



Networks of Exclusion: The Mediation of Cultural Diversity in Canada's Broadcasting System

Jeremy Shtern
Ryerson University
School of Creative Industries

**RYERSON
UNIVERSITY**

Everyone Makes a Mark

Networks of Exclusion:

- **Creative and economic barriers to entry and employment success that exclude minority voices from contributing to the production of Canada's media content?**
- **Who gets to tell which stories in the Canadian media and why?**



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

CMRC
CCRM

Canadian Media Research Consortium

Consortium canadien de recherche sur les médias



INVESTIGATING THE MEDIATION OF CULTURAL DIVERSITY IN THE CANADIAN SCREEN MEDIA PRODUCTION INDUSTRY

- **interviews with media creative professionals**
- **interviews with production industry gatekeepers**
- **survey of the membership of the Writers' Guild of Canada (r-266, 13%)**
- **content analysis of screen credits**
- **investigative, production-study cases**
- **policy & documentation analysis (including Diversity Reports)**
- **survey of alumni of CFC (r-291, 18%)**

Networks of Exclusion

Roundtable on Cultural Diversity in the Toronto Screen Media Production Industry: Report and Action Plan

Roundtable on Cultural Diversity in the Toronto Screen Media Production Industry

Report and Action Plan
June, 2012

Charles N. Davis, Ph.D.
R.A. Rogers Sr. Research Chair in Media Management and Entrepreneurship
RTS School of Media
Faculty of Communication and Design
York University
cdavis@yorku.ca

Jeremy Bider, Ph.D.
Assistant Professor
Department of Communication
University of Ottawa

Paul de Witte
PhD Candidate
Joint Research Unit: Communication and Culture Program

On December 9, 2011, national and international media leaders, scholars, practitioners and stakeholders met in Toronto to address the challenges and opportunities facing visible minority screen media producers in the Canadian media industry. The roundtable was convened to address the persistent economic marginalization of visible minority screen media producers in the English-language Canadian screen media industry.

Please download the Report and Action Plan from this event by clicking [HERE](#) and please feel free to circulate it.

Agenda for Talk

1. What are the different policy standards that could be used to define media diversity?
2. What has contributed to media diversity being "an elusive and fluid policy goal" ?
3. What does the Canadian experience suggest for other countries interested in developing media diversity frameworks?

Different Mobilizations of “Media Diversity”

Adapted from Blake (2014)

1. **National Diversity**: Linguistic / Cultural
2. **Post-Colonial Diversity**: First Peoples’/ post-colonial voices
1. **Minority Diversity**: Voices of equity seeking groups
1. **Ownership Diversity**: Media concentration/foreign competition
1. **Market/Ideas Diversity**: Free market/ consumer sovereignty
2. **Local Cultural Expression Diversity**: quotas and subsidies for state/regional voice
7. **Sector Diversity**: Public service broadcasting, community/alternative media
8. **Employment/Creative Diversity**: who gets to tell which stories in media
9. **Viewpoint Diversity**: “fair and balanced” politics and arguments

1. National Diversity: Linguistic / Cultural

BROADCASTING POLICY FOR CANADA

Declaration

3. (1) It is hereby declared as the broadcasting policy for Canada that



(b) the Canadian broadcasting system, operating primarily in the English and French languages and comprising public, private and community elements, makes use of radio frequencies that are public property and provides, through its programming, a public service essential to the maintenance and enhancement of national identity and cultural sovereignty;

(c) English and French language broadcasting, while sharing common aspects, operate under different conditions and may have different requirements;

(d) the Canadian broadcasting system should







(i) serve to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada,

2. Post-Colonial Diversity. First Peoples'/ post-colonial voices


**WATCH US ON YOUTUBE**

Aboriginal Peoples Television Network | Réseau de télévision des peuples autochtones | www.aptn.ca

EAST **WEST** **NORTH** **HD**



HOME **SCHEDULE** **SHOWS** **FULL EPISODES** **NEWS**




Mohawk Girls

TUESDAY

9 00 PM

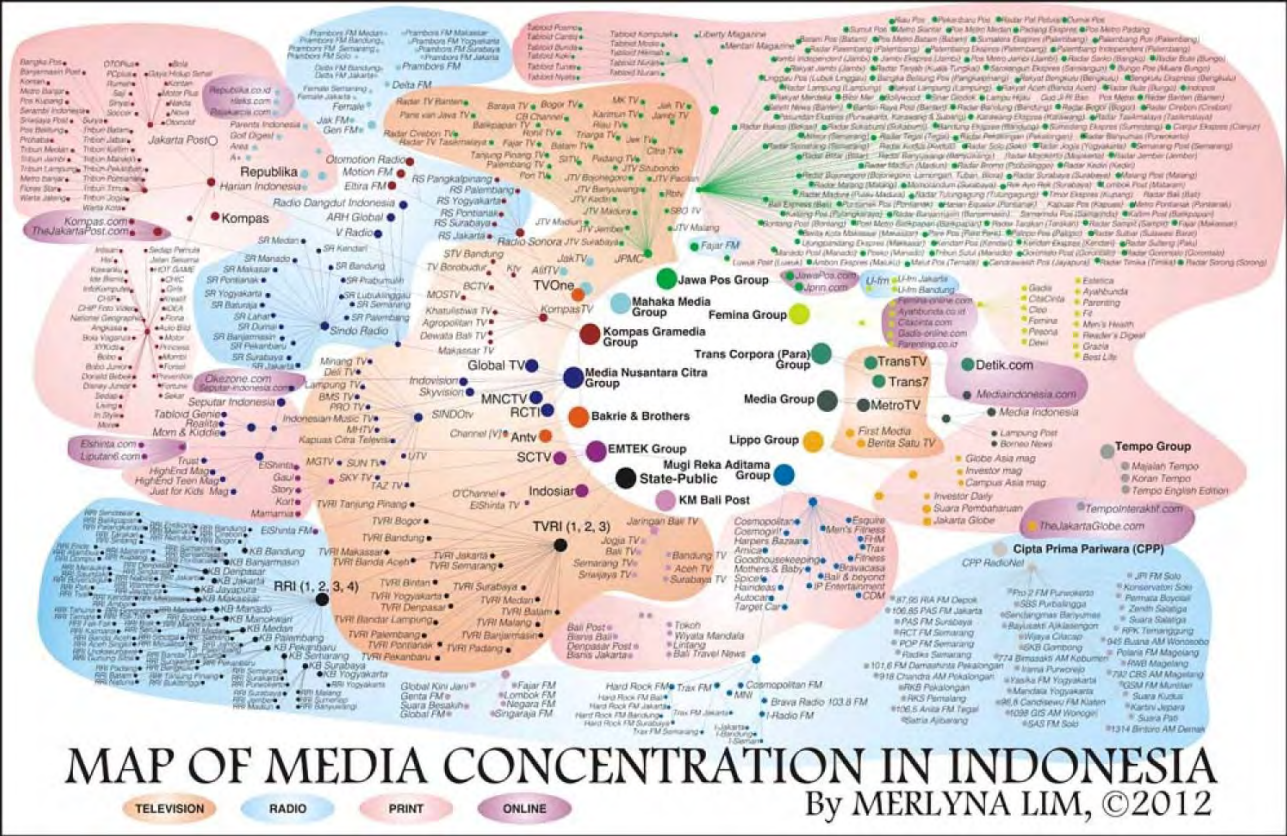
ET EAST
MT WEST
ET HD

VISIT THE SHOW PAGE 

3. Minority Diversity: Voices of equity seeking groups



4. Ownership Diversity: Media concentration/foreign competition



5. Market/Ideas Diversity: Free market/ consumer sovereignty

ONS ▾ AUTHORS ▾ SUBSCRIBE ▾

MACLEAN'S

Let us watch what we want

The best way to save the TV networks? Get rid of CanCon quotas.

Andrew Coyne

April 21/2009

Let us watch what we want

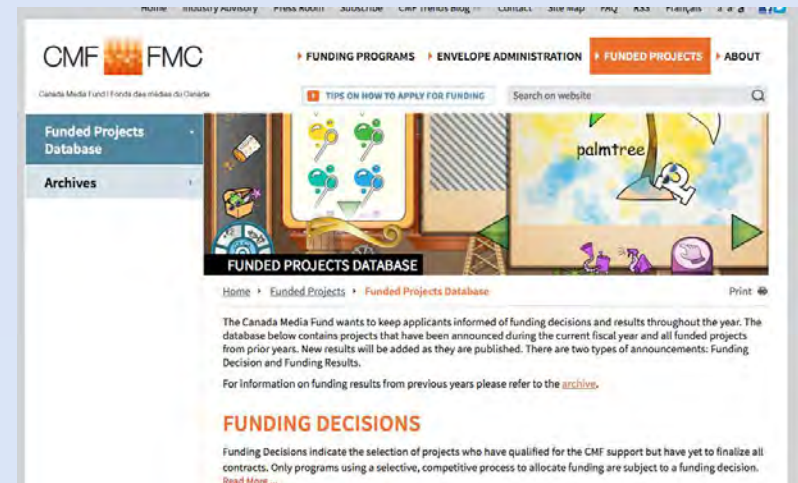
If Canadian broadcasters were capable of producing a decent drama, this would have the makings of a pretty good pilot: “In a world turned upside down . . . as an empire lies in ruins . . . the name of the game is survival. One man has the power . . . to decide who lives, who dies, and who pays. They call him . . . The Commissioner.”

Naturally I’m referring to the industry’s own abundant troubles. By now you will have heard and read a great deal of the losses the networks are suffering, the jobs that have been cut, the stations that have been closed. And, these being broadcasters and this

6. Local Cultural Expression Diversity: quotas/subsidies for state/regional voices



CONVENTION ON THE PROTECTION AND PROMOTION
OF THE DIVERSITY OF CULTURAL EXPRESSIONS



7. Sector Diversity: Public service broadcasting, community/alternative media



COMMUNITY MEDIA
GIVING VOICE TO THE VOICELESS

KEYNOTE: ARCHANA KAPOOR
DATE&TIME: MONDAY 28 JANUARY AT 6PM
LOCATION: CYPRUS COMMUNITY MEDIA CENTRE

Please join us for a public talk and Q&A with Archana Kapoor, filmmaker, author and activist. Ms Kapoor is also the publisher of Harthwa magazine, an independent political monthly in India and founder of the NGO SMART that works with marginalised communities in India.

Two years ago Ms. Kapoor launched a community radio station in the impoverished, rural, conservative Muslim community of Mawar - 70km from New Delhi. In 2012 the radio station received the National Award under the "Sustainability Model" category announced by the Ministry of Information and Broadcasting, Government of India. Kapoor is also a member of the governing board of the Community Radio Association, an organisation established in order to promote and lobby for the community radio movement.

The event will be followed by a reception.

For further information:
+357-22-662969
+90392-22-90654
info@cypruscommunitymedia.org


Supported by:
CYPRUS COMMUNITY MEDIA CENTRE
USAID

This event is part of CQMC's Community Media Advocacy Campaign within the MultiCommMedia project supported by UNICEF-ACT.



Everyone Makes a Mark

8. Employment/Creative Diversity: who gets to tell which stories in media

 Department of Justice Canada
Ministère de la Justice Canada

Canada

Broadcasting Act (1991, c. 11)
Act current to January 30th, 2011
Attention: See Table of Contents

-section3(1)(d)(iii)
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”

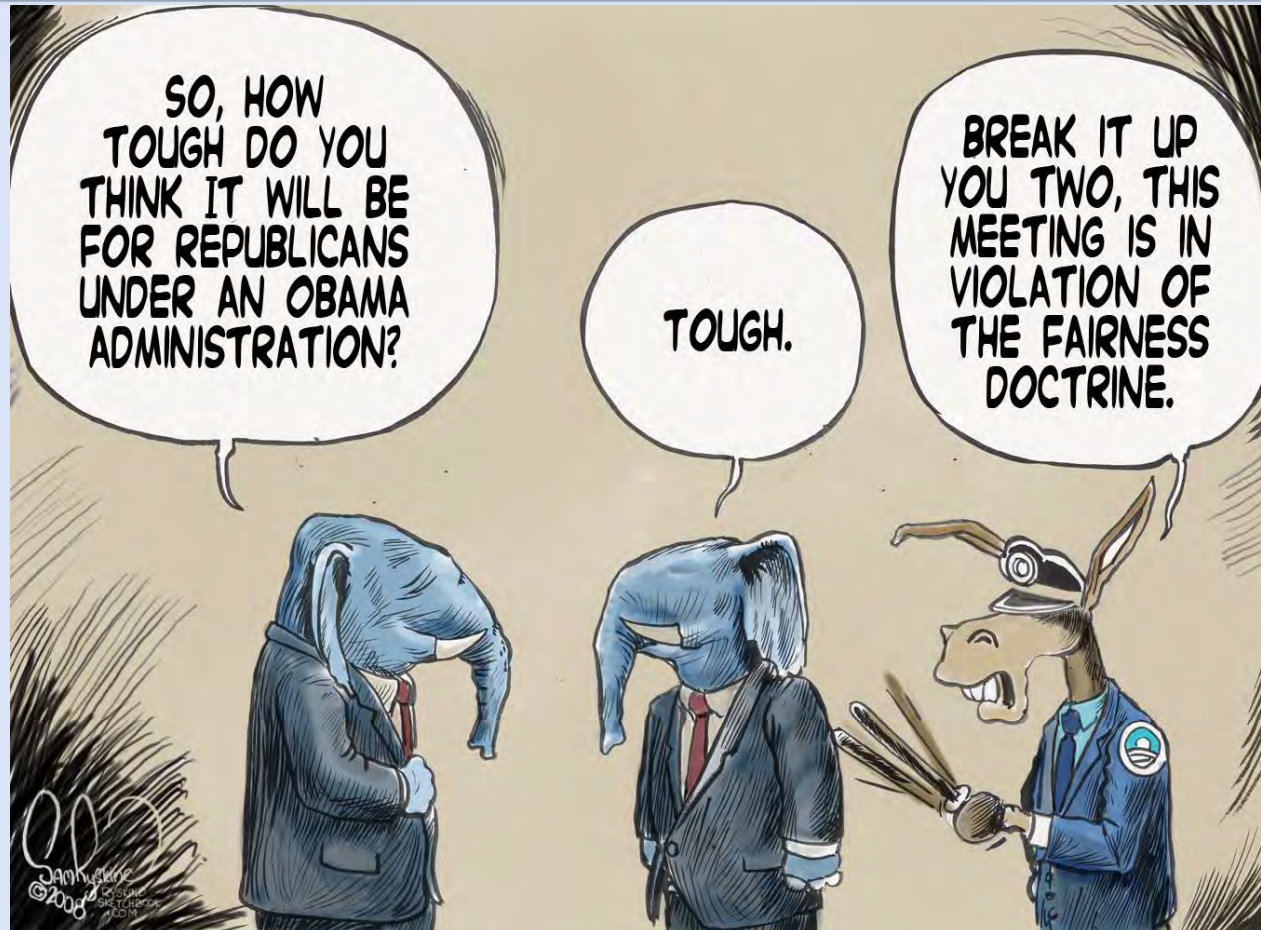
An Act respecting radiocommunications
Her Majesty enacts as follows

Canada,

Short title

1. This Act may be cited as the *Broadcasting Act*.

9. Viewpoint Diversity: “fair and balanced” politics and arguments



Three Layers of Interest to Diversity in Media

CONTENT

RECEPTION/REPRESENTATION

**INDUSTRY
STRUCTURE**

MEDIATION/AUTHORSHIP

CONTROL

**OWNERSHIP/
DISTRIBUTION/LISCENSING**

2. What has contributed to media diversity being "an elusive and fluid policy goal" ?

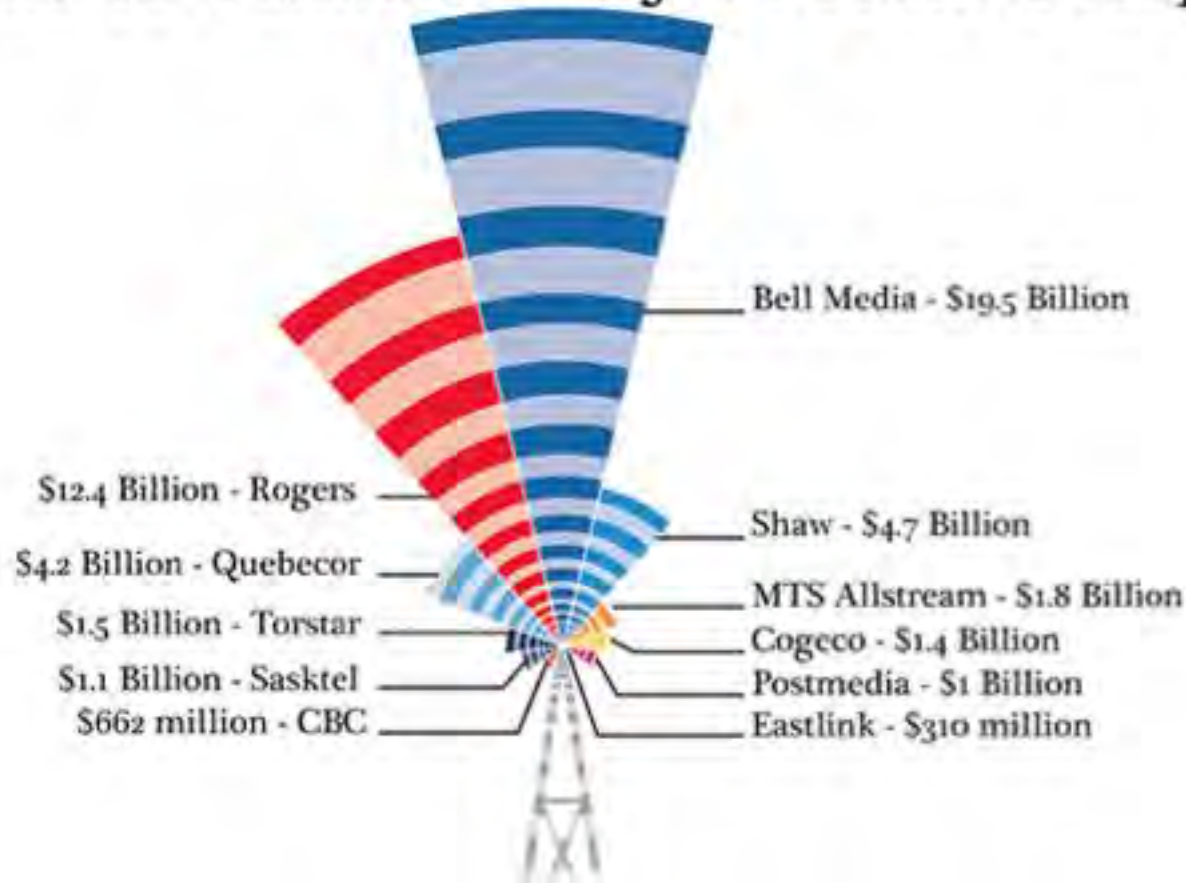


In short, for Blake (2014), at a Conceptual Level:

- ‘Diversity’ has wide support, but is under-theorized and vague (Karppinen, 2007);
- Diversity is polysemous, and usually defined in an institutional context;
- Perpetual vagueness + political cache means that diversity is susceptible to mobilization in support of specific, sometimes contradictory political agendas.

Diversity? Canadian Owned v. Monopoly

The Size of Canada's Major Media Companies



Source of Chart: Fine Cut Magazine

<http://humberjournalism.com/finecutmag2014/2014/04/11/monopoly-media-edition/>

In Practice: Knowledge Challenges

- Academic literature on media diversity is clustered at the representation level, and little scholarship/evidence documents the mediation/authorship level;

Three Layers of Interest to Diversity in Media

CONTENT

RECEPTION/REPRESENTATION

**INDUSTRY
STRUCTURE**

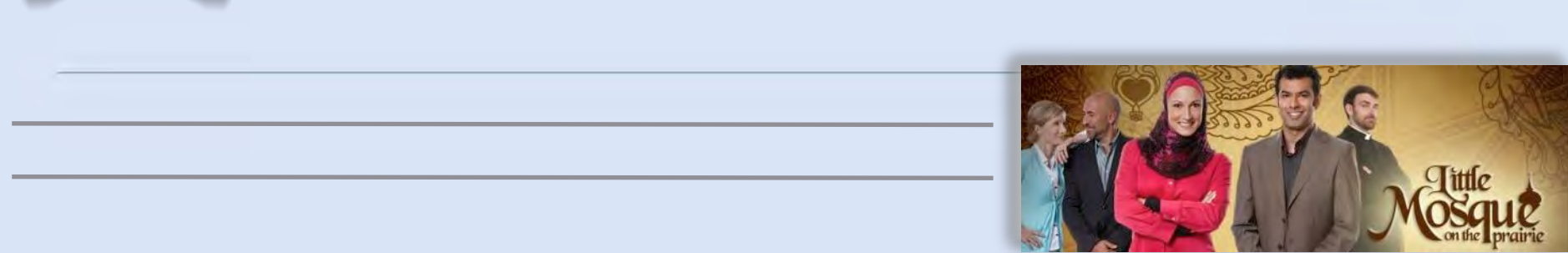
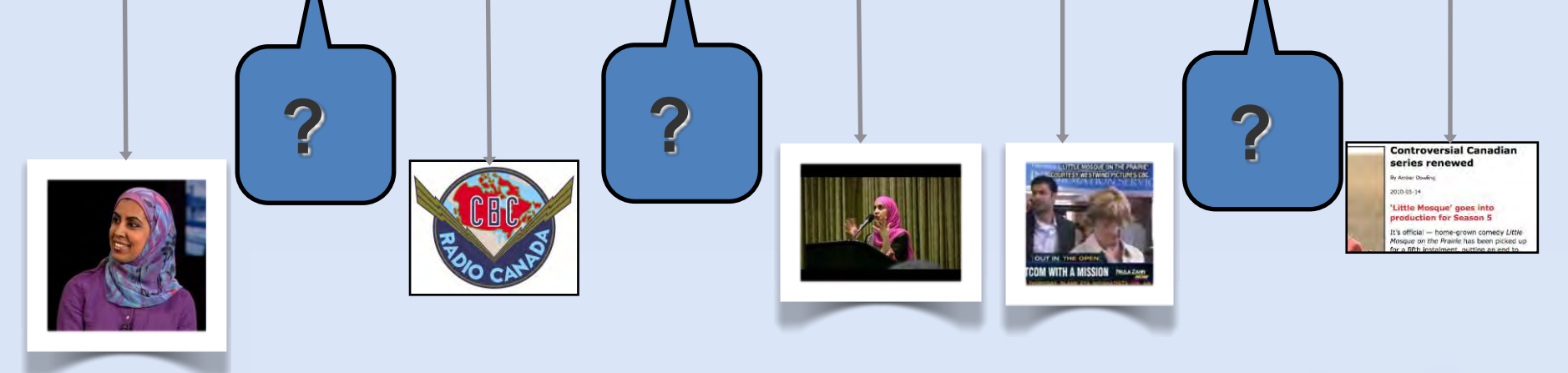
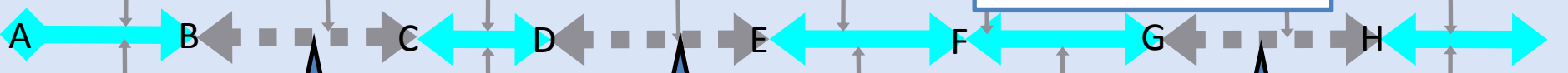
MEDIATION/AUTHORSHIP

CONTROL

**OWNERSHIP/
DISTRIBUTION/LISCENSING**

In Practice: Knowledge Challenges

- Academic literature on media diversity is clustered at the representation level, and little scholarship/evidence documents the mediation/authorship level;
- Epistemic challenge for diversity of “perceptible” media diversity vs. “imperceptible” media diversity;



In Practice: Knowledge Challenges

- Academic literature on media diversity is clustered at the representation level, and little scholarship/evidence documents the mediation/authorship level;
- Epistemic challenge for diversity of “perceptible” media diversity vs. “imperceptible” media diversity;
- Nation State Based Policy- The interests of the state in managing its population and identity often trump true pluralism and diversity;

Top ten television series in Canada, September 2007 to May 2008

Program (country of origin)	Average Minute Audience* (000s)
1. American Idol 6 – Performance Show (United States [U.S.])	2,574
2. American Idol 6 – Results Show (U.S.)	2,468
3. Les Lavigueur, la vraie histoire (Canada)	2,199
4. Grey's Anatomy (U.S.)	2,151
5. Canadian Idol 5 - Results (Canada)	2,084
6. House (U.S.)	2,045
7. Canadian Idol 5 - Performance (Canada)	1,993
8. C.S.I. (U.S.)	1,928
9. Dancing with the Stars 5 – Performance. (U.S.)	1,910
10. Desperate Housewives (U.S.)	1,872

Source: CTF Research (BBM Nielsen).

* Average Minute Audience (Aged 2+) – the number of viewers, aged two and over, tuned to the average minute of a program.

Note: The list of top television programs is based only on television programs in the CTF-supported genres (drama, children's and youth, documentary, and variety and performing arts).

Top ten Canadian-produced television series, September 2007 to May 2008

Program	Average Minute Audience* (000s)
1. Les Lavigueur, la vraie histoire (French)	2,199
2. Canadian Idol 5 - Results (English)	2,084
3. Canadian Idol 5 - Performance (English)	1,993
4. Les Boys (French)	1,419
5. Annie et ses hommes (French)	1,274
6. Les soeurs Elliot (French)	1,212
7. Juste pour rire (French)	1,193
8. Corner Gas (English)	1,155
9. Flashpoint (English)	1,145
10. Taxi 0-22 (French)	1,127

Source: CTF Research (BBM Nielsen).

* Average Minute Audience (Aged 2+) – the number of viewers, aged two and over, tuned to the average minute of a program.

Note: The list of top television programs is based only on television programs in the CTF-supported genres (drama, children's and youth, documentary, and variety and performing arts).

In Practice: Political/Economic Barriers

- Definitional challenges make media diversity policy extremely difficult to monitor, evaluate and enforce (See Emilia's paper at this conference);
- Diversity in production industries is often low;

DIVERSITY IN SCREEN MEDIA INDUSTRIES

7% visible minorities
(WIFT 2012);

1% visible minority women
directors and writers
(WIV 2012);

Demographic characteristics of Toronto-based screenwriters

Davis, C.; Shtern, J.; Coutanche, M. & Godo, E. (2014). "Screenwriters in Toronto: Centre, Periphery, and Exclusionary Networks in Canadian Screen Storytelling". In: J. Grant (eds.) Seeking Talent for Creative Cities: The Social Dynamics of Innovation. Toronto: University of Toronto Press.

	Toronto Population	Toronto Screenwriters
% female	52	35
% visible minority	47	4
% born outside Canada	50	21
% non-anglophone	50	3

In Practice: Political/Economic Barriers

- Definitional challenges make media diversity policy extremely difficult to monitor, evaluate and enforce (See Emilia's paper at this conference);
- Diversity in production industries is often low;
- Media system gatekeepers tend to be “old boys clubs”, thus issue awareness and appetite for change is low;
- ‘Diverse’ programs often under and mis-represent minorities, fail to document/problematicize real cultural issues;

In Practice: Transformational Challenges

- Screen industry labour market realities challenge diversity policy (ie. Freelance/flex labour);
- Globalization challenges existing cultural policy, problematizes existing notions of diversity;
- New technologies create content/platform abundance, which undermines role of interventionist cultural policy.

TRENDING

Keystone XL | BlackBerry | Oil Prices | Warren Buffett | T-PSA | Apple Inc | Earnings | Housing

CRTC vs. Netflix: The disruptive power of the Internet



PHILIP PALMER, SPECIAL TO FINANCIAL POST |

September 29, 2014 5:29 PM ET

[More from Special to Financial Post](#)



Republish
Reprint



An iPad screen displaying the user interface of online streaming giant Netflix.

STEPHANE DE SAKUTIN/AFP/Getty Images

RYERSON
UNIVERSITY

Everyone Makes a Mark

WHAT DOES THE CANADIAN EXPERIENCE SUGGEST FOR OTHER COUNTRIES INTERESTED IN DEVELOPING MEDIA DIVERSITY FRAMEWORKS?



Recommendations


1. Be realistic about the nature of media diversity as concept, work for definitional clarity and consensus amongst stakeholders;
1. Shift media policy emphasis: From nation building; to the promotion of diversity and multiple forms of citizenship;
1. Address media diversity at each of the 'content', 'industry structure' and 'control' level;

Recommendations

- 4. Make diversity monitoring meaningful;
- 4. Be responsive to the changing politics of globalization, technology and work;
- 5. Be prepared to engage in the politics of diversity.

Major Thematic Take-aways:

1. Ensure that monitoring makes the factors that set 'imperceptible diversity' audible, visible, transparent and accountable;
1. Stress the principle the structure of broadcast systems mediate diversity in the media;
2. Embed in policy and practice meaningful diversity on screen requires meaningful diversity in media work;
1. Be resolved that diversity in media fundamentally matters to governance of society.

A photograph of two men at a press conference. The man on the left is older, balding, and wearing a light-colored suit jacket over a blue shirt. He is looking slightly to his right with a serious expression. The man on the right has white hair, wears glasses, a white shirt, a red tie, and a light-colored suit jacket. He is looking down. In the background, a blue screen displays various French words related to immigration and culture, such as 'Immigration', 'Intégration', 'Inter-culturel', 'Accommodation', 'Laïcité', and 'Québécois'.

**“if we can speak of an
accommodation crisis, it is a
crisis of perception”**

Bouchard-Taylor commission

on Accommodation Practices Related to Cultural Differences

Jeremy Shtern
Assistant Professor
School of Creative Industries
Ryerson University,
Toronto, Canada
jshtern@ryerson.ca

THANK YOU!