Reelworld

Changing the Narrative
2020 Status of Canadian Black, Indigenous and People of Colour in Canada's Screen-based Production Sector

Commissioned by:
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Executive Summary

Within a context of great opportunity to create compelling and powerful stories, Reelworld Film Festival and Reelworld Screen Institute commissioned Communications MDR to measure and benchmark employment conditions of Black, Indigenous and People of Colour (BIPOC) in Canada and the extent to which they participate equitably in Canada's booming screen-based production sector and shape screen content.

The study is based on a review of literature focused on selected jurisdictions, thirteen interviews with BIPOC freelance professionals and industry representatives, and a survey of 663 self-identified BIPOC freelance professionals working in the screen-based production sector across the country. The survey was promoted through industry and labour associations, including the Academy of Canadian Cinema (ACCT), the Indigenous Screen Office, the Canadian Media Producers Association (CMPA), ACTRA, the Directors Guild of Canada (DGC), the Writers Guild of Canada (WGC), IATSE, NABET700, the Reelworld Film Festival, Reelworld Screen Institute and the ImagineNATIVE Festival and Institute.

Findings

Employment

BIPOC professionals work in a wide range of creative, production, managerial, technical and business-related occupations, as well as in production support services. They derive their income primarily from their employment in the sector, working an average of 105 paid days in the previous year. Significantly, forty percent also worked without pay.

Over a quarter of those surveyed described overt discrimination as a barrier to employment. A challenge identified by interviewees is unconscious bias from decision-makers who may believe that sufficiently qualified BIPOC professionals, particularly producers, writers and directors, are few in number. Producers and senior executives who are in key hiring positions may not know or be aware of BIPOC professionals who have the skills they need. Some point to a perception amongst decision makers that TV shows with a cast of non-white performers in lead roles will not be popular with audiences.

The perceptions of agents and managers are similarly critical, as they are major gatekeepers to employment for talent. BIPOC performers observe that they are not being sent to audition for roles not expressly cast as BIPOC. Approximately half of those working as talent (performers, directors, writers or composers) are represented by an agent or manager. Of these respondents, about a third have faced difficulty in obtaining representation. Only a few are represented by an agent or manager who identifies as BIPOC.

There is a view that having more BIPOC professionals in leadership and decision-making roles would facilitate greater employment by freelancers who are BIPOC. Sensitivity training for leaders and capacity building for agents and managers were put forward as ways to strengthen the employment infrastructure.

The dearth of BIPOC stories and of BIPOC professionals in creative leadership positions (as showrunners, directors, producers) in the industry is seen as a major impediment to employment for BIPOC talent and other professionals. While some funding is available for emerging talent, more

established creators have difficulty accessing funding for the development or production of their film and television programs.

Twenty percent of respondents intend to leave Canada to pursue their careers in the industry elsewhere. The primary reasons given by respondents are to pursue better work opportunities and better pay.

Access to Unions, Guilds and Professional Networks

A third of respondents do not have access to professional unions and guilds. Fourteen percent face difficulties in acquiring sufficient experience to join a union or guild, or are challenged by the high cost of joining. Challenges in qualifying for membership in a union or guild may be related to a lack of employment opportunities due to overt discrimination or unconscious bias.

Discrimination and unconscious bias limits the access by BIPOC professionals to networks and professional relationships with potential employers, resulting in a lack of awareness of employment opportunities.

Education and Training

The survey of BIPOC professionals provides a portrait of highly educated, highly experienced professionals who work in a wide range of occupations in the film and television industry. Over half of respondents have earned a university degree. The vast majority have at least five years of professional experience.

A quarter of those surveyed have not received professional training. BIPOC professionals without access to professional networks may not always be aware of professional development opportunities or may be passed over for them. Additional barriers to professional development include a lack of time, remote location and personal or family obligations.

Future Directions

Industry-Wide Tracking and Reporting

There is very little data currently available on the employment of BIPOC freelance professionals in the industry. Lack of access to reliable data is an obstacle to measuring and evaluating policies and programs designed to cultivate a screen-based production industry inclusive of BIPOC professionals. Better reporting is possible, as there is a great deal of potential data available from an industry that is highly subsidized and consequently, accountable to a range of federal and provincial agencies.

Canada can take inspiration from the UK's Creative Diversity Network. The Network is an industry-wide network of public funders, broadcasters, and production companies across the UK, that has developed the Diversity Analysis Monitoring Data project, or DIAMOND, to gather, monitor and share data on BIPOC professional employment.

There was enthusiastic support amongst interviewees to develop an industry-wide monitoring system similar to DIAMOND to benchmark and track the participation of BIPOC professionals in the industry, both on- and off-screen. There is an opportunity for Reelworld to consider how best to fill the breach in Canada, perhaps by spearheading such an initiative.

Incentives and Targets

According to writers, directors and producers interviewed for this study, targets for funding being made available by public agencies and broadcasters would be an effective strategy to facilitate equitable access to employment.

As a point of reference, the British Film Institute has set targets for access to development and production funding so that writers, directors and producers of color have opportunities to work. The BFI's targets, which are proportional to the UK's working population, are: 20% target for those identifying as belonging to an under-represented ethnic group from amongst the following: Asian/Asian British, Black/African/Caribbean/Black British, Mixed/multiple ethnic groups and Other ethnic group.[1]

The BFI has also introduced Diversity Standards, which must be met by applicants to the majority of public funding for film in the UK. There is currently no similar initiative in Canada. Interviewees note that such an incentive could potentially be very powerful, with industry-wide impact, particularly if diversity standards became a condition of funding for production companies, distributors and training institutions.

Inclusive Workforce Fostered by Unions and Guilds

Unions, guilds and associations provide critically important employment opportunities to their members. They have a key role to play in identifying, attracting and representing BIPOC professionals to join their respective memberships. Interviewees are of the view that consideration should be given to special membership categories that can facilitate the entry of BIPOC professionals into their ranks.

According to interviewees, professional development activities are difficult to access by BIPOC freelance professionals in Canada, particularly at the early stages of their careers. They would like to see more targeted initiatives that would help more talented professionals from BIPOC communities to ascend the ranks of the industry and facilitate access for other BIPOC professionals.

Industry associations could also deliver sensitivity training to their members.

Strengthened Career Development Infrastructure

There is an opportunity to strengthen the infrastructure that nurtures and develops talented and highly skilled individuals on whose work the success of Canada's screen-based production sector depends. Industry leaders interviewed pointed to the need for more employment-focused, pathway-driven professional development, which may require coordination between players. According to interviewees, there is also a need to strengthen the capacity of agents and managers working in Canada. Interviewees stated that it is imperative to encourage the growth and development of networks between BIPOC professionals in the industry. Industry directories identifying BIPOC freelance professionals would help develop these networks.

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[1] BFI report published on its website, *Diversity and Inclusion: How We're Doing,* https://www.bfi.org.uk/supporting-uk-film/diversity-inclusion/how-we-re-doing, retrieved December 1, 2019.

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Introduction

1. Preamble

Canada's screen-based production sector is a major source of economic activity and jobs, contributing $12.8 billion in gross domestic product (GDP) to the Canadian economy in 2017.[2] In 2017-2018 alone, the industry produced 802 television series and 105 feature films and 223 convergent digital media productions, reaching $3 billion in the volume of Canadian content production.[3] Within a context of great opportunity to create compelling and powerful stories, Reelworld Film Festival and Reelworld Screen Institute commissioned Communications MDR to measure and benchmark employment conditions of Black, Indigenous and People of Colour (BIPOC) in Canada and the extent to which they participate equitably in Canada's booming screen-based production sector and shape screen content.

2. Approach and Methodology

The goal of this study was to undertake primary research to understand the characteristics of employment of BIPOC freelance professionals working in the independent screen-based production sector in Canada's English-language market. The screen-based production sector includes feature film, television and digital media production and post-production. With this in mind, this study used the following lines of evidence: a literature review, a survey of BIPOC industry professionals and interviews with BIPOC key informants.

The literature review focused on selected international jurisdictions that could provide lessons learned for Canada. They include the United States (US), The United Kingdom (UK) and Australia. The review examined selected initiatives by unions, guilds, professional associations, broadcasters and public funders that increase access by BIPOC professionals to employment opportunities in the screen-based production sector. Annex 1 contains a description of initiatives.

The consultants surveyed a total of 663 self-identified BIPOC freelance professionals working in the screen-based production sector across the country, in a wide range of occupations. The goal of the survey was to better understand access to employment in the screen-based production sector as well as barriers and potential solutions for enhancing access to employment. The survey was promoted through industry and labour associations, including the Academy of Canadian Cinema (ACCT), the Indigenous Screen Office, the Canadian Media Producers Association (CMPA), ACTRA, the Directors Guild of Canada (DGC), the Writers Guild of Canada (WGC), IATSE, NABET700, the Reelworld Film Festival, Reelworld Screen Institute and the ImagineNATIVE Festival and Institute. Annex 2 contains the survey questions.

The vast majority of professionals surveyed indicated that they work in the film and television sector. The number of respondents from the interactive media and games sector did not yield a

[2] Canadian Media Producers Association, *Profile 2018: An Economic Report on the Screen-based Media Production Industry in Canada*, Ottawa, 2019.
[3] Canadian Media Producers Association, 2019, Op. Cit.

statistically significant sample. Therefore, this report focuses on employment in the film and television production sectors. About a third (35%) of BIPOC freelance professionals who responded to the survey identified themselves as Black, followed by 15% who identified as Asian. Another 13% identified as South Asian and 13% as Indigenous, respectively. Six percent identified as Latinx, and 4% as Middle Eastern. Thirteen percent of respondents identified themselves as a person of colour other than these groups ("Other Person of Colour"). Most live in Ontario (69%), followed by British Columbia (16%) and Quebec (7%). Respondents included BIPOC professionals living in Alberta, Manitoba, Nova Scotia, Saskatchewan, Yukon Territory and Prince Edward Island. The consultants undertook 13 interviews with BIPOC freelance professionals and industry representatives working in the screen-based sector. The interviews provided qualitative evidence on perceived barriers to employment and potential solutions, complementing the findings of the survey. Annex 3 provides a list of interviewees.

Limitations

The total number of people working in the Canadian screen-based sector is difficult to determine. The Canadian Media Producers Association (CMPA) industry profile estimated that the industry created 70,400 direct full-time equivalent (FTE) positions in 2017-18 in the Canadian film and television production sectors.[4] This estimate reflects the volume of production in the given years, and is derived by dividing the total labour expenditure by an estimated average salary across all positions in the industry. While useful, it does not provide the number of people working in the industry. The total number of BIPOC freelance professionals is also not known. As a result, this study does not aim to quantify the percentage of BIPOC freelance professionals working in the industry. Furthermore, as Statistics Canada's categories of ethnicity are different from those of self-identified BIPOC professionals, it is not possible to correlate the sample to population sizes of ethnic groups as measured by Statistics Canada. A further limitation to this study was the constraints imposed by privacy legislation on the types of information that could be collected from respondents to the survey, such as age or information on the ethnicities of people in positions of greater responsibility that respondents are working with. This study provides benchmarking data on employment conditions for BIPOC freelance professionals working across the country in screen-based production and post-production occupations, which can be used as a point of comparison for future surveys.

3. Structure of this Report

This report is divided into the following three sections:

- Section I provides a statistical portrait of BIPOC freelance professionals working in the screen-based production sector;

- Section II presents the perspectives of BIPOC professionals regarding the barriers they face to employment in the screen-based production industry and proposed strategies on how to increase their access to the industry; and

- Section III concludes the study and presents future directions for consideration by the industry.

[4] Canadian Media Producers Association, *Profile 2018: An Economic Report on the Screen-based Media Production Sector in Canada*, 2019.

I. A Statistical Portrait of BIPOC Freelance Professionals Working in the Screen-based Production Sector

This section provides the quantitative findings of a national survey of BIPOC professionals working in the screen-based production sector.

1. Key Employment Trends

1.1 Respondents Work Primarily in the Film and Television Production Sector

The vast majority of those surveyed (92%) work in the film and television production sector. These respondents are working across the country. As can be expected, the principal provinces in which respondents work are Ontario (67% of respondents), British Columbia (20%) and Quebec (11%), as these are the major production centres in the industry. However, it is interesting to note that BIPOC professionals are also working in almost all Canadian provinces (with the exception of Prince Edward Island and New Brunswick), as well as in Indigenous Nations/Territories.

Figure 1: Province of Work in the Last Twelve Months

Provinces of Work in the Last Twelve Months
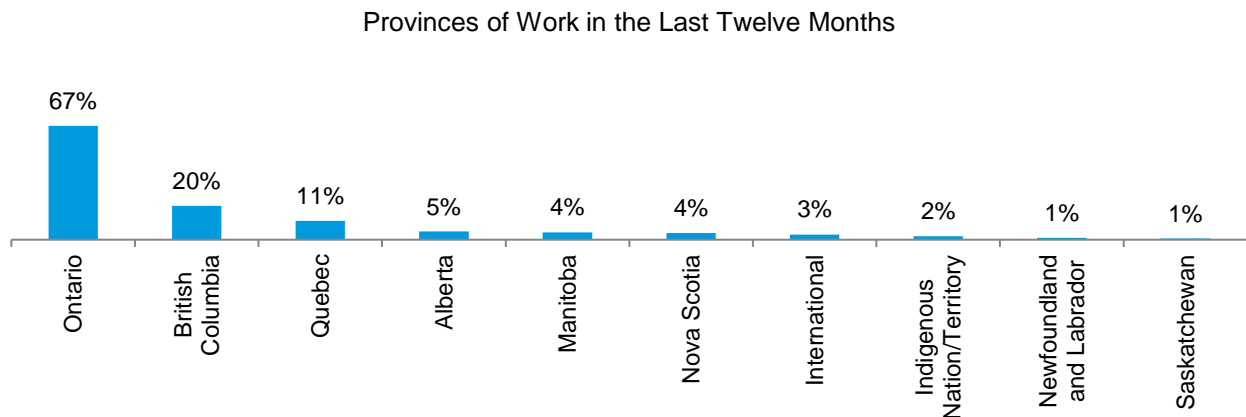
1.2 Respondents Earn Their Income Primarily From Their Employment in the Sector

Overall, 58% of respondents are earning their income primarily from their employment in the screen-based production sector.

Respondents from British Columbia, Quebec and Ontario are most likely to earn at least half their income primarily from the sector. Three quarters (76%) of British Columbia respondents said they earn their income primarily from their work in the screen-based production sector. This was true also for 65% of respondents from Quebec and 55% of respondents from Ontario.

Respondents working in accounting, business affairs, and production jobs were most likely to say they earn their living primarily from the screen-based production sector, as did producers.

Figure 2: Proportion of Respondents Earning Their Income Primarily from the Screen-based Production Sector, by Province

Proportion of Respondents Earning Their Income Primarily from the
Screen-based Production Sector, by Province of Residence

Province	Percentage
British Columbia	76%
Quebec	65%
Ontario	55%
Manitoba	40%
Nova Scotia	40%
Alberta	25%
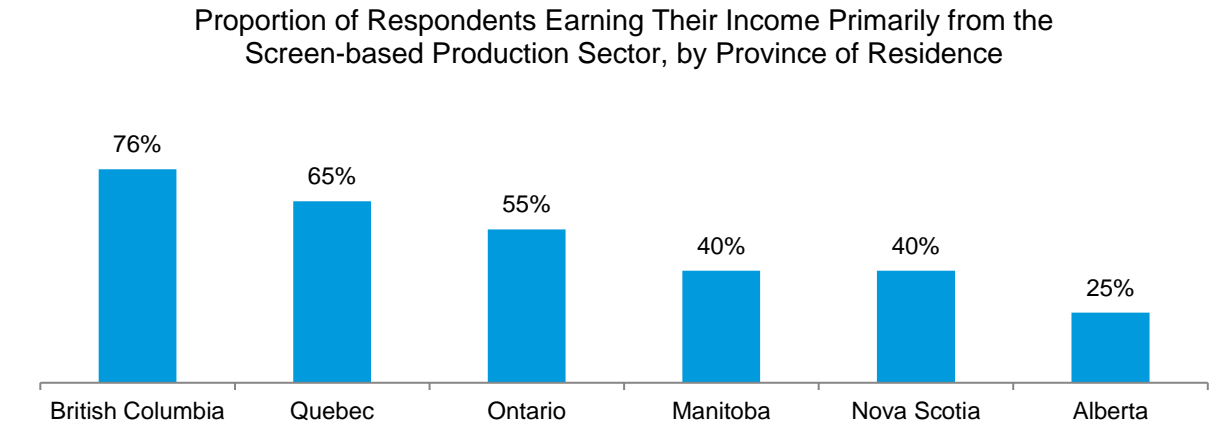
1.3 Respondents are Highly Educated

Survey respondents are highly educated, with over half (53%) of all those surveyed indicating that they have a university degree, and a further 21% have earned a college diploma. Respondents who are Black or Indigenous were less likely to have a university education (44% and 36%, respectively).

Figure 3: Education of Survey Respondents

Highest Level of Education or Training of Respondents

Education Level	Percentage
University degree	53%
College diploma	21%
Some university	11%
Some college	9%
High school diploma	6%
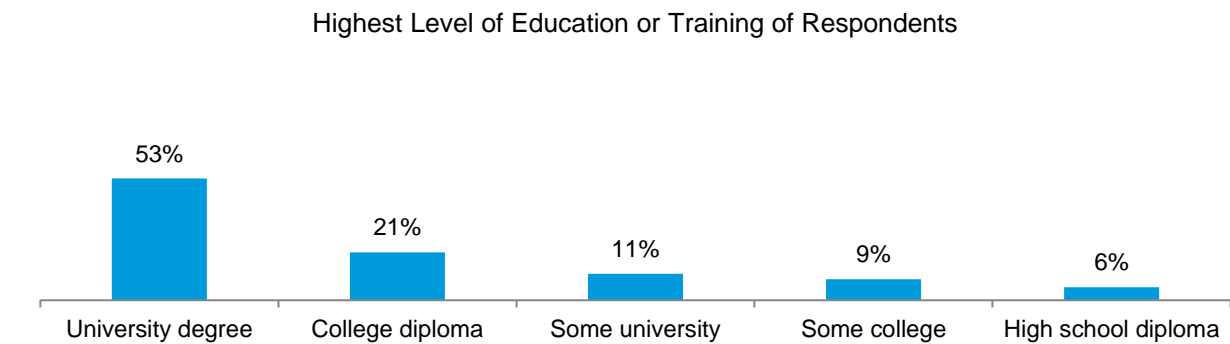
About half (51%) of respondents received their education in a field related to the screen-based production sector. Overall, a third of respondents (33%) obtained professional industry training from a university or college and 18% attended a recognized industry training institution such as the Canadian Film Centre, the National Screen Institute (NSI), the Institut national de l'image et du son (INIS) or the Vancouver Film School.

Twenty-five percent of respondents have accessed other forms of professional training, including training opportunities provided by Canadian unions and guilds, industry associations and other organizations (i.e. artist-run centres, talent agency or private companies). Some have accessed private lessons (particularly for acting), and others have accessed foreign opportunities for

professional training (i.e., in the US and UK). Some respondents have training in related fields, including the visual arts, theatre, the fashion industry, management or law.

1.4 Respondents Work in a Wide Range of Occupations

The majority of respondents work in key creative positions as performers, directors, producers and writers. It is not known if they reflect the actual distribution of the BIPOC workforce in the industry. About a third of respondents work in production, either in managerial or technical occupations. Five percent work in business related capacities, and two percent work in production support services.

Figure 4: Percentage of Respondents, by Type of Occupation

Percentage of Respondents, by Type of Occupation
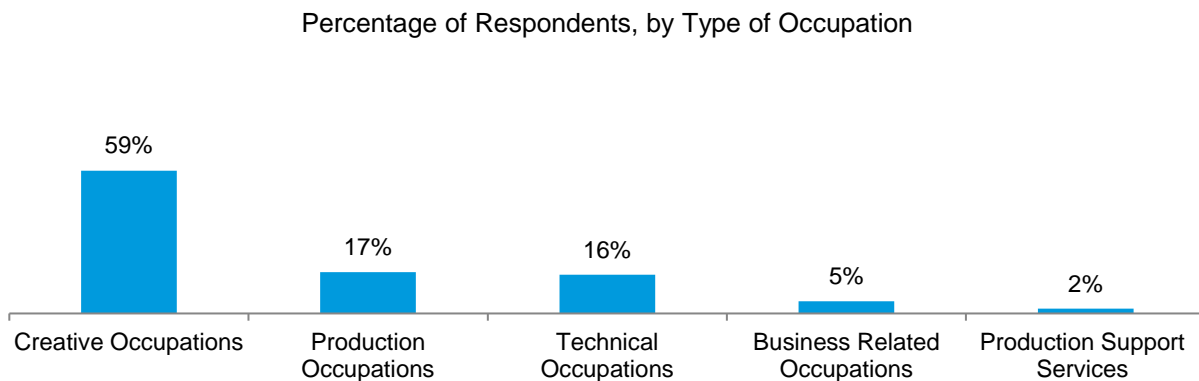
Figure 5: Breakdown of Respondents, by Detailed Occupation List

Types of Occupations of Respondents	Percentage of Respondents	Number of Respondents
Creative Occupations		
Writer	5.3%	30
Director	12.2%	69
Producer	7.1%	40
Show Runner	0.2%	1
Performer	33.7%	191
Development (Story Editor, Story Consultant)	0.9%	5
Sub-total	**59.3%**	
Production Occupations		
Production (Production Manager, Location Manger, Assistant Director, Technical Director) Editor, Script Supervisor, Production Assistant)	**17.3%**	**98**
Technical Occupations		
Art Department (Props, Scene Painting, Animator, Intern)	1.8%	10
Art Director	1.2%	7

Camera	1.2%	7
Composer	0.7%	4
Costume	1.4%	8
Costume Designer	0.2%	1
DOP	0.5%	3
Hair and Makeup	0.9%	5
Interactive (Interactive Media Designer, Game Designer, Programmer)	0.7%	4
Lighting and Electrical	2.8%	16
Lighting Designer	0.2%	1
Production Designer	0.5%	3
Set Decorator	0.9%	5
Set Designer	0.5%	3
Set Dresser	1.4%	8
Sound	0.5%	3
Sound Designer	0.2%	1
Special FX	1.4%	8
Sub-total	**15.7%**	
Business Related Occupations		
Accountant	0.7%	4
Agent	0.4%	2
Business Affairs, Legal and Financial staff	1.8%	10
Casting Director	0.5%	3
Production Office (Marketing Director, Community Development Manager, Social Media Coordinator)	1.2%	7
Sub-total	**4.6%**	
Production Support Services		
Production Support Services (Catering, Transportation, Construction)	**1.8%**	**10**
Total Number Responses	**98.7%***	**567[5]**

*Percentages do not add up to 100 due to rounding.

Respondents who identified themselves as either Latinx or Black were least likely to say they work as directors (6% of respondents who identified themselves as Latinx, and 8% of respondents who identified themselves as Black, respectively). Respondents who self-identified as Black were the least likely to say they are a screenwriter (only 4% of these respondents).

1.5 Respondents are Highly Experienced

Survey respondents have significant experience working in the screen-based production sector. Sixty percent (60%) have more than five years' experience, and 40% have more than ten years' experience.

[5] Refers to the total number of responses received from respondents on the occupation in which they work.

Figure 6: Distribution of Survey Respondents by Number of Years' Experience

Number of Years of Professional Experience

Less than 2 years	2 to 5 years	Between 5 and 10 years	Between 10 and 20 years	More than 20 years
19%	21%	20%	22%	18%
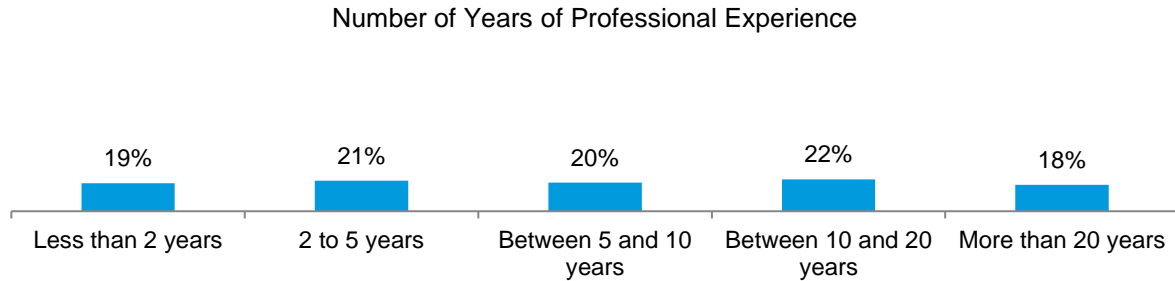
The majority of respondents work on English-language productions. A minority work also on French- or other-language productions. Of the 62 respondents who said they work in French, all but two also work in English.

Figure 7: Distribution of Survey Respondents by Language of Productions They Work On

Language of Screen-based Productions that Respondents Work On

English	French	Other
99%	10%	8%
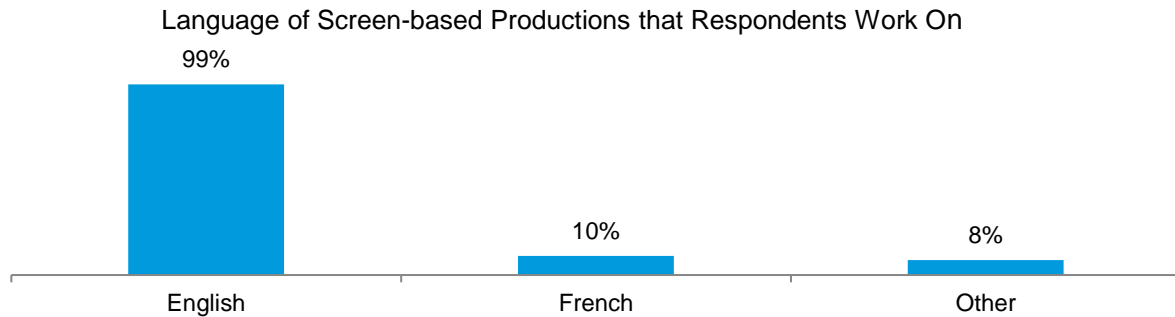
1.6 A Third of Respondents Do Not Have Access to Professional Unions and Guilds

About two thirds (66%) of respondents are members of a professional union or guild in the screen-based sector. The highest proportion of respondents who are in a union or guild are in British Columbia and Quebec (84% and 83% of respondents, respectively). Of respondents in Ontario, 60% are in a union or guild.

Figure 8: Survey Respondents' Membership in Professional Unions and Guilds, by Province

Percentage of Respondents in a Union or Guild, by Province

| British Columbia | Quebec | Nova Scotia | Ontario | Manitoba |
| 84% | 83% | 63% | 60% | 60% |
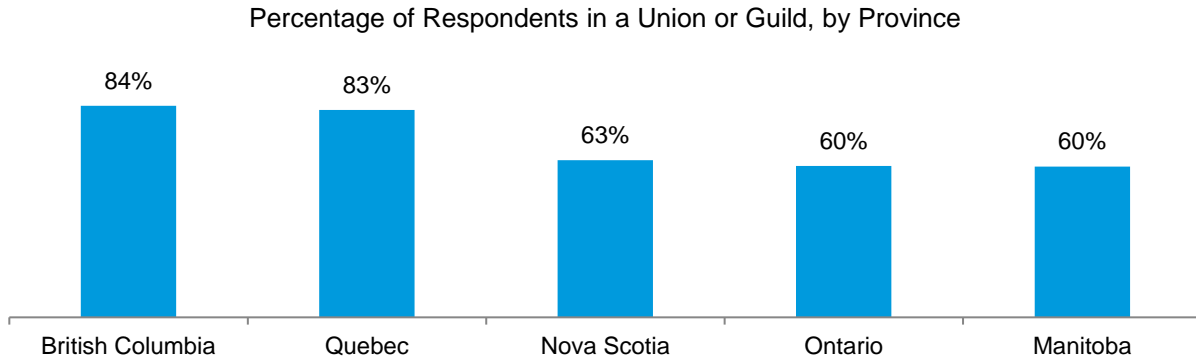
Overall, 14% of respondents say that they experienced difficulty in joining a union or guild. Amongst the reasons given for not joining a union or guild is the difficulty in acquiring sufficient work experience and the high cost of membership. Some respondents indicated they had not been approached to join a union or did not know anyone in the union, and others questioned the benefits of membership, citing a lack of employment opportunities.

1.7 A Quarter of Respondents Have Not Received Professional Industry Training

A quarter of respondents (25%) have not received any professional industry training provided by a recognized college, university or professional training institution. Respondents who identified as Black, Indigenous o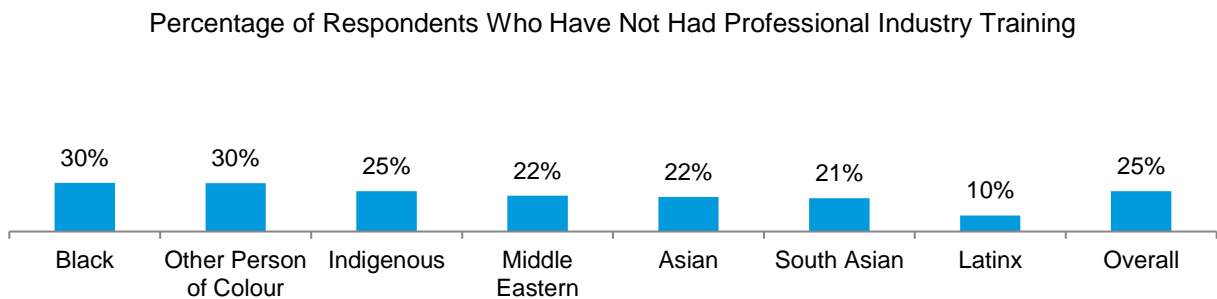r Other Person of Colour were most likely to say they had not received any professional training. Thirty percent of Black respondents and 25% of Indigenous respondents did not receive any professional training. For their part, 30% of respondents identifying as Other People of Colour did not receive any professional training. These data compare to 10% of Latinx respondents who said they had not received professional industry training and may be indicative of the greater difficulty for Black and Indigenous people to access training opportunities.

Figure 9: Percentage of Respondents Who Have Not Received Professional Industry Training

Percentage of Respondents Who Have Not Had Professional Industry Training

| Black | Other Person of Colour | Indigenous | Middle Eastern | Asian | South Asian | Latinx | Overall |
| 30% | 30% | 25% | 22% | 22% | 21% | 10% | 25% |

1.8 Almost Half of Creatives Are Not Represented by an Agent or Manager

Of the survey respondents who said they work as "talent", as performers, composers, directors or writers, only 55% are represented by an agent or manager. Indigenous talent surveyed were least likely to say they are represented by an agent or manager (36% of Indigenous respondents).

Few respondents working in talent occupations are accessing agents or managers who identify as BIPOC (12%). Seventeen percent of respondents in Alberta who have an agent said their agent identifies as BIPOC, followed by 14% of British Columbia respondents, 13% of Ontario respondents and 11% of Quebec respondents. For this survey, only two respondents identified themselves as BIPOC talent agents.

Figure 10: Access to Agents or Managers by BIPOC Talent

Respondents' Access to Agents and Manager, by Province
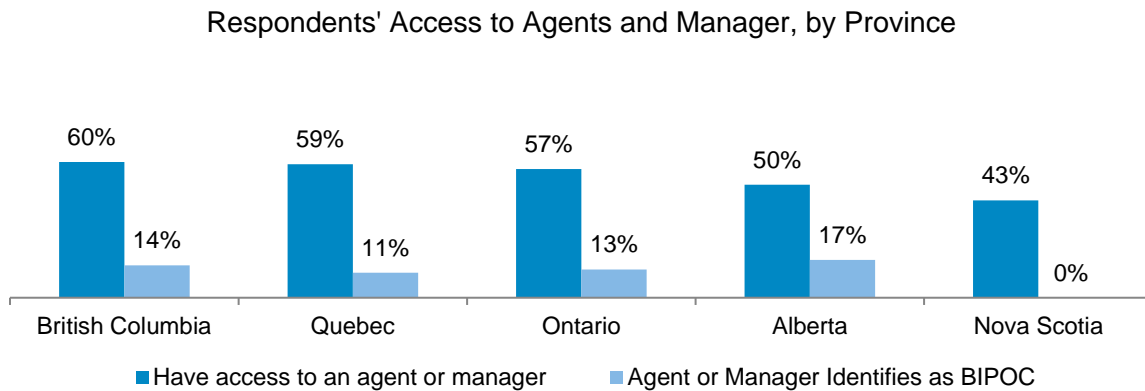
1.9 A Significant Proportion of Respondents Intend to Move or Change Occupation

Of all respondents, 43% intend to either move to a new location, or change occupations in order to pursue work. This includes 12% who intend to change occupations within the sector, and 7% who intend to move to a different location in Canada to continue working in their current occupation. Five percent intend to look for work in another industry altogether. Twenty percent (20%) of respondents intend to leave Canada to pursue their careers in the screen-based production sector elsewhere. The primary reasons cited for their career plans were better work opportunities (62%), followed by better pay (38%).

Figure 11: Respondents' Career Plans Over the Next Five Years

Respondents' Career Plans Over the Next Five Years
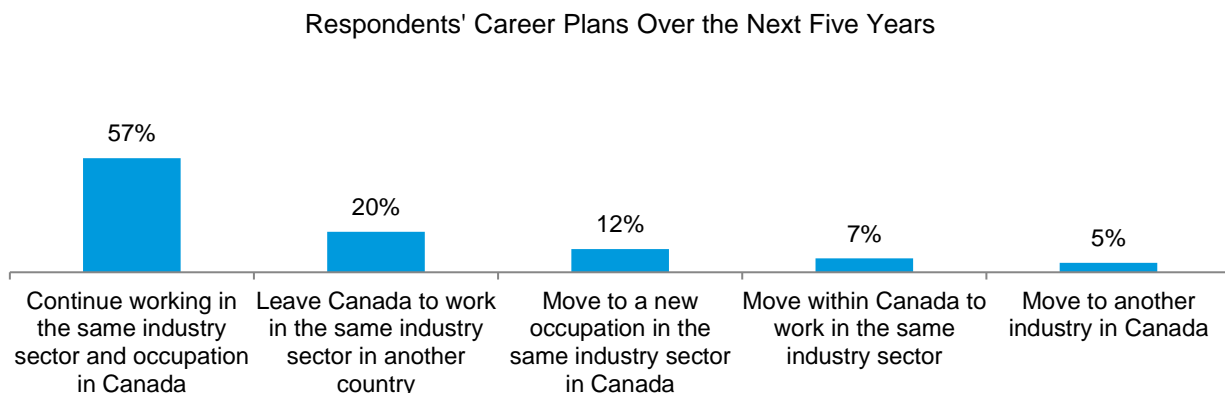
The breakdown of those intending to leave Canada includes 27% of South Asian respondents, 20% of Black respondents, 22% of Middle Eastern respondents and 15% of Asian respondents. Only 8% of Indigenous respondents plan to leave Canada to pursue their careers.

Figure 12: Percentage of Respondents Who Plan to Leave Canada in the Next Five Years to Pursue Their Careers

Respondents Who Plan to Leave Canada in the Next Five Years to Pursue Their Careers in the Same Occupation

South Asian	Middle Eastern	Black	Other Person of Colour	Asian	Indigenous
27%	22%	20%	20%	15%	8%
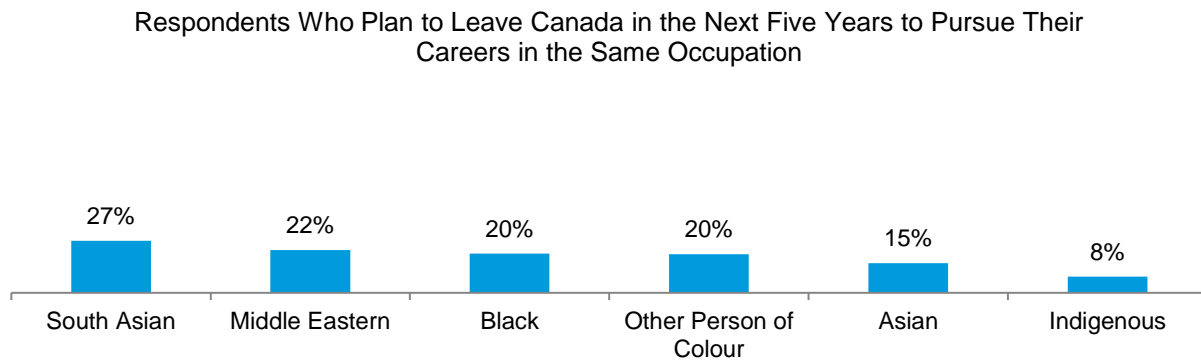
2. Employment Trends of BIPOC Professionals in the Last Year

2.1 Respondents Worked 105 Paid Days on Average in the Last Year

A total of 454 respondents provided information on the number of days they worked in the previous year. On average, survey respondents worked 105 days in the past year for which they were paid. The median number of paid days worked was 53 days, meaning that half of all respondents worked 53 days or more, while half worked fewer than 53 days. Twenty-three percent of respondents worked a minimum of 200 days. The average number of paid days worked was highest in British Columbia (153 days) and lowest in Nova Scotia and Manitoba (48 days reported by respondents in each province).

Figure 13: Average Number of Days of Paid Employment, by Province

Average Number of Paid Days Worked, by Province

British Columbia	Ontario	Quebec	Alberta	Nova Scotia	Manitoba
153	101	93	58	48	48
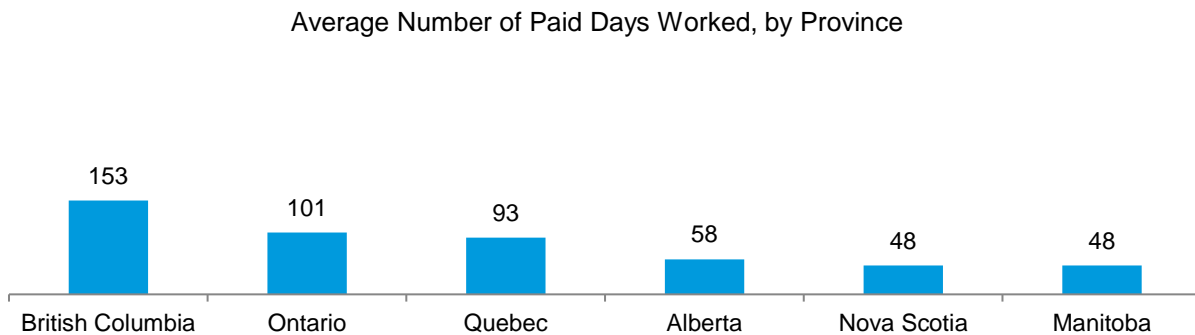
These numbers indicate that few respondents are working throughout the year.[6] On average, respondents worked fewer than six months of the year.

Respondents working in business-related and management positions worked a higher number of days on average. In terms of key creative occupations, directors worked an average of 131 paid days, while writers worked 128 paid days on average. Performers worked the least number of paid days, averaging only 21 days.

Figure 14: Average Number of Days of Paid Employment, by Occupation of Respondents Surveyed

Row Labels	Average of Number of paid days worked	Number of Respondents
Accountant	288	4
Costume Designer	285	1
Business Affairs, Legal and Financial staff	277	6
Interactive	259	3
Production Office	231	5
Casting Director	212	2
Production Support Services	206	8
Costume	183	7
Art Department	182	7
Art Director	177	7
Special FX	168	7
Set Decorator	165	5
Lighting and Electrical	165	14
Producer	164	31
Hair and Makeup	160	5
Set Designer	160	3
Lighting Designer	150	1
Agent	144	2
Set Dresser	144	7
Production	140	84
Composer	137	2
Director	131	44
Writer	128	21
Production Designer	118	3
Sound Designer	101	1

[6] In Canada, there are 251 working calendar days each year, after subtracting all weekends and official holidays from the full 365 days in the year.
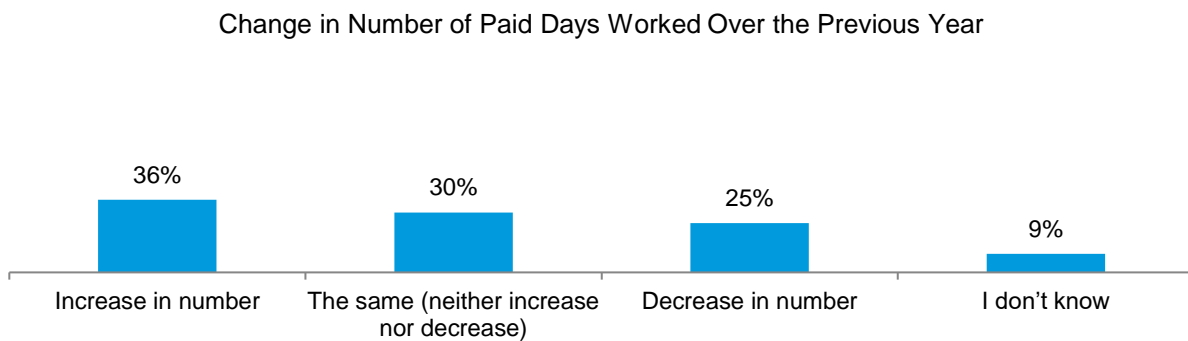
Sound	61	3
Camera	51	5
Development	43	5
DOP	25	3
Performer	21	158
Total Number of Respondents	**105**	**454[7]**

Compared to the previous year, over a third of respondents (36%) said their access to days of paid work had increased. For 30% of respondents, the number of paid days of work remained the same. A quarter said the number of paid days they worked in the past year had decreased over the previous year.

The highest proportion of respondents who reported an increase in the number of paid days of work identified as Indigenous and Other People of Colour (41% and 41%, respectively) and Black professionals (40% of respondents).

Respondents in Manitoba were most likely to say that the number of paid days of work increased (60% of Manitoba respondents), followed by those in Alberta (45% of Alberta respondents).

Figure 15: Change in Number of Paid Days of Work Over the Previous Year

Change in Number of Paid Days Worked Over the Previous Year

Increase in number	The same (neither increase nor decrease)	Decrease in number	I don't know
36%	30%	25%	9%

## 2.2 A Significant Percentage of Respondents Worked Without Pay in the Last Year

Overall 40% of survey respondents said they worked without being paid in the past year, (i.e., in an internship, mentorship or volunteer position). This suggests that respondents may be accessing unpaid training opportunities.

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[7] Refers to the total number of responses received from respondents on the number of days worked in the previous year.

On average, these survey respondents worked 57 days without pay. The number of unpaid work days was highest in Quebec, with 72 unpaid work days, on average. This was followed by British Columbia and Nova Scotia, averaging 68 and 67 unpaid work days, respectively.

Figure 16: Average Number of Days of Unpaid Work, by Province

Average Number of Unpaid Days of Work, by Province

Quebec	British Columbia	Nova Scotia	Ontario	Alberta	Manitoba
72	68	67	56	26	20
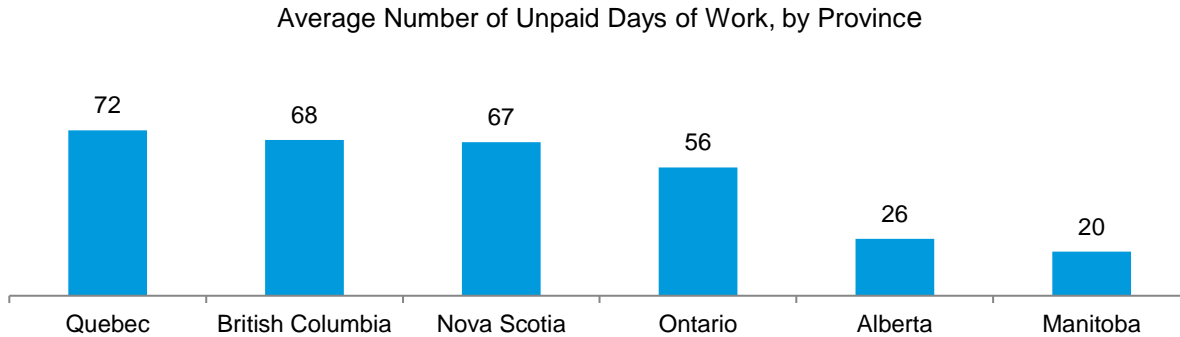
3. Summary Observations

What emerges from the findings of the survey is a portrait of highly educated, highly experienced BIPOC professionals who work in a wide range of occupations. Over half of those surveyed earn their income primarily from their work in the sector. At the same time, respondents, on average, work in the industry less than half the year, and a significant proportion are working without pay.

A significant portion of BIPOC professionals have not received professional training.

Two-thirds are members of a union or a guild representing their occupation in the industry. Fourteen percent face difficulties in acquiring sufficient experience to join a union or guild, or are challenged by the high cost of joining.

About half of those working as talent (performers, directors, writers or composers) are represented by an agent or manager. About a third of respondents in these occupations have faced difficulty in obtaining representation. Few are represented by an agent or manager who identifies as BIPOC.

We note that twenty percent of respondents intend to leave Canada to pursue their careers in the industry elsewhere.

II. Perspectives on Barriers and Strategies Relating to Employment Opportunities

This section presents the perspectives of BIPOC freelance professionals gathered through qualitative responses to the national survey and selected interviews with BIPOC professionals and industry representatives.

1. Barriers to Employment

1.1 Many Barriers to Employment

About half of all respondents (50%) to the survey characterized their ability to access employment as either difficult or very difficult.

Figure 17: Degree of Ease or Difficulty in Accessing Employment

Ease or Difficulty in Accessing Job Opportunities

Very easy	Easy	Neither easy nor difficult	Difficult	Very difficult
6%	9%	35%	35%	15%
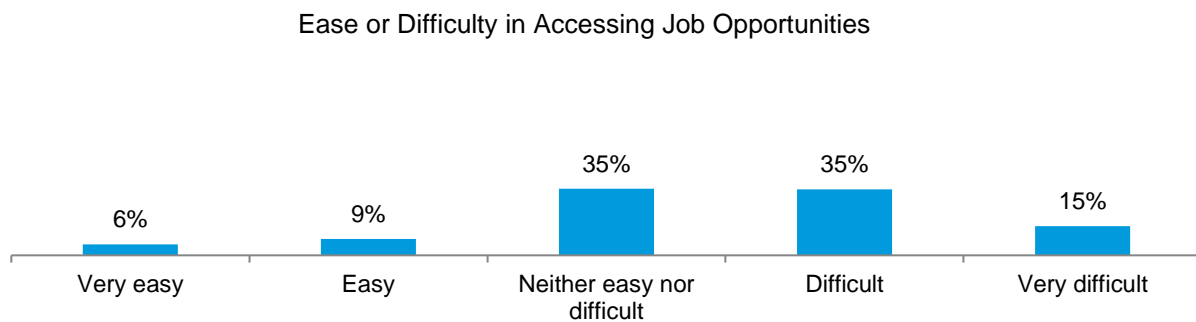
BIPOC freelance professionals surveyed for this study face a number of barriers to employment in the screen-based production sector.

Figure 18: Barriers to Employment Reported by Survey Respondents

Barriers to Employment Perceived by Respondents

Overlooked for job opportunities	Unaware of job opportunities	Lack of access to job opportunities in my field/role/ specialization	Lack of access to professional networks that could help me access job opportunities	Overt discrimination (I feel excluded from job opportunities because I am a BIPOC professional)	I don't face any barriers in accessing job opportunities
45%	42%	42%	39%	28%	18%

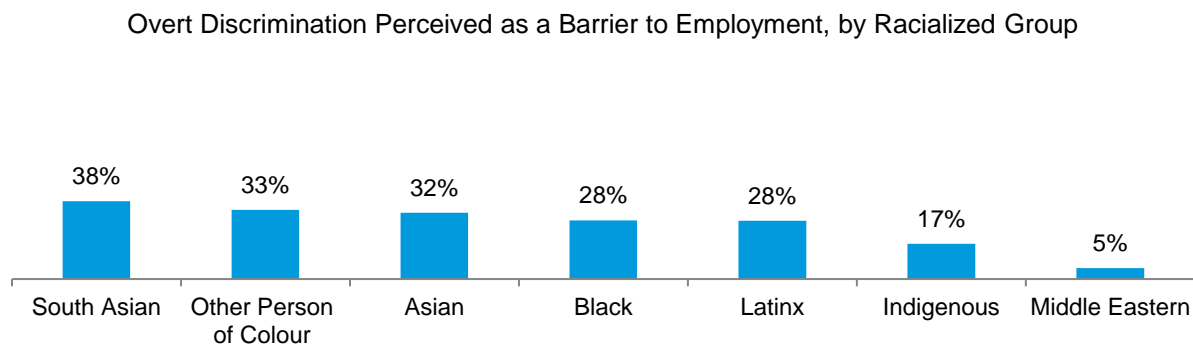Respondents who identified as Middle Eastern were most likely to say they faced barriers in accessing employment in their field/role or specialization (63% of respondents). Respondents who identified as South Asian were most likely to report being overlooked for job opportunities (56% of respondents).

Black respondents said they lack access to jobs in their field/role/specialization (38%), and lack of access to professional networks (41%).

1.2 Overt Discrimination and Unconscious Bias

Survey respondents from all racialized groups indicated overt discrimination as a barrier to employment (28% in all, as shown above). Overt discrimination was most likely to be reported by respondents who identified as South Asian (38% of respondents). This was followed by a third of respondents who identified as an Other Person of Colour (33%) and respondents who identified as Asian (32%).

Figure 19: Overt Discrimination as Barrier to Employment, by Racialized Group of Respondents

Overt Discrimination Perceived as a Barrier to Employment, by Racialized Group

South Asian	Other Person of Colour	Asian	Black	Latinx	Indigenous	Middle Eastern
38%	33%	32%	28%	28%	17%	5%

Our interviews reveal that BIPOC professionals working in the industry in various occupations experience discrimination in their employment. For some, a key challenge has been unconscious bias from decision-makers who believe that sufficiently qualified BIPOC professionals, particularly producers, writers and directors, are few in number. It was pointed out that this is not the case and that BIPOC professionals do have the right talent and experience.

It was observed by some that certain myths regarding the casting of BIPOC performers in television programs need to be dispelled. There is a perception that TV shows with a cast of non-white performers in lead roles will not be popular with audiences.

BIPOC performers also observe that they are not being sent to audition for roles not expressly cast as BIPOC, limiting the number of opportunities they have to work. However, it was noted that the risks associated with casting BIPOC actors are exaggerated and that successful programs do not have to be all- or predominantly white.

Some interviewees note that to advance their careers they have had to create and produce their own work. Producers explained that their lack of access to employment was driving some of them to develop and produce their own projects. This was true also for some performers who also write and/or direct. Some attribute their success to their tenacity in this regard.

1.3 Few BIPOC Decision Makers in the Industry

Just under half of all respondents (47%) have worked professionally with BIPOC producers, distributors, casting directors or festival programmers. The highest proportion of respondents who have worked with BIPOC decision-makers have worked with producers who identify as BIPOC (37%), followed by 24% who have worked with a BIPOC casting director and 22% who have worked with BIPOC festival programmers. Only 7% of respondents have worked with a BIPOC distribution professional.

Figure 20: Level of Access to Industry Decision-Makers by Survey Respondents

Percentage of Respondents Who Have Had Access to BIPOC Decision Makers
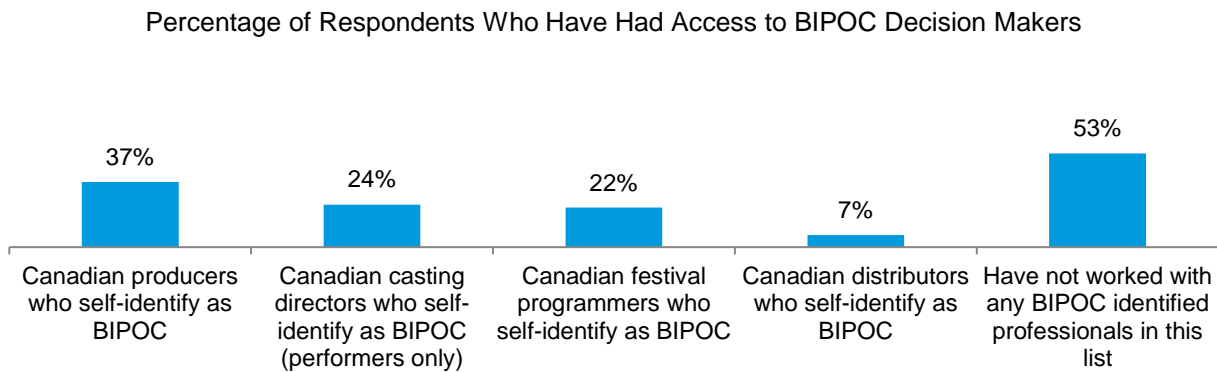
1.4 Difficulty in Accessing Agents or Managers

Overall, 36% of survey respondents working as performers, composers, directors or writers say they have had difficulty being represented by an Agent or Manager. Respondents from Ontario were most likely to say they had experienced difficulty in getting an agent or manager (41% of respondents), followed by Alberta (33%) and Quebec (30%).

Figure 21: Difficulty in Accessing An Agent or Manager, by Province

Percentage of Respondents Having Experienced Difficulty in Being Represented by an Agent or Manager
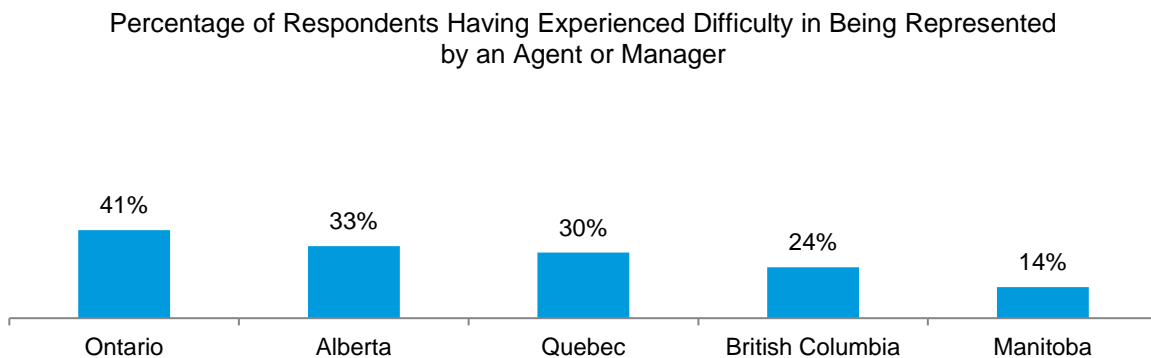
The greatest proportion of respondents who said they had difficulty accessing an Agent or Manager were directors and performers.

Figure 22: Percentage of Respondents Having Experienced Difficulty Getting an Agent, by Occupation,

Percentage of Respondents Having Experienced Difficulty Getting an Agent, by Occupation
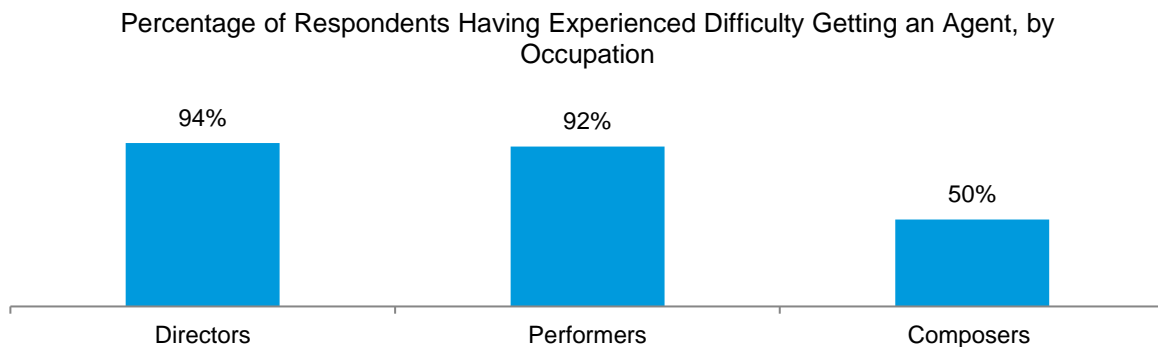
Reasons for having difficulty revolved largely around a bias against BIPOC professionals. There are few opportunities afforded to BIPOC talent, particularly, directors and performers, and hence it is more difficult to attract an agent or manager. The following are some of the reasons given by survey respondents with respect to their difficulties in accessing an agent or manager.

Comments provided by performers:

"I've heard "we already have one of you" or "you would clash with one of our other clients that looks like you." Meanwhile their roster has endless white actors."

"I've been told that they already have an actor of color (black) on their roster."

"They will only submit me for "minority" roles, not regular roles that fit my age range."

"Less interest from Agents due to limited roles available."

"Although I'm full ACTRA it has been difficult to get an agent for primary roles due to the preference for bi-racial or European standards of beauty."

"Being told they already have a black woman on their roster."

"It took me 5 years to get on camera representation because agents already had someone who looked like me on their roster."

"If they have a few women of color in their agency, they say this and then decline from me signing up with them."

Comments provided by directors:

"I've been unable to find a director/content creator manager or agent, but outside of a couple of individuals, I'm unsure of where to look for one."

"White agents who have a predominantly white network [which] means that the scripts I'm sent almost always are written exclusively by white creatives and the stories centre around white narratives."

"I had no opportunity to build a reel that would attract an agent."

"No agent will rep me because I'm not 'established' enough."

"I've had a tougher time than many of my colleagues in finding representation."

"Despite 13 years in the business, a solid reel, solid writing samples, broadcast sales, a notable agent still refused to take me on and cold emailing others ends up with no response."

"Some reps have told me they have enough female directors."

"I've been outright called a no-name artist. I was told by producers that it's not worth it to find an agent until I secure big production contracts, such as television series, etc "

Comments provided by composers:

"After a decade of work I'm still not represented. "

"Absolutely. As a Black person, I've been ignored and overlooked by many companies in Toronto and white managers."

Only twelve percent (12%) of respondents have access to a manager or agent who identifies as BIPOC. Seventy-seven percent (77%) of respondents said they have not accessed an agent or manager who identifies as BIPOC.

Figure 23: Level of Access to BIPOC Managers or Agents

Access to Managers or Agents Who Identify As BIPOC
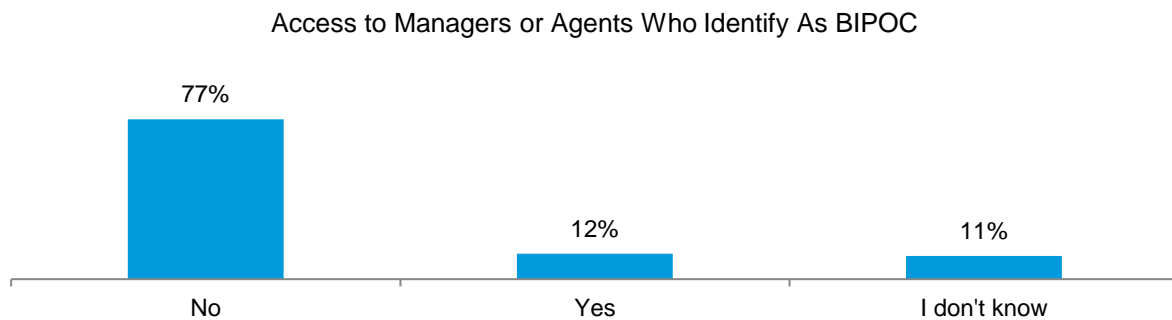
Some interviewees point out that BIPOC professionals want access to BIPOC agents or managers, because of their greater appreciation for the challenges faced by BIPOC talent and better ability to manage their career development. It was noted that in Canada there are very few managers and very few of those are BIPOC. This was compared to the US, where it was observed that agents and managers play a key role in managing and advancing the careers of their clients.

The work of agents and managers as connectors between talent and studios and producers helps build careers and the film and television industry to thrive. As was explained, in the US, an agent's role is to find work opportunities and broker deals for their client. In addition to being in direct communication with the agent about these work opportunities and deals, the manager is also focused on nurturing and strategically positioning the client's creative work. Interviewees noted that this model (use of agents and managers) should be further developed in Canada to create a more robust infrastructure, not just for BIPOC professionals but all talent in the wider industry.

1.5 Lack of Access to Professional Networks

Respondents working in a wide range of occupations reported a lack of access to professional networks that could help them secure employment. These included respondents working in sound and music, special effects, camera professionals, scriptwriters and story consultants, art department professionals, directors, directors of photography, writers, business affairs, legal and production office professionals.

Access to employers' networks is paramount. Interviewees noted that employers - broadcasters, funders, commissioners and producers – are failing to search for talent outside their known networks. Interviewees noted that freelance recruitment processes are largely informal. Most work is secured by personal referral such that opportunities often stay within a closed network. In the case of directors, for example, hiring decisions may be based on familiarity with a director's credits and not on their actual directing skills. Working on a well-known program is influential in career progression.

Ontario and Alberta respondents were most likely to say they lack access to professional networks (45% and 38% of respondents, respectively), followed by respondents from Quebec and British Columbia (30% and 24%, respectively).

Figure 24: Lack of Access to Professional Networks, by Province

Percentage of Respondents Citing Lack of Access to Networks as a Barrier to Employment, by Province
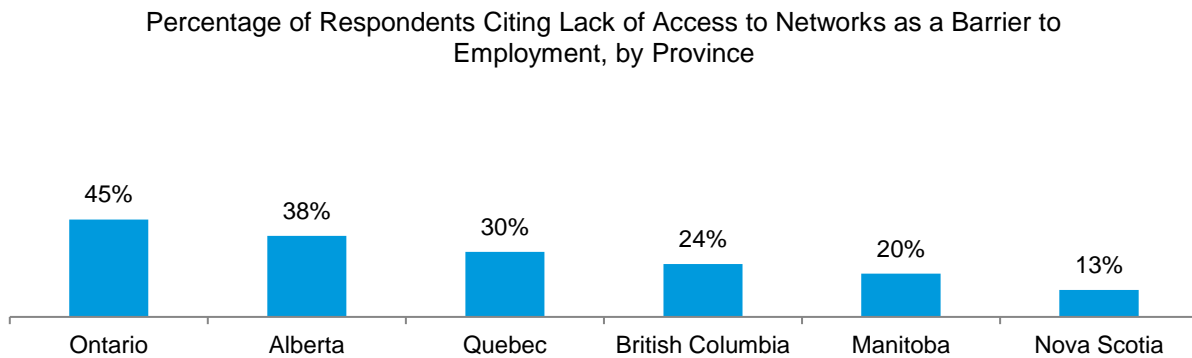
1.6 Barriers to Gaining Access to Unions, Guilds and Associations

Interviewees stated that becoming members of unions, guild and associations has helped their career development, pointing out that membership provides access to great professional networks. However many face barriers to becoming members. Chief amongst them are high fees. For some, the general requirements are a challenge to meet.

Some interviewees noted that more job opportunities are needed so that BIPOC professionals can have a realistic path to membership. Mentorships offered by unions, guilds and associations are extremely valuable as they can help BIPOC professionals to break through. Some interviewees were not aware of mentorship or training programs offered by union, guilds and associations.

Interviewees noted that unions, guilds and associations need to be doing more to outreach to BIPOC professionals. Searchable member databases that identify BIPOC professionals and their skills should be available to potential employers seeking to hire them.

## 1.7 Barriers to Opportunities for Professional Development

Over half (51%) of survey respondents were not always aware of the professional development opportunities available. For 43% of respondents, high costs are a barrier to accessing professional development opportunities. Other barriers include lack of access to funding, being overlooked for professional development opportunities, a lack of time and personal or family obligations. Some respondents have experienced overt discrimination. Some have difficulty accessing professional development due to a remote location. Only 16% of respondents have not faced any barriers to accessing professional development opportunities.

Figure 25: Barriers to Professional Development Opportunities

Barriers to Professional Development Opportunities Perceived by Respondents
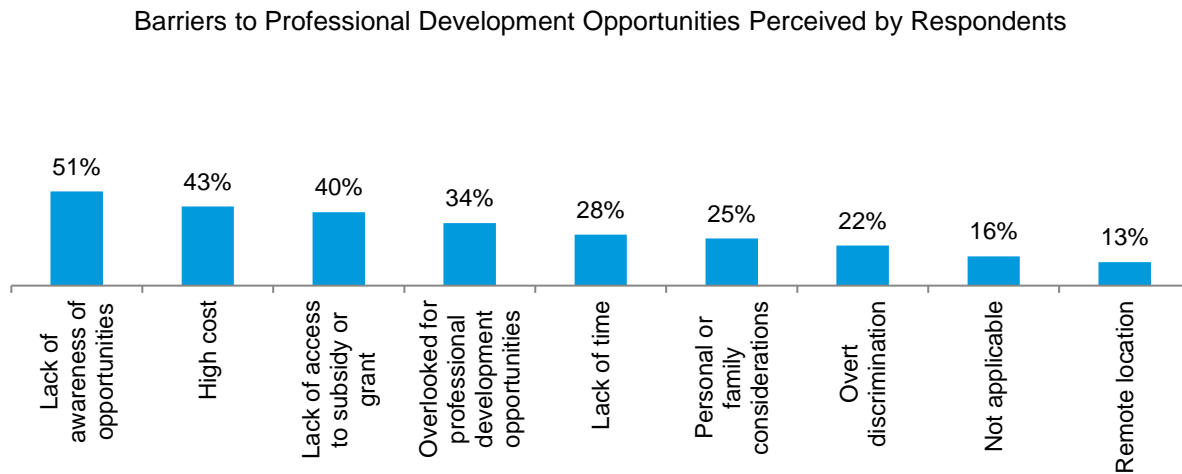
Respondents identified a range of training and skills development needs to access greater employment. Over half (56%) of all respondents would like to see more industry initiatives aimed at increasing their participation in industry jobs. Forty-seven percent (47%) of respondents identified the need to access talent development opportunities, followed by business skills (45%). Overall, 41% of respondents perceive the need to develop their technical skills.

Figure 26: Types of Training and Skills Needed to Increase Employment Opportunities

Types of Training and Skills Needed to Increase Employment Opportunities
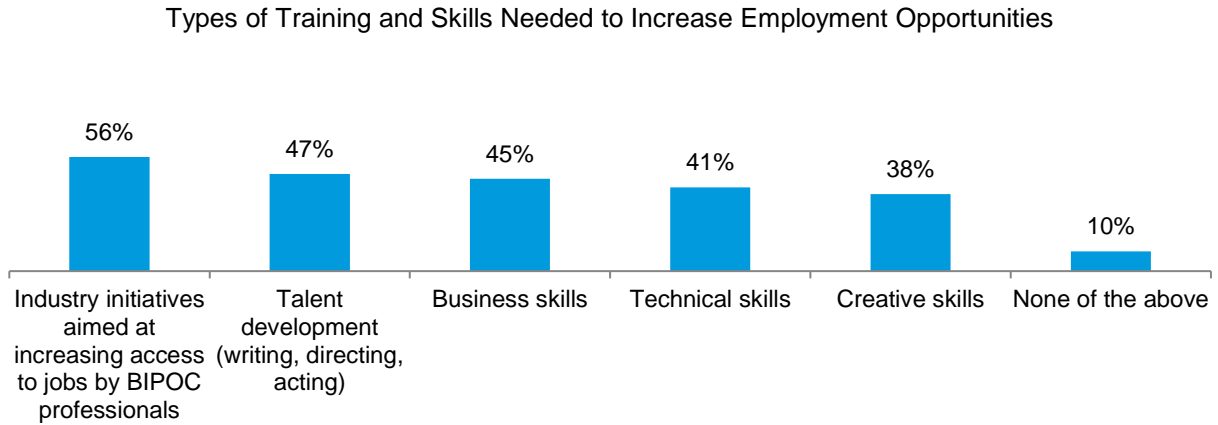
1.8 Difficulty in Accessing Funding for Development and Production of BIPOC Stories

Interviewees pointed out that funding for development or production of film or television programs is very difficult to access by BIPOC professionals. It was noted that a disproportionate amount of funding is accessed by white creators, while BIPOC creators have to accept smaller amounts of funding targeted at emerging talent. Some noted that while programs that fund first feature films provide some opportunities for BIPOC filmmakers, these creators are not accessing regular funding programs.

One reason cited for the lack of access to funding is the lack of BIPOC professionals on selection committees charged with recommending funding decisions. Interviewees noted that a weakness in the funding system is that those who are making the decisions are not representative of the population. Amongst decision-makers and funding committees there is a lack of awareness of BIPOC creators and stories. Until there are more BIPOC professionals in key decision-making roles, there is a concern that the industry will remain primarily white, and continue to produce white stories, with cast and crew of primarily white professionals.

2. Strategies Put Forward to Improve Access to Employment

2.1 An Array of Strategies Aimed at Employers and Professionals

Survey respondents proposed an array of measures to increase their access to employment opportunities. These ranged from measures aimed at employers, at funders, at unions and guilds, and at organizations that provide professional development opportunities. The largest proportion of respondents (19%) proposed funding targets for public funders. Twelve percent (12%) of respondents put forward their training needs. Ten percent (10%) expressed the need for more BIPOC professionals in senior industry positions, and for greater access to mentorship and internship opportunities. Other measures proposed included sensitivity training for decision makers, more funded BIPOC stories being made, and the implementation of hiring targets and incentives.

Figure 27: Measures Proposed by Respondents to Increase Employment Access by BIPOC Freelance Professionals

Proposed Measures to Increase Access to Employment

Measure	Percentage
Funding targets	19%
Access to training	12%
More BIPOC professionals in leadership positions	10%
Access to mentorships and internships	10%
Sensitivity training for decision makers	9%
More BIPOC stories	8%
Hiring targets/quotas/incentives	6%
Networking initiatives	6%
Diversity reflection targets	4%
More BIPOC professionals in decision making positions	4%
Better outreach to BIPOC professionals for jobs and other opportunities	3%
Gender balanced initiatives	3%
Greater union access	3%
Other (reporting, work life balance)	1%

2.2 Funding Targets and Incentives for BIPOC Professionals

Of the strategies proposed to increase employment access for BIPOC freelance professionals, funding targets was the most cited measure put forward by respondents to the survey. Survey respondents proposed funding targets aimed at BIPOC professionals established by public funding agencies for film and television projects. This includes project funding with targets for BIPOC producers.

Interviewees for this study noted that public funding agencies should set targets to ensure that a percentage of their funding is made available to BIPOC producers. It was explained that this target would be similar to targets that have been set to achieve gender parity. The targets should reflect BIPOC representation in the overall Canadian population.

The British Film Institute notes that targets act as an incentive, whereas funding quotas, "can unintentionally induce people to 'positively, discriminate, which is unlawful. Targets on the other

hand are part of how we can help drive real diversity and inclusion in the films we support, which is vital to ensuring more cultural vibrancy, relevance and commercial growth."[8]

The absence of BIPOC stories in the industry is seen as a major impediment to BIPOC professionals seeking employment in the industry. The portrayal of BIPOC characters, and the opportunities being afforded to talent to tell meaningful stories that can resonate with both BIPOC and wider audiences is seen as critical to enhancing employment opportunities.

Interviewees noted that Canadian broadcasters have a responsibility to reflect the society we live in both on and off screen. It was suggested that the CRTC set targets for broadcasters to commit a percentage of their commissioning spend to support career development and industry access programs for freelance BIPOC professionals. In this scenario, it was suggested that broadcasters be required to monitor and report on their progress. It was suggested that the CBC/SRC should be a leader in this regard as the publicly mandated broadcaster.

2.3 More Realistic Path to Membership in Unions and Guilds

BIPOC professionals consulted for this study would like to see greater outreach to them and their communities on the part of unions and guilds. They would also like the unions and guilds to make membership in their organizations more affordable, with a more realistic path to membership, given the difficulty in accessing employment opportunities.

2.4 More BIPOC Professionals in Senior Creative Positions

Professionals surveyed for this study would like to see more BIPOC professionals in senior creative positions in the industry, as producers, directors, and showrunners. This would facilitate access to work by other BIPOC professionals and provide valued opportunities for mentoring.

2.5 Sensitivity Training for Decision-Makers

Sensitivity training was identified as a need by both interviewees and respondents to the survey. Sensitivity training aims to ensure that everyone in the workplace is respected and treated appropriately, regardless of who they are.[9] This targets the most senior executives who ultimately make hiring decisions: broadcast executives, producers, and Human Resources executives.

There is a need for greater transparency on the part of decision-makers regarding how hiring decisions are being made. For some, the solution includes having more BIPOC professionals in decision-making positions.

2.6 Hiring Incentives and Targets to Facilitate Access to Employers

The view was put forward by interviewees and survey respondents that policy makers should create hiring targets and incentives. Suggestions included incentivizing producers to hire more BIPOC professionals through the Canadian content point system, or through "inclusion riders"[10] in contracts. These impose minimum hiring thresholds for BIPOC professionals in the contracts of

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[8] BFI Website, retrieved from https://www.bfi.org.uk/news-opinion/news-bfi/features/bfi-film-fund-changes.

[9] *What is Workplace Sensitivity Training for Employees? - Definition & Overview*, retrieved from https://study.com/academy/lesson/what-is-workplace-sensitivity-training-for-employees-definition-lesson-quiz.html.

[10] "Woman behind 'inclusion rider' explains Frances McDormand's Oscar speech," *The Guardian*, March 5, 2018, retrieved from https://www.theguardian.com/film/2018/mar/05/what-is-an-inclusion-rider-frances-mcdormand-oscars-2018

marquee talent or others. Respondents also proposed hiring targets on productions funded by public film and television funders. It was often stressed that incentives and hiring targets should aim to ensure that BIPOC professionals are being hired in senior positions and not just in emerging positions.

2.7 Mentorships and Paid Internships to Accelerate Career Progression

Access to mentorships and paid internships are a priority for respondents and interviewees. As was explained, funded mentorships and internships help BIPOC professionals build their relationships with employers. Often mentioned by survey respondents, alongside mentorships, the possibility of shadowing more senior professionals helps to gain experience. Paid internships need to provide a living wage.

Unions, guilds and associations have a key role to play in providing mentoring and internship opportunities to ensure a skilled workforce. From time to time, these organizations have provided these important professional development opportunities to diverse industry workers. Opportunities aimed at BIPOC professionals are critical to help them gain valuable experience, and to develop a more representative workforce.

Mentorships were seen by all interviewees as particularly valuable to expand their networks and gain added experience. Through mentorships, interviewees shared that they were able to build relationships with employers and gain exposure to potential work opportunities. This is particularly important in an environment where, it was pointed out, employers are more willing to take a risk on someone they know.

2.8 A Wide Range of Professional Development Needs

Many survey respondents proposed measures to increase access to opportunities for professional development. This includes more affordable or free access, funded access, and opportunities for technical training as well as talent development. Training opportunities encompass apprenticeships, pathway-driven initiatives, and gender-balanced initiatives providing opportunities for Black men specifically (as well as Black women); training opportunities for emerging and mid-career professionals; career path-driven initiatives and initiatives that can help professionals build their resumes; and more involvement by the unions and guilds in providing opportunities to BIPOC professionals to gain valuable work experience and training.

3. Summary Observations

BIPOC freelance professionals surveyed for this report face barriers to employment based on their racialized identities. They face discrimination and unconscious bias that limits their access to professional networks, resulting in a lack of awareness of job opportunities and being overlooked for jobs.

BIPOC professionals often do not have established professional relationships with potential employers, in an industry where, it was often said, who you know is more important than what you know. There is a view that having more BIPOC professionals in leadership and decision-making roles would facilitate greater employment by freelancers who are BIPOC. In this regard, the perceptions of agents and managers are critical, as they are major gatekeepers to employment for talent. Similarly, producers and senior executives who are in key hiring positions may not know or be aware of BIPOC professionals who have the skills they need. A lack of employment opportunities leads to greater challenges in qualifying for membership in a union or guild.

Professionals surveyed feel shut out of many professional development opportunities, either through a lack of awareness, prohibitive cost, or unconscious bias.

The dearth of BIPOC stories being made in the industry is seen as a major impediment to employment for BIPOC talent and other professionals. While some funding is available for emerging talent, more established creators have difficulty accessing funding for the development or production of their film and television programs.

A number of strategies were put forward by BIPOC professionals to increase their access to employment opportunities. These include targets and incentives to increase access to funding; hiring more BIPOC professionals in leadership positions; sensitivity training for decision-makers; hiring incentives and targets on Canadian content productions; mentorships and paid internships; and more opportunities to develop professionally.

III. Conclusion and Future Directions

1. BIPOC Professionals Call for Far Reaching Change in Canada

This survey of BIPOC professionals finds that far-reaching change is needed to improve access to employment opportunities and adjust the colour balance in Canada's screen-based production industry.

In 2016, 7.7 million Canadians identified as belonging to a visible minority group, representing more than one-fifth (22%) of the Canadian population. The Black population surpassed the one-million mark in that year. If current trends continue, the visible minority population could represent between 31% and 36% of the Canadian population by 2036.[11] In the next two decades, the Indigenous population, which currently represents 5% of the population (1.7 million people) is likely to increase by 50%, and exceed 2.5 million people.[12]   These statistics, gathered by the Federal Government, provide a compelling rationale for ensuring that Canada's screen-based production sector ramps up its efforts to ensure equitable access to this highly desirable employment sector.

Our review of initiatives aimed at increasing BIPOC professional employment in the screen-based production sector in the United States (US), the United Kingdom (UK) and Australia reveals much that could be learned and applied in Canada. These are described in greater detail in Appendix 1. Where relevant to the following considerations, we have referenced specific initiatives that could serve as inspiration for Canada.

1.1 Industry-Wide Tracking and Reporting

There is very little data currently available on the employment of BIPOC freelance professionals in the industry. Lack of access to reliable data is an obstacle to measuring and evaluating policies and programs designed to cultivate a screen-based production industry inclusive of BIPOC professionals. Better reporting is possible, as there is a great deal of potential data available from an industry that is highly subsidized and consequently, accountable to a range of federal and provincial agencies.

Key regulatory and funding bodies are currently not required to report on the degree to which public funds support storytelling by under-represented communities. There is no data available in Canada on racialized populations in key creative positions that could be used to support evidence-based policy making and industry trends / change over time. Key public institutions that are well positioned to report on inclusivity and diversity metrics with respect to the policies and programs that support the Canadian screen-based production industry include the CRTC, the Canadian audio-visual certification office (CAVCO), the National Film Board, the CBC/SRC, Telefilm Canada the Canada Media Fund, as well as provincial funding agencies.

Far-reaching and innovative initiatives developed in the UK are particularly instructive for the Canadian context. In the UK, public funders, broadcasters, and production companies have established an industry-wide network that is working together to advance opportunities for BIPOC

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[11] Statistics Canada, Immigration and ethnocultural diversity: Key results from the 2016 Census, 25 October, 2017, retrieved from https://www150.statcan.gc.ca/n1/daily-quotidien/171025/dq171025b-eng.htm.
[12] Statistics Canada, Aboriginal peoples in Canada: Key results from the 2016 Census, 25 October, 2017, retrieved from https://www150.statcan.gc.ca/n1/daily-quotidien/171025/dq171025a-eng.htm.

professionals working in the screen-based production industry. This Creative Diversity Network has led the development of the DIAMOND, or Diversity Analysis Monitoring Data project, which collects data from production companies about everyone working on a production, both on- and off-screen. This single online platform was created because there was no unified approach to data collection. All UK broadcasters participate, collecting and publishing their data together. Producers encourage those in front of and behind the camera to participate in the gathering of actual data by consenting to being contacted by the DIAMOND system.

There currently is no industry-wide committee in Canada similar to The Creative Diversity Network in the UK, with the membership of broadcasters, funding agencies, unions, guilds and associations, and training institutions. There is an opportunity for Reelworld to consider how best to fill the breach, perhaps by spearheading such a committee. There was enthusiastic support amongst interviewees to develop an industry-wide monitoring system similar to DIAMOND to benchmark and track the participation of BIPOC professionals in the industry, both on- and off-screen.

In addition, the BFI has introduced Diversity Standards, which must be met by applicants to the majority of 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. The BFI Diversity Standards encourage equality of opportunity and address under-representation in the screen industries. The Standards are a flexible framework that can be used for feature films, online and broadcast television content and a range of audience-facing activities such as film festivals, and distribution releases. They are a contractual requirement for all BFI funding, including fiction and documentary films funded via the BFI's partners. To meet the Standards, projects must demonstrate commitment to inclusion and fulfil the criteria in at least two of the following four areas: a) on-screen representation, themes and narratives b) creative leadership and project team c) industry access & opportunities and d) audience development.

There is currently no similar initiative in Canada. Interviewees note that such an incentive could potentially be very powerful, with industry-wide impact, particularly if diversity standards became a condition of funding for production companies, distributors and training institutions.

1.2 BIPOC Targets for More Equitable Access to Funding and Representation

A significant number of survey respondents, when asked what initiatives are needed to encourage greater employment, proposed the creation of funding targets aimed at BIPOC professionals, as has been done for women and Indigenous professionals. According to writers, directors and producers interviewed for this study, targets for funding being made available by public agencies and broadcasters would be an effective strategy to facilitate equitable access.

As a point of reference, the British Film Institute has set targets for access to development and production funding so that writers, directors and producers of color have opportunities to work. The BFI's targets, which are proportional to the UK's working population, are: 20% target for those identifying as belonging to an under-represented ethnic group from amongst the following:

Asian/Asian British, Black/African/Caribbean/Black British, Mixed/multiple ethnic groups and Other ethnic group.[13]

Interviewees are of the view that commissioning editors have a significant role to play in ensuring that Canadian programs represent the multicultural character of Canadian society, including BIPOC communities. It was noted that the CBC/Radio Canada as Canada's public broadcaster should be playing a leadership role in setting targets for equitable access employment, production and representation of BIPOC professionals, stories and communities, just as it is striving to do for Indigenous stories and for women. This view is supported by the findings of the survey, in which respondents said there are not enough BIPOC professionals in decision-making positions, and that non-BIPOC leaders should be required to undertake sensitivity training. In addition, this view is supported by the review of literature, in which at least one study in the US showed that hiring BIPOC show runners increased employment opportunities for other BIPOC professionals down the line.[14]

1.3 An Inclusive and Representative Workforce Fostered by Unions, Guilds and Associations

Unions, guilds and associations provide critically important employment opportunities to their members.

We note that unions, guilds and associations examined in the jurisdictions of the US, UK and Australia offer lessons for their Canadian counterparts. They have established committees mandated to measure the representation of professionals from diverse communities, developed searchable member databases to identify professionals from diverse communities, and targeted career intervention via established mentorship programs. They have also established programs to accelerate and facilitate the employment of professionals from diverse communities.

Professional organizations in the jurisdictions examined have created committees that are mandated to increase the employment of professionals from diverse communities: by organizing events with producers, broadcast networks, and others to facilitate networking; producing tribute events to highlight the excellent work of BIPOC professionals; and other actions aimed at generating more career opportunities. Employment opportunities are being generated through searchable databases profiling and facilitating access to employment by professional members from BIPOC communities. These organizations also measure and track the employment and representation of BIPOC professionals to ensure that progress is being made to create a more equitable workforce.

Similar initiatives in Canada would go a long way to responding to the lack of awareness of employment opportunities mentioned by BIPOC professionals surveyed for this study.

Professional organizations abroad have also established training and mentorship programs targeted at mid-level and senior-level BIPOC professionals that it is hoped will lead to a measurable increase in their employment and the employment of other BIPOC professionals in the industry. Mentoring in particular is seen as important to establish careers because it facilitates informal relationships

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[13] BFI report published on its website, *Diversity and Inclusion: How We're Doing,* https://www.bfi.org.uk/supporting-uk-film/diversity-inclusion/how-we-re-doing, retrieved December 1, 2019.

[14] Darnell Hunt, UCLA, *Race in the Writers Room: How Hollywood WhiteWashes the Stories that Shape America,* October 2017

with others who can provide advice, information, and networking opportunities to professionals about "getting in" the industry and "getting on" with their careers.

According to interviewees, such professional development activities are difficult to access by BIPOC freelance professionals in Canada, particularly at the early stages of their careers. They would like to see more targeted initiatives that would help more talented professionals from BIPOC communities to ascend the ranks of the industry and facilitate access for other BIPOC professionals.

Unions, guilds and industry associations in Canada have a key role to play in identifying, attracting and representing BIPOC professionals to join their respective memberships. Interviewees are of the view that consideration should be given to special membership categories that can facilitate the entry of BIPOC professionals into their ranks. This aspiration is supported by the review of literature, which showed that a diversity of writers, directors, producers, craftspeople and screen performers is key to developing innovative, globally competitive, high quality audio-visual content. However, as noted above, 20% of BIPOC professionals aim to leave the country to pursue their careers.

As seen in the literature, a lack of diversity in the workforce and on screens translates to missed opportunities by failing to capitalize on opportunities for more diverse and innovative storytelling that connects with broader audiences at home and abroad. We also note that a diverse, representative "storytelling landscape" rooted in the wide range of Canadian experiences is fundamental to the objectives of Canadian cultural policy for the screen-based industries.

Industry associations could also deliver sensitivity training to their members.

1.4 Strengthened Career Development Infrastructure

In conclusion, we note from our interviews an opportunity to strengthen the infrastructure that nurtures and develops talented and highly skilled individuals on whose work the success of Canada's screen-based production sector depends.

Industry leaders interviewed pointed to the need for more employment-focused, pathway-driven professional development that responds to the needs of the industry and ensures that all talented and skilled professionals have equal opportunities to advance their careers. This requires coordination between organizations offering professional development, industry employers and funders.

According to interviewees, there is also a need to strengthen the capacity of agents and managers working in Canada to take on BIPOC and non-BIPOC clients, to ensure that they have the needed business and legal skills, that they have the capacity for team-based approaches to advancing the careers of their clients, and that more BIPOC professionals with backgrounds in law and business be encouraged to join their ranks.

Finally, interviewees stated that it is imperative to encourage the growth and development of networks between BIPOC professionals in the industry. Industry directories identifying BIPOC freelance professionals would go a long way to help develop stronger networks. Survey respondents also proposed more mentoring and training opportunities to help advance the careers of BIPOC professionals.

Annex 1: Initiatives in Selected Jurisdictions

A. The United States

1. The Directors Guild of America (DGA)[15]

Diversity Committees	The DGA has established Committees for Latino, Asian American, African American and Eastern Diversity who hold networking events with producers, networks, and studio representatives to introduce Directors to key decision-makers; program educational seminars; and organize tribute events to highlight the excellent work being done by ethnically diverse Directors.
Searchable Member Database	A searchable member database is available with options to search for ethnic minority members.
Programs	Early-career directors (Protégés) are paired with veteran TV directors (Mentors) who serve as their professional guides to the working world of episodic television throughout a season. Participants in the structured, intensive career development program are matched based on their work experience, interpersonal chemistry and mutual craft interests. In addition to one-on-one coaching, protégés will benefit from craft and career seminars, as well as group activities with all Mentors. As part of the Director Development Initiative, Protégés engage in a concentrated three-day DGA craft workshop.
Studies	The DGA publishes reports reflecting current industry hiring trends including an annual study analyzing the ethnicity of television Directors. They also published an eight-year analysis of the ethnic diversity of first-time Directors on scripted series and also for the first time examined the ethnicity of directors of feature films that were released theatrically in the U.S.in the 2017.
Special Initiatives	The DGA Diversity Award honors outstanding commitment to and leadership in the hiring of ethnic minorities in DGA categories.

2. Writers Guild of America, West (WGAW)[16]

Diversity Committees	The WGAW has established Committees for Asian American, Black, Latino and Native American. These committees have a mandate to encourage, empower and employ writers and increase industry visibility generating more career and networking opportunities.
Searchable Member Database	A searchable member database with options to search for ethnic minority members is available online.
Programs	The TV Writer Access Project is a program for mid-level historically underemployed television writers who belong to a minority group. Scripts are reviewed by WGAW members with extensive television writing experience. Feature Writer Access Project is a program for historically underemployed feature writers who belong to a minority group. Scripts are reviewed by WGAW members with extensive feature writing

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[15] Directors Guild of America website: https://www.dga.org/
[16] Writers Guild of America website: https://www.wga.org/

	experience.
Studies	The Writers Guild of America West examines employment and earnings trends for minority writers in the Hollywood industry. This examination is based on member reports of employment and earnings.

3. Writers Guild of America, East (WGAE)[17]

Diversity Committees	The Diversity Committee of the WGAE has been working to pass a landmark TV diversity bill in New York State. The bill would provide a tax incentive for hiring women and people of color to write and direct television in New York. The legislation is the first of its kind in the nation. The bill passed both the New York State Assembly and the Senate in June 2017 and was sent to Governor Andrew Cuomo's desk in December. Though the bill was vetoed by Governor Cuomo in December 2017, the Guild and the Diversity Committee continue to press for legislative actions that will create meaningful change.
Searchable Member Database	A searchable member database is available with options to search for ethnic minority members.
Programs	Writers' Training Program Under Article 38(f) of the Minimum Basic Agreement (MBA), employers may establish training programs for underrepresented writers and pay them at reduced rate Made In New York Writers Room The WGAE created the Made in New York Writers Room (MINY) fellowship which provides an intensive six-months of support to writers of diverse backgrounds in New York City through trainings, programs, and dedicated mentorship from established New York City-based showrunners. Participants also receive additional professional development opportunities and industry feedback, with the goal of developing an original drama or comedy pilot ready for production at the end of the fellowship period.
Studies	The DGA publishes reports reflecting current industry hiring trends including an annual study analyzing the ethnicity of television Directors. They also published an eight-year analysis of the ethnic diversity of first-time Directors on scripted series and also for the first time examined the ethnicity of directors of feature films that were released theatrically in the U.S.in the 2017.
Special Initiatives	The DGA Diversity Award honours outstanding commitment to and leadership in the hiring of ethnic minorities in DGA categories.

B. The United Kingdom

1. Directors UK[18]

Studies	Directors UK has commissioned studies that examine the representation of black, Asian and ethnic minority (BAME) directors across the UK film and television industry.

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[17] Writers Guild of America, East website: https://www.wgaeast.org/
[18] Directors UK website: https://www.directors.uk.com/campaigns/bame-directors

2. PACT[19]

Programs	Pact Indie Diversity Training Scheme The Indie Diversity Training Scheme is a six-month paid internship at independent production companies specifically for entry-level diverse talent (both graduates and non-graduates). Trainees undertake a six-month placement with an independent production company where they are paired with a senior-level mentor and receive training in areas such as copyright, storytelling and camera operating.

3. Broadcasters

Programs	The Creative Diversity Network's Commissioner Development Program is a pan-industry program of Channel 4, ITV, Channel 5, Sky and the BBC. This program is aimed at widening the diversity of commissioning with senior talent working within Commissioning teams. Genres include factual, drama, sport and factual entertainment.
Studies	The BBC, ITV, Channel 4, Channel 5 and Sky collect data on diversity on programs that they commission using DIAMOND. The Diamond (Diversity Analysis Monitoring Data) collects data from production companies for everyone working on a production, both on- and off-screen. Producers encourage those in front of and behind the camera to participate in the gathering of actual data by allowing their e-mails to be input so that they can be contacted by the Diamond system. This single online platform was created because there was no single approach to data collection. These broadcasters collect and publish data together.

4. The British Film Institute (BFI)

Special Initiatives	Diversity Targets The BFI has set targets to meet for diversity in the projects they fund. The BFI's targets, which are based on proportionality of the UK's working age population are: 20% target for those identifying as belonging to an under-represented ethnic group. Those who identify their ethnic origin from the following groups are included: Asian/Asian British, Black/African/Caribbean/Black British, Mixed/multiple ethnic groups and Other ethnic group.[20] The Diversity Standards In addition to its own targets it has set, the BFI has also introduced diversity standards which have been adopted by others. The Diversity Standards have been adopted by Film4 and BBC Films, so are a requirement for the majority of 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. The British Independent Film

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[19] PACT website: http://diversity.pact.co.uk/
[20] BFI website: https://www.bfi.org.uk/supporting-uk-film/diversity-inclusion/how-we-re-doing-

	Awards (BIFA) has expanded their pilot of the Standards to all British feature film categories and the Best British Short Film award in 2019.
	They are committed to working with the UK screen industries to voluntarily adopt the Standards by 2022, to ensure the sector is representative of the UK, both in terms of its workforce and the content it produces.
	The BFI Diversity Standards encourage equality of opportunity and address under-representation in the screen industries. The Standards are a flexible framework which can be used for feature films, online and broadcast television content and a range of audience-facing activities such as film festivals, distribution releases and ambitious film programmes. They are a contractual requirement for all BFI funding, including fiction and documentary films funded via the BFI's partners. The under-represented groups covered include those defined in the UK Equality Act 2010. [21]
	To achieve the Standards, projects must demonstrate commitment to inclusion and meet the criteria in at least two of the following four areas: A) on-screen representation, themes and narratives B) creative leadership and project team C) industry access & opportunities and D) audience development.
	https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/uk-film-council-barriers-to-diversity-in-film-2007-08-20.pdf-barriers-to-diversity

C. Australia

1. Australian Writers Guild (AWG)[22]

Diversity Committees	The AWG has established a Committee for Diversity and Inclusion.
Programs	The Spotlight on Emerging Talent Salon showcases and introduces emerging screenwriters to industry. Micro-mentorships take place prior to the event and a pitching session. Screen producers, production company representatives, television executives, agents, managers and directors are invited to be part of this event.
	The Equity Diversity Showcase consists of workshops, discussions, and professional development opportunities, culminating in showcasing the developed work to an audience of network executives, managers and other industry professionals. Following the program, the successful writers are given the opportunity to be mentored by a leading Australian screenwriter for 12 months.
	Through CuriousWorks, Behind Closed Doors connects emerging storytellers with experienced creative talent. AWG memberships are offered to successful Behind Closed Doors applicants, and a micro-mentorship with a writer of their choosing.

[21] BFI Website: https://www.bfi.org.uk/supporting-uk-film/diversity-inclusion/bfi-diversity-standards-
[22] Australian Writers Guild website: https://awg.com.au/diversity-and-inclusion-advisory-committee/

2. Screen Producers of Australia (SPA)[23]

Programs	The Screen Diversity Network (SDIN)
	SDIN is a network of broadcasters, screen funding agencies, business associations, guilds and industry-aligned education and training organisations who have committed to work together towards a more inclusive and diverse screen industry. SPA is member of the Screen Diversity Network.[24]
	The Everyone Project
	The Screen Producers of Australia supports the Everyone Project, a web app that invites people to self-identify on a set of characteristics around the diversity of the talent and crews working in their current projects. The Everybody Project is a voluntary and confidential survey of on-screen and off-screen contributors to productions funded by SDIN.

3. Broadcasters

Programs	Both public and private broadcasters in Australia are members of The Screen Diversity Network.

4. Screen Australia

Programs	Screen Australia is a member of The Screen Diversity Network.

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[23] Screen Producers of Australia website: https://www.screenproducers.org.au/
[24] The Screen Diversity Network website: https://www.sdin.com.au/about/

Annex 2: Survey Questionnaire

1. Are you a Canadian citizen or otherwise legally able to work in Canada?
   - Yes
   - No [Skip to end of Survey

2. Which of the following do you self identify with? Select the answer choice that best applies.
   - Asian
   - Black
   - Indigenous
   - Latinx
   - Middle Eastern
   - South Asian
   - A Person of Colour not mentioned above
   - None of the Above [Skip to the end of the survey]

3. What is the language of the screen-based productions that you work on?
   - English
   - French
   - Other

4. In which Canadian Province or Territory do you live? [Multiple choice, single answer]
   - Drop down menu of Canadian Provinces, Territories, Indigenous Nation/Territory
   - None of the above

5. How many years have you been working professionally in the screen-based production industry?
   - Less than 2 years
   - Between 2 and 5 years
   - Between 5 and 10 years
   - Between 10 and 20 years
   - More than 20 years

6. In which sectors do you primarily work (at least half the time)? Select the choice that best applies to you.
   - Film and Television production
   - Interactive Digital Media (including video games)
   - None of the above

7. In which professional occupation in the screen-based production sector did you primarily work (at least half the time) in the past twelve months? Select only one.
   - Drop-down menu of occupations relating to business, production, technical, creative and production support services.

8. Are you represented by an Agent or Manager?
   - Yes
   - No

9. Does your agent or manager identify as BIPOC?
   - Yes

- No
- I don't know

10. Have you experienced any difficulty in accessing an Agent or Manager? [Multiple choice, single answer]
    - Yes (Please explain)
    - No

11. In the twelve months from November 1 2018 to November 1 2019, how many employment contracts/freelance (non-permanent) engagements did you have in the Canadian screen-based production sector? [Numerical box]

12. What was the total duration in days of these employment contracts/freelance engagement? (You can estimate the number of days if you are not sure.) [Sliding scale from 1 to 365 days.]

13. What was the location for your employment contract/freelance engagement(s)? Select all that apply. [Drop down menu of Canadian provinces, territories and Indigenous Nation/Territory]

14. How does the number of days worked in the past year compare to the previous year?
    - Increase in number
    - Decrease in number
    - The same (neither increase nor decrease)
    - I don't know

15. Between November 1 2018 and November 1 2019, did you work in the industry without being paid? (For example, in an internship, mentorship or volunteer position?)
    - Yes
    - No

16. How many days in total did you work in the industry without being paid during that year? (You can estimate the number of days if you are not sure.) [Sliding scale from 1 to 365 days.]

17. How would you describe your ability to access job opportunities in the screen-based production sector?
    - Very easy
    - Easy
    - Neither easy nor difficult
    - Difficult
    - Very difficult

18. In terms of accessing employment in the screen-based production sector, do you consider any of the following barriers to apply to you? Select all that apply. [Multiple choice, multiple answers]
    - Unaware of job opportunities
    - Lack of access to job opportunities in my field/role/specialization
    - Lack of access to professional networks that could help me access job opportunities
    - Overlooked for job opportunities
    - Overt discrimination (I feel excluded from the Canadian screen-based production industry because I am a BIPOC professional)
    - I don't face any barriers in accessing job opportunities in the screen-based sector in Canada
    - Other (please specify)

19. Are you a member of a professional union or guild representing Canadian professionals in the screen-based production sector (i.e., DGC, WGC, ACTRA, SCGC, IATSE, Nabet)
    - Yes
    - No

20. Have you experienced any challenges in joining a Canadian union or guild or industry association representing professionals in the screen-based production sector?
    - Yes
    - No
    - You can expand on your answer here. [Text box]

21. Have you worked with any of the following professionally? Select all that apply.
    - Canadian producers who self-identify as BIPOC
    - Canadian distributors who self-identify as BIPOC
    - Canadian casting directors who self-identify as BIPOC
    - Canadian festival programmers who self-identify as BIPOC
    - None of the above

22. What is the highest level of education or training that you received before entering the workforce screen-based production industry?
    - High School diploma
    - College diploma
    - Some college
    - University degree
    - Some university

23. Was this education in a field related to the screen-based production industry (film, television or interactive media)?
    - Yes
    - No

24. What professional industry training have you received?
    - Professional training at a recognized industry training institution (Canadian Film Centre, NSI, INIS, Vancouver Film School, etc.)
    - Technical or Professional Training at a College or University (Humber College, Toronto Film School, Ryerson University, Seneca College, Concordia University, Simon Fraser University, Saskatchewan Polytechnic, Southern Alberta Institute of Technology, etc.)
    - I have not received professional training
    - Other professional training [please explain]

25. What, if any, types of skills do you need to develop to access employment opportunities in the screen-based production industry? Select all that apply.
    - Business skills
    - Creative skills
    - Talent development (writing, directing, acting)
    - Technical skills
    - Industry initiatives aimed at encouraging access to jobs by BIPOC professionals
    - None of the above

26. Have you experienced any of the following barriers to professional training or development opportunities? Select all that apply.

- High cost
- Remote location
- Lack of access to subsidy or grant to participate in professional development opportunities
- Lack of time
- Lack of awareness of opportunities
- Personal or family considerations
- Overlooked for professional training or development opportunities
- Overt discrimination
- None of these choices applies to me

27. Please tell us about your career plans for the next five years. Select the answer choice that best applies to you.
- Continue working in the same industry sector and occupation in Canada
- Move within Canada to work in the same industry sector
- Move to a new occupation in the same industry sector in Canada
- Move to another industry in Canada
- Leave Canada to work in the same industry sector in another country
- Other (please explain)

28. Please tell us your reasons for staying in or changing your occupation or country of work. Select all that apply.
- Better pay
- Better work opportunities
- Other (Please explain)

29. Does your income come primarily from your work in the screen-based production industry (i.e. more than 50% in a year)?
- Yes
- No
- I don't know
- Prefer not to say

30. What measures or initiatives, if any, are needed to encourage greater participation in the screen-based production sector in Canada on the part of BIPOC professionals?
- [Paragraph box]

31. What is your gender?
- Woman
- Man
- Other (e.g. non-binary, cisgender woman or cisgender man, transgender woman or transgender man)
- Prefer not to say

Annex 3: List of Interviewees

Cory Bowles, Director and Performer

Sidney Chiu, Producer

Tracey Deer, Director, Screenwriter, Chair of Women in View

Bobby Del Rio, Performer, Filmmaker

Prem Gill, CEO, Creative BC

Marsha Green, Screenwriter

Floyd Kane, Showrunner, Producer

Arshad Khan, Filmmaker

V.T. Nayani, Performer, Director, Screenwriter

Alexa Potashnik, Director, Afro Prairie Film Festival

Millie Tom, Casting Director

Tonya Williams, Performer, Executive Director of Reelworld Film Festival

Farid Yazdani, Performer, Producer, Screenwriter