

Cultural Diversity on Television

Phase II Research - Best Practices Review

December 2003

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I. Introduction

Solutions Research Group Consultants Inc. (SRG) and Johnston & Buchan LLP are pleased to present to **The Task Force for Cultural Diversity on Television** the results of Phase II of a comprehensive five-phase research program designed to examine the presence and portrayal of ethnocultural and racial minorities and Aboriginal Peoples on Canadian private television.

The objective of this phase of the research was to identify “best practices” initiated by leading corporate organizations — both inside and outside of the broadcasting sector and both Canadian and multinational — in support of cultural diversity. These best practices can be defined as those initiatives, large and small, that contribute to a more culturally inclusive workforce with respect to the employment of ethnocultural and racial minorities.

This report contains a sampling of the measures that have been adopted by various corporate organizations as part of their best practices initiatives. These initiatives can serve as a source of ideas in the development of similar best practices within the Canadian broadcasting sector.

This document is a summary of Phase II findings. For reference, the complete list of research phases is as follows:

- Phase I Background Research (consisting of IA, IB, IC & ID)
- Phase II Research – Best Practices Review
- Phase III Research – Stakeholder One-on-One Interviews
- Phase IV Research – Focus Groups
- Phase V Research – Benchmark Content Analysis

The findings of each phase of the research program are presented as stand-alone reports, available under separate cover.

II. Methodology

In order to detail these best practices, corporate organizations were selected for review based on their commitment to the goals of cultural diversity and the success they have enjoyed in reaching these goals. Within Canada, the research team chose organizations for study that met either of two criteria. First, as federally regulated companies, they have complied with the requirements of the Employment Equity Act and have been publicly recognized as leaders in the area of cultural diversity. Corporate organizations which met these criteria included the Bank of Montreal and N. Yanke Transfer, a leading transportation company based in Western Canada. Second, the research team chose organizations operating in Canada that, while not subject to the Employment Equity Act, are generally acknowledged as having achieved a high standard with respect to the inclusive and progressive nature of their workforce. Corporations that met this criterion were IBM Canada and Xerox Corporation.

A variety of organizations operating in the United States and the United Kingdom were also examined. Those within the broadcasting sector were chosen based on the expert opinion of industry representatives such as the National Association of Broadcasters (NAB) in the United States, including the television networks ABC and NBC in the United States. In the United Kingdom, the networks were selected on the basis of their leadership role within the Cultural Diversity Network (CDN), an industry coalition established to improve the on-screen portrayal of visible minorities. The networks reviewed were the BBC, Carlton Television and Channel 4.

Finally, several non-broadcasting organizations operating outside of Canada — all of them multinationals corporations — were selected for study based on their ranking in the field of cultural diversity by diversityinc.com. Diversityinc.com is a well-known and respected US publication that issues an annual list of the top 50 corporations chosen on the basis of their diversity programs. These corporations were used to provide an "outside" view of the broadcasting industry perspective in the review of best practices. Corporate organizations studied that fell into this category included Procter & Gamble, Eastman Kodak and JPMorgan Chase.

All of the organizations selected for study as part of the best practices phase of this research study were approved by the members of the Task Force for Cultural

Diversity on Television (Task Force). In total, 15 organizations were studied. This list is attached as Appendix “A” to this report.

Participation in the Study

The organizations chosen for inclusion in the research study of best practices were approached in two ways. First, to the extent that it was available, a review of their best practices was made from public sources, primarily from corporate websites. Second, the most senior representative of the organization responsible for diversity issues was contacted for a personal, one-on-one, interview.

The representatives of the Canadian organizations selected for participation in the study, and most of the multinationals, were cooperative and were pleased to answer questions relating to their cultural diversity programs and to provide further written materials. A minority of the multinationals, however, saw their initiatives in support of cultural diversity as an internal, human resources matter and, as such, safeguarded the precise means by which they fulfill their publicly stated commitment to diversity as proprietary information. As a result, there were a small number of corporate organizations that chose not to participate in the interview portion of the Phase II research.

It must also be noted that although the term “best practices” is used throughout this report, this is not how the organizations themselves generally identify their programs and initiatives in support of cultural diversity. More often than not, there is no list per se that any of these organizations can provide entitled “Best Practices.” Instead, the programs and initiatives are simply set out as part of each organization’s published diversity efforts.

It should also be noted that multinational corporations based in the United States generally view cultural diversity in much different terms than do Canadian corporate entities. In the United States, the term “diversity” generally refers to racial, rather than cultural, diversity. When interviewing representatives of these organizations, the project team was repeatedly referred to programs intended to enhance the employment opportunities afforded to members of the Black-American, Asian and Hispanic communities. As such, the information obtained from these organizations did not usually extend to initiatives in support of a more broadly-defined concept of cultural diversity.

Finally, it must be stressed that this review of best practices is distinct from the various corporate action plans in support of cultural diversity that have been filed with the CRTC by Canadian television broadcasters over the course of the last two years. Those action plans from CRTC licensees that have been approved by the Commission are on file at the CRTC.

The summaries of the best practices that were reviewed in the course of this project can be found in Appendix “B” to this report.

III. Executive Summary

In conducting this research into corporate best practices, the project team found, from organization to organization, very similar types of initiatives in support of cultural diversity. For the purposes of convenience, the report has been organized under the following three themes:

- Corporate Diversity;
- Diversity and Entertainment Television;
- Diversity and News Programming.

Corporate Diversity

The most important feature of any successful set of best practices was found to be a commitment to the goals of cultural diversity within an organization from its most senior management. Many of the corporate organizations reviewed ensured that their general workforce knew that their corporate leadership had made cultural diversity an overriding priority and that this commitment constituted more than mere lip service. Moreover, the corporate culture within the organization perceived diversity as being more than a worthy social goal; it was one which also represented a vital component in allowing the organization to compete in the global marketplace. In other words, diversity was considered a business objective in and of itself in these organizations.

As part of its commitment to cultural diversity, many of the organizations studied adopted, on an annual basis, specific diversity hiring goals and created a direct link between the attainment of these goals and the financial compensation of responsible management. These senior managers also participated in regularly scheduled “round table” discussion groups with employees to discuss diversity

issues and to identify areas for improvement. A final component of a successful corporate diversity plan was to institute diversity councils throughout the organization to discuss overall goals, to review existing diversity practices and to organize efforts to support a multicultural work force, including implementation of ongoing employee sensitivity training.

Diversity and Entertainment Television

With respect to television programming that can generally be characterized as "entertainment," several of the broadcasting organizations studied have adopted on-screen diversity targets which can be monitored from year to year. In order to bring an ethnically diverse talent pool to the attention of the television decision-makers who must attempt to meet these targets, many organizations have also instituted talent showcases.

In addition, these companies have established internship programs through which creative individuals who work behind the camera – such as writers and directors – can get their “foot in the door.” The chosen candidates are mentored by network writers and directors in a rotation system, thereby allowing them to be exposed to different artistic approaches to television. On the business side, programs are designed to bring individuals from the cultural communities with management potential into the television industry. Again, as is the case for writers and directors, the chosen candidates are rotated across various areas such as program development, marketing, scheduling, business affairs and broadcast standards.

Finally, many broadcasting organizations studied conduct ongoing discussions with the independent production sector to ensure that these companies are aware of their diversity goals and work towards the production of more culturally inclusive programming.

Diversity and News Programming

Our research found that news programming is treated somewhat differently from entertainment programming in relation to cultural diversity. Some of the television stations and networks studied have established diversity forums which meet regularly to discuss issues and make recommendations as to how diversity can be better treated in television news programming. In addition, they have each built an on-air expert database listing the names and contact information of individuals

from various ethnocultural and racial communities who are experts in a variety of fields, cross referenced by subject matter.

Internship programs have also been established for minority candidates who are assigned to news bureaus and are exposed to all aspects of newsgathering, reporting and production. Job fairs and other outreach programs which specifically seek candidates from diverse communities have also been used as part of a “feeder” system into television newsrooms.

Finally, several broadcasting companies prepare written reports on the portion of their news programs presented by members of the cultural communities and in which experts from these communities were used. These reports are regularly reviewed by senior management.

IV. The Elements of a Best Practices Regime

The essential components of any successful best practices regime have been divided into three headings for analysis:

- a) Corporate Diversity;
- b) Diversity and Entertainment Television;
- c) Diversity and News Programming.

The first section, relating to corporate diversity, describes those initiatives that can be found in any organization in any business sector that aspires to have a culturally diverse and progressive workforce. It therefore constitutes a more general overview of best practices. The following two sections, relating specifically to entertainment and news programming, set out practices that pertain directly to the television industry.

A. Corporate Diversity

This section of the report lists initiatives that have been undertaken by corporate organizations in an effort to create the necessary framework to allow a diversity plan to develop and succeed. These steps therefore represent the “foundation stones” of the diversity plans reviewed.

i. The Commitment of Senior Management

In reviewing the best practices of the organizations studied, the one element that stood out as the sine qua non of a successful diversity program was the endorsement of the goal of ethnocultural and racial diversity by the organization's most senior management. Most of the organizations studied ensured that their employees knew that the organization was serious about achieving its goals with respect to cultural diversity and that it was seen as a prominent element of its overall business objectives.

This endorsement of cultural diversity by senior management is meant to convey the clear message to the organization's workforce that diversity is an extremely important business issue. Moreover, senior management is continually involved in ongoing discussions relating to cultural diversity within the organization. Cultural diversity was not left to middle management. Instead, it was an overarching goal of the organization from the very top.

The diversity plan of JPMorgan Chase, for example, includes a statement from Chairman and Chief Executive Officer Bill Harrison that the corporation is in the process of "building a culture that respects the value of differences among us and encourages individuals to contribute their very best." Similar statements from senior management are found in many other corporate diversity plans of the organizations studied.

ii. The Relationship between Diversity and Financial Success

In many cases, the endorsement of cultural diversity as a corporate goal comes in the form of a mission statement or, alternatively, as in the case of the example in the preceding paragraph, a message to employees from the corporation's Chairman or Chief Executive Officer. Again, the purpose is to reinforce the message that cultural diversity is seen by senior management to be an important feature of the company's corporate culture.

These statements to employees often emphasize that it is in the financial best interests of the corporation to become more culturally diverse. For example, the statement of Eastman Kodak Chairman and CEO, Daniel A. Carp, set out in the corporation's September 2001 diversity plan, specifically links Kodak's interest in having a culturally diverse workforce with its success as a company competing in increasingly global marketplace:

In our competitive global marketplace, it's essential that we understand the cultures, customs, and communities wherever Kodak does business. The company operates in more than 30 countries, and more than half of Kodak's business comes from outside the US.

Diverse markets offer promising opportunities for growth as we reach out to new customers. We know that preferences and buying habits differ from place to place. We rely on Kodak employees for the insights that will help us grow and succeed in these global markets.

Similarly, the Bank of Montreal's commitment to diversity in its workforce is put in the following terms:

Our commitment to diversity unleashes an enormous potential for the customers, shareholders and employees of the Bank of Montreal Group of Companies. We recognize that our different perspectives inspire innovation and contribute to our storehouse of knowledge. A diverse workforce mirrors the communities in which we do business and helps us understand a myriad of needs.

The organizations reviewed have created this link between the cultural diversity of the workplace and the financial future of the corporation because it provides an economic rationale for the pursuit of diversity. This way, cultural diversity becomes a legitimate business goal that confers a competitive advantage to the corporation in reaching out to, and serving, different markets, both domestically and abroad.

iii. Diversity Goals and Financial Compensation

Another means used by organizations to stress the importance of diversity to their workforce is linking the attainment of specific hiring objectives with the financial compensation accorded to the corporation's responsible management. In this

instance, cultural diversity goals are no different than any other performance related goal of the corporation. This issue then becomes one more “reviewable” element in considering the managerial performance of senior executives and the compensation to which they are entitled.

In the case of the Bank of Montreal, for example, Chairman Tony Comper has held BMO senior managers accountable for the fulfillment of the Bank’s diversity goals by deciding that “executive variable pay would be impacted by plus or minus 10% based on executives meeting their diversity and workplace equity goals.”

This, and similar compensation programs, are intended to engender a sense of responsibility among senior management and to ensure that diversity targets are, in fact, met. If managers know that their financial compensation is directly linked to the results they attain in meeting diversity targets, the expectation is that there will be a greater incentive for them to do so. This focus on managerial accountability reinforces the organization’s commitment to attaining its cultural diversity goals.

iv. Corporate “Roundtables” on Diversity Issues

According to many of the best practices reviewed, senior management is required to meet on a regular basis to review their diversity targets and plans. To maintain the corporation’s focus on its diversity goals, “roundtable” discussion meetings are held between senior management and representatives of employee groups to specifically discuss diversity issues and to identify possible areas for improvement within the corporation. The objective of these discussion groups is to enhance the level of communications within the corporation and to ensure that management is kept fully informed about the concerns of its workforce.

Moreover, the roundtable discussions provide an effective forum at which to exchange information and offer suggested solutions. The result is employee engagement on the issue of cultural diversity and the addressing of diversity issues in both a top down and bottom up fashion. For example, Xerox describes these roundtable discussion groups in its diversity plan as providing an opportunity to “hear unfiltered communications from employees, to understand the strengths, weaknesses, and threats to Xerox’s diversity initiatives and to identify areas for improvement.”

v. Diversity Councils

Quite apart from the roundtable discussion groups, many corporations have also instituted local, branch-specific, diversity councils. These councils allow employees to discuss, at the local level, the diversity issues that are relevant to them and to provide programs and educational opportunities – career development initiatives in the context of “continuing education,” mentoring, cultural sensitivity training and providing input to senior management on diversity issues.

JPMorgan Chase, for example, operates more than 60 local diversity councils throughout its organization on an international basis. Through these councils, JPMorgan Chase employees “define specific diversity issues that are relevant to their workplace environment and implement programs and solutions to address the need.” The councils operated by Xerox also review the company’s overall diversity practices and make recommendations for changes.

B. Diversity and Entertainment Television

This section of the report outlines the various diversity practices which apply specifically to the creation of entertainment programming and describes the initiatives which would allow members of ethnocultural and racial communities to play a more representative role both in front of and behind the camera.

i. Hiring Targets

One of the first initiatives that have been implemented among several of the broadcasting organizations reviewed has been the establishment of specific hiring targets from ethnocultural and racial communities along with the implementation of a monitoring system. Senior management is responsible to ensure that these targets are met. As one organization put it, “what gets measured, gets done.”

For example, Channel 4 in the United Kingdom set a target of 13% for its general workforce and 9% for senior staff for the period 2003 to 2006. Similarly, an on-screen target of 8% has been set for most general interest programming, and 5% for entertainment and documentary programs. These targets are described by Channel 4 as a “prompt to both commissioning editors and independents to ensure that we are reflecting modern Britain.”

ii. Talent Showcases

One of the comments often heard from television producers and network executives during the Phase III one-on-one interviews of this research project was that they did not have easy access to artistic talent from the various ethnocultural and racial communities. In other words, they are just not familiar with the culturally diverse actors and directors who could contribute to the entertainment programming they produce.

The ABC television network in the United States has addressed this problem by launching an initiative known as the “Casting Project.” In partnership with the Screen Actors Guild (SAG), ABC has sought to increase the ethnocultural and racial diversity of the talent pool used for ABC programs. The Casting Project provides an opportunity for actors and directors from diverse backgrounds to showcase their talents before an audience composed of high-level decision-makers from the television industry, including agents, casting directors, producers, managers and network executives.

iii. Internship Programs

The television industry is one of many in which experience is essential to be considered for employment. In order to deal with the Catch-22 situation which often arises when one can not get hired because he/she doesn't have the experience and doesn't have the experience because he/she cannot get hired, the US television networks, such as ABC and NBC, have instituted a wide variety of “intern” and “fellowship” programs which act as a feeder system for potential employees.

For example NBC and ABC have programs to encourage the employment of minority writers. NBC provides funding for a minority staff writer position for all scripted television programs, while ABC operates a “writers fellowship” in conjunction with the Writer's Guild of America to identify and employ emerging creative writers. Although the program is open to all, it is designed with a special emphasis on the recruitment of visible minorities.

ABC also operates a program to recruit budding minority television directors, in association with the Director's Guild of America (DGA). Those chosen for admittance to this program are paid an annual salary and are mentored by members of the DGA in a “rotation program designed to provide exposure to different perspectives and artistic approaches to television.”

In addition, ABC also has an “associates program” designed to bring motivated individuals with management potential into the television industry. This twelve month program allows its participants to experience a broad overview of ABC’s entertainment division, including production, writing, program development and selection, scheduling, and business affairs.

Finally, both NBC and ABC participate in the Emma L. Bowen Foundation, an independent foundation established to help increase access to employment opportunities in the television industry by members of visible minority communities. Students chosen by the Foundation work with the participating network as interns during a five year period from high school to the end of college.

While some of the networks also have scholarship programs as part of their outreach efforts to the minority communities, this is not always seen as a particularly cost effective way of recruiting and training, since there is no certainty that scholarship recipients always choose the television industry as a career. NBC, for example, has abandoned its scholarship programs in favour of intern programs, as a more appropriate way to introduce applicants from diverse cultural and racial backgrounds into the industry.

iv. Working with the Independent Production Sector

Given the degree to which most television programming is acquired from independent producers, the broadcasting organizations studied make an effort to solicit the active cooperation and participation of the independent production sector. In many cases, there is regular contact between television networks and the independent producers to ensure that these producers are aware of the importance of providing opportunities for actors from diverse cultural communities, and the impact that this employment of a diverse workforce behind the scenes has on representation and portrayal onscreen.

Channel 4 in the United Kingdom has recently addressed this issue by setting out its commitment to bring a wider range of voices and opinions to all of its programs. For example, Channel 4’s diversity policy requires that all commissioning editors emphasize “the importance of multicultural talent and contributors on screen when briefing independent producers.” Furthermore, Channel 4 has implemented a monitoring system of its independent television productions.

Channel 4 producers are expected “to complete the Onscreen Portrayal Form, which allows [the network] to audit the number of ethnic minorities on screen across all” of its programming. Channel 4 has also created the position of *Editorial Manager, Cultural Diversity*, who “works with commissioning editors to encourage diversity in production teams and on screen, as well as spearheading diversity initiatives across the channel.”

C. Diversity and News Programming

This section of the report deals with the diversity practices which apply specifically to news programming. Because news is, by its very nature, “unscripted,” approaches differ from those applied to entertainment programming.

i. Diversity Forums

Many of news organizations noted that they should reflect the communities in which they operate. As stated by Gannett – owner of over 100 daily newspapers in the United States, including USA Today, and 22 television stations – in its February 2000 diversity statement:

We want to accurately reflect life in our communities. If our newspapers are to present a fundamentally accurate report, they must regularly portray the diversity of our communities. Failure to do so undermines our journalistic credibility.

The same situation applies to the television industry where diversity of opinion in news reporting is important to the maintenance of credibility among a station’s or channel’s viewers. What matters is who is doing the reporting and what he/she is reporting. The question is how diversity can be attained.

As one example, the overarching issue of the treatment of diversity is dealt with at ABC by a special Diversity Commission launched in 2001 as a direct initiative of the President of ABC News. Meeting once a month, the Commission has the mandate to discuss diversity matters and to make specific recommendations on how to address ABC’s diversity objectives. The Commission is composed of 12 senior employees from different ethnocultural and racial backgrounds representing working groups within ABC News. The primary purpose of such an ongoing forum within a news organization is to ensure that diversity issues are always addressed

first and foremost whenever decisions affecting the news operations of the network are made.

ii. Expert Databases

Another comment heard often during the Phase III interviews of this research program was that members of ethnocultural and racial communities are often overlooked when a news item addresses a technical matter in which outside “experts” are brought in to take part in a panel discussion or on-camera interview. They complain that members of these communities are only interviewed in relation to news items about the communities themselves. In order to deal with this, a number of television networks have created special databases listing visible minorities, who are experts in a variety of different technical fields. Their names are then cross-referenced against their area of particular expertise, as the following excerpt from ABC News’s diversity plan suggests:

This database has the names of over 1,000 experts who are ethnic minorities and is cross-referenced by expert subject matter. The completed database is now online and accessible to all news shows, and represents a key source of bookings based on news subject matter. All producers and show bookers have been trained to use the database.

iii. Internship Programs

As is the case for dramatic programming, the television organizations studied have similar internship programs relating specifically to their news departments. These include the following elements.

NBC operates a news associate program designed to identify aspiring journalists from a variety of ethnic backgrounds. The program is described as a “fast-track” opportunity for people “with the goal to learn news-gathering and production skills.” Similarly, ABC runs a minority internship program in which eight students are assigned to one of its five domestic news bureaus where they are exposed to all aspects of newsgathering, reporting and production. ABC also operates a news correspondent minority development program in which emerging journalists from the minority communities are trained to become correspondents at

the network level. Finally, ABC has a network associates program in which selected candidates are rotated through a variety of different positions at the network.

iv. Job Fairs and Outreach Programs

In conjunction with internship programs, the networks studied also operate “job fairs” and other outreach efforts. Typically, the local news bureaus would participate in annual job fairs held at local colleges and universities in an attempt to recruit members of minority groups for internship programs. For example, in October 2002, the Washington, D.C. bureau of ABC News participated in a successful job fair at Howard University at which over 100 students were interviewed. As a result of this initiative, four students were selected for internships at the Washington bureau. ABC News has also joined associations of minority journalists – such as the Native American Journalists Association – thereby gaining access to their membership lists and gaining the ability to post job openings on their websites.

v. Monitoring of News Reports

Finally, several news organizations keep records on the number of appearances on their news programs by visible minorities, including experts from diverse backgrounds. This allows them to assess their progress in meeting the diversity targets they have set for themselves. The diversity plan for ABC News requires that “for each program, monthly reports will be done on the portion of stories presented by minorities, which are formally reviewed with executive producers twice a year. We will also review how many minority experts are used.”

Appendix A: List of Organizations

1. Television Networks and Owners

- ABC (US)
- NBC (US)
- Tribune (US)
- Gannett (US)
- BBC (UK)
- Channel 4 (UK)
- Carlton Television (UK)

2. Canadian Corporations/Subsidiaries

- Bank of Montreal
- N. Yanke Transfer
- Xerox
- IBM Canada

3. Multinational Corporations

- Eastman Kodak
- JP Morgan Chase
- Proctor & Gamble
- Prudential Financial

Appendix B: Highlights of “Best Practices” from Selected Companies

The following are highlights of “best practices” drawn directly from the diversity programs/plans of each of the organizations reviewed in this research.

i. Television Networks and Owners

ABC Television

- Launched the “Casting Project” in August 2001 in partnership with the Screen Actors Guild (SAG); designed to help increase the diversity of ABC’s talent pool for its casting department, by providing an opportunity for diverse talent to showcase their capabilities through broad exposure to key decision-makers in the television industry.
- Launched first “table read,” October 2001, including over 50 producers, casting directors, show runners and executives; showcase attracted over 200 people attended including agents, casting directors, producers and managers.
- Expanded the “Talent Development Scholarship/Grant” program to the Ojibwe Indian Nation; 54 groups have signed on as program participants.
- Aired socially relevant specials, such as the ALMA Awards honouring Latino/Hispanic Americans whose achievements and contributions in film, television and music provide positive portrayals of Latino/Hispanic Americans.

Writers Fellowship

- Identifies and employs new creative talent; run in conjunction with the Writers Guild of America; open to all writers with special emphasis on minority individuals; seven Fellows selected, including three African Americans, two Asian/Pacific Islanders and one Latino/Hispanic.

Directors Fellowship

- Identifies ABC employees to be observed/mentored by select DGA directors in a rotation system designed to provide exposure to different perspectives and artistic approaches to television. The program is also intended to increase opportunities for professional relationships with executive producers, show runners and executives.

- ABC Entertainment has earmarked \$250,000 to hire minority freelance scriptwriters; designed to expand writing opportunities for those of diverse and varied backgrounds. Episodic shows in their first year must interview at least one freelance writer for each unassigned story commitment, and must continue to give consideration to freelance writers.

Entertainment Group Associates Program

- “ABC Entertainment Television Group Associates Program” is designed to bring motivated people with management potential into the television industry; those selected for the 12-month program experience a broad overview of the Entertainment Division and can explore specific areas of interest. Offers rotation across various functional areas: Production – writing, shooting and editing of shows; Development – the selection, development and evaluation of TV Programs; Program Scheduling – the thematic branding and competitive factors affecting scheduling of shows; Business Affairs; and Broadcast Standards.

ABC News Initiatives

- Launched the Diversity Commission, an initiative of the President of ABC News; meets monthly with a broad mandate to take up issues and make recommendations on specific ways to address the diversity objectives of the division. Twelve people, from a cross-section of the News division, serve on the Commission.
- On-Air Expert Database Project: ABC has created a database of experts utilizing extensive research by an experienced former “Nightline” booker, with input from Diversity Coalition members and other media, professional, trade and educational groups representing ethnic minorities. Database has the names of over 1,000 ethnic minority experts, cross-referenced by subject matter; database is now online and accessible to all News shows; represents a key source of bookings based on news subject matter. All producers and show bookers have been trained in its use.
- Minority Paid Intern Program: hires interns from the ethnic communities who are then assigned to one of the domestic news bureaus; provides exposure to all aspects of newsgathering, reporting and production.

- **Outreach Efforts:** ABC News has joined the Native American Journalist Association gaining access to its membership list and the ability to post job openings on its website. ABC has also worked with this organization to help identify experienced broadcast producers and correspondents.
- **News Correspondent Minority Development Program:** designed to develop journalists for network correspondent positions; objective is to provide, over a two-year period, the opportunity to develop and refine the full range of journalistic skills necessary to become a correspondent at the network level.

NBC Television

Position on Diversity

- Stated commitment to increasing diversity both on the air and behind the scenes; created the NBC Diversity Council in February 2000 to increase the recruitment of people with diverse backgrounds across all of NBC's businesses. Council's focus: increase diversity by creating and improving programs that either encourage minorities to pursue careers in television broadcasting or explore business opportunities with the company.
- Diversity Council has developed new programs such as the "Minority Writers Program" and focused on expanding NBC's existing high school and college programs designed to educate minority students about television broadcasting. NBC Supplier Diversity Website, which identifies minority- or women-owned businesses as potential vendors, has registered over 800 businesses.

News Associate Program

- Identifies high-achieving aspiring journalists who bring diverse backgrounds to news production and news coverage; part of NBC's stated commitment to developing editorial staff from minority communities.

Emma Bowen Foundation

- NBC is a sponsor of the Emma Bowen Foundation. This Foundation was established by the media industry to help increase access to permanent job opportunities for minority students. Students work for a partner company during summers and school breaks from the end of their junior year in high school until they graduate from college.

Minority Writers Program

- Provides funding for a minority staff writer position for all scripted primetime series, daytime and late night programming (including non-NBC studio produced series). NBC funds a staff writer position on all new and returning primetime series for up to a total of three seasons for each minority staff writer hired.

Entertainment Associate Program

- Candidates for this program can gain hands on experience in the development and management of entertainment programming; comprised of individuals who bring diverse backgrounds to the creative process. Associates analyze and develop scripts and provide creative input to writers and producers on scripts, stories, casting and program scheduling.

Tribune Company

- Stated commitment to diversity as a corporate strategy, business imperative and critical element of Human Resource programs.

Succession Management

- Identifies talent and establishes plans to maintain the continuity of leadership through the succession management process.

Recruiting

- Maintains relationships with various minority media associations and diversity advocate groups throughout the country.
- Sponsors conferences and job fairs, recruiting high-potential employment candidates and providing financial support.

Minority Editorial Training Program (METPRO)

- Program provides minority college graduates with one year of classroom and on-the-job training at a Tribune newspaper; has retained over one-half of program graduates as employees.

University Initiative

- Focus is on diverse recruitment at local colleges and universities including five historically African American colleges and two universities with a large Hispanic enrolment.

Emma Bowen Foundation for Minority Interests in Media

- Program providing paid internships to minority college students at Tribune Broadcasting stations, for up to four years.

Tribune Creative Services Group Producer Training Program

- Training for promising television promotion writers/producers over a 12- to 18-month program; majority of participants in this program have been women and people of color.

Company Wide Results

- Tracks progress in diversity hiring throughout the year, develops plans to address areas where improvement is needed; reports year-end results and upcoming action plans to its board of directors annually as part of its succession management process.
- The board ensures that diversity strategies align with business objectives.

Channel 4

- Joined Cultural Diversity Network (CDN) in October 2000; encourages awareness and commitment to cultural diversity among staff and suppliers in all areas of employment, commissioning and business activities.
- Has provided commissioning teams and independent producers new responsibilities for ensuring the network represents modern multicultural Britain.

Internal

- Set a target of 11% ethnic minority staff and 8% for senior employees by October 2003. Currently, these levels stand at 10.4% overall and 5.1% for senior staff.
- For 2003-2006, the target is set at 13% for all employees and 9% for senior staff by October, 2006.
- Introduced Onscreen Diversity targets for each commissioning department.
- Program suppliers are required to complete a form at the end of production so the network can monitor the number of ethnic minorities appearing in all of its programs throughout the year.
- Each commissioning genre has a diversity representative whose responsibility is to promote multicultural content and contributors in Channel 4's programs.

Employment Diversity Group

- Shares best industry practices and serves as a forum for discussion of methods to improve the number of ethnic minorities working within all the companies.
- Holds seminars for managers to provide information and understanding of how a culturally diverse staff contributes and adds value to the network.

Independent Sector

- Provides over a half a million pounds of funding to support three major training schemes for ethnic minority talent. The Junior Researcher scheme provides 11 one-year contracts, the Researcher scheme funds 6 one-year contracts and the third Fast Track scheme supports 17 positions across the industry from series producer to camera assistant.
- Commissioning editors emphasize the importance of multicultural talent and contributors on screen when briefing independent producers.

- Piloted an Ethnic Monitoring Production Team in 2000 to provide the number of ethnic minorities that are working for its “independents.”
- Suppliers are expected to complete Onscreen Portrayal forms, which allow the network to audit the number of ethnic minorities on screen across all of its programming.

Carlton Television

- Stated commitment to ethnic representation both on screen and in its workforce, as a strategic priority.
- Notes that Black and Asian talent should be evident across its programming output, not simply scheduled in programs made for a specific cultural group.
- Conducting an analysis of ethnic, disability, age and gender portrayal in its network and regional programs; findings will form the basis of production guidelines and raise awareness for network and regional executives, controllers and series producers.
- Training new talent through its existing drama and comedy writers’ courses and through the employment of writers, producers and directors in series like *Single Voices*; appointed a full-time Advisor on Cultural Diversity to develop programs, talent and a cultural diversity strategy.

Summary of Initiatives

- Conducting a review of employment levels of ethnic minority staff; adopting measures to attract applications from Black and Asian candidates, such as advertising in the selected ethnic press, targeting media colleges, and making use of the media networks.
- Recruits 14 graduates a year to work across the company, targeting 25% to come from ethnic minorities.

Talent

- Developed a talent database of freelance researchers, writers, producers, directors, and technical and creative production staff; selects Black and Asian writers for the Carlton Drama and Comedy writer's courses.

Casting and Portrayal

- Intends to make cultural diversity a compliance requirement on programs it makes and commissions; in-house and freelance producers will be required to state how their program proposal aims to reflect multi-racial Britain in content, and on behind screen talent.
- Will conduct quarterly reviews of its cultural diversity strategies with senior managers; will dedicate time in programme/senior management meetings to discuss on- and behind-screen representations in its programs; and will continue the diversity training seminars for senior management.

BBC (2000)

- Stated commitment to achieve minority ethnic employment levels of 10% by 2003, and double the number of senior managers to 4%.

Talent

- Stated recognition of the need for specific initiatives to tackle lack of opportunity in those parts of the television industry where freelance employment is in the norm.
- Launching new initiative to find new minority talent via new writing program; focus is on more diverse script readers and editors.

Casting and Portrayal

- Includes practical understanding of cultural and social diversity in all training, both skills-based and people-based; will develop as a key competency for all its program makers.

BBC is considering the following additional measures:

- Diversity awareness in its recruitment and appraisal processes; incorporation of 'Managing Diversity' into key competencies; monitoring of action plan and annual reporting; regular monitoring of programs to raise awareness and inform staff; and will consider collaborating on new industry wide research regarding audiences and programs on a project-by-project basis.

ii. Canadian Corporations/Subsidiaries

Bank of Montreal

- Stated commitment to achieving a diverse workforce and an equitable, supportive workplace by: (a) identifying and removing barriers to employment and career advancement and (b) creating a supportive work environment, a representative workforce, and a workplace where all employees experience respect, fair treatment and equal opportunity for employment and career success.
- *Taskforce on the Advancement of Aboriginal Employment* led to a number of programs focusing on opportunities for Aboriginal peoples.
- Initiative also set goals to recruit and maintain levels of employment for Aboriginal peoples; utilizes education system to initiate relationships with Aboriginal youth.
- Through online reports detailing hires, turnover and representation, senior management monitor progress towards diversity benchmarks each quarter; set as a strategic business objective through the Annual Employee Survey ("AES"), used to measure opinions about workplace issues.
- Developed numerous training programs focusing on attitudes regarding the selection, development and promotion of diverse candidates.
- Developed accountability for diversity goals including assessment of diversity objectives; linked to salary increments for senior management.

- Established diversity councils to collect and disseminate information about work environments and to advise business leaders on action items.
- Communicates opportunities to all employees through the Institute for Learning – an offsite facility similar to a corporate university – to serve as the organization’s strategic training and education base and serve as a tangible symbol of its commitment to lifelong learning.

Xerox

- Stated commitment to diversity, through senior management leadership, employee involvement, setting and review of targets.

The Business Rationale

- Organizes CEO & Senior Management Roundtables for “unfiltered” communications from employees; to share Best Practices; to meet employees from diverse employees.
- Executive Diversity Council reviews, advises and makes recommendations on Xerox’s diversity practices; and supports organizational efforts to address workforce needs.
- Instituted a “Balanced Workforce Strategy” as a tool to measure progress on workforce diversity; uses current census data as a benchmark.
- Balanced Work Force used to evaluate managers on their ability to hire, retain and promote minorities and women.

iii. Multinational Corporations

Kodak

- Stated commitment to diversity; member of senior management serves as “Chief Diversity Officer.”
- Global Diversity Office works to integrate diversity and inclusion in order to:
 - Fully engage employees and a diverse supplier base;

- Meet competitive challenges in the marketplace; and
- Maximize shareholder value.

Diversity Initiatives

- Diversity Initiatives: education and communication programs that ensure timely and personalized contact with employees; lead team works to inform employees about Diversity Mission and gain commitment to achievement of diversity and inclusion goals.
- Stated commitment to do business with more minority-owned and women-owned enterprises, to expand purchasing options, create new jobs and increase access to important markets.
- More than \$240 million in contracts awarded to qualified contractors and subcontractors, who are now part of supplier network.

JP Morgan Chase

- Stated commitment to cultural diversity through development of inclusive workplace: “Diversity is an integral component of strengthening our ability to compete in a highly global and competitive marketplace. We are building a culture that respects the value of differences among us and encourages individuals to contribute their very best.”

Executive accountability

- Implemented specific diversity objectives for senior executives.
- Established Corporate Diversity Council, to review progress against their objectives.
- Executives manage Diversity Plan, to outline their annual diversity objectives, subsequently measured against a Diversity Scorecard.
- Senior executives meet with Chair of Diversity Council annually, to review Diversity Scorecard and discuss progress.

Workplace Initiatives

- Established 60 local diversity councils around the world, focusing on diversity education for all employees.
- Initiated relationships with colleges and programs to “source” college and MBA students from diverse groups for positions in the firm; for each institution, corporate team creates a visible presence on campus and develops relationships with students interested in business careers.

Sponsors for Educational Opportunity (SEO)

- Works with sponsors to place high-achieving students of color in summer intern positions.

The Consortium

- Established the Consortium for Graduate Study in Management; group of 14 graduate schools of business dedicated to providing opportunities in management education to African-Americans, Hispanic-Americans, and Native Americans seeking business careers.

The Toigo Foundation

Provides financial assistance, mentoring and summer internships and job placement services to the top minority candidates in business schools around the country.

Procter and Gamble

Supplier Diversity Initiative

- Stated commitment to diversity, notably through its supplier network and business growth strategy.
- Announced commitment to spend \$1.5 billion with minority and women suppliers annually by 2005, making P&G eligible to join the supplier diversity industry’s Billion Dollar Roundtable (“BDR”).

Prudential Financial

- Stated commitment to diversity through: use of diverse supplier base; focus on increasing number of minority and women-owned business enterprises in the bidding pool; and internal Human Resource development programs.
- Focus on outreach, education and advocacy as underpinnings of diversity strategy.



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