of DOC's membership, in March 2021, DOC began asking every one of its new and renewing members to self-identify and expects to have a much higher rate of participation.

The Unions and Guilds also provide the Canadian film and television industry with critical information that can be leveraged to influence change. For example, in April 2021, the WGC published its first of what will be an annual Equity, Diversity and Inclusion Report. The report provides an overview of the composition of the WGC's membership from 2013 to 2019, and diversity in writers' room configurations and writing credits earned by underrepresented writers working on scripted live-action and animated Canadian TV series. With regard to BIPOC creators, the study found that in 2019, Indigenous screenwriters represented just 4% of working writers, with very few occupying senior-level writing positions. It also found that although Black people represented 8% of working writers in 2019, they earned 5% of writing credits in live action.

Most recently, the DOC Institute commissioned Nordicity to analyze three years of funding awarded to BIPOC documentary creators and produce a snapshot report on the composition of BIPOC documentary content produced in Canada.

Summary: Race-based Data Collection, Monitoring, and Reporting

Individual organizations across all levels of the Canadian film and television industry have independently implemented data systems to track and report on diversity. Because of the different types of data being collected and the different ways in which it is being collected and reported on, each system provides a limited understanding of funding distribution in Canada but offers valuable learnings for future system development. Examples for further exploration include the Harold Greenberg Fund's questionnaire that allows applicants to describe their racial background and Hot Docs' question that asks about the relationship between the filmmaker and the communities represented in the film.

Similar to other groups of stakeholders in the Canadian film and television industry, individual unions and guilds, including the Writers' Guild of Canada, ACTRA, Director's Guild of Canada, and DOC, have implemented their own individual initiatives to understand the diversity of their membership. While this data does not provide information specifically on the funding landscape of Canada's film and television industry, it does contribute to the industry's understanding and benchmarking of representation and experiences of underrepresented groups, and may contribute to a larger, more coordinated approach in the future.

Unfortunately, the industry lacks a comprehensive and unified strategy towards race-based data collection and reporting on funding recipients. Also, most existing independent initiatives are either in their early stages or are being tested in specific areas of the organization's work instead of implemented across the board. For example, despite having arguably the most developed data system and collecting self-identification data across its funding programs, Telefilm has only been able to share comprehensive results from its COVID-19 Emergency Relief Funding allocation and specialized programs for underrepresented groups. Similarly, Creative BC's self-identification questionnaire is used across all of its funding program applications, with individuals as well as projects/initiatives being asked to voluntarily self-identify, and others including employees, board members and contractors encouraged to do so. Creative BC does not publicly report on this data.

In addition, at this time, no race-based data is being collected regarding who receives national, provincial, or territorial tax credits. Considering these tax credits make up approximately 28% of money going into the industry, and provincial tax credits are the largest single source of public money, it will be important to include tax credits in future industry plans.

Ultimately, efforts across the industry to collect, monitor and report on race-based data are useful for understanding the funding landscape in the Canadian film and television industry. However, with too many balls in the air, the industry will likely struggle to obtain a comprehensive and accurate picture.

3.1.2 Challenges for Race-based Data Collection, Monitoring and Reporting

The creation and implementation of an effective data collection, monitoring and reporting system has been challenging for several reasons, including limitations due to privacy regulation and intricacies of the use of language and cultural and personal sensitivities.

No industry baseline

Data collection, monitoring and reporting systems are in their early stages of development. Data is not being collected in a way that is sharable or accessible to the community and there is a lack of collaboration across the industry. This has made it impossible to develop company-wide understandings of BIPOC representation, let alone an industry baseline. Without this baseline, it is impossible to understand whether representation on-screen and behind the camera reflects the true diversity of Canada. It is also extremely challenging to track progress against explicit and implicit EDI goals, to understand the nuanced experiences of BIPOC and other diversity-seeking groups in the industry, or to create diversity policy based on empirical knowledge.

In order to gain a more holistic and accurate understanding of the amount of funding received by BIPOC creators, data collection and monitoring will need to be expanded to organizations' main programming, and collaboration across the industry will be required.

Poor collection practices

The approach to data collection that requires producers to identify and fill in demographic characteristics on behalf of their team has long been used in the industry. It has been criticized for forcing creators to reveal sensitive demographic information about themselves to their employers. This can be particularly challenging with characteristics that are invisible or have considerable stigma attached to them, such as identifying as a person living with a disability or a member of the LGBTQ+ community. Film and Television industries around the

world, as well as key organizations within Canada, have begun pivoting towards processes that allow for key creatives to self-identify through encrypted systems that maintain anonymity and generate aggregated, summary results. These processes alleviate some of the pressure on creators to identify themselves to their employers, although it does not completely remove the issue.

Limitations of self-identification

Self-identification is the best available option for race-based data collection. However, this method has its limitations. Self-identification questionnaires must provide the opportunity for individuals to opt-out, and so final numbers- despite providing a reliable estimate- may not be perfect. The method of self-identification also allows for individuals to falsely identify as a part of a community. Although funders report that this occurs very rarely, when it has occurred, those instances have garnered significant publicity and criticism. Additional challenges arise when using self-identification for Indigenous communities. The Indigenous Screen Office is actively developing best practices that better define, vet, protect, and value Indigenous identity.

Privacy

The Privacy Act, whilst pivotal to protecting the information of individuals, poses a challenge for Canadian public institutions wanting to collect, monitor and report on race-based data as it requires them to abide by the highest standards of privacy. First, in order to share any data, the Privacy Act first requires public institutions to submit a request to the Treasury Board, creating administrative work as well as a time lag.

It also places limits on what data can be collected. For example, CAVCO, who administers federal tax credits, does not currently collect data on gender, race, or any other dimension of diversity. It is limited by principles in Treasury Board directives, the Privacy Act, and general principles of program administration such that only information that is essential for the administration of the tax credit programs should be collected. Because diversity data is currently not relevant to the administration of the tax credit programs, CAVCO cannot legally collect it.

If an institution is able to collect the data, they are limited in their ability to share it. For example, subject to the Privacy Act, Telefilm was limited in its ability to share specific findings from the data collected on its Racialized Development Stream. Data collected on “Black – Gender Diverse” and “Person of Colour – Woman” in the Screenwriter category could not be reported on due to the because the data samples were too small and specific, allowing for the identification of individuals. Telefilm could also not share raw data with names and identity characteristics for further research-based analysis and examination. Without this data, it becomes difficult to answer specific questions about who funding recipients were or combine data with other organizations to provide a more holistic picture.

An enabling regulatory framework, such as that provided through the Equality Act in the U.K., would attenuate these challenges.

Language, sensitivities and intersectionalities

Disclosing and discussing information about race and other identify characteristics can be difficult for an individual. This is particularly true for those from communities that have historically been marginalized and underrepresented or characteristics that are invisible. The Canadian Film and Television industry must be sensitive to this reality when developing a system that asks for and shares this information, including when defining identity data categories. For example, the industry must decide how to define an “invisible disability” and determine whether to collect data on individual ethnicities or just “People of Colour” more broadly.

Additionally, intersectional identifies and experiences are imperative to understand for the industry’s ability to change and grow. Unfortunately, these are challenging to measure and analyze without forcing individuals into standardized boxes.

The industry cannot rely on Statistics Canada for guidance. Statistics Canada continues to use language that does not align with the desires of the communities it aims to measure or current understandings and standards

around equity and inclusion. For example, the 2021 Census collects data on “visible minorities,” lumping together diverse communities and erasing important differences. Its methodology is not particularly useful for the film and television industry more broadly either. One major challenge is Statistics Canada’s reliance on employer surveys in non-Census years, that do not and cannot capture the seasonal and gig-driven nature of the industry. It was this disconnect that led the CMPA to create *Profile* a couple of decades back, and things have not materially improved since then.

Breakout Box: Women in View, On Screen Report

The Women in View on Screen (WIVOS) report examines the employment of women-identifying and non-binary key creatives in Canadian publicly-funded live-action series and features films. The first report was presented in 2012, and analyzed the position of writers, directors and cinematographers in scripted English language series funded by the CMF, and feature films funded by Telefilm Canada. WIVOS 2019 added two roles for further analysis: the producer in film and the showrunner in television, and analyzed data on the number of Black women, women of colour, and Indigenous women working in these creative roles in the industry. WIVOS 2021, the latest report, picks off where WIVOS 2019 left off to showcase the most recent findings.

Methodology

The primary source of data for WIVOS reports has been online databases of funded projects found on the Telefilm and Canadian Media Fund websites.

For the CMF, the organization's funded project database lists information on series seasons, episodes and broadcasters for each fiscal year. Researchers viewed on-screen credits twice at a minimum for each television episode studies to gather key creative credits. The series were counted with the current broadcaster to track series by broadcaster, in the case of acquisitions. WIVOS 2021 included 51 scripted drama series funded by the CMF for production 2017-2018 and 2019-2019.

For Telefilm, 646 development projects and 257 film production projects that received funding in 2017-2018 and 2018-2019 were examined. Researchers worked with Telefilm to obtain and analyze raw data.

To further identify key creatives, researchers have used a variety of sources including individual websites, film festival websites, production company and broadcaster websites, annual reports and social media databases. Researchers also liaised with production companies, agents, and guilds and unions, and contacted artists to cross-check information.

In 2021, researchers also circulated a survey to those who had not appeared in the data in the previous four years. The survey included self-identification for gender and race/ethnicity. To note, in this report, BIPOC includes mixed race and the definition of Indigenous includes those who self-identify as First Nations, Inuit, Métis as well as those who identify as Indigenous outside of North America.

Limitations and Challenges

There were several limitations to the study, as identified by the authors of the report. These limitations echoed the challenges of race-based data collection, monitoring and reporting across the industry. Limitations included:

- The study only looked at data from Telefilm and the CMF and did not look at public funding from other sources. It could therefore not provide an industry-level understanding of the funding landscape in Canada. It also did not encompass all investments made through Telefilm and CMF, but instead drew significant segments of the investments from each funding body as a representative sample. Similar to other industry stakeholders seeking to understand the funding landscape in Canada's film and television industry, WIVOS researchers were constrained in their ability to conduct a more comprehensive analysis due to the lack of a comprehensive industry-wide system of data collection.

The study analyzed and reported on Black, Indigenous and People of Colour, but did not look at the experiences of subgroups within those communities.

Also, limited by privacy and safety concerns, researchers did not share the break-out BIPOC identification within the non-binary data, which limited the inclusion of intersectional identities. As seen across the Canadian film and television industry, privacy posed a barrier to in-depth and nuanced reporting on the experiences of those facing compounding barriers and often most at-risk of exclusion.

Key Learnings

The WIVOS 2021 report provides valuable insight and key learnings for researchers interested in the experiences of BIPOC women-identifying and non-binary key creatives in Canada's screen industries. These key learnings are highlighted below:

- **Gender parity initiatives benefit white women the most and have not had an impact on racial equity.** Indigenous women's share of key creative television work remains at less than 1%. In film, this number was approximately 8% of both writing and directing in 2018, but only 4% in 2019.
- **Growth in work for Black women and Women of Colour has not kept pace with industry trends.** In 2019, these groups wrote just 4.64% of episodes produced for television, and 12% of projects produced for film. Films produced or directed by Black women and Women of Colour were also significantly underfunded, producing 8.2% of films on 5.81% of investment in 2019.
- **When Black women and Women of Colour, produce, significantly more Black women and Women of Colour work.** For example, in both film and television, Indigenous women found their work almost entirely on projects led by Indigenous women. Creative leadership is key to who gets hired. **Therefore, gender parity initiatives must include specific commitments to diversity and inclusion.**

3.2 Funding for BIPOC Creators

This section outlines existing funding programs for underrepresented groups, analyzes available data to provide a snapshot of the amount of funding being allocated to BIPOC creators, and examines limitations of current programming.

3.2.1 New Equity Practices Across the Industry

A select number of Canadian funders have set aside funding for underrepresented groups to remove systemic barriers to full participation and access and provide a platform for diverse as well as underrepresented voices. Others have incorporated EDI into their funding criteria and decision-making processes.

National funders

The national funders for film/TV (i.e., Telefilm Canada, the Canada Media Fund (CMF) and the National Film Board of Canada (NFB)), play an influential role in nurturing and supporting the growth of Canadian content creators across different audiovisual genres and media. All of them have earmarked funding for underrepresented groups including Indigenous and racialized creators.

Telefilm currently has three streams of funding that are earmarked for racialized groups: the Development Program's Indigenous Stream and Stream for Black and People of Colour, and the Production Program's Indigenous Stream. The Indigenous streams are open exclusively to Indigenous owned companies. Projects submitted under the Stream for Black and People of Colour must be written and produced by a Screenwriter and a Producer who both self-identify as Black or a person of colour. For a project to be considered for either stream, two-thirds of the key creatives must be from the targeted group and 51% ownership of copyright must belong to the group as well. Projects submitted under these streams are assessed by external juries having representation from the target communities. In 2020-2021, Telefilm made commitments of \$4.3 million to 21 projects led by Indigenous creators, surpassing its \$4 million average annual commitment set in 2016-2017.¹⁴

In May of 2021, Telefilm released data from the inaugural round of funding for the Development Stream for Black and People of Colour. Data was collected on gender and race, and where privacy policy permitted, reported on to show differences across intersectional identifies. Although funding for this stream was initially budgeted at \$500,000 for the fiscal year, over \$2.5 million was ultimately invested across 143 projects from 93 companies. This made up approximately 21% of the \$11.65 million that was provided through the Development program in the 2020-2021 fiscal year.¹⁵

The following figures provide a breakdown of projects with racialized screenwriters and producers supported by the Development Stream for Black and People of Colour by gender identification.

¹⁴ [2019-2020 Annual report - Telefilm Canada](#)

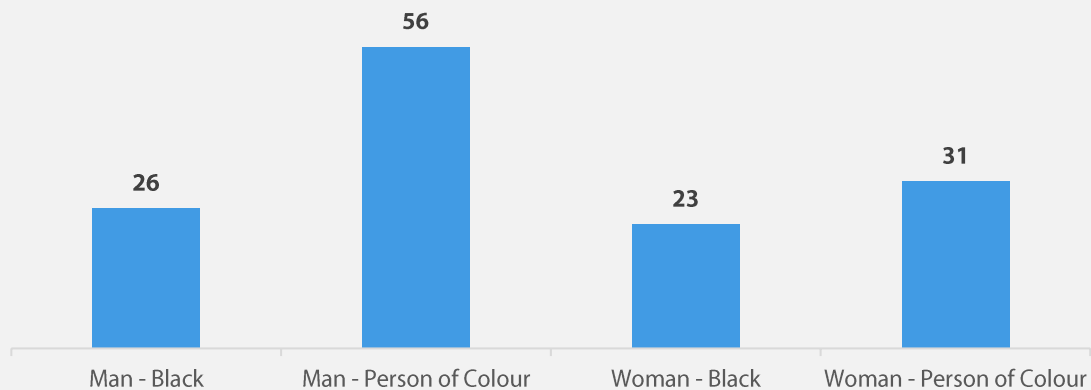
¹⁵ [Telefilm Canada shares data for inaugural funding through the Development Stream for Racialized Persons - Telefilm Canada](#)

Telefilm Data Exhibit: Stream for Black and People of Colour

Projects with a Racialized Screenwriter Supported by Gender

Projects with screenwriters who identified as “Man - Persons of Colour” made up the largest group of projects supported by the Development Stream. They were followed by ‘Women – Person of Colour’.

Figure 4: Number of Projects with a Racialized Screenwriter Supported by Gender

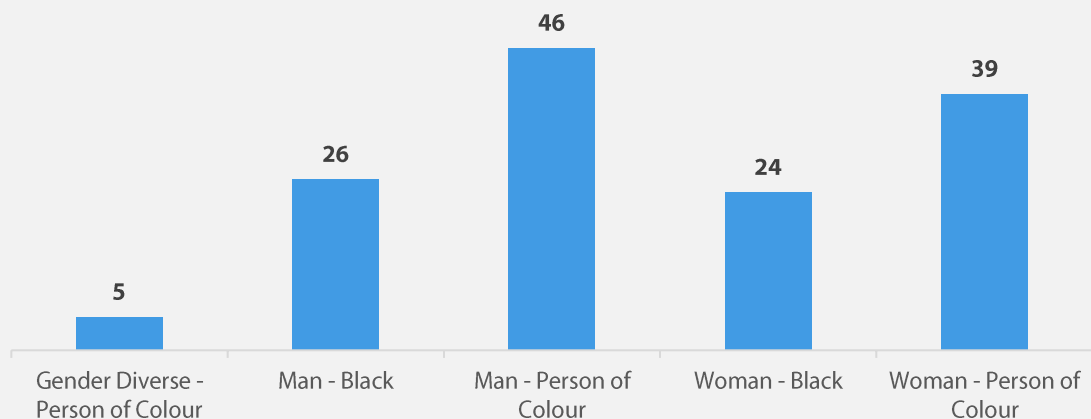


Source: [Telefilm Canada shares data for inaugural funding through the Development Stream for Racialized Persons - Telefilm Canada](#)

Projects with a Racialized Producer Supported by Gender

Projects with producers who identified as ‘Man – Person of Colour’ made up the largest group of projects supported by the Development Stream. They were followed by ‘Women – Person of Colour’.

Figure 5: Number of Projects with a Racialized Producer Supported by Gender



Source: [Telefilm Canada shares data for inaugural funding through the Development Stream for Racialized Persons - Telefilm Canada](#)

Data was collected on additional categories including “Black – Gender Diverse”, and “Person of Colour – Woman” in the Screenwriter category, however the data could not be reported on due to the privacy of a response rate of less than five.

The CMF administers various grants under two streams of funding: the Convergent Stream and the Experimental Stream. The Convergent stream has several funding programs that earmark funding for underrepresented communities. These include the Diverse Languages Program that funds projects in languages other than English, French or Indigenous-Canadian languages, two minority language programs that fund projects that reflect the realities of minority French and English language communities, the Indigenous Program that supports the growth of Indigenous production, and the new Pilot Program for Racialized Communities that supports the growth of English- and French language audiovisual production from production companies owned and controlled by Black people and People of Colour.

In addition to the existing Performance Envelope Factor for gender parity, starting in the fiscal year 2021-2022, the CMF introduced a new Performance Envelope Factor that rewards Broadcasters that license projects from production companies that are owned/controlled by Indigenous peoples of Canada, Black people and People of Colour (referred to as members of a “Diverse Community” for 2021-2022). So far, only the CMF has (publicly) tied diversity, including racial representation, to the broadcast performance envelope -- its largest funding mechanism.

The NFB earmarks production spending for women and Indigenous creators. In 2016, the NFB made a formal commitment that by 2019, half of its productions would be directed by women and half of production spending would be allocated to projects directed by women. In 2017, the NFB added key creative positions including screenwriting, editing, cinematography and music composition to its objectives for gender parity. As of 2020-2021, the NFB has successfully achieved its goals for five consecutive years in terms of both the number of productions and budget allocation and was awarded the NFB Platinum Parity Certification by Women in Governance.¹⁶

As a part of its Indigenous Action Plan, the NFB also committed to ensuring 15% of production spending is allocated to projects by Indigenous directors. In 2019-2020, the NFB achieved this goal. In 2020-2021, just under 15% (14%) of production spending went to works by Indigenous creators, equaling approximately \$5.3 million.

Provincial and territorial funders

Amongst the provincial and territorial funders, there is currently no funding earmarked specifically for BIPOC creators. However, Creative BC offers \$200,000 through its Equity and Emerging Development Program to equity-seeking groups more broadly.

Other provincial funders have made attempts to incorporate EDI into their funding decision-making on a case-by-case basis. For example, applicants to the Ontario Creates Film Fund may apply for additional funding by outlining diverse elements of their projects including voice, story and language, the diversity of key creatives and details regarding non-traditional partners or jurisdictions attached to the project. Although the \$4.5 million commitment for the “Diversity Enhancement” ended in 2020, the Board prioritized additional spending on Diversity and allocated funds for an additional year from Ontario Creates’ reserves. This funding may continue in the upcoming fiscal year 2021-22.

Another example is the Alberta Media Fund, that awards points to projects based on a list of criteria, including “Ownership of applicant corporation (diversity/Indigenous/inclusion).” Applicants can be awarded a maximum of 3 points out of a total of 35 for meeting these criteria. Applicants with 75% or higher ownership of the applicant company can receive top scoring, with a minimum threshold of 25% for 1 point. The Alberta Media

¹⁶ [Gender Parity at the NFB - Canada.ca](#)

Fund is currently looking at revisions to this policy to further incentivize diversity, allowing for a total of 4 points for 100% ownership.

Independent production and smaller funds

The independent production and smaller funds have taken steps towards making their organizations more diverse and inclusive, including by earmarking funding for equity-seeking groups and incorporating an equity lens into funding decision-making.

For example, Hot Docs, a national charitable organization that funds, supports, and showcases Canadian and international documentaries has funding earmarked for filmmakers who are BIPOC and from other equity-seeking groups. Its CrossCurrents Doc Funds promote inclusion in the documentary space by fostering storytelling from within groups around the world whose perspectives have been historically underrepresented and marginalized. It provides development and production grants, and applicants must be the (co)director(s) and primary rights holder attached to the film project, ensuring the targeted groups retain narrative control. The Fund has two streams- the CrossCurrents Canada Doc Fund that provides grants of \$10,000-\$50,000 CAD for Canadian filmmakers who are Indigenous, Francophone, Deaf and/or have a disability, racialized and/or persons of colour, and the CrossCurrents International Doc Fund that provides grants of \$10,000-\$30,000 CAD for interactive, short or feature-length films by emerging filmmakers around the world. Hot Docs also administers the Blue Ice Docs Fund that provides development grants of up to 10,000 CAD and production grants of up to \$40,000 CAD to African filmmakers. In the 2020-2021 fiscal year, the CrossCurrents International Funds awarded a total of \$70,000 to three international projects and the Hot Docs- Blue Ice Group Documentary Fund disbursed \$120,000 in development, production and competition grants to eight African film projects. \$150,000 went to eight Canadian projects, disbursed through the CrossCurrents Canada Doc Fund.

The TELUS Fund has incorporated EDI into its decision-making. According to the published Evaluation Criteria in the 2020-2021 Program Guidelines, projects in which “the key leadership team is inclusive of at least 3 women and self-identifying members of the BIPOC community” are considered to have high alignment with the evaluation criteria and have strong potential to receive > \$300,000 and/or 75% of the budget.

Broadcasting

In broadcasting, the Northern Aboriginal Broadcasting (NAB) component of the Indigenous Languages and Cultures Program supports the production and distribution of Indigenous audio and video content. However, as a part of the CRTC’s early engagement sessions with Indigenous Communities on Indigenous broadcasting, participants noted that funding for the NAB fund had not increased in 30 years. They consistently highlighted the importance of additional and sustainable funding as a key element to addressing the unique needs of Indigenous broadcasters and content creators and rectifying the imbalance that has existed and suggested that mandatory contributions be established by the CRTC.

With regard to commissioned content, the broadcasters have taken early steps towards change. In June 2019 at the Banff World Media Festival, CBC/Radio-Canada announced a new commitment to diversity for all English and French-language commissioned programs across scripted and factual genres. By 2025, CBC/Radio-Canada said it aimed to ensure that at least one of the key creatives in all scripted and factual commissioned programs will be held by a person from a diverse background. Key creatives include producer, director, writer, showrunner, and lead performer. In June 2021, the CBC announced that at least 30% of key positions on independent productions must be filled by individuals who are Black, Indigenous, People of Colour or people with disabilities. However, without a robust data collection system, the CBC does not have the means to track progress towards this goal.

In addition, broadcasters have promoted the use of HireBIPOC, an industry-wide initiative that aims to create meaningful change around hiring practices and ensure a more inclusive workforce. Created in partnership with BIPOC TV & Film, in consultation with BIPOC members and community groups, the database hosts BIPOC creatives and crew who work in Canadian screen-based industries. It currently has over 5000 members registered and is set to hit 6,000 by its 1-year anniversary (October 2021). Bell Media, along with Corus Entertainment and Rogers Sport & Media have committed to making the use of HireBIPOC a specific condition of

greenlight for original productions, ensuring internal groups and external companies use the site.

Summary: Funding for BIPOC Creators

Due to the lack of industry-wide data collection and reporting, any analysis of funding in the Canadian film and television industry will be incomplete and a total amount allocated to BIPOC-led projects cannot be accurately estimated. However, from the data that does exist, approximately CAD \$20.8 million or 0.71% of total financing for Canadian film and television in 2020 was allocated to BIPOC-led projects through earmarked funding programs. CAD \$18.3 million or approximately 88% of this was specifically for Indigenous-led projects. This amount likely does not encompass the total amount of production funding received by BIPOC-led projects. Funding may have been awarded through other funding streams and programs, however, again, these funds do not typically tie to elements of diversity.

Summary of current programs:

The national funders have each taken individual steps to increase funding for BIPOC creators. The CMF and Telefilm have set up mini-funds that target Black people and People of Colour, while all three funders have earmarked funding for Indigenous creators. So far, only the CMF has (publicly) tied diversity, including racial representation, to the broadcast performance envelope -- its largest funding mechanism. This step is important, as it ensures that the biggest pot of money is distributed equitably.

Among the provincial and territorial funders, only Creative BC has earmarked funding for underrepresented groups. The \$200,000 that Creative BC provides is a negligible proportion of the province's production funding, which was over \$2.8 billion in 2019/2020 and close to \$3.5 billion in 2018/2019.¹⁷ None of the provincial and territorial funders have earmarked funding specifically for BIPOC creators.

The situation amongst the independent production and smaller funds is similar. There are no funding programs specifically for BIPOC creators in Canada. Only \$150,000 was provided to underrepresented groups in Canada through Hot Docs, although the organization does support international emerging filmmakers and African filmmakers.

Each funder uses strict criteria to establish eligibility and ensure underrepresented applicants retain narrative control. For an applicant to be considered for Telefilm's Indigenous Streams and Stream for Black and People of Colour, two-thirds of key creatives must be from the targeted group and 51% ownership of copyright must belong to the group as well. The CMF, as of now, only considers ownership and control of applicant company and copyright and maintains the 51% standard as well. Hot Docs states that applicants must be the (co)director(s) and majority rights holder attached to the film project. Creative BC, in contrast, states that whether applying as an individual or company, 100% of the copyright of the project being developed must be owned, controlled, or optioned by the applicant.

Amongst the broadcasters engaged with, only the CBC has thus far committed to standards of diversity in commissioned content. Bell Media has, however, created a Content Diversity Task Force to review the organization's processes and procedures in order to ensure diversity in content decision-makers. Making up

¹⁷ [PROFILE-2020_EN.pdf \(cmpa.ca\)](#)

24% of Canada's film and television production financing¹⁸, the broadcasters will play a crucial role in improving the funding landscape.

3.2.2 Limitations in Funding for BIPOC Creators

Several challenges exist in trying to equitably distribute funding to BIPOC and other underrepresented communities.

Limited Scope and omission of tax credits

Across all levels of the Canadian Film and Television industry, organizations have taken steps to increase funding for historically marginalized groups of creators, including BIPOC communities. While these initiatives deserve recognition and commendation, their impact is limited in an industry that distributes over \$3 billion in financing. Provincial tax credits, that make up the largest single source of public money going to the industry, and federal tax credits through CAVCO, do not earmark funding for any equity-seeking groups and are not subject to equity-related standards. Significant system-level change that incorporates all elements of the funding landscape is required to ensure funding is being distributed equitably across Canada.

Barriers to access for underrepresented applicants

BIPOC and other underrepresented groups face additional systemic barriers to access, including discrimination, languages other than English and French not qualifying for funding, perceptions that specific funding opportunities are “not for them”, and insufficient mentorship and support. The need to go directly into underrepresented communities to encourage participation and provide support and resources, was identified as a key priority alongside earmarking funding.

Varying demographics across Canada

Not all parts of Canada are equally diverse- jurisdictions across the country have different demographics with varying representation of racial communities. Funders in smaller jurisdictions such as Newfoundland and Labrador- where the diversity of the population is less than other major jurisdictions- expressed a challenge in getting creators from specific communities to apply for funding. This means initiatives aimed at increasing funding for underrepresented groups of creators such as earmarked funding programs, targets and quotas, cannot use a one size fits all model. Instead, they need to be adapted to local contexts.

Protecting intellectual property (IP) ownership of BIPOC creators

A key consideration for the industry is protecting the narrative sovereignty and intellectual property ownership of BIPOC creators. Canadian film and television have a history of using the cultures and stories of historically marginalized groups with minimal input from whom these stories are born. Similarly, historically marginalized groups have often not been able to participate in the financial benefits of the IP they originated. For example, a 2019 study conducted by industry stakeholders for imagineNative, highlighted an existing persistent industry practice of using Indigenous storytellers as consultants on productions written, directed, and produced by non-Indigenous people. The report states, “Indigenous people are asked to make non-Indigenous stories more

¹⁸ [Our industry | CMPA](#)

culturally appropriate, crediting these fundamental roles as ‘consultants’ rather than as writers, directors and/or producers.”¹⁹

The first step in addressing this challenge is for funding agencies to ensure BIPOC communities retain their narrative sovereignty- or their ability to tell their own stories- by ensuring that they work as key creatives on projects stemming from their IP. As discussed above, several funders have already made diverse representation in key creative roles a part of their funding decision-making or eligibility criteria. These policies have not yet taken additional steps to consider pay equity among all collaborators.

Unfortunately, even in key creative roles, BIPOC creators are often asked to sign away their story rights to access funding. Industry stakeholders have noted a trend where applicants have teams consisting of diverse creators, but creative ownership for these creators can be minimal, remaining primarily with those who have historically dominated the industry: white men.

In order to protect the intellectual property ownership and narrative sovereignty of BIPOC creators, some funders such as Telefilm, the CMF, Creative BC, and Hot Docs have implemented strict eligibility criteria into funding applications that emphasizes diverse ownership and control of company and copyright. The Indigenous screen office has also done this and has been a driving force behind related changes in the industry. Eventually, the whole industry will need to fully embrace the “Nothing about us without us” mindset and ensure that funding across the industry is being provided to projects that have consulted, represented, compensated, and obtained consent from the diverse individuals about which stories are being told.

This system, albeit necessary to protect the authenticity of stories being told, has some challenges. For example, stakeholders at the CMF expressed difficulty in implementing this type of criteria without stifling organic collaboration, such as an Indigenous writer who wants to and chooses to work with a white-owned production company. It also forces broadcasters and distributors to work with specific types of companies, that may lead to discontent in the future.

“When I talk about narrative sovereignty, what I’m really talking about is the ability of the nations to have some measure of control over the stories that are told about themselves... Throughout the entire history of filmmaking, the overwhelming majority of stories told about Indigenous peoples – both fictional and documentaries – have been told by non-Indigenous people.”

“The stories we tell influence what happens here. The inequities we see in our culture are intimately related to the stories we tell, who is allowed to tell stories, and what those stories are. If we don’t start making that change, it will be difficult to change the other inequities as well.”

-Jesse Wentz, Executive Director at the Indigenous Screen Office

¹⁹ On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories, 2019.

Breakout Box: BIPOC Artists in French Canada

Québec ranks third amongst Canada's provinces and territories in total volume of film and television production, after Ontario and British Columbia. In 2019/2020, it produced over \$2.3 billion dollars in volume, or 25% share of total production in Canada. Québec also boasts significant volume of broadcaster in-house production, making up 24% of share of total, as well as a highly qualified workforce.

Québec is also one of Canada's most diverse provinces. It is home to the country's second largest Black population, a large immigrant population that made up approximately 14.5% of Quebec's total population, and 55 Indigenous communities.

The main provincial funder for film and television in Québec is the Société de développement des entreprises culturelles, or SODEC. SODEC's mission is to support the development of Québec's cultural enterprises and ensure that heritage buildings are protected and promoted. It strives to make Québec's cultural industry stand out locally and internationally through the competitiveness of its businesses and the quality, diversity, originality and accessibility of their products.

Other funding opportunities for Québécois include funding through the arts council, the Conseil des arts et lettres du Québec, and the Quebecor Fund.

Limited research exists on the demographics and experiences of BIPOC and other equity-seeking groups in Québec's film and television industry. Yet, the industry has been criticized for a lack of diversity and a record of band aid solutions for issues of underrepresentation and discrimination. For example, in 2019, questions emerged about Métis artist funding in Québec after it became public knowledge that the Conseil des arts et lettres du Québec was not accepting applications from Métis artists in its new Recognition Program for Indigenous People. Results from the CMF's first phase of COVID-19 Emergency Relief Funding also lend support to these concerns. Of the \$65 million dispersed, approximately 34% or \$22 million went to the French market. Of that \$22 million, only about \$414,000 or 1.9% of funding went to applicant companies that self-identified as majority owned by a member of a "visible minority" group.

Unfortunately, funders in the industry have not yet taken bold, effective and transparent steps towards expanding equity, diversity and inclusion in the province. SODEC, for example, does not have funding earmarked for BIPOC or other diversity-seeking groups. Until recently, SODEC did not collect data on representation of these groups in its funding programs. Its recently piloted data collection form has been criticized by industry professionals for lumping all non-native Québécois people into one group and relying on producers to fill out demographic information for other key creatives. This design ignores the unique barriers and experiences of BIPOC creators, and forces creators to reveal sensitive demographic information to their employers.

The conditions of the film and television must be considered in the broader Québec context. Despite the finding that "racism that affects visible minorities and Indigenous people is still an all-too-present reality" in a report by the Groupe d'action contre le racism, the concept of racism is a controversial and uncomfortable topic for Québécois people. Québec's premier, François Legault himself, denied the existence of systemic racism in the province.

Community-based initiatives have driven some change in the industry. In response to the lack of Africa-Canadian representation on and behind the camera across Québec, professionals from the film industry formed a film collective called Black on Black Films. Made up of directors, producers, screenwriters, Black on Black film's mission is to:

- to represent Afro-descendant creators and artisans of the media arts to funding institutions, the industry and the public, and, new media).

- to professionalize Afro-descendant artists by providing its actors with tools and essential means that will enable them to be involved in all stages of the conception, production and dissemination of cultural content (cinema, television)

More recently, MEDIA, a coalition of Francophone First Nations, Inuit, Métis, Afro-descendant and racialized professionals in the Canadian screen industry, was formed. MEDIA aims to promote inclusion, equity and accessibility of professionals from under-represented communities in Canada's screen industry, both in front of and behind the camera. It is currently funded by the Canada Media Fund, but has not yet secured a long-term, consistent funding stream, creating uncertainty for the future of the organization.

Ultimately, it appears Québec is behind the rest of Canada in acknowledging, measuring and addressing systemic barriers to success for BIPOC creators in the film and television industry. Research in this space, including province-wide consultations, along with an effective data system, will help the province benchmark its position. These steps, along with ongoing support from BIPOC-led organizations like Black on Black Films and MEDIA, will help to further develop strategies to address gaps and challenges for BIPOC creators in the industry.

Sources: Nordicity, Profile 2020, Economic Report on the Screen-based Media Production Industry in Canada; CTV News, Legault calls on Quebecers to fight racism but denies existence of systemic racism in Quebec; Covid-19 Emergency Relief Funding data provided by the CMF; Focus on Geography Series, 2016 Census, Statistics Canada; Indigenous Tourism Association of Canada.

3.3 The COVID-19 Pandemic and Industry Funding

In 2020, at the peak of the COVID-19 pandemic, the Minister of Canadian Heritage announced the \$500 million COVID-19 Emergency Support Fund for Cultural, Heritage and Sport Organizations. The fund, administered by Canadian Heritage, was divided into several parts, including \$115.8 million to support the Canadian audiovisual sector. The Canada Media Fund received and distributed \$88.8 million, and Telefilm Canada received and distributed \$27 million²⁰.

The Canada Media Fund

The CMF allocated 15% or approximately \$13.3M of this funding to underrepresented groups, including support for companies owned and led by Black people and People of Colour, and later added a "top-up" of \$22,000 to the amount previously received through the CMF allocation. The CMF also offered the BIPOC Sector Development Support option, a one-time, project funding program for applicants that were not eligible for funding from other CMF programs aimed at racialized stakeholders. In addition, independent television producers who did not receive a funding commitment to the CMF and who had projects in a language other than English or French that were subject to a barter agreement with a Canadian broadcaster, received funding through the CMF Third-Language Allocation.

As a part of its Covid-19 Emergency Relief Funding, the CMF commissioned Ipsos to collect data from funding recipients through an online questionnaire. The goal of the questionnaire was to collect individual and corporate level information to better understand the profile and current situation of companies owned by Black

²⁰ [Emergency Support Fund for Cultural, Heritage and Sport Organizations - Canada.ca](https://www.cmh.gc.ca/emergency-relief-funding)

People and other People of Colour in Canada’s screen industries. Selected key takeaways on BIPOC creators from Ipsos’ “Profile of Recipients of COVID-19 CMF Emergency Relief Funds” summary report are:

- 82% recipient shareholders identified as Black or People of Colour, representing a range of ethnic/cultural/racial backgrounds.
- 64% of recipient shareholders were first-generation Canadians
- producers belonging to underrepresented groups face a range of barriers to their company’s stability and success including limited access to broadcasters, systemic racism and bias, a lack of representation at the decision-making level, inability to meet eligibility requirements (also related to access to broadcasters), unfair competition with more established companies and a lack of information on the business case for producing content including audience measurement.

Telefilm

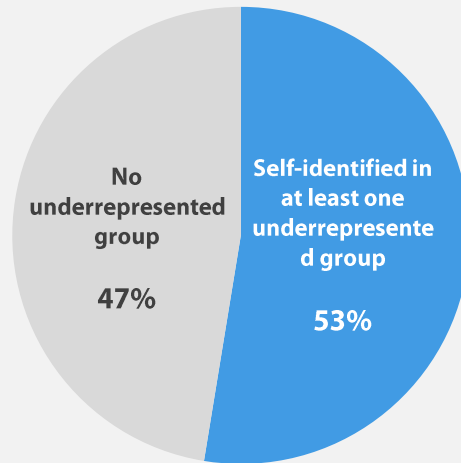
Telefilm also collected data for the COVID-19 Emergency Relief Funding. It collected data on 6 categories it considered “underrepresented”: Indigenous persons, racialized persons, persons with disabilities, the LGBTQ2+ community, Official Language Minority Communities and women. Telefilm announced in August 2021 that this data collection method would be applied in various other programs (Development, Production, Talent to Watch, etc.) Telefilm has shared findings from its COVID-19 Emergency Relief Funding publicly through the use of aggregated data that does not provide information that would allow for the identification of individual funding recipients. Aggregate data is reported on through Telefilm’s website²¹ and has been summarized in the breakout box below. Subject to the Privacy Act, Telefilm could not share the raw data with names and identity characteristics for further analysis and examination. Without this data, it is difficult to answer more specific questions about who funding recipients were or combine data with other organizations to provide a more holistic picture.

²¹ Telefilm Canada, Telefilm Canada releases COVID-19 Emergency Relief Funding Statistics, <https://telefilm.ca/en/industry-advisories/telefilm-canada-releases-covid-19-emergency-relief-funding-statistics>

Telefilm Data Exhibit: COVID-19 Emergency Relief Funding

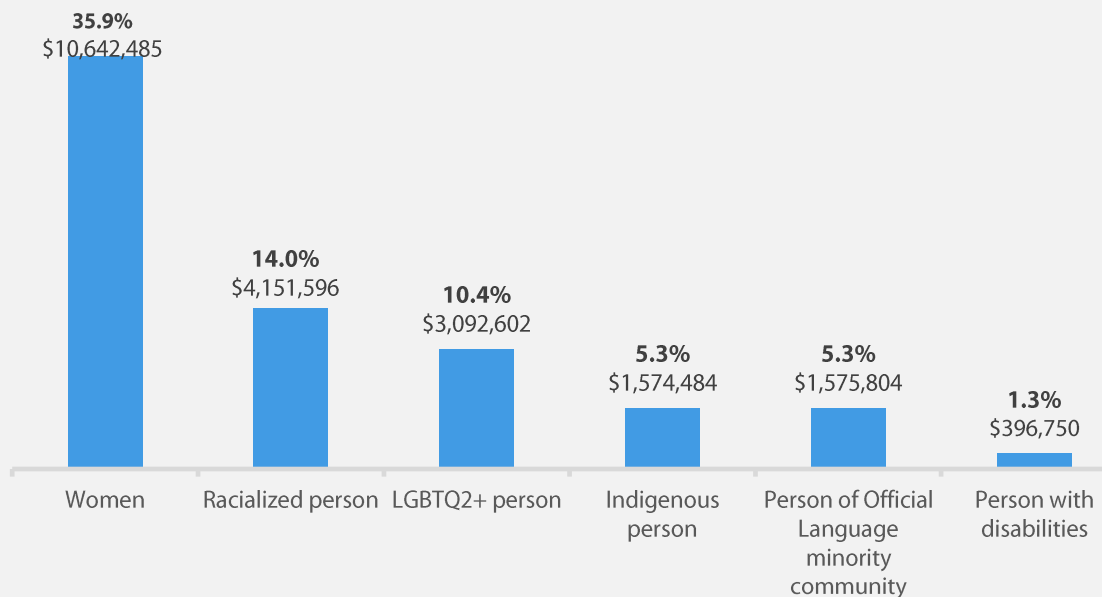
Proportion of Total Funding to Underrepresented Groups: The data showed that companies that self-identified as being majority owned by an underrepresented group received approximately \$15.6 million, comprising 53% of all funding recipients.

Figure 6: Proportion of Total Funding to Underrepresented Groups



Total Funding by Underrepresented Group: Women made up the majority of those from an underrepresented group who received funding (35.9%), followed by those identifying as racialized (14.0%) and LGBTQ2+ (10.4%).

Figure 7: Total Funding by Underrepresented Group:



Source: Telefilm Canada, Telefilm Canada releases COVID-19 Emergency Relief Funding Statistics, <https://telefilm.ca/en/industry-advisories/telefilm-canada-releases-covid-19-emergency-relief-funding-statistics>

Summary: The Covid-19 Pandemic and Industry Funding

Telefilm and the CMF were instrumental in distributing the Government of Canada's \$500 million COVID-19 Emergency Support fund for Cultural, Heritage and Sports organizations. The fund was distributed in a two-phase approach and aimed to help alleviate the financial pressures faced by cultural, heritage and sport organizations due to the COVID-19 pandemic.

Of approximately \$149 million in funding distributed by the two national funders, approximately \$13 million or 8.7% went directly to BIPOC creators and organizations, with another \$5.2 million distributed through the Indigenous Screen Office. This likely had significant impacts on their ability to survive and thrive through the pandemic. This snapshot does not necessarily provide an accurate representation of funding in the industry, however. According to representatives at the CMF, the qualifying criteria was different to other funding programs, and the selection process was considerably more accommodating. This may have led to BIPOC and members of other under-represented groups experiencing fewer barriers to a successful application. Comprehensive data collection is necessary for a full picture understanding of the funding landscape in Canada.

Despite its limitations, the data collection and reporting of the COVID-19 support allocations provides a useful snapshot of funding distribution. It also shows that data collection for BIPOC creators, using self-identification is possible – if there is a will to do it.

3.4 Evolving Practices in Canada

The film and television funding landscape is evolving rapidly across Canada, particularly with regard to the collection, monitoring and reporting of diversity data. Organizations at all levels are implementing new programs and policies to promote the inclusion of BIPOC and other underrepresented groups. This section focuses on the national funders- Telefilm and the CMF- who have considerable influence and resources to create impact across the industry, and describes the state of affairs as of June, 2021.

Telefilm

Telefilm continues to engage with members from BIPOC and other underrepresented communities to inform its ongoing work. These engagements have served as critical communication and feedback tools to inform changes to the organization's programming, funding decision-making, and data systems.

In order to ensure that Telefilm maintains informed input from Indigenous communities, Telefilm established an Indigenous Working Group in 2017. The group is comprised of two members from each of the six major production regions, with the expectation that they provide insight and feedback from filmmakers in their region and help shape outcomes that arise from these conversations. In step with the creation of the Indigenous Working Group, Telefilm created the position of Lead, Indigenous Initiatives. Telefilm also has a Gender Parity Working Group that was established in 2016, and a Diversity and Inclusion Working Group that was established in March of 2020. The latter has two active subcommittees: the Data Collection Subcommittee and the Career Development Subcommittee.

After a suspension due to COVID-19, Telefilm has officially re-launched its Pan-Canadian engagement with members of the industry on the Success Index. Telefilm's Success Index, launched in 2011, is a benchmark that has been established to measure the overall performance of projects Telefilm finances over a one-year period, thereby providing a snapshot of the success of the film portfolio funded by Telefilm. The Pan-Canadian engagements will continue to pay special attention to the needs of groups that are under-represented, including Indigenous and racialized persons.

Most recently, the Black Screen Office (BSO), in partnership with Telefilm Canada and with assistance from the Bell Fund, is conducting a national consultation called "Being Seen: A Directive for Authentic and Inclusive Content." The consultation will be conducted through virtual focus groups and one-on-one interviews with

members of underrepresented communities including Black, People of Colour, LGBTQ2+ and Persons with Disabilities, to determine how they want to be seen and represented on screen. A set of directives will then be provided to the industry.

CMF

In 2020, the CMF set up an Equity and Inclusion in Data Collection (EIDC) round table along with 30 national and regional media funding agencies and under-represented community organizations in Canada. The EIDC aimed to develop a concerted mechanism to track, share and compare data across the industry based on best practices and common standards. A key outcome from the round table was the creation of a working group dedicated to defining the appropriate terminology to address and identify under-represented communities to be surveyed, starting with racialized and Indigenous Peoples in Canada.

The working group published a document called the “Terminology Guide for Data Collection on Racialized and Indigenous Communities” that provided important contextual information on various terms used in the Film and Television industry as well as more broadly across Canada, outlined those that were problematic, and provided a set of recommendations for use. For example, it suggests using the terms “Indigenous Peoples” or “Indigenous Person to Canada” instead of the term “Aboriginal” that is used by Statistics Canada, and to avoid using acronyms like “BIPOC” and “IBPOC” in place of their full form that individually identifies each group without abbreviation.²² The initial findings in the terminology guide have been circulated to the industry and broadcasters have been invited to become a part of the roundtable. and other industry players to work towards a shared approach to data collection.

In addition, in 2020, the CMF convened a group of Black industry leaders for a national conversation to determine immediate actions the CMF can take to dismantle anti-Black racism in the industry and launch a future-focused discussion on program and policy changes over the next year. It made commitments to:

- Review human resources practices to hire, promote and retain Black people, Indigenous people, and People of Colour;
- Include more Black, Indigenous and People of Colour in juries for the CMF’s selective programs;
- Work with and support partners to develop approaches to data collection that respect and engage community in methodology and interpretation;
- Feature BIPOC leaders in communications, promotions, and industry events to champion their achievements and contributions to the industry.

New Data Tools

Currently, the CMF and Telefilm are both working on tools for the collection of diversity, equity and inclusion self-identified data for the next fiscal year (2022-2023). They are actively seeking common ground, including the use of comparable categories of data to be collected, but will implement the tools in different ways.

The CMF is currently testing the use of an ID system called [Persona-ID](#) that would assign unique identification codes to all participants and have all relevant information attached to the unique code. The purpose of this system would be to ensure high standards of privacy and to limit challenges in analysis such as double counting. To increase participation, the CMF will encourage participant users to pre-register into the system. Only relevant information would be used to assess eligibility to programs and incentives while aggregated anonymous data

²² [Terminology-Guide-Racialized-and-Indigenous-Communities-EN-FR-2.pdf](#)

will be used to report, measure and monitor the challenges and successes of under-represented communities across all programs. The CMF began testing the tool in September, 2021.

Summary: Evolving Practices in Canada

Telefilm and the CMF have taken significant steps towards change in the first half of 2021, ranging from country-wide consultations to testing data collection and reporting through their COVID-19 emergency relief funding allocations.

The new data tools that are being developed and tested, are probably most noteworthy. If designed and implemented effectively, these tools will have an impressive impact on the Canadian film and television industry. In addition to providing a detailed understanding of the funding recipients of the CMF and Telefilm, who themselves make up a considerable portion of production funding in Canada, it will likely be adopted by other stakeholders in the industry who view the national funders as leaders. This may serve as a catalyst for industry-wide diversity data collection, monitoring and reporting.

3.5 Leadership and Workforce

Limited information exists on the diversity of the Canadian film and television industry's workforce. As with funding allocations, organizations across the industry have implemented different mechanisms for data collection, but very few report on these numbers, and when they do, it is primarily on gender representation.

At the policy level, public institutions including PCH, CAVCO, and the CRTC are subject to directives and targets set forth by the Treasury Board. The directives are used to guide approaches to staffing and talent management. The Treasury Board's Directive on Employment Equity, Diversity and Inclusion aims for:

- an equitable, diverse and inclusive workplace where no person is denied employment opportunities or benefits for reasons unrelated to ability or job requirements;
- management demonstrates effective leadership by promoting and contributing to employment equity, diversity and inclusion in the workplace; and
- organizational policies and practices respect and promote equity, diversity, and inclusion.

At PCH and the CRTC, data is collected through a voluntary self-identification questionnaire and reported on the Government of Canada's website. Based on results from 2020, at PCH, Indigenous peoples represented 4.6% of the department, as compared to a workforce availability estimate (WFA) of 2.9%. "Visible minorities" represented 15.8% of the department, as compared to a WFA of 17.0%. For the CRTC, Indigenous peoples represented 4.9% as compared to a WFA of 2.6% and "visible minorities" represented 16.1% as compared to a WFA of 15.8%. While these numbers paint an optimistic picture for diverse representation at the policy-level, numbers for executive-level representation are unavailable for specific departments and agencies.²³ It is therefore unclear if BIPOC staff are in positions with the power and influence to drive industry-level changes.

The Government of Canada has also implemented initiatives to encourage diverse representation at the organizational level, targeted at senior positions of influence. In partnership with business and diversity organizations, it began the 50-30 program that challenges Canadian organizations to increase the

²³ [Diversity and inclusion statistics - Canada.ca](#)

representation and inclusion of diverse groups within their workplace, particularly on Canadian boards and senior management. It asks organizations to aspire to two goals:

- Gender parity (50%)
- Significant representation (30%) of other under-represented groups including racialized and Indigenous persons.

The national funders have made commitments to increase the diversity of their leadership. Telefilm, through its Equity and Representation Action Plan, made commitments to a minimum 50% representation of new hires and 30% representation of new management hires from underrepresented identities by 2023. It also committed to the creation of four new positions for Black, Indigenous, and People of Colour employees: one of which is a Senior Management role reporting to the Executive Leadership Team. The NFB, as a part of its “Our Organizational Culture” commitment, created two new positions- Director of Diversity, Equity and Inclusion and Director of Indigenous Relations and Community Engagement. Both positions are senior positions working directly under the film commissioner and with the senior management team.

With regard to workforce statistics, the broadcasters CBC/Radio-Canada and Bell Media both collect and report on their internal workforce statistics and have amongst the most robust systems to do so in the industry. The CBC conducts a cultural census campaign that includes a self-identification questionnaire that is available on the Corporation’s internal portal. In 2019, the completion rate of the cultural census reached 91.6%. The results of the census are shared with employees and included in the CBC’s Employment Equity Annual Reports.

Employment Equity Representation among new external hires is a strategic KPI. Results are reported in the company’s quarterly financial reports and annual reports. In addition, this KPI is part of its short-term incentive plan for eligible unaffiliated employees. For example, in 2020-2021, 37.3% of new external hires were from equity-seeking groups (defined by the organization as Indigenous peoples, persons with disabilities and visible minorities), significantly above the external labour force availability but just under its target of 38.4%.

Bell Media has a diversity and inclusion strategy with three main pillars: fostering an inclusive workplace, supporting diverse communities and customers, and attractive diverse talent. The organization collects data on 13 different groups including women, visible minorities, people with disabilities, and Indigenous people through a diversity questionnaire that is distributed at the time new employees are hired. The questionnaire has a high self-disclosure rate of 81% and has shown an increased share of underrepresented groups in the organization’s workforce and senior management. Data is shared in aggregate in the company’s annual corporate responsibility reports.

Unfortunately, despite directives and initiatives from policymakers and some progress made on the part of individual organizations, there remains limited understanding of the individuals who make important decisions on behalf of the industry. From conversations with industry stakeholders, the leadership and board levels of public institutions and funding institutions in the Canadian film and television industry remain predominantly white. “Diversity” in this context, has typically meant the inclusion of white women.

Juries and selection committees

A group of individuals, often referred to as a jury, are tasked with reviewing, assessing, and making final decisions on funding applications. Jury members typically have senior level industry knowledge and experience, an understanding of the funding programs they are jurying, and no association with applicant companies or projects. As with most decision-making, lived experiences, personality characteristics, subjective biases, amongst various other factors, can influence decision-making. Therefore, demographic characteristics are often considered by funding organizations in jury selection.

Most jury selection processes, particularly in mainstream programming, are not subject to policies or standards of diverse representation. They also often use informal processes that rely on employee networks and referrals. Funding organizations do, however, anecdotally look for diverse representation. Creative Saskatchewan, Ontario

Creates, and the Bell Fund, for example, all state that they strive for diverse representation even without formalized quotas or standards.

Funding organizations have recognized the importance of representation on juries for specialized programs that earmark funding for specific groups. For example, Telefilm's Indigenous Stream and Stream for Black People and People of Colour use jury selection committees having representation from each group. The CMF, similarly, relies on evaluation juries made up of members from Indigenous and racialized communities for its specialized funding programs, and Hot Docs ensures that the membership of its selection committees is diverse or even more specifically represents/has representation from the communities that its funds seek to serve.

Unfortunately, funders in Canada are not formally collecting or reporting on the identity characteristics of their juries and selection committees. Therefore, it is impossible to analyze data to help understand the makeup of these groups.

Summary: Leadership and Workforce

There is limited data on the diversity of the Canadian film and television industry's workforce. Anecdotally, leadership in the Canadian Film and Television Industry continues to lack racial diversity. Several initiatives, including the Canadian government's 50-30 challenge, as well as targets set by the national funders Telefilm and the NFB, aim to increase BIPOC representation specifically at the Executive and Board levels. This focus is key, as it ensures BIPOC representation in influencing decision-making.

With regard to internal workforce statistics, the Canadian broadcasters Bell Media and the CBC have amongst the most robust systems of targets, data collection and reporting. They have successfully garnered high rates of participation and have made progress towards increasing the diversity of their workforces. Learnings from these systems can and should be applied to the collection, monitoring and reporting of diversity data on content.

Efforts have also been made to increase diversity on juries and selection committees. These efforts have been focused on programs that earmark funding for specific communities, and not on the main funding programs with the largest pots of money. Additionally, formal policies on diversity and representation have rarely been implemented, leading to a continued reliance of the industry on historically dominant groups and their networks.

4. Emerging Practices

Film and television industries around the world are responding to calls for action on equity, diversity and inclusion through original and powerful initiatives. These initiatives serve as valuable case studies for Canada to learn from and adapt to its own context and priorities, including improving the experiences of BIPOC creators in the industry. This section examines emerging practices in targets and quotas, and data measurement, monitoring and reporting from the U.K., the United States, Australia, New Zealand and Germany. It then outlines key learnings for the Canadian film and television industry.

Breakout Box: The U.K. Equality Act 2010

The Equality Act 2010 is an act of Parliament of the United Kingdom that replaced numerous prior anti-discrimination Acts and Regulations including the Sex Discrimination Act 1975, the Race Relations Act 1976, and the Disability Discrimination Act 1995. It covers everyone in England and Wales and legally protects people from discrimination, harassment, and victimization in the workplace and in wider society based on nine protected characteristics – age, disability, gender reassignment, marriage or civil partnership, pregnancy and maternity, race, religion or belief, sex, and sexual orientation.

Section 149 of the Act lays out the Public sector equality duty which requires public bodies to consider all individuals carrying out their day-to-day work – in shaping policy, in delivering services and in relation to their own employees. It also requires public bodies to have due regard to the need to eliminate discrimination, advance equality of opportunity, and foster good relations between different people when carrying out their activities. Specific duties outlined in this section direct public bodies to both set equality objectives and publish relevant, proportionate information showing compliance with the Equality Duty.¹

Chapter 15

An Act to make provision to require Ministers of the Crown and others when making strategic decisions about the exercise of their functions to have regard to the desirability of reducing socio-economic inequalities; to reform and harmonise equality law and restate the greater part of the enactments relating to discrimination and harassment related to certain personal characteristics; to enable certain employers to be required to publish information about the differences in pay between male and female employees; to prohibit victimisation in certain circumstances; to require the exercise of certain functions to be with regard to the need to eliminate discrimination and other prohibited conduct; to enable duties to be imposed in relation to the exercise of public procurement functions; to increase equality of opportunity; to amend the law relating to rights and responsibilities in family relationships; and for connected purposes.

- 8th April 2010

Source: [Equality Act 2010 \(legislation.gov.uk\)](https://www.legislation.gov.uk)

4.1 Diversity Targets and Quotas

Diversity quotas set minimum numbers that must be reached in order to qualify for funding and can sometimes have penalties attached. Diversity targets on the other hand, create aspirational goals towards which an organization can work towards. The terms are often used interchangeably in practice. These tools have been

used across the world and in many different sectors to increase representation and opportunity for historically marginalized groups of people. In the film and television industry, targets and quotas have been applied to funding through grants and through tax credits.

4.1.1 British Film Institute

The British Film Institute (BFI) is a film and television charitable organization which promotes and preserves filmmaking and television in the United Kingdom. It is sponsored by the UK Department for Digital, Culture, Media and Sport and uses lottery funds to encourage film production, distribution, and education. The BFI has taken several steps to address under-representation in the screen industries and encourage equality of opportunity.

Diversity Standards

The BFI Diversity Standards were launched in 2016 as a policy to address under-representation in the screen industries – in creative leadership, crew and project staff, in training and career progression, in audience outreach and development, and on screen. They are a contractual requirement for all BFI funding, including fiction and documentary films funded via the BFI's partners.

The Diversity Standards primarily look at under-represented groups that have been identified as “protected characteristics” in the [UK Equality Act 2010](#). These include age, disability, gender reassignment, race, religion or belief, sex, sexual orientation, pregnancy and maternity, and marriage and civil partnership. The standards also seek to address under-representation in relation to regional participation, socioeconomic background and caring responsibilities.

The Diversity Standards outline four different standards with their own unique focus and criteria.

- **Standard A:** Standard A sets quotas for on-screen representation for various characteristics including gender, LGBTQ+, deaf and disabled. It also encourages storylines and subject matter that are about under-represented groups and outlines requirements for location selection.
- **Standard B:** Standard B sets quotas for representation of under-represented groups in the project's creative leadership and team.
- **Standard C:** Industry access and opportunities. Meeting Standard C requires opportunities for paid employment, training and skills development, mentorship and career progression for new entrants and under-represented groups.
- **Standard D:** Audience development that considers promotional and marketing strategies that will enable the film, project or program to access under-served audiences, including those in regions outside of London.

To achieve the standards, projects must demonstrate a commitment to inclusion and meet criteria in at least 2 of four areas. Achieving Standard C, which focuses on new entrants and development opportunities, is compulsory for all projects, apart from BFI development funding, some documentary films and factual or entertainment programs with smaller crews, and BAFTA and BIFA applications.

The Diversity Standards have gained acclaim and have been adopted by Film4 and BBC Films. They have consequently become a requirement for most of the public funding for film in the UK. Achieving the standards is also an eligibility requirement for the BAFTA Film Awards categories for Outstanding British Film and Outstanding Debut by a British Writer, Director or Producer. Additionally, the British Independent Film Awards (BIFA) has expanded their pilot of the standards to all British feature film categories and the Best British Short Film award in 2019.

The BFI is now calling for all producers working in the UK to adopt the Standards by 2022.

Between September 2019 and May 2020, Dr. Clive Nwonka, Fellow in Film Studies at the London School of Economics, investigated the industry's response to the BFI diversity standards. His findings were reported on in his report entitled *Race and Ethnicity in the U.K. Film Industry*. Dr. Nwonka found that although the BFI Diversity Standards have aided progress towards diversity within the film sector and have resulted in some improvement in representation for historically underrepresented groups, there are several issues and areas for improvement with both its methodology and uptake. For example, the diversity standards allow for engagement with certain standards and groups while ignoring others, perpetuating existing systemic discrimination against particular groups. Initial findings show that apart from gender, there are comparatively less applicants engaging with Standards B and C from underrepresented background. It also showed that Black, Asian and minority ethnic (BAME) participation in the industry remained considerably lower than other groups, particularly in behind-the-camera roles as well as in lead character roles.

"The BFI diversity standards have performed a crucial role in focusing attention on the issue, but our analysis shows that racial under-representation remains a structural condition within the sector, both on and off-screen. BAME individuals still face significant inequalities and our analysis suggests that the diversity standards are not yet robust enough to respond to the intersectional and multi-dimensional nature of racial inequality in the industry."

- Dr. Clive Nwonka, Fellow in Film Studies at the London School of Economics

Inclusion Targets

The British Film Institute also sets targets for representation within its workforce and the projects it supports using National Lottery Funds. These targets were chosen based on proportionality of working age population, and state that by 2021, the BFI aims to achieve the following among their employees and within filmmakers they support:

- A 50-50 gender balance;
- 20% target for those identifying as belonging to an under-represented ethnic group;
- 10% target for those identifying as LGBTQ+;
- 12% target for those identifying as D/deaf and disabled.

Since 2018, the BFI has reported on its diversity data to show the extent to which it is achieving its employment and funding inclusion targets. They report on representation across their workforce by role level including support/assistants, technician/practitioner, manager/professional, Heads of department, and executive/senior manager and on pay gaps among BFI employees and the groups which the gaps favor. For example, one statistic shows that in March 2020, there was a 3.8% median pay gap in favor of white employees. They also provide data on the people they funded by type of funding and year.

While the BFI Diversity Standards and Inclusion Targets are evolving concepts with significant room for improvement, they represent an ambitious and wide-ranging attempt to respond to the issues of diversity within the sector. Learnings from their development, continued implementation and evaluation will be incredibly valuable to other sectors and countries looking to dismantle historical structures of discrimination and champion diversity and inclusion.

4.1.2 Academy of Motion Picture Arts and Sciences

In 2016, the Academy of Motion Picture Arts and Sciences (hereby referred to as "the Academy"), approved a sweeping series of changes designed to make its membership, governing bodies, and voting members more diverse as a part of its A2020 initiative. It made a commitment to doubling the number of women and diverse members of the Academy by 2020. It also launched a campaign to identify and recruit qualified new members

who represented greater diversity, established three new governor seats for the purpose of increasing diversity on the Board of Governors, and added new members who are not Governors to its executive and board committees where key decisions about membership and governance are made. By 2020, the Academy had achieved its goals by doubling the number of active women members and tripling its active members from underrepresented ethnic/racial communities.

Having achieved the goals laid out in its A2020 initiative, the Academy introduced Aperture 2025, with the goal of furthering dialogue and challenging its history to create a more equitable and inclusive community. As a part of this new initiative, the Academy announced new representation and inclusion standards for Oscars eligibility in the Best Picture category. The standards were created from a template inspired by the British Film Institute's Diversity Standards but were adapted to fit the needs of the Academy.

Meeting inclusion thresholds will only be required for eligibility in the Best Picture category starting in 2024 for the 96th Oscars. To be deemed eligible, a film must meet two out of four standards, each of which focus on 'On-screen representation, themes and narratives', 'creative leadership and project team', 'industry access and opportunities', and 'audience development' – similar to the standards outline by the BFI.

4.1.3 Diversity Targets and Quotas in Film and TV Tax Credits

Organizations around the world have advocated for and experimented with incorporating diversity targets and quotas into the qualification process for film and television tax credits. Some examples are listed below.

- **The Illinois Film Office: Diversity Plan-** In Illinois, no production can receive the Illinois Film Services Tax Credit without the submission of a Diversity Plan, that details “the manner in which the Applicant proposes to achieve its goals to ensure employment of minorities that represent the State of Illinois rather than merely to assure nondiscrimination. The Applicant must also document that it made ‘good faith efforts’ in attempting to achieve a racially diverse crew.”²⁴ After the shoot, the film office reviews the final diversity numbers, and if good-faith-efforts were taken, only then is the tax credit finalized.
- **Television Diversity Tax Credit Bill-** In December 2019, New York Governor Andrew Cuomo signed the landmark Television Diversity Tax Credit Bill. The bill, championed by the Writers Guild of America East (WGA East) and the Directors Guild of America (DGA), supports a study into the lack of opportunities for female and minority TV writers and directors in the state. The bill also provides that once the study is completed, the state will allocate \$5 million from the Empire State Film Production Tax Credit to incentivize the hiring of women and People of Colour to write and direct television in New York. Qualifying projects will be eligible to receive up to 30% of the qualifying salaries and fees paid for hiring minority or female TV writers or directors who work or reside in the state.
- **The Film Diversity Action Group-** In the U.K., the Film Diversity Action Group (FDAG) has developed a detailed proposal for linking film tax credits to meeting diversity targets. In a report titled, ‘It shouldn’t get the money if it doesn’t have the mix’, FDAG called for a prerequisite standard of 15% Black, Asian and Minority Ethnic (BAME) employees for each qualifying film production by 2024 and for this to become the standard for each below-the-line department by 2030. Until these standards are achieved, FDAG is calling for enabling measures in education, training, recruitment and staff development to ensure a supply of suitable BAME candidates for employment.

²⁴ [Diversity Documents - Film Tax Credit \(illinois.gov\)](#)

Proposed actions include the requirement of diversity data as a part of the paperwork required for film certification, and the use of a diversity monitor that tracks and publishes diversity data across individual productions, sectors and segments of the industry, wherever such data is available.

The proposal is currently under consultation by the industry.

4.2 Data Measurement, Monitoring and Reporting

Film and television industries from across the world have used innovative ways to measure and track diversity data. This section will look at diversity data measurement and tracking across the U.K., Australia, New Zealand, and Germany.

4.2.1 The Creative Diversity Network

The Creative Diversity Network (CDN) exists to enable the UK Broadcasting Industry to increase diversity and inspire inclusion. Its vision is a broadcasting industry with equality at its core.

Diamond System

Run by the third party, independent Creative Diversity Network, Diamond is a single online system used by the BBC, ITV, Channel 4, Channel 5 and Sky to collect and report on consistent diversity data on programs they commission. Diamond poses two key questions:

- Does the workforce on UK productions, both on- and off-screen, reflect the diversity of the UK population?
- Are audiences seeing themselves reflected on-screen?

With the help of production companies and an online platform called Silvermouse, Diamond collects data about the gender, gender identity, age, ethnicity, sexual orientation, and disability of people working on and off screen on all UK-originated productions. Interestingly, Diamond collects what they call “Actual Data” from cast, contributors, and crew, as well as “Perceived Data” that is information on how those on-screen might be perceived by viewing audiences.

Collected through a short diversity survey, the data is used to generate and publish aggregated statistical reports about the diversity of the TV production workforce.

Data in the system is encrypted and held securely, in accordance with Data Protection Law. Reports that are produced by Diamond are aggregated and anonymized with information on individuals never being published. To build trust in the system, CDN released a technical report that provided details on the entire data collection, processing, and reporting process.

At this time, no other broadcasting industry in the world has developed a cross-industry approach where competing broadcasters collect and publish diversity data together at this scale. In its Fourth Cut that represented data from 1 August 2019 to 31 July 2020, Diamond received over 750,000 contributions, an increase of approximately 150,000 from the previous year, and of over 650,000 from its First Cut.

Diamond’s success can, in part, be attributed to the legislation it is built off. The UK Equality Act 2010 provides CDN with the ability to collect personal data that in other countries such as Canada, is challenging to collect.

Breakout Box: Doubling Diversity

Created in response to data from the Diamond monitoring system that showed continually low and concerning numbers of disabled people working on and off screen, Doubling Disability aims to double the percentage of disabled people working in off screen UK broadcasting, as measured via Diamond, by the end of 2021.

The project works across the supply chain of broadcasters, producers, freelancers, industry bodies such as guilds and unions, as well as training providers, and incorporates a range of components including:

- a research program that is working to identify barriers to employment and remedies that can be shared across the industry;
- training and introduction programs for employers, individual contractors, and disabled people's organizations working to get more new people into the industry;
- a close partnership with the Department for Work and Pensions (DWP) to look at making it easier for both employers and individuals to access funding through the government's Access to Work scheme and make reasonable adjustments to workplaces and jobs to increase accessibility.

The Doubling Disability initiative is a strong example of diversity data being turned into action to address gaps in representation and improve the experience of underrepresented individuals in the sector. Learnings from the creation and implementation of this project can be applied to initiatives that target other underrepresented groups and in other sectors looking to become more diverse and inclusive.

4.2.2 The Everyone Project

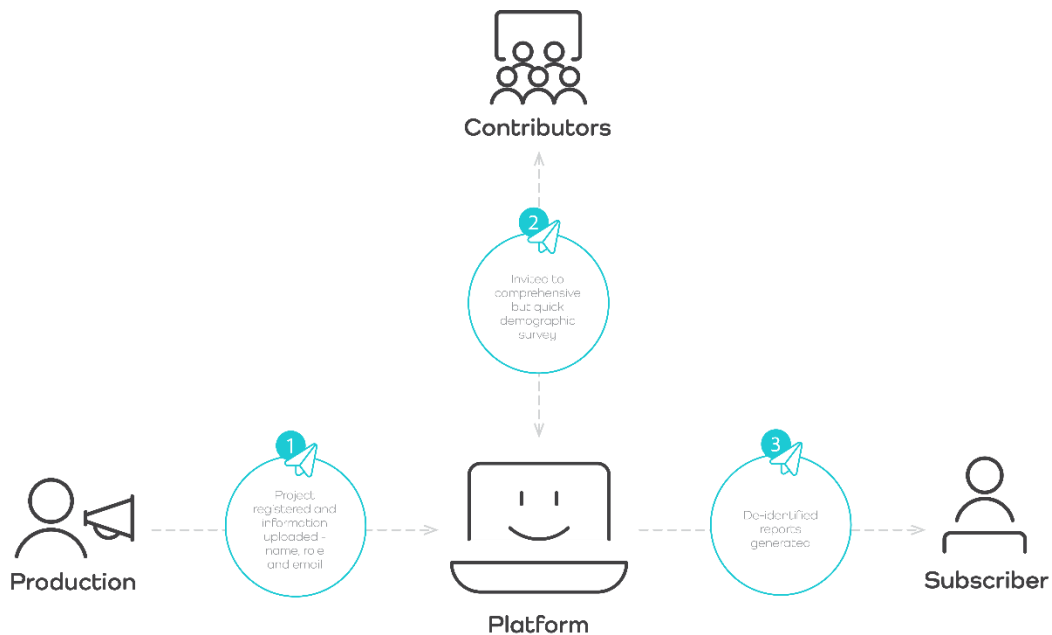
The Everyone Project, launched in Australia in 2019, is a SaaS startup/benefit corporation founded by long time screen executives. Its purpose is to build stronger, more dynamic communities, organizations, and industries by helping everyone to put their hand up and be counted. Its diversity measurement tool was initiated in partnership with the Screen Diversity and Inclusion Network (SDIN), a network that comprises all major Australian broadcasters, screen funding agencies, and trade organizations (20 in total) and is being used by the Australian film and television industry as a simple but comprehensive way of measuring and reporting in diversity.

How it works

Subscribers: Organizations that wish to measure their own demographic diversity and/or that of their activities subscribe to the platform in order to use the tool and monitor their diversity on an ongoing basis. They receive aggregated reporting that is confidential and de-identified.

Users: Users, on behalf of their subscriber organizations, enter or upload information that identifies its activity and connects it to its unique contributors (using their email or mobile contact). This generates an invitation for contributors to complete a voluntary, comprehensive but quick demographic survey.

Contributors: Once the contributors fill out the survey, the data collected is then used to provide the platform's reporting.



The Everyone Project platform design is built on the foundations of privacy, security, stakeholder support and ease of engagement. This makes it possible to work around limitations with regard to privacy legislation. It has applied 'best practice' privacy by design principles from conception and is independent of employers and project funders. Data is encrypted and the platform is hosted on national servers (currently Microsoft Azure) with the highest available certification. It also reviews and updates its tool for specific country contexts and allows for quick and affordable customizations, making it appealing option for film and television sectors around the world.

One of the primary challenges that the organization faced at its launch was the lack of initiative and leadership from powerful stakeholders in the industry. Their partnership with the SDIN has helped overcome this challenge and garner greater stakeholder buy-in.

4.2.3 NZ on Air

NZ On Air ensures New Zealanders can experience public media that is authentically New Zealand. Governed by an independent Board appointed by the Minister of Broadcasting, they are an independent government funding agency delivering quality and diverse New Zealand public media. In addition to funding public media content, NZ On Air also offers an Industry Development Fund that supports targeted content and professional development and commissions, and undertakes research as a resource for the industry as well as to inform its work.

As a key funder of local content, NZ on Air acknowledges that it is in a unique position to report industry trends. Since 2016, NZ On Air has published a Diversity Report as both a response to, and a contribution towards, discussions about gender, ethnicity and regional production representation in the local screen sector. This report monitors gender and ethnic diversity among key personnel of NZ On Air Scripted and Factual funded projects, as well as regional spread of production companies. Although the organization's funded content comprises a small amount of total local output, their expectation is that trends in commercially funded content would not be significantly different.

NZ on Air collects the data used in the reports by requiring that production companies provide information on the gender and ethnicity of the key creatives involved in the funded project including the writer, producer, and director, in order to receive their funding.

The Diversity Reports have allowed for the organization to identify gaps in funding for specific groups and implement interventions to address these gaps. For example, after noticing underrepresentation of Asian creatives in screen content, NZ on Air implemented a targeted initiative to support authentic storytelling that reflects the diversity of experiences of Pan-Asian peoples. It invested \$1.7m in six documentary projects in the initial initiative and continues to run targeted funding rounds for underrepresented groups (Pan-Asian and Pacific peoples being on-going foci.)

NZ on Air is considering ways to expand its diversity reporting. This might include expanding the crew positions for which information is gathered, collecting financial information including the total production budget and amounts paid to individuals, looking at diversity of content or subject matter in addition to key personnel, and covering the diversity of application vs successful applications. In addition, the agency is currently researching the gender and ethnic diversity of cast in scripted productions and will be able to map the onscreen diversity against the key creatives data.

**“If there is anything we should have done differently,
we should have done it sooner.”**

- Allanah Kalafatelis, Head of Communications, NZ on Air

4.2.4 Alliance for Diversity in Film - Vielfalt im Film (ViF)

Vielfalt im Film (ViF), an initiative by the Alliance for Diversity in Film, is the first comprehensive survey of anti-discrimination and equality data in the Germany-speaking film and television industry. The survey looked at artists behind and in front of the camera, and asks questions about the working climate, the professional situation in front of and behind the camera, questions about their assessment of measures to promote equality, inclusion and the consideration of age. In addition, the interviewees are invited to comment on any experiences of discrimination they may have along all the diversity and discrimination dimensions of the General Equality Act (AGG). These dimensions are gender identity, sexual orientation and identify, disability/impairment, religion/belief, migrant background/ethnic origin, race, social status and East/West origin.

The survey ran from mid-July to the end of October 2020. It was based on a differentiated survey tool developed by Citizens for Europe (CFE) that was embedded into a technical infrastructure that meets the high data protection requirements. Once a filmmaker is registered with their email address, an email link that is secure by SSL/HTTPS encryption technology is sent to them inviting them to take the online survey. Answers are represented anonymously, so that no assignment of the answers to individuals is possible. The survey data is stored on Citizens for Europe’s protected and encrypted servers.

4.2.5 Nordicity Analysis of Emerging Practices

Film and television industries around the world have begun to implement innovative approaches to promoting equity, diversity and inclusion. Their experiences provide opportunities for learning for the Canadian equivalent. The work of the British Film Institute (BFI) and the Creative Diversity Network, driven by overarching legislation in the Equality Act 2010, represent arguably the most robust system of responding to inequality in the screen industries that currently exists. Together, they have made the UK a leader in this space.

Several key learnings have emerged from Nordicity's research into emerging practices around the world:

- **Legislation such as the U.K. Equality Act that require organizations to advance EDI goals in addition to eliminating discrimination, can have a powerful impact towards creating change in the film and television industry.** It provides clear direction for key organizations to prioritize EDI as a part of their work and incentivizes data collection and reporting to prove and showcase compliance with the legislation.
- **Setting quotas and targets can be an effective way to increase representation of particular underrepresented target groups in key creative positions.** By requiring a minimum standard of representation in key roles, quotas can help to avoid tokenistic diversity recruitment and protect the creative control of diverse creators. In some places, such as in New York, quotas and targets have been incorporated into tax credit programs to incentivize hiring of diverse creators in key positions.
- **Abiding by privacy regulation and eliminating conflicts of interest are critical to build industry-wide trust in data collection, monitoring and reporting systems, increase participation and maximize impact.** This is particularly important where self-identification is voluntary. Organizations around the world have successfully built trust in their data systems by abiding by the highest standards of privacy and security. They have applied privacy by design principles and best practices and used protected and encrypted servers to store data. Most often, third-party, non-governmental organizations have managed the systems to eliminate conflicts of interests. Easily accessible and understandable documentation, providing details on how the system works, have been used by both the Creative Diversity Network and the Everyone Project in the interest of transparency.

To further trust-building and uptake, countries around the world have also **garnered extensive support from influential leaders within the industry.** In Australia, the Everyone Project's partnership with broadcasters, funders and trade organizations through the Screen Diversity and Inclusion Network has played a critical role in its success. The Creative Diversity Network has also had successful marketing campaigns showcasing recognized and diverse voices from across the U.K.

- **Incorporating qualitative measures of EDI into data collection, monitoring and reporting systems was identified by multiple U.K. stakeholders as an important area for improvement.** Qualitative measures would supplement the quantitative data and provide the opportunity to understand the actual experiences of historically underrepresented groups in the industry. It appears that a combined approach using quantitative and qualitative methods for data collection and reporting has not been used at the industry level anywhere in the world thus far. Germany's Vielfalt im Film (ViF) initiative, that asks questions about individual perceptions and personal experiences around EDI, serves as an interesting pilot for collecting qualitative data across the film and television industry.

In addition, global stakeholders acknowledged that implementing new and wide-reaching equity diversity and inclusion initiatives is a learning process and mistakes will be made. Regardless, they expressed regret for not starting the work earlier, and suggested that starting with an imperfect system was better than aiming for perfection, without any action.

5. Nordicity Recommendations

5.1 The Scope of Need

Bold and systemic change is required in the Canadian film and television industry. Individual programs such as the Writers' Guild of Canada's Equity, Diversity and Inclusion reporting or Telefilm's COVID-19 Emergency Funding reporting, while useful and laudable, only address a narrow subsection of the industry, and cannot dismantle ingrained structures of discrimination. Moreover, as illustrated in Section 2.1, the vast majority of public monies being spent on Canada's film and television industry comes from tax credits and the CBC. Accordingly, any effective interventions designed to make systemic change must target the heart of Canada's film/TV funding ecosystem: tax credits and the CMF's main convergent stream allocations.

That is not to say that specific funds cannot be useful. Indeed, targeted investments such as the Government of Canada's \$105 million investment in Telefilm, \$60 million in the Canada Media Fund and \$40.1 million in the Indigenous Screen Office are positive measures that will contribute towards increased diversity and inclusion in the industry. However, the funds must be efficiently used towards longer-term, meaningful EDI outcomes, and may still be insufficient to overcome the history of disadvantage and discrimination faced by BIPOC and other underrepresented communities.

To do so, such a solution would need to involve both federal and provincial policymakers, regulators, and funding bodies, and be implemented across both English and French language markets. It will also need to be positioned such that it is both trusted by the various public sector, industry stakeholders, and marginalized communities that it is striving to support.

At the same time, the need for transparency in funding extends beyond the discussion of racialized data, to include other aspects of diversity (e.g., ability, gender identity, etc.). As such, any systemic approach to amending the collection, storage, and reporting of racialized funding data should include a broader sense of diversity (as has been the case where similar approaches have been taken outside of Canada).

5.2 Policymakers and Legislation

In order to drive EDI in the Canadian film and television industry, it is likely that strong governing legislation is required. In this context, the development and enacting of such legislation should be driven by the Department of Canadian Heritage (PCH), the government body who has the authority, influence, and infrastructure to lead the process. PCH would need to create an agenda that lays out concrete national targets for the industry. With PCH providing leadership, organizations wanting to collect and report on diversity data are provided with political cover.

An overarching legislative framework, driven by the Treasury Board, is necessary for organizations to circumvent the data collection, monitoring and reporting obstacles presented by the principles of the Privacy Act and other privacy legislation. The legislation must go beyond existing legislation, that focuses on anti-discrimination, to promote active pursuit of EDI. In particular, an 'Equity and Inclusion Act' with a public sector equality duty similar to the UK Equality Act, would remove the need to connect EDI initiatives to the administration of particular programs, thereby allowing public sector bodies in Canada to take bolder action. For example, the Act would provide organizations with the incentive and security to collect and report on diversity data, whilst abiding by Treasury Board directives. This Act, if enacted, could be applied to other industries as well, magnifying its impact.

Tax Credits, as a major public funding mechanism for film and television in Canada, must be included in any solution implemented. The legislative framework described above would allow CAVCO, who administers Canada's federal tax credits, to expand its mandate to include EDI. This would position CAVCO strongly to collect diversity data as a part of its management of CAVCO Personnel numbers.

Nordicity recommends an Equity and Inclusion Act be created by PCH and that this Act be enshrined with the same quasi-constitutional gravity as the Privacy Act. The Act would provide clear direction to industry stakeholders to advance equity and report on compliance with its duties.

5.3 Targets and Quotas

Canada's film and television industry does not widely use targets or quotas to increase representation. These mechanisms are important in acknowledging historical inequitable funding distribution, removing barriers to success for underrepresented groups, and ensuring funding provided by public bodies reflects the diversity of the Canadian public. The creation and implementation of these tools must include community consultations to ensure diverse voices and perspectives are heard and considered and must be adapted to jurisdictional demographics.

Quotas in specific, must be carefully designed to encourage the inclusion of multiple equity-seeking groups. The design will help to eliminate the possibility of quotas being met by organizations who predominantly "include" one group- such as white women- in their EDI efforts. A target and quota system must also mandate that applicants are the primary rights holders attached to a project, ensuring targeted groups retain narrative control, and where applicable, a section should be added to application forms, that addresses the applicant's relationship to the communities and content represented. Jury and decision-makers should also consider pay equity among collaborators. These measures will help resolve challenges around tokenism in the industry.

There is also an opportunity for the CRTC to use Conditions of Service, or mandatory rules and requirements that the CRTC can impose on broadcasting services in Canada, to mandate broadcasters to participate in a target or quota system. If implemented, this would create wide-reaching and powerful systemic change in the industry. The CRTC has expressed interest in exploring this option if Bill C-10 passes.

Targets and quotas should be routinely evaluated to test if they are in fact leading to the desired outcomes, and updated and adapted as new research emerges.

Nordicity recommends that Canada's film and television industry enforces "in order to get public money, you must look like the public" as a fundamental principle. It also recommends going beyond this principle to provide additional support for diverse groups in order to address and offset historical inequitable funding accessibility. This approach would mean that PCH should set industry-wide targets, with public funders including CAVCO, Telefilm, the CMF, and provincial funders incorporating quota systems that align with PCH's targets into their funding criteria. Also, the CRTC should mandate that broadcasters participate in a target or quota program.

5.4 Data collection, Monitoring and Reporting

Canada needs a system that collects comprehensive quantitative and qualitative diversity data across all key film and television stakeholders to compare and measure progress and outcomes. It must collect this information for all underrepresented identity categories, and not just for BIPOC. Such a system would provide industry stakeholders with the ability to account for intersectional, non-binary identities, and more nuanced analysis and understandings of intersectional experiences. This information is critical in order to provide a voice to and address the needs of those most at risk of being marginalized in the industry. This approach will also reduce the administrative burden on organizations who are already balancing competing priorities with limited resources.

Widespread research and engagement with underrepresented communities will be required to agree upon the most appropriate terms and definitions to be used. These definitions must be mapped back to and evolve with those used by Statistics Canada, so that targets can be set, and progress analyzed against population indicators. Consultations will also be key in determining survey design and question formation. For example, simple, multiple-choice questions may generate higher uptake and easier analysis, but open-ended questions that allow for descriptive responses would provide more detail and avoid forcing responses into rigid categories.

Data should be collected through anonymous surveys that mandate participation but allow for voluntary self-identification. This approach will avoid forcing creators to reveal personal identity details to their employers and will help build trust in the system. Although there have been high profile cases of individuals falsely claiming to be a part of specific demographic groups, interviews with global stakeholders suggest that the incidence rate is very low. Questionnaires should request permission from respondents to share data for the purposes of research to make accessing information easier for institutions and individuals looking to further investigate the state of affairs in the industry.

Any information gathered through self-identification should only ever be used for diversity monitoring purposes and to inform actions taken to improve diversity representation across the industry. It must be collected, used, disclosed, retained, and disposed of in accordance with the Privacy Act and the Access to Information Act, and managed in accordance with Treasury Board Secretariat policies, directives, and guidelines. A third party, neutral, non-governmental organization would be best suited to manage the data system.

The system should provide anonymous, aggregate information on-demand to users in addition to data present in annual reports. Indeed, it is essential that the system not only reports on progress, but also influences action. To do this, the system must be designed to consider and balance the needs of its various users (i.e., funders, broadcasters, etc.). Doing so will help to avoid the system being built from a position of defensiveness, instead helping to promote a (long overdue) spirit of openness and transparency.

These needs will vary from helping to inform advertising spending for commercial broadcaster (as has been the case in the UK), to assessing the effectiveness of programs targeting systemic change for specific groups (e.g., BIPOC creators, people living with a disability, etc.). Given that it would present a snapshot at any given time, such as platform would be invaluable in shedding light on the industry to understand the ongoing state of affairs. As such, the purpose of such as platform would not only be to hold funders to account to ensure that they abide by their respective objectives and obligations (as directed by an Equity and Inclusion Act), but also to illustrate that having a diverse, equitable industry can make for better business.

As with the diversity policy, there is an opportunity here to create a system that is scalable and malleable to new axes of diversity and/or creative industries (as illustrated by the Everyone Project). **Nordicity recommends the industry create and adopt a shared database for quantitative and qualitative diversity data measurement, monitoring and reporting on key target demographic groups including BIPOC creators. Data must be collected through self-identification. It also recommends that public funders mandate diversity data collection and reporting as a part of their funding criteria, or, in the case of the CRTC, as a Condition of Service.**

Summary of Recommendations

Nordicity recommends that:

1. an Equity and Inclusion Act be created by PCH. The Act would provide clear direction to advance equity and report on compliance with its duties and be enshrined with the same gravity as the Privacy Act.
2. the industry enforces “in order to get public money, you must look like the public” as a fundamental principle. It also recommends going beyond this principle to provide additional support for underrepresented groups in order to address and offset historical inequitable funding accessibility. This approach would mean that PCH should set industry-wide targets, with public funders including CAVCO, Telefilm, the CMF, and provincial funders incorporating quota systems that align with PCH’s targets into their funding criteria. Also, the CRTC should mandate that broadcasters participate in a target or quota program.
3. the industry create and adopt a shared database for quantitative and qualitative diversity data measurement, monitoring and reporting on key target demographic groups including BIPOC creators. Data must be collected through self-identification. It also recommends that public funders mandate diversity data collection and reporting as a part of their funding criteria, or, in the case of the CRTC, as a Condition of Service.

5.5 Potential Implementation Strategy

- The Department of Canadian Heritage (PCH) must take a leadership role by creating a national EDI agenda, setting diversity targets, and passing an Equity and Inclusion Act with a public sector equality duty.
- A purpose-built non-governmental organization must be selected to coordinate implementation.
- PCH (and its agencies), CAVCO, and the CRTC must invest authority in the selected non-governmental organization as the official source of diversity data for film and television in Canada.
- The selected non-governmental organization should license an existing platform and work with major funders and APTFA members to version it for the Canadian industry’s specific needs.
- CAVCO to implement a system that will ensure that all projects receiving a certification have checked off that their key creatives have participated in the platform.
- Unions and guilds must promote participation in their memberships (e.g., when folks re-up)

There are several limitations and challenges that arise from this implementation strategy. For example, CAVCO would need to overcome several hurdles to incorporate diversity data collection as a part of its certification process, including the technical issues of going back to the tens of thousands of people that already have CAVCO Personnel numbers, making their information easier to update, and creating a system that could actually be used in practice to provide the desired data – which likely goes beyond the key creatives currently identified in CPTC applications. The collection of the information and any ways in which it would be used would also have to be evaluated in a Privacy Impact Assessment and approved by the federal Privacy Commissioner.

Another challenge for the industry is its need for a data collection, monitoring and reporting system that works for all major stakeholders and covers all target underrepresented communities, instead of distinct and haphazard processes for each. Each stakeholder is working in unique contexts with unique needs. For example, documentaries, that are often on the lower end in size and scope of budget, often go through alternative modes of financing that would not be captured in a system focused on the main funding mechanisms.

Finally, even powerful diversity legislation, targets and quotas, and a robust data system cannot address all of the challenges experienced by members of BIPOC and other underrepresented communities in the film and television industry. These actions must be complimented with other initiatives such as increased investments in the communities themselves to provide opportunities for mentorship and training and ongoing EDI training for industry members on anti-discriminatory practices.

Appendix A. Organization Summaries

A.1 National Funders

The three primary national funders of film and television in Canada are Telefilm, the Canada Media Fund and the National Film Board. Together, they provide over **\$400 million** in funding to the industry.^{25,26} The national funders also play an important role in nurturing and supporting the growth of Canadian content across different audiovisual genres and media platforms and supporting content creators to have the resources needed to be competitive with their non-Canadian counterparts.

Telefilm and the CMF were also instrumental in distributing the Government of Canada's \$500 million COVID-19 Emergency Support fund for Cultural, Heritage and Sports organizations. The fund was distributed in a two-phase approach and aimed to help alleviate the financial pressures faced by cultural, heritage and sport organizations due to the COVID-19 pandemic.

Telefilm Canada

Telefilm Canada is a Crown corporation established by the Government of Canada in 1967, with a mandate to invest in the production of Canadian films. Today, its mission is to foster and promote the development of the Canadian audiovisual industry by playing a leadership role through financial support and initiatives that contribute to the industry's commercial, cultural and industrial success. In addition, Telefilm supports the promotion and export of Canadian content at festivals, markets and events – regionally, nationally and around the world. Furthermore, Telefilm is responsible for making recommendations to the Minister of Canadian Heritage on whether projects can be recognized as audiovisual treaty coproductions, as well as administering the funding programs on behalf of the Canada Media Fund.

Telefilm administers various development and production funds for English and French-language content, as well as Indigenous content. In the year 2019-20, pre-pandemic, Telefilm administered over \$102 million in grant money across the country.²⁷ This included \$78.3 million in support for the development of the audiovisual industry (e.g. production, development, theatrical documentary programs, and other), and \$23.9 million in funding for promotional support. In 2020-21, they administered an estimated \$106 million, including COVID-19 emergency relief support, although this number has not been finalized at the time of writing.²⁸

During the first phase of the Government of Canada's COVID-19 Emergency Support Fund, Telefilm allocated and disbursed over \$27 million of this fund to eligible Telefilm clients. As a part of the second phase, Telefilm was provided an additional \$1,755,000 to be distributed to movie theaters that show Canadian films as well as \$1,000,000 to be distributed for audiovisual training and development partners.

Telefilm is also administering the Short-Term Compensation Fund for Canadian Audiovisual Productions (STCF), a temporary measure whose purpose is to minimize the consequences of the void created by the lack of insurance coverage for interruptions in filming and the abandonment of productions caused by the COVID-19

²⁵ National Film Board, Annual Report 2018 - 2019, [1003_COM_Rapport-Annuel-2018-2019_EN_V8-Links_V4-r.pdf \(canada.ca\)](#);

²⁶ [Our industry | CMPA](#)

²⁷ Telefilm 2019-2020 Annual Report, [Annual reports - Telefilm Canada](#).

²⁸ Interview with Telefilm staff

pandemic in the sector of audiovisual production. Created in October 2020, the Fund was initially endowed with \$50 million from the Government of Canada and was supposed to close on March 31, 2021. In February 2021, the Government announced that the SCTF would be extended for an additional year, with a budget of \$100 million.

Telefilm has experienced significant change over the last year. Influenced by global trends towards racial equity, as well as direction from stakeholder organizations like BIPOC TV & Film and the Racial Equity Media Collective (REMC), Telefilm committed support for the creation of a Black Screen Office, including CAD \$100,000 a year in funding support for the newly created organization, as well as other types of support through initiatives and research.²⁹ In 2020, it also introduced a new funding stream for racialized persons in its Development Program.

Telefilm currently has three streams of funding that are earmarked for racialized groups: the Development Program's Indigenous and Racialized streams, and the Production Program's Indigenous Stream. The Indigenous streams are open exclusively to Indigenous owned companies. Projects submitted under the Racialized Stream must be written and produced by a Screenwriter and a Producer who both self-identify as Racialized Persons. For a project to be considered for the Indigenous or Racialized Stream, two-thirds of the key creatives must be from the targeted group and 51% ownership of copyright must belong to the group as well. Projects submitted under these streams are assessed by external juries having representation from the target communities.

Corporate Data Collection and Reporting

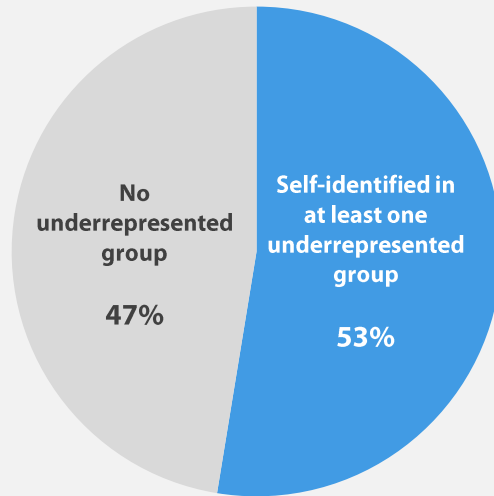
Telefilm is collecting data for the COVID-19 Emergency Relief Funding on 6 categories it considered "underrepresented": Indigenous persons, racialized persons, persons with disabilities, the LGBTQ2+ community, Official Language Minority Communities and women. Telefilm announced in August 2021 that this data collection method would be applied in various other programs (Development, Production, Talent to Watch, etc.) Telefilm has shared findings from its COVID-19 Emergency Relief Funding publicly through the use of aggregated data that does not provide information that would allow for the identification of individual funding recipients. Aggregate data is reported on through Telefilm's website³⁰ and has been summarized in the breakout box below. Subject to the Privacy Act, Telefilm could not share the raw data with names and identity characteristics for further analysis and examination. Without this data, it is difficult to answer more specific questions about who funding recipients were or combine data with other organizations to provide a more holistic picture.

²⁹ Telefilm Canada, Telefilm Canada Pledges Financial Support Towards Creation of a Black Screen Office in Canada.

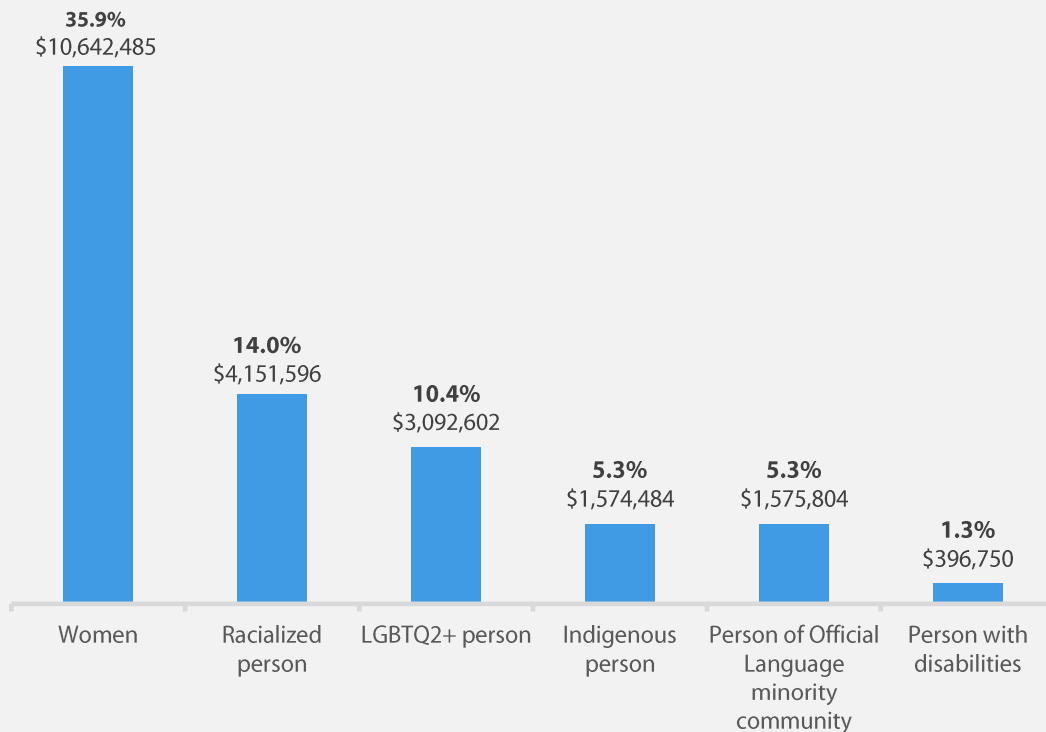
³⁰ Telefilm Canada, Telefilm Canada releases COVID-19 Emergency Relief Funding Statistics, <https://telefilm.ca/en/industry-advisories/telefilm-canada-releases-covid-19-emergency-relief-funding-statistics>

Telefilm Data Exhibit: COVID-19 Emergency Relief Funding

Proportion of Total Funding to Underrepresented Groups: The data showed that companies that self-identified as being majority owned by an underrepresented group received approximately \$15.6 million, comprising 53% of all funding recipients.



Total Funding by Underrepresented Group: Women made up the majority of those from an underrepresented group who received funding (35.9%), followed by those identifying as racialized (14.0%) and LGBTQ2+ (10.4%).



Other Equity, Diversity and Inclusion Initiatives

In order to ensure that Telefilm maintains informed input from Indigenous communities, Telefilm established an Indigenous Working Group in 2017. The group is comprised of two members from each of the six major production regions, with the expectation that they provide insight and feedback from filmmakers in their region and help shape outcomes that arise from these conversations. In step with the creation of the Indigenous Working Group, Telefilm created the position of Lead, Indigenous Initiatives.

Two other critical communication and feedback tools at Telefilm are the Gender Parity Working Group that was established in 2016, and the Diversity and Inclusion Working Group that was established in March of 2020. The latter has two active subcommittees: the Data Collection Subcommittee and the Career Development Subcommittee.

Telefilm is also guided by Equity and Representation and Gender Parity action plans. The Equity and Representation action plan builds on the framework guided by the Canadian Centre for Diversity and Inclusion, and makes several pledges including that by 2023, a minimum of:

- 50% of new hires across Telefilm will be from underrepresented identities (Black, Indigenous, other Racialized Persons, Persons with Disability and LGBTQ2+) and
- 30% of new management hires across Telefilm will be from these underrepresented identities.

Most recently, the Black Screen Office (BSO), in partnership with Telefilm Canada and with assistance from the Bell Fund, is conducting a national consultation called “Being Seen: A Directive for Authentic and Inclusive Content.” The consultation will be conducted through virtual focus groups and one-on-one interviews with members of underrepresented communities including Black, People of Colour, LGBTQ2+ and Persons with Disabilities, to determine how they want to be seen and represented on screen. A set of Directives will then be provided to the industry.

Canada Media Fund

The Canada Media Fund (CMF) fosters, promotes, develops and finances the production of Canadian content and relevant applications for all audiovisual media platforms. It is a not-for-profit corporation that delivers \$353 million in funding annually to support the Canadian television and digital media industries through two streams of funding. The CMF receives financial contributions from the Government of Canada and Canada’s cable, satellite, and IPTV distributors.

The CMF administers various grants under two streams of funding: the Convergent Stream and the Experimental Stream. The Convergent stream has several funding programs that earmark funding for underrepresented communities. These include the Diverse Languages Program that funds projects in languages other than English, French or Indigenous-Canadian languages, two minority language programs that fund projects that reflect the realities of minority French and English language communities, the Indigenous Program that supports the growth of Indigenous production, and the new Pilot Program for Racialized Communities that supports the growth of English- and French language audiovisual production from production companies owned and controlled by Black people and People of Colour.

In addition to the existing Performance Envelope Factor for gender parity, starting in the fiscal year 2021-2022, the CMF introduced a new Performance Envelope Factor that rewards Broadcasters that license projects from production companies that are owned/controlled by Indigenous peoples of Canada, Black people and People of Colour (referred to as members of a “Diverse Community” for 2021-2022). So far, only the CMF has (publicly) tied diversity, including racial representation, to the broadcast performance envelope -- its largest funding mechanism.

The CMF also received funds from the Government of Canada as a part of Phases 1 & 2 of the COVID-19 Emergency Support Fund. As of June 30, 2021, the CMF distributed a total of \$119.5M to production companies, individual professionals and sector organizations. Of those emergency funds, \$22.7M were distributed through

programs targeted at equity and sovereignty seeking communities, including \$14.1M earmarked specifically for Indigenous and racialized stakeholders (\$8.9M distributed directly by the CMF, \$5.2M distributed through the Indigenous Screen Office). In addition to these reserved funds, stakeholders from Indigenous and racialized communities also accessed funding through other emergency programs open to broader pools of stakeholders.

Data Collection and Reporting:

While in previous years the CMF has collected identity data on some of its clients for the purposes of administering its Indigenous Program and gender parity measures, it has recently broadened that data collection. Since April 2021, the CMF added two questions to the application process to collect further data on the ethnic or racial origin or belonging as well as gender diversity, LGBTQ2+ and disabilities of owners of applicant companies. The first asks whether the applicant company and copyright in the project is owned and controlled by a majority of directors and shareholders (51% or more) who self-identify as a member of an underrepresented community (women, First Nations, Métis or Inuit, or Racialized). The second asks, for statistical and analytical purposes only, whether the shareholder who owns the largest percentage of shares in the applicant company, and who controls the project, self-identifies as a member of an underrepresented community. Applicants can pick all answers that apply to them, from a list of gender options, Indigenous community options, ethnocultural options, and disability options. Because the CMF has not yet completed a year of data collection, it has not published or reported on this data.

As a part of its Covid-19 Emergency Relief Funding, the CMF commissioned Ipsos to collect data from funding recipients through an online questionnaire. The goal of the questionnaire was to collect individual and corporate level information to better understand the profile and current situation of companies owned by Black People and other People of Colour in Canada's screen industries. Selected key takeaways on BIPOC creators from Ipsos' "Profile of Recipients of COVID-19 CMF Emergency Relief Funds" summary report are:

- 82% recipient shareholders identified as Black or People of Colour, representing a range of ethnic/cultural/racial backgrounds.
- 64% of recipient shareholders were first-generation Canadians
- producers belonging to underrepresented groups face a range of barriers to their company's stability and success including limited access to broadcasters, systemic racism and bias, a lack of representation at the decision-making level, inability to meet eligibility requirements (also related to access to broadcasters), unfair competition with more established companies and a lack of information on the business case for producing content including audience measurement.

Other Equity, Diversity and Inclusion Initiatives:

In July 2020, CMF released a commitment to combatting racism. It convened a group of Black industry leaders for a national conversation to determine immediate actions the CMF can take to dismantle anti-Black racism in the industry and launch a future-focused discussion on program and policy changes over the next year. In addition to delivering the COVID-19 Emergency Relief funding to BIPOC companies, through its Equity and Inclusion Strategy, it made commitments to:

- Review human resources practices to hire, promote and retain Black people, Indigenous people, and People of Colour;
- Include more Black, Indigenous and People of Colour in juries for the CMF's selective programs;
- Work with and support partners to develop approaches to data collection that respect and engage community in methodology and interpretation;
- Feature BIPOC leaders in communications, promotions, and industry events to champion their achievements and contributions to the industry.

Other steps that the CMF has taken to improve equity and inclusion in the industry include:

- an update to the evaluation grid points in the majority of selective Convergent and Experimental Stream Programs to award additional points to projects from production companies that are owned/controlled by members of a “Diverse Community”;
- carving out at least 25% of the Conceptualization Program, Predevelopment Program and Early-Stage Development Program for production companies that are owned/controlled by members of a “Diverse Community”;
- expand the Sector Development Support to fund capacity building, research, promotion and export projects by organizations led and controlled by sovereignty and equity seeking communities.

National Film Board

The National Film Board of Canada (NFB), recognized as one of the world’s great creative laboratories, is Canada’s public producer and distributor. Its mandate is to create, produce and distribute distinctive, relevant and innovative audiovisual productions that reflect the diverse realities and perspectives of Canadians, and to share these works with the people of Canada and the rest of the world. Its works include award-winning creative documentaries, auteur animation, interactive stories and participatory experiences.

As a public body with the mandate to reflect the lives, experiences and perspectives of Canadians in its works, the NFB claims to be firmly committed to following and initiating best practices and policies to ensure equitable representation of underrepresented demographic groups behind the camera, in key craft positions, in the stories it produces and in how those stories are told. It implements these commitments through formal policies and actions plans.

Gender Parity

In 2016, the NFB made a formal commitment that by 2019, half of its productions would be directed by women and half of production spending would be allocated to projects directed by women. In 2017, the NFB added key creative positions including screenwriting, editing, cinematography and music composition to its objectives for gender parity.

As of 2020-2021, the NFB has successfully achieved its goals for five consecutive years in terms of both the number of productions and budget allocation and was awarded the NFB Platinum Parity Certification by Women in Governance.³¹

Indigenous Equity

In 2017, the NFB also announced a 3-year Indigenous Action Plan. The plan was developed in collaboration with an Indigenous Advisory Committee and outlined a series of commitments that respond to the work and recommendations of the Truth and Reconciliation Commission of Canada (TRC) and the longstanding concerns of Indigenous creators around systemic inequities that exist in the Canadian production landscape. Key commitments include:

- Achieving representational parity in the NFB workforce by 2025;
- Ensuring 15% of production spending is allocated to projects by Indigenous directors;

³¹ [Gender Parity at the NFB - Canada.ca](https://www.nfb.ca/gender-parity)

- Working with Indigenous partners to develop protocols/guidelines for the production and distribution of works on Indigenous content/themes.³²

In 2019-2020, the NFB achieved its goal of 15% spending allocated to projects by Indigenous directors.

Broader Diversity, Equity and Inclusion

In October 2020, the NFB Board of Trustees adopted the organization's 2020-2023 Strategic Plan. As a part of developing this plan, the NFB held an exercise in formulating the organization's values, that resulted in the selection of 'Diversity.' The plan goes on to list various commitments and actions towards a more diverse and equitable future, highlighting the need for close engagement and consultation with BIPOC staff and external stakeholders, the development of an anti-racism framework, and continued collaboration with the Indigenous Advisory Committee, amongst others.

Further to the commitments to action outlined in the 2020-2023 Strategic Plan, the NFB released its Diversity, Equity and Inclusion Plan that outlined goals and commitments to make significant and lasting changes towards being more egalitarian, open and diverse. Its objectives are to eliminate systemic racism and unconscious bias, reflect the Canadian population, prioritize diversity, equity and inclusion, lead by example, and ensure lasting change. It covers the organization's culture, recruitment, governance and programming. As a part of its "Our Organizational Culture" commitment, the NFB created two new positions- Director of Diversity, Equity and Inclusion and Director of Indigenous Relations and Community Engagement. These positions will be Senior positions working directly under the film commissioner and with the senior management team. As a part of its "From the Screen to the Audience" commitment, the NFB also plans to establish a clear, convenient and transparent method of data collection in 2022.

A.2 Provincial and Territorial Funders

British Columbia (37%), Ontario (34%) and Quebec (22%) make up the majority share of total volume of film and television production in Canada, producing over CAD \$8.5 billion in 2018/19. This is followed by Alberta, Manitoba and Nova Scotia who make up between 1% and 3% of total production volume contributing approximately CAD \$600 million. Each of the other provinces and territories make up less than 1% share of total production volume.

Provincial and territorial funders are all members of the Association of Provincial and Territorial Funding Agencies (APTFA), an association representing all provincial agencies that provide programs in support of the domestic film and television sector. APTFA members offer funding programs that increase the level of domestic production and help bring Canadian film, television and digital content to audiences around the world. Most APTFA members also administer tax credits to aid and promote local film and television programming. These credits supplement federal government incentives that are typically administered jointly by the Canada Revenue Agency (CRA) and the CAVCO.³³

This section details the EDI efforts of provincial and territorial funders, ordered by production volume.

Creative BC

Creative BC provides professional expertise and business support to strengthen British Columbia's (B.C.) motion picture, interactive and digital media, music and sound recording, and book and magazine publishing

³² [Indigenous Action Plan 2017-2020 - Canada.ca](https://www.nfb.ca/indigenous-action-plan-2017-2020)

³³ [Goodmans Guide to Producing 2019.pdf](#)

industries. Its programs, services and investments act as catalysts to help the sector realize its economic, social, environmental and creative potential, contributing to the future prosperity of the province.

The organization supports B.C.'s domestic production industry through both funding programs and tax credits. It is committed to ensuring program access for all, including funding earmarked for equity-seeking groups through REEL FOCUS BC'S Equity and Emerging Development Program that will deliver \$200,000 targeted to emerging and equity-seeking B.C. filmmakers.

Data Collection and Reporting

The collection of self-identification data is a central piece of Creative BC's commitment to EDI. Beginning in the Summer of 2020, Creative BC began asking all of its funding program applications (individuals as well as projects/initiatives) to voluntarily self-identify via a set of standardized questions to share information on gender, Indigenous identity and race, disability and sexual orientation. All of its programs are using the same questions and categories of responses, which are closely aligned with the way data is collected by Stats Canada for comparability. Completing the questionnaire is required, although a "Prefer not to respond" option is available for all questions.

Choosing to self-identify or not will have no consequences for an application. In funding opportunities where Creative BC may offer special consideration for members of a designated equity group, applicants will be asked to provide their consent separately to use their self-identification information for that purpose. The data is used to recognize and remove barriers for historically underrepresented groups, monitor progress, and design new measures to achieve greater EDI in the creative industries.

Other Equity, Diversity and Inclusion Initiatives

Creative B.C. provides targeted outreach and support for applicants through information sessions, outreach consultants, grant coaches and staff support. It also participates in industry consultation during program development, prioritizing diverse perspectives, removal of barriers and the inclusion of underrepresented groups.

Internally, the organization ensures there is representation in decision-making at various levels including board, staff, advisory committees and panels, and peer review, and provides unconscious bias and ongoing Justice, Equity, Diversity and inclusion training to its staff.

Ontario Creates

Ontario Creates (previously known as Ontario Media Development Corporation), is an agency of the Province of Ontario. As the central catalyst for the province's cultural media cluster, Ontario Creates focuses on economic development, investment and collaboration in Ontario's creative industries including the music, book, magazine, film, television and interactive digital media sectors, both domestically and internationally.

Data Collection and Reporting:

In 2018, Ontario Creates conducted a study to understand gender representation in key creative and leadership roles among applicants and funded projects in all of its investment and tax credit programs. Three years of data were analyzed (2015-16 to 2017-18). Because Ontario Creates had not historically collected gender data from its applicants, the methodology for establishing the gender of individuals primarily involved inferring gender based on first name or full name. The results showed that over the period analyzed, female representation in senior business roles grew by about 5% to 33% in film and 31% in television, but not yet close to parity.

In the fall of 2019, Ontario Creates conducted an Employee Experience survey that collected demographic data to provide an overview of representation across the organization. The data showed that 43% of Ontario Creates staff identified as racialized and 0% as Indigenous.

Beginning in 2021-2022, Ontario Creates added a question to all applications and tax credit forms to collect demographic data on company ownership and board composition. Early data may be available as soon as Q2 2021-2022.

Other Equity, Diversity and Inclusion Initiatives:

The Ontario Creates Film Fund provides support to Ontario producers for feature film projects with development and production financing, as well as marketing and distribution support. Applicants to this fund have the opportunity to apply under the "Diversity Enhancement," which lowers the budget eligibility threshold, increases the funding cap available, and scores projects with a greater emphasis on diverse elements. The Diversity Enhancement was a \$4.5 million commitment over three years, starting in 2017-2018. To apply, applicants submitted a diversity enhancement addendum document, that asks for information on the diverse elements of the project including voice, story and language, the diversity of key creatives including detailed CVs, and details regarding non-traditional partners or jurisdictions attached to the project. When the three-year commitment to the Diversity Enhancement funding ended, the Board prioritized additional spending on Diversity and allocated funds for an additional year from Ontario Creates' reserves. This funding is continuing in fiscal year 2021-22.

The Diversity Enhancement also extends to the Industry Development Program (IDP). In 2019-20, the IDP placed a priority on diversity and workforce development initiatives, and has supported key initiatives such as an on-set Indigenous crew training program, mentorships for emerging Black filmmakers, writing workshops for BIPOC film and TV talents, and an internship program in the book publishing industry. As of 2021-22, Ontario Creates is extending the Diversity Enhancement to the music sector by allowing high-potential BIPOC artist-entrepreneurs who self-release to apply as record labels and enabling top-ups to applications demonstrating a high level of diversity, with a priority on Black and Indigenous applicants.

In 2021-22, Ontario Creates embedded diversity scoring criteria across all of its programs, affirming its support for diversity and gender parity across all levels of creative industries. Applicants proposing projects/activities that support, reflect, and strengthen diversity and gender parity in Ontario are expected to tangibly demonstrate a genuine and sustained commitment to these equity-seeking communities. Ontario Creates encourages applications from companies that are led by BIPOC (Black, Indigenous, or People of Colour) or Francophone individuals and applicants that otherwise meet the provincial definition of diversity.

Although Ontario Creates does not have a formal policy that ensures diversity on its juries, the organization strives to compose juries that reflect diversity in Ontario as described in the Government of Ontario's definition of diversity and/or gender parity. The organization also directs its jury members to apply a lens of EDI to the evaluation criteria of all of its programs.

Société de développement des entreprises culturelles

The Société de développement des entreprises culturelles (SODEC) mission is to support the development of Québec's cultural enterprises and ensure that heritage buildings are protected and promoted. It strives to make Québec's cultural industry stand out locally and internationally through the competitiveness of its businesses and the quality, diversity, originality and accessibility of their products.

Data Collection and Reporting:

SODEC does not have funding earmarked for BIPOC or other diversity-seeking groups and until recently, did not collect data on representation of these groups in its funding programs. However, in the fall of 2020, SODEC piloted a self-identification form to begin collecting this data. SODEC did not respond to requests for details on the form or any data collected.

SODEC does collect and report on gender. This includes data on the number of screenplays developed by women, the number of feature films directed by women, as well as gender representation amongst its organizational staff. Published statistics from 2019-2020 show that within the organization, women perform well, with women making up 80% of management positions and 78% of regular new hires. Also, the proportion

of women-led projects funded by SODEC and Telefilm increased from 9% in 2009/2010 to 42% in 2016/2017, although women-led projects typically received an average of 16% less funding than projects led by men³⁴.

Other Equity, Diversity and Inclusion Initiatives:

In 2017, SODEC introduced the 'plan d'action de la SODEC pour l'atteinte de la parité des genres d'ici 2020' or 'Action plan for gender parity by 2020'. The action plan included three prongs:

- Building awareness
- Changes to the funding programs. For example, SODEC adopted what they call the 1+1 measure, which indicates that if a producer wants to apply for more than one project, at least one of two projects submitted has to be written/co-written or directed/co-directed by a woman. In addition, with all other things being equal, women-led projects will be privileged between two projects of otherwise equal standing.
- Research that will examine the career path of women creators from training and education through to the first few years of their career to understand and identify any barriers or challenges that impact career progression.

With regard to funding, although SODEC does not have official numbers, internal estimates suggest that the success rate for BIPOC applicants tends to be higher compared to general applicants. The success rate is significantly higher for Indigenous applicants than the general success rate, and slightly higher for other BIPOC applicants. Because of the tendency for a higher success rate among BIPOC applicants, SODEC does not feel that the best way to increase access to funding for BIPOC creators is through quotas. Instead, the organization feels that they need to focus on increasing the number of applications submitted by BIPOC creators through more proactive and robust outreach to those underserved communities. SODEC does this by conducting "tournées" where its staff go into underrepresented communities, meet creators, present and promote their programs and answer questions from the community.

Alberta Media Fund

The Alberta Media Fund is housed under the province's Ministry of Culture, Multiculturalism & Status of Women and offers a variety of grants that support the growth, sustainability, competitiveness and business attraction of Alberta's cultural industries.

Data Collection and Reporting:

The Alberta Media Fund does not have funding earmarked for BIPOC or other diversity-seeking groups and does not collect data on representation of these groups in its funding programmes.

Other Equity, Diversity and Inclusion Initiatives

One of the organization's grants- the Alberta Made Production Grant (AMPG)- provides grant funding to Alberta producers. It offers a 25% grant on all eligible Alberta labour and non-labour expenses to a maximum of \$125,000. Eligible applicants are awarded points based on a list of criteria, including "Ownership of applicant corporation (diversity/Indigenous/inclusion)." Applicants can be awarded a maximum of 3 points out of a total of 35 for meeting this criterion. Applicants with 75% or higher ownership of the applicant company can receive top

³⁴ [Le cinéma québécois et le défi de la parité | Radio-Canada.ca](#)

scoring, with a minimum threshold of 25% for 1 point. The Alberta Media Fund is currently looking at revisions to this policy to further incentivize diversity, allowing for a total of 4 points for 100% ownership.

In January 2021, the Alberta Culture, Multiculturalism & Status of Women formed the Diversity and Inclusion Working Group.³⁵ Its goals are to:

- Advance the Diversity and Inclusion Action Plan within the ministry;
- Develop ideas and strategies that will positively improve workplace culture;
- Champion a more inclusive workplace within the ministry.

The working group meets at least once a month and is made up of 35-40 employees from the Ministry.

Manitoba Film and Music

Manitoba Film and Music (MFM), officially Manitoba Film and Sound Recording Development Corporation, provides support to the film and television as well as music sector in Manitoba. As a Crown corporation, it is funded by the provincial government through the Department of Sport, Culture and Heritage. It runs the provincial film commission and administers the Manitoba Film & Video Production Tax Credit.

MFM did not respond to requests for engagement as a part of this project.

Nova Scotia Business Inc.

Nova Scotia Business Inc. (NSBI) is Nova Scotia's business development agency. It works towards a strong, thriving and globally competitive Nova Scotia through attracting global investment to create new jobs across the province and working with companies in all communities to be more successful exporters.

Data Collection and Reporting:

NSBI does not have funding earmarked for BIPOC or other equity-seeking groups and does not collect data on representation of these groups in its funding programs.

NSBI is currently collecting self-identification data on businesses of diversity for its Supplier Diversity Programming. A business of diversity is identified as being 51%+ owned, managed, and controlled by Aboriginal and/or Indigenous Peoples, Persons with Disabilities, LGBT+, Veterans, Visible Minorities, or Women. Supplier Diversity is a strategic business case that provides Businesses of Diversity the equal opportunity to become suppliers to major corporations across Canada, the US and Europe. It is defined as reaching out to groups not traditionally included in the supply chain or within the purchasing process of corporations.

Other Equity, Diversity and Inclusion Initiatives:

NSBI has taken several tangible steps to increase EDI in its programming and internally.

One of these steps was the creation and operationalization of the Diversity Engagement Plan that fostered continued export development activities related to supplier diversity, as well as driving inclusive economic growth. Through this work, NSBI has established strong partnerships, with many organizations including the Canadian Aboriginal and Minority Supplier Council (CAMSC) and the Black Business Initiative.

NSBI also provides a payroll rebate that enables targeted payroll generation through businesses creating incremental employment. Through payroll rebates, NSBI works to encourage employers to hire from under-

³⁵ [Diversity and inclusion policy | Alberta.ca](#)

represented populations in order to ensure that more Nova Scotians benefit from its economic development efforts. In addition, they have also established an Inclusive Workforce Committee that aims to:

- Improve NSBI's connections with employment organizations focused on the attachment of under-represented groups;
- Facilitate relationships between NSBI clients with employment organizations delivering labour attachment programming for under-represented groups.

Internally, NSBI ensures all new and current employees participate in diversity and inclusion awareness training, provides employees the option to indicate their preferred gender pronoun in their NSBI email signature, and has partnered with the Canadian Centre for Diversity and Inclusion to provide all employees with unlimited access to all live and previously recorded webinars/panel discussions, as well as Community of Practice networking and learning events.

Other film and television funding in Nova Scotia

While much of funding for the film and television industry in Nova Scotia is provided through NSBI, funding is also available through Arts Nova Scotia, Screen Nova Scotia and Nova Scotia Communities, Culture and Heritage (CCH). The latter, who was engaged as a part of this study, administers the Screenwriters Development Fund. The Fund aims to encourage inclusion and gender parity and data on these characteristics is collected informally but not reported on. In 2021, CCH also took over authority of the Nova Scotia Film & Television Production Incentive Fund. Similarly, Arts Nova Scotia uses a self-identification form to collect diversity data on applicants to its Arts Equity Funding Initiative, but only to identify eligible applicants, gather statistics on how they are reaching their target communities, and to help the organization communication with individuals and organizations in these communities.

Creative Saskatchewan

Creative Saskatchewan promotes the commercialization of creative products and helps Saskatchewan's creative talent find firmer footing in domestic and international markets. The agency accomplishes this through a suite of grants, mentoring opportunities, marketing activities, and strong partnerships with creative industry associations. Creative Saskatchewan offers 10 different grants for the Film & TV sector, covering various activities including television production, marketing, research and the development of business capacity.

Data Collection and Reporting:

Creative Saskatchewan does not have funding earmarked for BIPOC or other diversity-seeking groups and does not collect data on representation of these groups in its funding programmes.

Other Equity, Diversity and Inclusion Initiatives:

The organization does not currently have formal policies or programs in place to promote EDI. For example, it uses an informal jury selection process that relies on recommendations and referrals, resulting in juries predominantly skewing white.

Approximately 80% of Creative Saskatchewan's funding is provided to applicants up front. When this policy was first introduced, the goal was to provide a competitive advantage for the province to attract and retain production. However, an unintended yet positive outcome has been that it reduces barriers to newcomers and other member of other underrepresented groups from financially disadvantaged backgrounds.

Newfoundland and Labrador Film Development Corporation (NLFDC)

The NLFDC is a Crown corporation of the Government of Newfoundland and Labrador. The Chair of its Board of Directors reports to the Minister of Tourism, Culture, Arts and Recreation. The NLFDC is mandated to foster and promote the development of the film and video industry in the Province, as well as to promote the Province in national and international film and video markets as a location for film, television, and commercial productions.

Data collection and reporting:

NLFDC has supported a number of initiatives through its various programs for projects of BIPOC and other diversity-seeking groups and filmmakers. Given limited funding, the NLFDC has not traditionally provided earmarked annual funding for any group, but instead supports initiatives on a case-by-case basis. Data collection specific to any particular category has traditionally been done on an ad hoc basis as the NLFDC's total project base is relatively small. For instance, in the past, the NLFDC has been requested to provide the Women's Policy Office with quantification of the number of women producers and partners in the industry.

Quantification by categories has not to date been identified as a priority by the Board or Government due to a limited number of applications every year, and only a minimal number of those are from people who are black, Indigenous or People of Colour. This can be attributed, at least partially, to the province's small population (approximately 525,000 people), small size of the film and television industry, and limited racial diversity.

Other Equity, Diversity and Inclusion Initiatives:

Despite limited population diversity in the province, the NLFDC has been consulting with stakeholders and exploring opportunities for increasing EDI. The organization would, for instance, introduce a program earmarked for Indigenous communities through their development stream, increase recruitment from diverse communities, and provide professional development opportunities, but a lack of available resources and funding remain key challenges.

Yukon Media Development

Yukon Media Development is a subdepartment of the Department of Economic Development and exists to support a sustainable and competitive film and sound recording industry in the territory.

Data collection and reporting:

Yukon Media Development does not have funding earmarked for BIPOC or other diversity-seeking groups and does not collect data on representation of these groups in its funding or tax credit programmes. The organization is open to collecting and reporting on data if provided guidance on best practices to do so.

Other Equity, Diversity and Inclusion Initiatives:

An important part of the mandate of the Department of Economic Development is to "develop a thriving, prosperous and diversified Yukon economy to enrich the quality of life of all Yukoners." This includes working with First Nations and advocating for the inclusion of underrepresented communities in the Yukon's film and television industry.

In February 2021, the department introduced the First Nations Procurement Policy which aims for at least 15% of all territorial government procurement contracts to go to Yukon First Nations' businesses. As a part of this policy, the government also sets aside procurements open only to First Nations' businesses.

Because a significant proportion the Yukon's media production is for tourism, and the tourism industry will be largely subject to this new policy, the new procurement process will have impacts on the amount of funding Indigenous creators receive.

A.3 Independent Funds and Other Small Funders

Independent funds and other smaller funds provide financing for specialized Canadian content. Some of these funds were created as an agreement between large broadcasting distribution undertakings (BDUs) and the Canadian government. These BDUs are required to contribute a small percentage of their revenue to a fund to be distributed to Canadian content creators.

Hot Docs Funds

Hot Docs is a national, charitable organization with a mandate to showcase and support the work of Canadian and international documentary filmmakers and to promote excellence in documentary production. The Hot Docs Canadian International Documentary Festival is the largest documentary festival, conference and market in North America. The event takes place annually in Toronto, Ontario, Canada. Hot Docs' portfolio of film funds provide Canadian and international documentary projects with development, production and completion grants, as well as valuable professional development opportunities.

Documentary making tends to naturally incline towards human rights and social justice, which often results in more diverse teams both on-screen and behind the camera as compared to the average. In addition, Hot Docs has taken considerable steps to make its organization more diverse and inclusive.

Data Collection and Reporting:

Hot Docs is one of the few funding organizations in Canada that has funding earmarked for filmmakers who are BIPOC or from other equity-seeking groups. Its CrossCurrents Doc Funds promote inclusion in the documentary space by fostering storytelling from within groups around the world whose perspectives have been historically underrepresented and marginalized. It provides development and production grants, and applicants must be the (co)director(s) and primary rights holder attached to the film project, ensuring the targeted groups retain narrative control. The Fund has two streams: the CrossCurrents Canada Doc Fund, supported by Netflix, that provides grants of up to \$50,000 CAD feature-length or short films by Canadian filmmakers who are Indigenous, Francophone, Deaf and/or have a disability, racialized and/or persons of colour, and the CrossCurrents International Doc Fund, supported by R&M Lang Foundation and Panicaro Foundation, that provides grants of \$10,000-\$30,000 CAD for interactive, short or feature-length films by emerging filmmakers around the world. Hot Docs also administers the Hot Docs- Blue Ice Docs Fund that provides development grants of up to 10,000 CAD and production grants of up to \$40,000 CA to African filmmakers living and working on that continent.

In 2020, Hot Docs began tracking demographic information about participating filmmakers and delegates in its festival submission and industry registrations. One of the questions Hot Docs asked as a part of this process requests information on the relationship between the filmmaker and the communities represented in the film. Due to collection issues and inconsistencies in that year, the data did not provide a strong data sample. However, large and representative data groups of 4000-5000 were collected for the year 2021 and will be included in the Hot Docs' annual reporting.

In 2021, Hot Docs instituted similar tracking measures for its officially selected festival films, industry funds and market programs. When official selected films were announced this year, Hot Docs shared data on BIPOC representation and female filmmakers. Results showed that 41% directors identified as BIPOC or multiracial, 57% directors identified as white, while the remaining preferred not to answer. Amongst its registered industry delegates, 40% identified as BIPOC or multiracial and 60% identified as white or European.

Other Equity, Diversity and Inclusion Initiatives

In addition to the three funds allocated to historically marginalized and underrepresented groups, Hot Docs also administers the Canadian Storytellers Project, generously supported by Netflix, which provides professional development and training programs to Canadian filmmakers who are Indigenous, Francophone, Deaf and/or have a disability, racialized and/or persons of colour.

Hot Docs' Five-Year Plan 2017-2021: Equity, Diversity and Inclusion lays out the ongoing and intended work of the organization in reaching BIPOC and other equity-seeking groups. The plan covers programming, funding and special initiatives, audience and community engagement, and staffing, volunteers and team. Active outcomes from this plan include:

- The establishment of the EDI Working Group in the summer of 2020. The working groups meets weekly and is comprised of staff members from across departments and management levels. Working Group membership prioritizes (1) BIPOC representation, (2) representing diversity of lived experienced and (3) providing opportunities for non-BIPOC staff to collaborate and learn.

- In the Summer of 2020, the EDI Working Group developed a monthly screening series *For Viola*. The series is curated by BIPOC programmers and centers BIPOC filmmakers and BIPOC-led stories. In an effort to minimize barriers to audience participation, all screenings were accessible free of charge.
- An external review of Hot Docs' hiring, succession planning, performance management and recruitment practices was conducted in 2019. The report's recommendations were formally adopted into Hot Docs' official Policies and Procedures, and Hot Docs is now conducting monthly all staff roundtable/training sessions on EDI issues.
- Hot Docs aims to ensure that all of its externally populated selection committees maintain diversity in their memberships and/or in the membership of their pre-reading support committees, and appropriately reflect the communities of the applying filmmakers. They also strive to maintain diversity in its industry conferences. Recent statistics indicate that of 18 conference sessions featuring 46 speakers/moderators, 41 (89%) identified as BIPOC and 36 (78%) were female.
- Hot Docs actively conducts outreach to encourage artists from diverse communities to apply to its funds.

Hot Docs, through its funding programs and EDI initiatives, represents one of the most comprehensive approaches to promoting diversity and inclusion within the film and television industry in Canada, and can serve as an example for other organizations to learn from.

The Bell Fund

The Bell Fund is a not-for-profit, independent production fund certified by the CRTC. Its mission is to support Canadian media content makers in creating and connecting with, audiences in Canada and around the world.

Data Collection and Reporting:

Due to the availability of funding, the Bell Fund has not earmarked funding for BIPOC or other equity-seeking groups. However, their Short-Form Digital Series program funds content on digital platforms including YouTube, Facebook as well as a variety of Canadian streaming platforms including broadcasters, allowing them to provide opportunities to producers who may not be supported through other more traditional finance models. In addition, their Slate Development program does not require a broadcaster development agreement to trigger funding. This naturally lends to more diverse representation.

Since its beginning in 2019, the Bell Fund has been collecting gender data on key production roles in their Short-Form Digital Series and Slate Development program. In June of 2020, they expanded their data collection to include BIPOC, LGBTQ2S+ and persons with disabilities. They are using an optional self-identification form that asks the applicant to identify the gender and race of its key creatives, and whether the company is majority owned by individuals who self-identify as one of those groups. The data is currently not being used as a part of their applicant evaluation criteria and is used to understand if the programs are meeting their intended goals with respect to diversity and inclusion, as they were envisioned when the programs were first developed. In the Spring of 2021, the self-identification questionnaire will be expanded to the TV Program as well.

Other Equity, Diversity and Inclusion Initiatives

The Bell Fund supports various initiatives that request funding through their Industry Development Program. The priorities of the program include supporting training and mentoring opportunities for emerging creators, initiatives that support diversity and inclusion and events that support the industry outside of Ontario and Quebec. Most recently, the Bell Fund has supported:

- The Fabienne Colas Foundation's Black Market Program through 3 Black Film Festivals (Toronto, Montreal, Halifax);
- Interactive Ontario's iLunch on Diversity and Inclusion (Impacting Strategies for Investing in Diversity and Inclusion);

- The Academy of Canadian Cinema’s Anti-Racism Training Program.
- Whistler Indigenous Filmmaker Fellowship
- ImagineNATIVE Web series Pitch competition
- Black Screen Office’s research for the development of a Best Practices Guide for Creating Authentic and Inclusive Screen-based Content with Underrepresented Communities.

The Harold Greenberg Fund

The Harold Greenberg Fund is a national funding organization that supports the development of Canadian dramatic feature films. It represents the English-Language Program (Fund) and are partners with the French Language Program (Fonds). The English-Language program is supported by Bell Media and Crave.

Data collection and reporting:

The Harold Greenberg Fund does not have funding earmarked for BIPOC or other diversity-seeking groups. It does, however, collect data on key creatives through a self-identification questionnaire. The questionnaire asks simple questions regarding racialized persons, gender and persons with disabilities. For example, the questionnaire asks, “Do you consider yourself a racialized person?”. If the applicant chooses yes, they are given a box to describe their background. The Fund chose this question style to allow for flexibility in the way people describe their identities. Thus far, the data collected has not been compiled and is not formally used in funding decision-making. It is, however, taken into consideration on a case-by-case basis. For example, if a specific filmmaker has written about a First Nation character, the Fund would use the data to understand if the filmmaker identifies with a specific Nation.

Other Equity, Diversity and Inclusion Initiatives

The Harold Greenberg Fund does not currently have any other EDI initiatives. With only two staff members, it is limited in its ability to do this.

The Fund will be closing operations in August 2021. Regardless, the more open and descriptive format it uses for asking questions about diversity is an interesting approach to explore further.

The Shaw Rocket Fund

The Shaw Rocket Fund is a permanent, independently governed, not-for-profit corporation that provides equity financing for the production of high-quality Canadian children’s, youth and family programming and industry initiatives.

Data collection and reporting:

The Shaw Rocket Fund does not have specific funding earmarked for BIPOC or other diversity-seeking groups and does not formally collect data on representation of these groups in its funding programs.

Other Equity, Diversity and Inclusion Initiatives

The fund’s focus on kids allows programming to be more diverse to begin with. However, the fund still prioritizes diversity as it wants its programming to reflect kids across Canada. Diversity is taken into consideration when making funding decisions and proposals that exhibit diversity and inclusion are prioritized. The fund’s application form asks the question, “How does your project contribute to diversity?” Answers to this question are factored into the decision-making process in a holistic manner (no set quotas, etc.).

The TELUS Fund

The TELUS Fund finances the development, production and discoverability of exceptional content that promotes the health and well-being of Canadians.

Funding decisions at the TELUS Fund are made by the Board of Directors. They use an evaluation criterion to evaluate and weight submissions individually and, in comparison to, others in the TELUS fund portfolio. Information on the identity of key creators is collected at the time of application, and if provided, becomes a part of the evaluation and decision-making process. According to the published Evaluation Criteria in the 2020-2021 Program Guidelines, projects in which “the key leadership team is inclusive of at least 3 women and self-identifying members of the BIPOC community” are considered to have high alignment with the evaluation criteria and have strong potential to receive > \$300,000 and/or 75% of the budget.

The TELUS Fund reports on access of the Official Language Minority Community to funding and gender of those filling key positions in funded projects in its Annual Reports. Moving forward, it will begin reporting on BIPOC representation as well.

The Rogers Cable Network Fund, the Rogers Documentary Fund, the Quebecor Fund

Representatives of the Rogers Cable Network Fund, the Rogers Documentary Fund and the Quebecor Fund did not respond to requests for engagement as a part of this project.

A.4 Unions and Guilds

Unions and guilds promote the interests of their members and the importance of Canada’s screen-based industries. They can play a critical role in advancing EDI in the industry in a wide range of ways including negotiating more favourable working conditions and better benefits, introducing emerging talent to the industry, providing mentorship and training opportunities, and developing and advocating for public policy initiatives. With a mandate to serve their members, unions and guilds likely garner more trust from creators than other major players in the industry and are therefore uniquely positioned to collect and report on diversity data.

ACTRA National

ACTRA represents over 27,000 professional performers across Canada working in the English-language recorded media sector.

Data Collection and Reporting: The Ontario ACTRA Census

In 2017, the Ontario ACTRA Census (OAC) was commissioned by ACTRA Toronto and ACTRA Ottawa with the support of Ontario Creates. The member census collected data on membership status, performance category, work history, ethnicity, diverse ability and gender and sexual identity aiming to provide insight into the inclusivity of the Ontario recorded and live transmitted media production industry and how Ontario ACTRA members compared to the Canadian and Ontarian population as a whole. In addition, it aimed to gather data to be used as a powerful tool in collective bargaining for equitable representation on screen and in related hiring, and in promoting Ontario’s acting pool and film industry both at home and abroad.

All Ontario ACTRA members in good standing were invited to participate in the census by completing an online census survey between September 5, 2017, and October 10, 2017. A promotional video was distributed and a \$200 cash prize was offered to encourage participation. A total of 3,409 members (27% of eligible members) completed the survey.

Key findings included:

4. Ontario ACTRA’s membership has become more diverse in recent years.
5. The average earnings of Ontario screen performers are not only substantially lower than Ontario workers in all industries, they are also significantly lower than other Ontario workers in the Arts, Entertainment and Recreation Industry.
6. Average performer earnings of the non-marginalized are higher than those of the marginalized.

In 2021, ACTRA will conduct a national survey of its members that will include data gathering of its racialized members. Ipsos has been retained to gather data on the diversity of the ACTRA members and capture the

specific experiences and journeys of ACTRA members who identify as women, Black, Indigenous, People of Colour, LGBTQ2SI and/or People living with Disabilities. The long-term goal of ACTRA is to generate data and insights to support the development of industry-wide core Diversity, Equity and Inclusion strategies across the arts and entertainment industry in Canada.

Other Equity, Diversity and Inclusion Initiatives

The ACTRA Diversity and Inclusion Committee is a volunteer committee made up of ACTRA Members from across Canada who are professionals in the entertainment industry. As a Standing Committee of the ACTRA National Council, the ACTRA Diversity and Inclusion Committee recommends policies and advocates for support structures for diverse artistic communities to help create an inclusive environment and right historical inequities within Canada's recorded media sector.

Several initiatives arose from the findings reported in the Ontario ACTRA Census.

- ACTRA Toronto's LGBTQ+ committee, outACTRAto, used the census as a jumping off point to create an industry guide about working with queer performers, a PSA about "queering your stories", and a short film competition in partnership with Inside Out.
- The Diversity & Inclusion Committee used the data to show that good demo reels are a vital part of the casting process and have the potential to launch the career of an actor. In response, they created a demo reel initiative connecting diverse performers to talented writers, to write and film tailored scenes for the selected performers demo reels.
- The Voice Committee used the data to determine that providing better training to diverse voice performers was essential in ensuring they can be hired to authentically represent the authors needs in audio books, audio dramas and animation. Several "Diversity in Voice" training initiatives for diverse members of ACTRA Toronto have since been launched.
- Recognizing the lack of leading roles for Black Performers, ACTRA Toronto created an initiative to specifically showcase Black Performers who are on the cusp of obtaining their next big role, through the "Black Performer Showcase", which will be launched in April 2021. Plans for additional showcases are currently underway.

In addition, ACTRA actively prioritizes outreach for various under-represented groups through culturally diverse film festivals such as imagineNATIVE, ReelAsian, Reabilities, Regent Park, Reelworld, the Toronto Black Film Festival, and manages Diversity.ACTRAonline.ca- an online searchable database of diverse professional performers. The database is free to ACTRA members, agents, casting directors and producers.

Association Québécoise de la Production Médiatique

The Association Québécoise de la Production Médiatique (AQPM) advises, represents and accompanies independent film, television and Web production corporations whose productions, both French and English, are recognized in Quebec and at the international level.

Data Collection and Reporting:

AQPM does not currently collect race-based data or other diversity data on its membership but plans to begin doing so in the near future.

Other Equity, Diversity and Inclusion Initiatives:

AQPM created a committee with their members to identify existing barriers for a more diverse and inclusive independent production industry. The committee put forwards ideas and initiatives to overcome these barriers in collaboration with organizations representing equity-seeking groups, private and public funders, unions as well as professional training schools. Senior staff members also participate in industry committees for diversity (Telefilm, CMF, etc.).

Canada Media Producers Association

The Canadian Media Producers Association (CMPA) is Canada's trade association for independent producers. The CMPA represents hundreds of companies engaged in the development, production and distribution of English-language content for television, feature film and digital media channels.

Data Collection and Reporting:

The CMPA does not currently collect race-based data or other diversity data on its membership. However, the organization is open to doing so in the future and have begun conversations with national and provincial funders including the CMF, Telefilm and Ontario Creates.

Other Equity, Diversity and Inclusion Initiatives:

The CMPA offers a [Diversity Mentorship Program](#) that aims to grow the talent base of underrepresented groups and foster inclusivity in the screen-based production industry. In this program, CMPA members have the opportunity to work with producers who reflect Canada's diverse makeup, with mentorship activities taking place during any stage of production.

In 2017, the CMPA published a report called "[Women in Leadership: A Study of Gender Parity and Diversity in Canada's Screen Industries](#)." The study the report is aimed to provide industry stakeholders with the tools to better understand and address the gender disparity in the screen industries. It provided an overview of the complexity of challenges women face, and a comprehensive global survey of solutions undertaken by various agencies to combat these challenges.

Directors Guild of Canada (National)

The Directors Guild of Canada (DGC) is a national labour organization that represents over 5,500 key creative and logistical personnel in the screen-based industry covering all areas of direction, design, production and editing. The DGC negotiates and administers collective agreements and lobbies extensively on issues of concern for members including CRTC regulations, Canadian content requirements, and ensuring that funding is maintained for Canadian film & television programming. Prior to the COVID-19 pandemic, the DGC membership was growing by approximately 10% each year.

Data Collection and Reporting:

The DGC sees diversity as an issue of social responsibility and has taken steps to better understand the diversity of its membership and the experiences of their racialized members. In 2020, the DGC conducted a survey of its members to understand how BIPOC members are impacted by racial characteristics primarily, although the survey also included questions relating to gender identity, age, sexual orientation and other identities. The survey asked for information on a variety of topics including BIPOC representation in production personnel, actions/practices conducted by productions to promote inclusion in the industry, questions about mentorship, racism microaggressions and discrimination in the workplace, as well as areas for improvements at the guild. Key findings included:

- 86% of BIPOC members said they have experienced insensitive or racially loaded comments or questions in the workplace;
- 81% said they had witnessed racism at industry events;
- 68% of BIPOC members believed race or identity had affected their professional development or opportunities for promotion;
- 70% said they had been treated differently when compared to their non-BIPOC peers at work;
- 65% of those who had reported incidents said they would be less likely to report through established channels because of how the outcome was handled.

- Of their BIPOC members, 19% identified as Black, 19% as Chinese, 17% as South Asian, 16% as Indigenous, 11% as Latin American, 8% as Southeast Asian/Filipino, 4% as Arab or West Asian, 3% Korean, and 3% as Japanese.

The DGC is currently exploring means to allow members to self-identify in order to create a permanent data set for future statistical reporting on representation.

Other Equity, Diversity and Inclusion Initiatives:

The DGC has also incorporated other initiatives to advocate for EDI for both its members and its staff. In 2020, the DGC formed the BIPOC Members Committee to rise to meet renewed calls for fairness and equality in the film and television industry. The committee holds Town Halls for members who identify as BIPOC to discuss and develop solutions to the challenges BIPOC creators experience.

In response to the MeToo movement and allegations of bullying, harassment and sexual misconduct in the film and television industry, the DGC launched a national listening tour and a full independent audit of the organization's policies and practices. It played a key role in crafting the Canadian Creative Industries Code of Conduct, governing over 30 organizations that have signed on so far, and chaired the industry-wide working group on Education, Training and Awareness. The Guild has also made active efforts to encourage and mobilize BIPOC members to run for its 8 district council boards and national board.

In the future, the DGC intends to implement new and better initiatives to target BIPOC representation within its membership and staff including through various community-focused programs and incentives and further promotion of access to the industry.

Writers' Guild of Canada (National)

The Writers Guild of Canada (WGC) is a professional association and hub for more than 2,300 English-language screenwriters. The WGC supports Canadian screenwriters through negotiating and administering collective agreements with independent producers and broadcasters to ensure that screenwriters earn fair pay and benefits, and advocates for policies that foster Canadian programming and production.

The WGC defines the following people as diverse: Indigenous, Black, People of Colour, LGBTQ2S, and people living with disabilities. The Guild has taken several steps to quantify the diversity of its members and implement initiatives to address challenges faced by these groups.

Data Collection and Reporting:

WGC members are able to self-identify as diverse in two ways: the WGC Internal Database and the Member Directory:

- Internal Database- In order to participate in diversity initiatives, members need to self-identify with the Guild as diverse. The data collected in this database is private and is used by the Guild for statistical purposes and to ensure that its diverse members are included in events.
- Member Directory- The Member Directory allows members to self-identify as diverse and market their skills to producers. Production companies register and are approved by WGC staff to access the directory and find diverse screenwriters.

In April 2021, the WG published its first of what will be an annual Equity, Diversity and Inclusion Report. The report provides an overview of the composition of the WGC's membership from 2013 to 2019, and diversity in writers' room configurations and writing credits earned by diverse writers working on scripted live-action and animated Canadian TV series. Key findings for the industry from the report include:

- The percentage of diverse writers working on Canadian TV series under WGC jurisdiction has risen from 16% in 2016 to 26% in 2019.

- In 2019, Indigenous screenwriters represented just 4% of working writers, with very few occupying senior-level writing positions
- Although Black people represented 8% of working writers in 2019, they earned 5% of writing credits in live action.
- Underrepresented groups make up a small percentage of animation writers and the number of People Living with Disabilities is low across all examined categories.
- An industry-wide move to shorter episode orders, smaller writers' rooms and a marked decrease in the volume of Canadian-written shows—where hours of scripted programming commissioned fell by 82.6% at Bell Media, 65.1% at Corus Entertainment and 61% at Rogers Media between 2014 and 2019—has decreased opportunities for all Canadian screenwriters, and particularly for new and diverse screenwriters who face systemic barriers.

Other Equity, Diversity and Inclusion Initiatives:

In 2017, the WGC created and convened the Diversity Committee to develop and implement initiatives to support diverse screenwriter members. Its objectives are to help promote the voices of its members who are from underrepresented communities, and increase members' understanding of and address the challenges faced by diverse screenwriters.

In an attempt to remove barriers to membership, the WGC also provides a Diversity Incentive to members from underrepresented groups. The Guild waives the \$350 initiation fee for any Canadian resident writer with at least two writing contracts signed within the past two years with a Canadian producer and who self-identifies under any of the following categories: Indigenous, Black, People of Colour, LGBTQ2S and people living with disabilities.

Other diversity and inclusion initiatives by the Guild include "Mixers" that provide opportunities for diverse members to get together and have one-on-one meetings with producers, showrunners and broadcasters; sponsorship of events promoting diversity and inclusion including events presented by BIPOC TV & Film, ImagineNATIVE Film and the Black Women Film! Screenwriters Retreat, and a "Hiring Do's and Don'ts" list published on its website to promote more inclusive hiring.

Documentary Organization of Canada

The Documentary Organization of Canada (DOC) is the nation's premier organization for documentary advocacy and the collective voice of independent Canadian documentary creators. DOC champions the production and distribution of documentaries across all platforms; advocates on behalf of creators and producers; and connects and strengthens Canada's documentary community. DOC currently has approximately 900 members across the country.

Data Collection and Reporting:

In August 2020, DOC worked with one of its BIPOC Board members to conduct and analyze a survey of its BIPOC members. 45 responses were submitted. Positive feedback showed that new members were on the rise and they were keen to increase their participation in the organization, and a generally positive sense that DOC was approachable, offered good value for their membership, and offered good quality programming and professional development benefits. Areas identified as needing improvement were clarity on structural policies (more welcoming, more representation, clearer discrimination and harassment policies); anti-oppression training; and increased outreach to BIPOC communities that could connect them to their local chapter. The survey also identified that DOC needs to do more to center BIPOC advocacy and voices, and to push for more opportunities for DOC's BIPOC members.

To glean a more accurate picture of DOC's membership, in March 2021, DOC began asking every one of its new and renewing members to self-identify and expects to have a much higher rate of participation.

Other Equity, Diversity and Inclusion Initiatives:

In the Spring of 2019, in response to Calls to Action (ATC) and ongoing conversations with the Indigenous Screen Office, DOC began offering free two-year membership for all new members based in Canada who self-identified as Indigenous. In March of 2021, DOC's free Indigenous membership benefit was expanded to include Black and People of Colour documentary professionals as well. As of April 1st, 2021, 370 new DOC members are using either the free Indigenous membership category or the expanded BIPOC membership category for 1st time DOC members, representing just over 40% of current membership.

In February 2021, DOC brought on a new Festival Concierge consultant to make the service available in French for the first time and has racial equity among its consultants.

Other new initiatives geared to support and celebrate DOC's BIPOC members are: scholarships for two of DOC's Indigenous members to the NSI's Arts of Business Management - Indigenous Edition; two free all-access passes for BIPOC members to attend the DokFest Munich festival and forum; scholarships for two Indigenous filmmakers to access the Festival Concierge service; working with BIPOC TV & FILM to co-produce a Hot Docs Industry session celebrating the work of two BIPOC filmmakers and integrating HIRE BIPOC into DOC's new web site's Job Board; partnering with the Racial Equity Media Collective on a shared response to proposed changes at Telefilm that was signed by BIPOC TV & FILM, The Black Screen Office, the Canadian Independent Screen Fund for BPOC Creators, Creatives Empowered, the Indigenous Screen Office, and the Vancouver Asian Film Festival (VAFF); and working with DOC BC+YT+NWT and VAFF to demand that Knowledge Network address racial equity in its programming and structure.

DOC has also incorporated several EDI-related changes within its workforce. From January to June 2021, DOC's staff and Board members were given access to a series of Anti-Oppression workshops including a session with Anti-Oppression Educator Rania El Mugammar. In May 2020, she will give a keynote for all of DOC's membership across the country.

Although DOC does not currently have official policies around board representation, the organization considers diversity on its national and chapter boards a priority and is making active efforts towards this goal. DOC's National Board is currently 30% BIPOC and it is actively recruiting new members. In 2020 and 2021 thus far, DOC's Western chapter, having welcomed the Yukon and Northwest Territories to become DOC BC + YT + NWT, recruited five new BIPOC members and its Board is now 50% BIPOC. The Board is committed to maintaining 50% BIPOC representation for all its current and future programming. This chapter started its own Breakthrough program that supports emerging BIPOC filmmakers, and led an advocacy effort to lobby Knowledge Network to commit to racial equity.

DOC Quebec held a diversity and inclusion roundtable in Fall 2020, in which five BIPOC creators were invited to speak about their experiences and recommendations for the chapter. Two of those creators are now on the DOC Quebec Board. DOC Quebec has started a diversity and inclusion committee, whose aim is to recruit BIPOC board members and make recommendations on behalf of BIPOC creators. DOC Quebec is also working on a mentorship program, part of which will be dedicated to guiding new Canadians and BIPOC creators with specialized career coaching.

Currently, 45% of the DOC Ontario board includes filmmakers from the BIPOC community, and the chapter has incorporated a comprehensive diversity mandate into its professional development offering. The Breakthrough Program, in particular, offers at least 50% of the seats to participants that self-identify as Black, Indigenous, and People of Colour, and the Intro to Doc Producing (formerly Savvy Program) has recently been adapted to work with partners to extend deeper outreach to emerging and mid-career filmmakers who identify as BIPOC. DOC is working to implement the recommendations put forward by Kerry Swanson (Associate Director of the Indigenous Screen Office) in a 2018 research project commissioned by DOC Institute and the National Film Board's Ontario Studio. The report investigates the barriers faced by - and the professional needs of - documentary professionals from Indigenous and racialized communities. The 'Swanson Report' reinforces the need for institutional support for the advancement and professional growth of Indigenous and racialized documentary and non-fiction producers.

International Alliance Of The Stage Employee National and NABET/UNIFOR

The International Alliance Of The Stage Employee (IATSE) National and NABET/UNIFOR did not respond to requests for an interview.

A.5 Broadcasters

Broadcasting in Canada is a \$17 billion industry. Canadian broadcasters consist of radio, conventional television, on-demand television services (e.g., pay per view, video-on-demand), and broadcasting distribution undertakings (BDU), like cable, satellite, and IPTV. While some of this content is available online, typically “broadcasting” revenue counts do not include internet radio or television. Major players in this sector include Canadian Broadcasting Company (CBC), Bell Canada Enterprises (BCE), Rogers Media, and Corus Entertainment.

The Canadian Broadcasting Corporation

The Canadian Broadcasting Corporation, also known as CBC/Radio-Canada or just CBC, is a Canadian federal Crown corporation that serves as the national broadcaster. Deeply rooted in communities across the country, CBC/Radio-Canada offers diverse content on radio, television and the web in English, French and eight Indigenous languages. It also creates content in Spanish, Arabic, Punjabi, Mandarin and very soon Tagalog, as well as both official languages, through Radio Canada International (RCI)

Data Collection and Reporting:

As part of its current Corporate Strategy, *Your Stories, Taken to Heart*, one of the national public broadcaster’s top priorities is to reflect contemporary Canada. To bring its priority to life, it has developed the 2018-21 Diversity and Inclusion Plan. The vision of this plan is, “By 2021, CBC/Radio-Canada will be the media leader in drawing on the wealth of unique Canadian perspectives to shape its content, workplace and workforce.” CBC/Radio-Canada’s overall workforce progress is measured using the employee representation data collected via its cultural census. This data is reported in the employment equity annual report prepared for Employment and Social Development Canada (Labour Program). A workforce analysis is also performed to determine whether gaps in representation are closing.

CBC/Radio-Canada collects and reports on various aspects of data in regard to its internal workforce. Examples include:

- Its cultural census, a self-identification questionnaire that is available on the Corporation’s internal portal. In 2020, the completion rate of the cultural census reached 92.2%. The results of the census are shared with employees and are used to report on the composition of its workforce, for example, in their employment equity annual reports.
- Employment Equity Representation among new external hires is a strategic KPI. Results are reported in the company’s quarterly financial reports and annual reports. In addition, this KPI is part of its short-term incentive plan for eligible unaffiliated employees. For example, in 2020-2021, 37.3% of new external hires were from equity-seeking groups (defined by the organization as Indigenous peoples, persons with disabilities and visible minorities), significantly above the external labour force availability but just under its target of 38.4%

Other Equity, Diversity and Inclusion Initiatives

The CBC has a range of other equity, diversity and inclusion initiatives. These include:

- The 2019 Diversity Commitment: At the Banff World Media Festival in June 2019, CBC/Radio-Canada announced a new commitment to diversity for all English and French-language commissioned programs across scripted and factual genres. By 2025, CBC/Radio-Canada aims to ensure that at least one of the key creatives in all scripted and factual commissioned programs will be held by a person from a diverse background. Key creatives include producer, director, writer, showrunner and lead performer.

- A Diversity and Inclusion Working Group: established in December 2019, this working group is mandated to accelerate change in the areas of representation and workplace culture.
- Diversity and Inclusion Fund: A \$200,000 fund that helps managers reach their hiring targets of recruiting and growing diverse candidates by allocating funding for paid internships and development opportunities.
- Developing-Diverse Emerging Leaders Program: a 10-month development course for emerging leaders that equips employees with insights, tools and strategies to advance their careers with confidence and purpose. The fourth cohort graduated in December 2020 and the program is now going through its fifth annual edition.

Bell Media

Bell Media is Canada's leading content creation company with premier assets in television, radio, out-of-home advertising, and digital media. Bell Media owns 35 local television stations including CTV, Canada's most-watched television network, and the French-language Noovo network in Québec; and 27 specialty channels, including leading specialty services TSN and RDS.

Data collection and reporting:

In September 2019, Bell Media published a Women in Production Gender Parity Action Plan that outlined a roadmap to achieving gender parity in key creative roles for Canadian independent productions by 2025. A key aspect of the plan was data collection and annual reporting. Also, as a signatory of the Catalyst Accord 2022 and a member of the 30% club- both initiatives calling on Canadian boards and CEOs to pledge to accelerate the advancement of women in business- the company established a goal of at least 35% women in executive positions by the end of 2021. Gender data is reported annually to the CRTC, and summary statistics for 2020 were reported in the Women in Production Action Plan – 2020 Update report.³⁶

Internally, Bell Media has a diversity and inclusion strategy with three main pillars: fostering an inclusive workplace, supporting diverse communities and customers, and attractive diverse talent. The organization collects data on 13 different groups including women, visible minorities, people with disabilities, and Indigenous people through a diversity questionnaire that is distributed at the time new employees are hired. The questionnaire has a high self-disclosure rate of 81% and has shown an increased share of underrepresented groups in the organization's workforce and senior management. Data is shared in aggregate in the company's annual corporate responsibility reports.

Other Equity, Diversity and Inclusion Initiatives

Diversity and inclusion at Bell Media are championed by the Diversity Leadership Council (DLC), a group comprised of 13 diverse senior leaders with representation from all business groups and geographies. The Council is tasked with defining Bell's diversity and inclusion strategy and developing company-wide implementation plans for specific actions.

As a part of the company's diversity and inclusion strategy, Bell Media also aims to promote the active inclusion of companies owned and managed by women, Indigenous peoples, LGBT, Veterans and/or Persons with Disabilities. Bell's Procurement team acts toward this goal by attending supplier diversity industry networking

³⁶ [210131-Bell-Media-Women-in-Production-Action-Plan.pdf \(bellmedia.ca\)](#)

events, maintaining a certified diverse supplier database, advocating on behalf of a wide range of certified suppliers, and encouraging a broad mix of suppliers to attend sourcing activities.

Bell Media is also a foundational partner of HireBIPOC, an industry-wide initiative aimed at creating meaningful change around hiring practices and ensure a more inclusive workforce. Created in partnership with BIPOC TV & Film, in consultation with BIPOC members and community groups, the database hosts BIPOC creatives and crew who work in Canadian screen-based industries. It currently has over 5000 members registered and is set to hit 6,000 by its 1-year anniversary (October 2021). Bell Media, along with Corus Entertainment and Rogers Sport & Media have committed to making the use of HireBIPOC a specific condition of greenlight for original productions, ensuring internal groups and external companies use the site.

Corus Entertainment

Corus Entertainment did not respond to requests for an interview. However, the organization worked with DiversiPro on its Diversity Review, who was interviewed as a part of the project.

In June 2020, Corus Entertainment engaged the services of DiversiPro, third party diversity and inclusion professional with expertise in anti-Black racism, and anti-racism experts with lived experiences to help bring about systemic change within the organization. After a four-month review, DiversiPro's provided Corus with a final report with specific recommendations from their review. Key findings, insights and action items were shared both internally and externally, and focused on the company's leadership, workplace culture, representation and internal opportunities to make policy frameworks more supportive of fulsome equity, diversity and inclusion. Based on these findings, Corus made commitments to a series of actions that have been integrated into Corus' Diversity and Inclusion multi-year plan. These actions include:

- Leadership & Culture: The selection of an external partner to develop and deliver inclusion training to both leaders and to all Corus people as a part of the organization's ongoing learning, development and culture.
- Representation: Collecting more specific data on race and disability and adding new categories for sexual orientation and gender identity in order to gain new insights on priorities and progress.
- Culture: The formation of two Employee Resource Groups with highly engaged founding members and an Executive Leadership team sponsor. These groups- one for Black team members and one for 2SLGBTQ+ team members- will provide Corus with an important sounding board, resource and partner to develop its anti-racism, diversity and inclusion initiatives.

"No other media organization in Canada has had a third-party take such a deep look into the issues of equity, diversity and inclusion. It takes both courage and foresight to have this done. So, for that, Corus should be congratulated. While the actions presented in the findings may sound somewhat daunting, the opportunities are significant. In fact, Corus has the overall opportunity to lead the media sector in inclusion and diversity."

- Hamlin Grange, Principal, DiversiPro
[Diversity & Inclusion - Corus Entertainment](#)

Corus has also taken various other actions to champion EDI within its organization including (amongst others) targeted recruitment to increase representation, more transparent reporting of racialized groups in its teams, and a renewed commitment to consultation with racialized and marginalized communities for its news coverage.

Rogers Media, Quebecor Media, Shaw Media

Rogers Media, Quebecor Media and Shaw Media did not respond to requests for an interview.