

Lessons from Canada:



An Evaluation of Canada's Policy of Diversity Reporting in the Audiovisual Industry

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Emilia Zboralska, Communication & Culture

Charles H. Davis, RTA School of Media

Jeremy Shtern, School of Creative Industries



Canada as Cultural Mosaic...

According to Statistics Canada, in 2011 **19.1%** of Canadians were visible minorities. **47%** of the population of Toronto self-identified as being part of a visible minority.



Broadcasting & Diversity in Canada

The 1991 Broadcasting Act says the Canadian broadcasting system should “through **its programming and the employment opportunities** arising out of its operations, serve the needs and interests, and reflect the circumstances and aspirations, of **Canadian men, women and children, including equal rights, the linguistic duality and multicultural and multiracial nature of Canadian society and the special place of aboriginal peoples within that society**” (3.1.d.iii).



Diversity in Broadcasting

The Reality...

Women made up 48% of the **general workforce** in 2006, and visible minorities made up 15%.

BUT (according to best estimates) women represented only 43% of the **screen workforce** in 2012, and visible minorities represented 7% (WIFT, 2012).

Other studies paint a similar picture:

- Davis et al. (2012): just over 4% of Canadian screenwriters are visible minorities; 35% are women.
- WIV (2013): In 2012, women represented 23% of documentary film directors, 20% of fiction writers, 10% of fiction cinematographers, 6% of documentary cinematographers and 30% of documentary writers, while racialized women represented less than 1% of fiction directors and writers and were absent completely from the other categories.
- Canadian women and visible minorities working in the screen industries earn less than their non-minority counterparts (WIFT, 2012; CMG, 2013).
- Depictions of the designated groups on Canadian TV have been shown to be shallow, unsubstantial or 'rootless' (Murray, 2002; Solutions Research Group, 2003; Murray, 2009; Fleras, 2011)

So...

es > Annual/Monthly Reports Filed by Broadcasting Industry Players

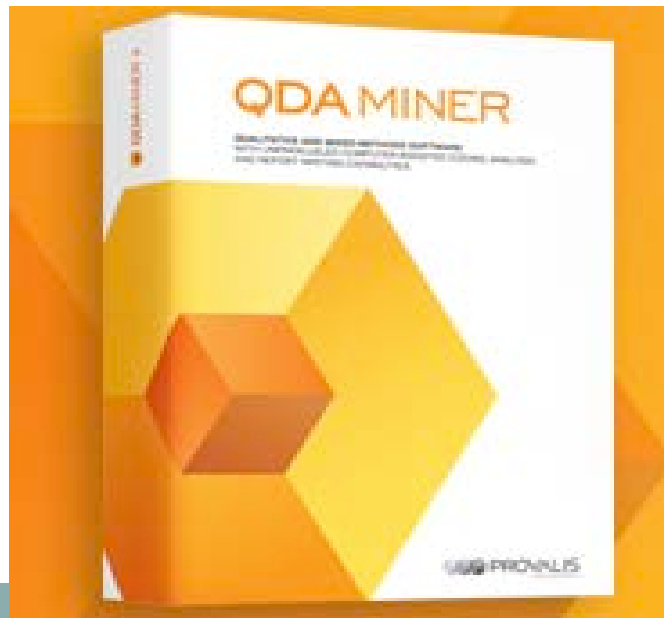
| Annual/Monthly Reports Filed by Broadcasting Industry Players

In a number of CRTC decisions, the Commission has required broadcasting licensees to submit annual/monthly reports relating to various issues raised in the decisions.

- [Access Communications Co-Operative Limited](#)
- [Allarco Entertainment Inc.](#)
- [Alliance Atlantis Broadcasting](#)
- [ARTV Inc.](#)
- [Astral Media Inc.](#)
- [Knowledge Network Corporation](#)
- [Learning and Skills Television of Alberta Limited](#)
- [MTS Allstream](#)
- [MusiquePlus Inc.](#)

Our Study

- Since the diversity reporting requirements were instituted, 152 reports were submitted by television broadcasters to the CRTC.
- We began with a brief examination of these 152 reports.
- We decided to evaluate more closely, the reports available from the two most recent reporting years (2012 and 2011).



The CRTC's Expectations for Submitted Reports

Rationale for reporting:

Measurement of progress

“The annual reporting by broadcasters on their progress towards meeting commitments contained in their corporate plans is the **key mechanism** the Commission has to **measure such progress and, ultimately, to ensure that it occurs**” (BPN 2005-24).

*Room for interpretation

Reports to comment on three areas:

1. corporate accountability, 2. diversity in programming 3. community involvement.

Details, details, details...

The Commission stresses that the reports **“should include detailed, specific initiatives relating to each of the three areas”** and **“must also specify how progress will be assessed with respect to the initiatives in each of these areas”** (*ibid.*).

I. Corporate Accountability (BPN 2004-2):



- Specific initiatives related to hiring & retention of people from designated groups
- reports need to describe how progress is measured

II. Reflection of diversity in programming (BPN 2004-2):

- “**specific initiatives**” that ensure diversity is reflected “**fairly and consistently**” in both **produced and acquired programming**
- must address not just presence but “the way that Canada’s diversity is **portrayed**”



Trends...

1. *Heterogeneity*: One thing that is consistent is that all of the reports are different!

No two reports are the same!



Some primarily communicate information in chart form:

Évasion

Plan sur la diversité culturelle

| Sujets | Initiatives et engagements | Total diffusé | Objectifs | Résultats attendus |
|--|--------------------------------------|---------------|--|--|
| REFLET DE LA DIVERSITÉ DANS LA PROGRAMMATION | | | | |
| Diversifier les émissions achetées | 2 films et 1 VR (14 x 60 min) | 51 heures | Cette série nous entraîne sur les routes de quatre états de l'Ouest américain : Washington, Oregon, Wyoming et Montana. Les animatrices découvrent la culture américaine de l'Ouest du pays. | Par quelques épisodes, les animatrices participent à la fête nationale du pays et rencontrent des véritables cowboys et découvrent la culture western. |
| Diversifier les personnalités en ondes | 71 degrés nord I et II (16 x 60 min) | 67 heures | Les participants de cette télé-réalité sont le reflet d'une diversité culturelle. | Dans cette série, nous retrouvons des équipes issues de minorités ethniques. |

Others primarily in paragraph form:

1.0 INTRODUCTION

1. Bell Media Inc. (Bell Media or the Company) is pleased to submit its 2012 Corporate Cultural Diversity Report which outlines the significant work that the Company has undertaken to increase representation and appropriately reflect under-represented groups, both on-air and behind the scenes. As identified by the Commission, these groups include people of various ethno-cultural communities, Aboriginal Peoples and persons with disabilities in our workplace. Bell Media herein reports on the participation and representation of these groups through our television and radio divisions, and in our corporate office.

2. Through Bell Media's commitment to reflect the diverse communities served by the Company's television and radio programming undertakings, the Company strives to ensure that our programming meets the needs of Canadians and target audiences in an accessible and fair manner. Through our local stations and corporate office, Bell Media continues to practice cooperation, inclusion, and respect toward all communities, including the diverse ethno-cultural and Aboriginal communities, and persons with disabilities that make up Canada.

2. Soft Language – Unclear Commitments

Examples:

Astral 2012: “TELETOON actively **encourages** producers to cast and create characters that represent a multitude of cultural groups in Canadian society. When casting actors who will lend their voice to characters from visible minorities TELETOON also **asks** producers to seek actors from similar backgrounds.”

Rogers 2012: “Through our Corporate Organizational Development department, managers are **encouraged** to attend additional training programs and workshops that provide some additional background information on diversity management and employment equity.”

Bell 2012: “CTV Two Alberta also **encourages** producers from all cultural backgrounds to submit proposals as well as actively seeking projects from culturally diverse producers about varied subjects. During the development and pre-production phases of projects, producers are **encouraged** to hire talent that reflects diversity.”

3. Showcasing Representation

A continuum of responses...

Unproblematized representation...

Examples:

Bell 2012: “Dan for Mayor – An Ontario bartender becomes a mayoral candidate in this sitcom. The show features Argam Darshi (South Asian Canadian)”.

TVA 2012:

| Émission | Nom de l'artiste ou de l'invité | Minorité | Rôle | Nombre d'apparitions | Date(s) des apparitions |
|-------------------|---------------------------------|-------------|------------|----------------------|-------------------------------------|
| 2 filles le matin | Isabelle Racicot | Noire | Animatrice | 114 | Du 6 septembre 2010 au 16 juin 2011 |
| 2 filles le matin | Varda Étienne | Noire | Invitée | 2 | 14 septembre et 15 octobre 2010 |
| 2 filles le matin | Pierre-Yves Lord | Noir | Invité | 2 | 14 septembre et 11 octobre 2010 |
| 2 filles le matin | Josée Lefort | Non-voyante | Invitée | 1 | 21 septembre 2010 |
| 2 filles le matin | Mathieu Racicot | Noir | Invité | 1 | 22 septembre 2010 |
| 2 filles le matin | Katherine Riva Guerra | Asiatique | Invitée | 1 | 22 septembre 2010 |
| 2 filles le matin | Normand Brathwaite | Noir | Invité | 1 | 4 octobre 2010 |
| 2 filles le matin | Yolande James | Noire | Invitée | 1 | 4 octobre 2010 |

Highlights reel approach...

Shaw 2012: “*Bomb Girls* Season 1: Set in the 1940s, *Bomb Girls* tells the remarkable stories of the women who risked their lives in a munitions factory building bombs for the Allied forces fighting on the European front... ***Bomb Girls* is rich with historical significance, stemming from the efforts of Canadian women during the Second World War, and we are proud to spotlight the groundbreaking bravery of these unsung heroes through this new Global original,**’ said Barbara Williams, Senior Vice-President Content, Shaw Media.”



4. Corporate Accountability, Measurement and Progress: A continuum of responses...

a) Least conducive to the aim of measurability

Astral 2012:

“Our stations hired people from the Dominican Republic.”

“Our station hired interns from CEGEPS and Universities of the Indian, Asian, and Jewish cultures.”

b) More conducive to the aim of measurability

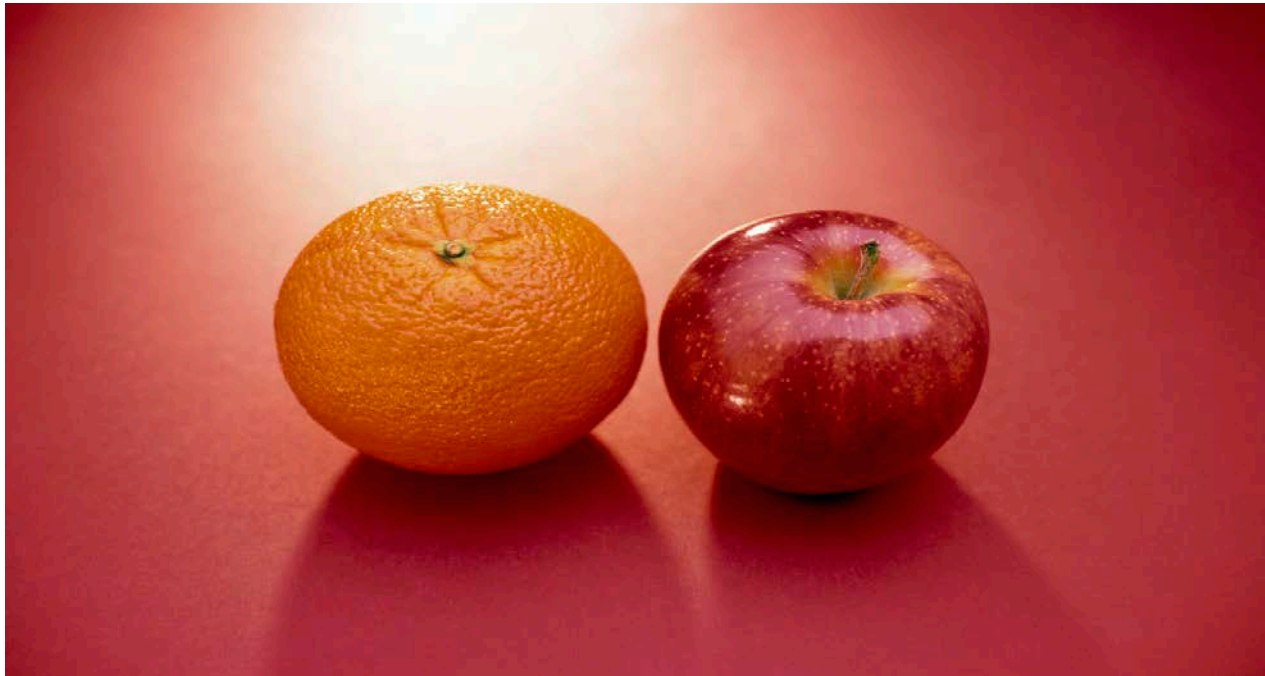
Corus 2012: “There has been a steady increase in visible minority representation within Corus. **The number of self-identified members of a visible minority increased from 8.9% in 2010 to 10.19% in 2012.** Representation of Aboriginal persons and persons with disabilities have remained steady.”

The following table provides the total number and percentage of on-air employees (full-time, part-time and temporary), including voice-overs, from each designated group, as well as the total number of all on-air employees who were employed in the last year.

| On-air employees | Number | % |
|----------------------------------|--------|-------|
| Women | 173 | 36.04 |
| Aboriginal Peoples | 3 | 0.63 |
| Persons with Disabilities | 6 | 1.25 |
| Visible Minorities | 15 | 3.13 |
| Total number of on-air employees | 480 | |

-All of the reports are different...how do we meaningfully compare them?

Is Shaw > Bell > Rogers > Astral ??????????????????



Issues

- lack of clear CRTC expectations & no standardization in reporting format
- lack of follow-up & accountability; no punitive actions taken
- current reporting requirements completely bypass the independent production sector i.e. where the majority of the work is (only look at licensed and regulated broadcasters)


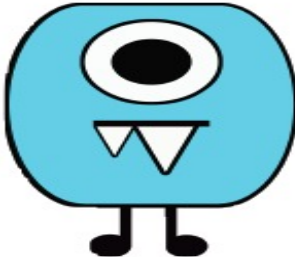


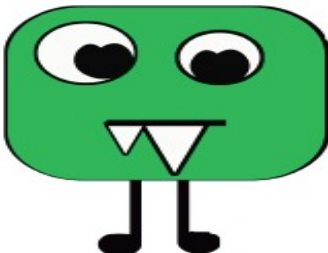



What needs to happen:

- Reporting requirements need to be standardized
- Requirements need to be clear, and the industry should have definitive benchmarks or targets they need to strive to meet
- CRTC needs to commit to establishing indicators
- CRTC should consider 'diversity report card'
- There must be consequences for not meeting targets, or not making progress
- Global coordination?

Questions, Comments, Suggestions?

emilia.zboralska@ryerson.ca

| | | |
|---|---|--|
| <p>Where do you go to learn?</p>  | <p>Where does a chicken live?</p>  | <p>Where do you live?</p>  |
| <p>Where do you go when you are sick?</p>  | <p>Where does an airplane fly?</p>  | <p>Where do you sleep?</p>  |