REFLECTING CANADIAN

Best Practices for
Cultural Diversity in Private Television

July 2004

A Report by the Task Force for Cultural Diversity on Television

In August 2001, the Canadian Radio-television and Telecommunications Commission (CRTC) released Public Notice 2001-88, calling on the Canadian Association of Broadcasters to create and fund an industry/community task force to address the reflection and portrayal of Canada's cultural diversity on television. The Task Force for Cultural Diversity on Television, comprised of five industry representatives and four non-industry representatives, was formed in July 2002.

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Foreword

The Task Force for Cultural Diversity on Television is pleased to present the following Report and accompanying research study, representing the findings and outcome of nearly two years' work examining the reflection and portrayal of cultural diversity on Canadian private television.

There is a tremendous amount of learning that has taken place in the course of preparing the Report, and we are pleased that it will take its place as a leading, groundbreaking initiative within the international body of diversity research and study. Thanks to an approach to research that applied a number of measures, the study which accompanies our Report is without question the most comprehensive of its kind ever undertaken.

The research study in turn has directly informed the development of the Task Force's Recommended Best Practices and Industry Initiatives, a broadly-based package of initiatives designed for use by television broadcasters and their industry partners across Canada.

In combining a wide-ranging study with a broad set of recommended Best Practices and Industry Initiatives, the Report of the Task Force represents both an opportunity and a challenge for Canada's private broadcasters. While inroads have been made in reflecting and portraying cultural diversity on television, and many positive examples exist, the challenge for broadcasters will be to build on this foundation in a way that benefits their increasingly diverse audiences and their businesses.

The opportunity, of course, is that progress in cultural diversity means good business for Canada's broadcasters.

The Report of the Task Force is also a learning tool for educators, policy-makers, community associations, business leaders and citizens, and we welcome the use and application of our findings and recommendations within their own diversity initiatives.

The Report of the Task Force for Cultural Diversity on Television is a starting point for actions that will lead to progress on many different fronts. It begins with commitment – not only from broadcasters, but from their industry-wide partners as well.

Executive Summary

In August 2001, the Canadian Radio-television and Telecommunications Commission (CRTC) released Public Notice 2001-88, calling on Canada's private broadcasters to develop an industry action plan addressing the reflection and portrayal of Canada's cultural diversity on television. The Public Notice articulated a stated objective of broadcasters and ethnocultural and Aboriginal communities alike, in establishing a major industry initiative on cultural diversity.

Public Notice 2001-88 further called for the formation of a task force to guide this major initiative. The Task Force for Cultural Diversity on Television (Task Force) was established in 2002, following the development of the action plan on cultural diversity and the acceptance of this plan by the CRTC.

The Task Force, whose membership includes five representatives from private broadcasting and four non-industry representatives from Canada's ethnocultural and Aboriginal communities, addressed two key objectives set out in the action plan.

First, the Task Force would carry out a major research initiative to study the reflection and portrayal of cultural diversity on television. Second, the Task Force would develop Recommended Best Practices and Industry Initiatives for broadcaster use. The Task Force's work would thereby lay the foundation for measuring the progress of cultural diversity on television in the years ahead.

The Task Force retained Solutions Research Group of Toronto and Johnston and Buchan LLP of Ottawa to carry out the research project. Five research modules were developed:

Phase I: Background Research, including a review of secondary literature and summaries of previous content analyses.

Phase II: Review of Best Practices through 15 case studies of corporations selected for their public recognition as leaders in cultural diversity.

Phase III: One-on-One Interviews with 54 key stakeholders across Canada, including broadcasting, ethnocultural and Aboriginal organizations, writers, producers, actors, academics.

Phase IV: Audience Focus Groups, consisting of 20 groups from six markets across Canada, representing 150 Canadians from culturally diverse backgrounds.

Phase V: Benchmark Content Analysis including 330 hours of Canadian programming from 72 English- and French-language television services, plus the Aboriginal Peoples Television Network, representing 6,123 speaking roles from 462 programs.

The content analysis focused on Canadian-owned, private conventional and specialty television services and Canadian programming. The study excluded CBC/Radio-Canada; third-language services and programming; U.S. broadcasting services and programming; and premium pay, digital-only specialty and pay-per-view services.

The Task Force research initiative has resulted in the most comprehensive study on cultural diversity and the media ever undertaken, anywhere, that will serve as a major source of information for future research.

Interview subjects generally concluded that some advances have been made regarding the presence of cultural diversity on television in the past decade, but there is still a great deal of progress required. Many provided suggestions for improvement, such as the increased use of internships and the development of a database of actors, directors, producers and experts from Canada's ethnocultural and Aboriginal communities. The Task Force initiated a round of consultations with interview subjects to discuss Recommended Best Practices and Industry Initiatives in April 2004.

Focus groups provided a broad range of strong opinions and perspectives on the issue of cultural diversity and television. Several areas of concern were highlighted by focus group participants across the country: the persistence of stereotyping; too many instances of negative or inaccurate portrayal; under-representation of many groups; unbalanced or negative portrayal on newscasts; and a serious absence of Aboriginal representation on television.

The benchmark content analysis substantiated many concerns raised within the focus groups, and provided a very rich assessment of exactly how cultural diversity is reflected and portrayed on television.

For purposes of measuring the presence of ethnocultural groups and Aboriginal Peoples on television, population proportion measures determined by Statistics Canada from the 2001 Census were used, as the statistical benchmark for comparison. For Canada excluding Québec, the population proportion comprising ethnic, racial and Aboriginal diversity is 19.3 percent. For Québec, the same population proportion is 7.9 percent.

A total of 11 programming categories, six English-language and five French-language, were analyzed by a team of coding experts from ethnoculturally

diverse backgrounds. The coding framework consisted of (i) measures of reflection, or onscreen presence, of ethnocultural and Aboriginal diversity and (ii) analyses of portrayal, or roles played and/or attributes demonstrated onscreen by persons from culturally diverse backgrounds.

With respect to news programming, the focus of analysis was on roles (anchor, host, reporter, expert, etc.), type of coverage (local, national, international) and subject of contribution (health, crime, politics, etc.). Although news content or stories were not analyzed, comments from numerous focus group participants indicate that news content is a subject for further research.

Six English-language programming categories were analyzed: News, Other Information, Drama, Other Entertainment, Children's Drama and Other Children's. In all six categories, the presence of ethnocultural and Aboriginal Peoples fell below the 19.3 percent benchmark.

Five French-language programming categories were analyzed: News, Other Information, Drama, Other Entertainment and Children's Drama. In three categories, the presence of ethnocultural and Aboriginal Peoples fell below the 7.9 percent benchmark.

With respect to the reflection of ethnocultural and Aboriginal diversity in the programming categories analyzed, the research found three critical gaps in presence:

• There are very few experts (or expert news analysts/guests) from culturally diverse backgrounds used in English-language News.
• Very few on-screen roles such as anchor or reporter are filled by individuals from culturally diverse backgrounds on French-language News.
• Very few primary speaking roles are filled by individuals from culturally diverse backgrounds on English-language Drama.

More positive measures of reflection and especially of portrayal, i.e., on-screen presence and roles/attributes, are found in French-language Children's programming.

The research also identified two significant areas of under-representation, i.e. where onscreen presence is considerably less that the corresponding presence of that group in the general population.

• Canadians of Asian and Southeast Asian descent, including Chinese, Vietnamese, Filipino and Korean, comprise Canada's largest

ethnocultural group at 1.7 million, but are significantly less likely to be represented onscreen.

- Without the presence of APTN – which was analyzed separately from other programming services and content – the onscreen reflection of Canada's Aboriginal Peoples is negligible. In 10 of 11 programming categories analyzed, Aboriginal representation comprised less than 1 percent of the total.

APTN makes a significant contribution to onscreen reflection of Aboriginal Peoples. When APTN was factored into the analysis of programming, Aboriginal reflection increased significantly in many categories of content.

On the basis of research findings, together with the experience of Task Force members, the Task Force developed a comprehensive set of recommended Best Practices and Industry Initiatives. The Best Practices, developed in 10 areas, are shaped by a number of guiding principles.

First, the broadcasting industry must commit to improving and advancing cultural diversity on television. Long-term commitment to change and to achieving progress is an essential starting point.

Second, given the geographic and linguistic diversity of Canada's broadcasting system, a "one-size-fits-all" approach to change is not viable. Instead, broadcasters must develop and apply the tools that are appropriate for the realities of their market and operations. As such, the recommended Best Practices and Industry Initiatives are flexible in their design.

Third, the Best Practices have been developed in a manner that enables broadcasters to measure their effectiveness over time, so that progress in cultural diversity can be determined. Measurement is a critical feature of the Best Practices.

Finally, the broadcasting system is itself comprised of many different sectors, including producers, directors, writers, funding agencies or other elements. All industry sectors must demonstrate long-term commitment and a willingness to participate in initiatives that will drive the progress of cultural diversity.

To ensure that positive results are achieved, the Task Force recommends that the CRTC undertake another programming content analysis in three to four years' time, for example during the 2006-07 television season, in order to ascertain the level of progress that has been achieved in the reflection and portrayal of cultural diversity on television.

Part One – Background

Introduction

Private television broadcasting is a vibrant and influential modern industry, providing Canadians with information and entertainment programming in every region of our country. The television industry as a whole has undergone dramatic change in the decades since its inception, having evolved from single public network, to one of the most comprehensive systems of communication in the world.

Canada has undergone significant changes as well, in terms of its population and the origins of its people. Evolving from its Aboriginal roots and early colonization by the British and French, the face of Canada – and consequently, our collective personality – has undergone a dramatic, comparatively recent shift. From its predominantly Western European origins of a generation ago, Canada has emerged as one of the most culturally and ethnically diverse of all countries.

Canada's ethnocultural diversity is a social and political force. As of 2001, six million Canadians have a mother tongue other than English or French. The proportion of Canada's population born outside the country reached its highest level in 70 years. And Canada's visible minority population,[1] four million and counting, are growing at a rate that is six times faster than the total population. The current presence of visible minorities in the Canadian population is 16.5 percent; at its present rate of growth, this is likely to attain 20 percent by 2016 (Statistics Canada: 2001 Census of Canada).

These changes have presented challenges to policy-making and business practices, especially in harnessing Canada's cultural diversity and fully realizing the opportunities that diversity presents.

Canada's broadcasting system must address the challenges, opportunities and impact of Canada's cultural diversity. As the *Broadcasting Act* states,

> *…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…the linguistic duality and*
> *multicultural and multiracial nature of Canadian*

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[1] Regarding terminology, the Task Force uses "ethnocultural groups and Aboriginal Peoples" throughout this Report as an inclusive reference to Canadians of backgrounds encompassing ethnic, racial and indigenous origins. The term "visible minority" was used by the research team in its programming analysis and also includes Canadians of backgrounds encompassing ethnic, racial and indigenous origins.

> *society and the special place of aboriginal peoples*
> *within that society. (Section 3 (1)(d)(iii))*

Important issues and questions have emerged concerning the extent to which cultural diversity is reflected – and how it is portrayed – on Canadian television.

Formation of the Task Force for Cultural Diversity on Television

In August 2001, the Canadian Radio-television and Telecommunications Commission (CRTC) released Public Notice 2001-88, calling on the private broadcasting industry to develop an action plan for cultural diversity. The Public Notice articulated a stated objective of broadcasters and ethnocultural and Aboriginal communities in establishing a major industry initiative on cultural diversity.

The CRTC indicated that the Action Plan should include: the establishment of a Task Force, comprised of representatives from the broadcasting industry and community groups; a research strategy to provide baseline data as a basis for the measurement of representation; and development of a strategy for identifying best practices and practical initiatives for the industry.

When in place, the Task Force would be "responsible for examining and finding ways to improve the representation of Canada's cultural diversity on television." The Commission noted the research strategy should be wide-ranging and inclusive, in order to obtain

> *…qualitative and quantitative baseline data on*
> *the state of representation (presence and portrayal;*
> *that is, who we see and what we see) on Canadian*
> *television for both conventional and specialty television,*
> *in both English- and French-language markets. The*
> *Commission considers it essential that all forms of*
> *Programming be examined, including news and non-*
> *News programming, both locally and nationally.*
> *(CRTC, Public Notice 2001-88, paragraph 11)*

In response to the Commission's Public Notice, private broadcasters – through the Canadian Association of Broadcasters (CAB) – developed a detailed industry Action Plan and submitted this Plan to the CRTC.

The Action Plan, constructed on the basis of broad consultation within and outside the broadcasting industry, proposed a comprehensive research strategy and best practices approach "designed to deliver the type of data and quality of information which will provide enlightenment and direction in advancing the portrayal and presence of ethnic, racial and Aboriginal cultures on television" (Canadian Association of Broadcasters: 2002, p. 4).

In addition, the Action Plan broadened the prospective research agenda to "provide an effective reference standard which enables the industry to make sound, practical and progressive business decisions related to cultural diversity in television programming" (2002, p.7).

Overall, the Action Plan recommended a research approach supported by a balance of qualitative and quantitative methodologies, and a best practices approach that would be – like the Action Plan itself – consultative and comprehensive, given "Best Practices research is one of the most powerful tools the broadcasting industry has to advance cultural diversity" (2002, p.10).

Following the filing of the Action Plan, the industry set about the process of developing the Task Force itself. After considerable consultation and discussion within and outside the broadcasting sector, the Task Force for Cultural Diversity on Television was created, comprised of five representatives from private broadcasting and four non-industry representatives from Canada's ethnocultural and Aboriginal communities. (The attached Appendix provides biographical notes on Task Force members.)

It is important to note that, in regular dialogue with the industry and the Commission, the Task Force sought and attained independent status in its activities.

In the view of the Task Force, recognition of its independence – while funded by private broadcasters and monitored by the regulator – was a defining moment in this work. It reinforced the respective roles of the broadcaster and community representatives, and supported a highly dynamic and open atmosphere for discussion.

Setting the Research Agenda

Setting out an agenda and timeline for research was informed by the above-noted Action Plan, as well as by earlier developments in the area of cultural diversity and broadcasting.

The CRTC's Television Policy proceeding in 1999 represented a key milestone in the development of cultural diversity initiatives in broadcasting. In

revising the policy framework for private television, the Commission outlined
its objectives respecting diversity in the broadcasting system, stating,

> *The Commission will expect all conventional*
> *television licensees to make specific commitments*
> *to initiatives designed to ensure that they contribute*
> *to a system that more accurately reflects the presence*
> *of cultural and racial minorities and Aboriginal peoples*
> *in the communities they serve.*

The Commission further noted that,

> *Licensees are expected to ensure that the on-screen*
> *portrayal of all minority groups is accurate, fair*
> *and non-stereotypical.*

Finally, the Commission indicated that the Canadian television system

> *…should be a mirror in which all Canadians can see*
> *themselves. It should be one in which producers, writers,*
> *technicians, and artists from different cultural and social*
> *perspectives have the opportunity to create a variety of*
> *programming and to develop their skills. (Public Notice*
> *1999-97, Building on Success: A Policy Framework*
> *for Canadian Television)*

With the Commission's revised Television Policy in hand, the Task Force
notes that private broadcasters, through the CAB, developed a set of
"Cultural Diversity Guidelines" in 2000.

The Guidelines provide a set of principles encouraging accurate portrayal and
reflection of ethnocultural and Aboriginal groups, balanced presentation of
perspectives, avoidance of abusive content, and sensitivity to material that
may be potentially stereotypical. The Guidelines further note that the hiring
and training practices of private television broadcasters should reflect these
principles.

The Task Force also notes that, through the 2001 licence renewals of TVA,
CTV and CanWest Global, the Commission set new requirements for
licensees to submit corporate plans for cultural diversity, and to report on
these plans annually during the course of their licence term. Corporate plans
would include initiatives designed to achieve diversity-related objectives
flowing from the revised Television Policy: commitments to corporate

accountability, the reflection of diversity in programming, and the solicitation of feedback from viewers.

Beyond the pivotal milestones of the 1999 Television Policy and the 2001 network licence renewals, events within the private broadcasting sector served to bring cultural diversity into focus. These included:

- The licensing of CFMT (Omni) (1979)
- The licensing of Telelatino (1984)
- The release of the CRTC's Ethnic Broadcasting Policy (1985)
- CRTC's Native Broadcasting Policy (1990)
- Licensing of Aboriginal Peoples Television Network (1999)
- Renewal of the Ethnic Broadcasting Policy (1999)
- Licensing of recent ethnic services in Vancouver (Multivan Broadcasting) and Toronto (Omni 2) in 2002.

Task Force Terms of Reference

The Task Force held its first meeting in July 2002 and established its Terms of Reference:

- The Task Force is a body that will act on behalf of all private television broadcasters, including English-language, French-language and ethnic broadcasters, conventional and specialty and pay broadcasters, producers and interested community groups and organizations whose focus and activities is to promote the reflection of Canada's multicultural makeup and Aboriginal reality, and will be responsible for:

    ʂ Developing, sponsoring and overseeing a research strategy that will provide key information from which the industry and the Commission can measure the industry's progress concerning issues of ethnic, racial and Aboriginal portrayal, reflection and representation;

    ʂ Developing and implementing a sound and realistic set of best practices and other practical initiatives that address and promote the fair and consistent reflection of cultural diversity in the Canadian broadcasting system; and

    ʂ Developing a mechanism for monitoring and evaluating progress stemming from this initiative.

One of the Task Force's initial concerns regarding the scope of the research was the considerable time it takes to collect, analyze and then release findings based on quantitative – that is to say, baseline – data.

While the Task Force determined that a balance of quantitative and qualitative methods was appropriate, it was understood that the inclusion of benchmark data collection and analysis would considerably extend the timeline for completion of the project.

Part Two – The Business Case for Cultural Diversity

Numerous sectors of the Canadian economy are awakening to the reality that, from several perspectives, cultural diversity is good for business. As noted above, Canada continues to experience significant demographic change, with major growth in population diversity. This type of major transformation invariably drives change in the economy, through shifts in consumer patterns and behaviour that have generated a significant response from a cross-section of Canadian business.

It is widely recognized, and evident in the Task Force research, that a diverse workforce benefits the bottom line by creating a competitive edge. A workforce with international roots draws from a broader knowledge and skill base, in turn fostering "out-of-the-box" thinking and creative innovation. This is especially important for tapping into a broader base of human capital that will drive a knowledge-based economy.

In Canada, it is estimated that one in five employees will be from a non-European background by 2016, making a considerable contribution to the Canadian economy (Conference Board of Canada, 2004).

Banking, manufacturing and the high tech industries are among those Canadian sectors that have aggressively pursued corporate policies in building employee diversity, recognizing that success means staying in step with a changing customer base (*Canadian Business*, March 29, 2004, Internet). Diverse workforces – and supporting policies and practices that develop these – can create companies that are much better positioned to provide services for multicultural (and multilingual) clientele.

The global economy is also elevating the importance of workforce diversity, given the prominence of international partnerships and the business opportunities these create. At the same time, companies can find themselves shut out of potentially lucrative markets as a result of the absence of culturally sensitive marketing and advertising practices. The concept of "multicultural marketing" – focused on ethnocultural and Aboriginal populations – is gaining prominence in business schools and within those companies that seek to energize and expand the knowledge base of workforces by exposing them to the opportunities presented by diverse markets.

With respect to the shifting base of Canadian consumerism, cultural diversity means tremendous spending power. For example, the combined spending power of the Chinese, Portuguese and South Asian communities in the Greater Toronto Area alone is estimated at $25 billion annually (*Canadian Business*, March 29, 2004, Internet).

There are clear indicators that cultural diversity is also good business for broadcasters. As the Canadian population becomes more culturally diverse, so too do markets and audiences for television broadcasters. For broadcasters, building a business case will depend on the nature of the diversity that is present within the markets they reach. Given the variation of cultural diversity across markets, broadcasters will need to individually determine strategies as appropriate to their respective markets to remain relevant to their communities.

As noted in the Phase I Background Research Report and Phase II Best Practices Review Report attached, some international broadcasters have found significant returns by building a culturally diverse workforce and applying production and acquisition practices that bring cultural diversity to the screen.

Notably, our research found that the development and implementation of cultural diversity both in front of and behind the camera makes for creative, dynamic programming that attracts audiences and advertisers alike, building market presence and gaining an important competitive edge.

In addition, our research found that the presence of an ethnoculturally diverse workforce and prominence of culturally diverse programming builds relationships between broadcasters and their communities, providing a unique dimension of presence and point of contact in the marketplace. This "Connection to Communities" is noted by the Task Force as one area of development in Recommended Best Practices, outlined in Part Four of this Report.

Finally, as noted by companies in other sectors of the economy, there is a direct relationship between cultural diversity and financial success in the broadcasting industry. As businesses increasingly serve culturally diverse markets – as noted, worth potentially billions of dollars in revenue – their need to advertise their products and services grows, and would include television as a key media outlet.

Part Three – Research Findings

Introduction

In October 2002, the Task Force issued a Request for Proposals to carry out a comprehensive research project on the portrayal and reflection of ethnic, racial and Aboriginal cultures on Canadian private television.

The Task Force received three proposals and in December 2002, following an extensive presentation and follow-up discussion, the research contract was awarded to a joint proposal submitted by Solutions Research Group Consultants Inc. of Toronto and Johnston & Buchan LLP of Ottawa.

The Task Force considered a number of factors in selecting the research team. In particular, the proposal from Solutions Research Group/Johnston & Buchan represented:

- Extensive research experience in the fields of broadcasting and regulation;
- Extensive experience in the application of both qualitative and quantitative methods;
- Direct research experience in the area of cultural diversity;
- Significant additional experience in the area of cultural diversity through Solutions Research Group's extensive work in the area of youth culture;
- Clear understanding of the principles and objectives involved; and
- A proposed approach that was at once comprehensive, insightful and clear.

The research team further demonstrated a solid capacity for undertaking focus groups and interviews – the core qualitative methods to be applied – in both the English and French languages.

Research Modules

In a research undertaking of this size, decisions on focus and scope must necessarily be made. How much programming should be included, in order to be representative but manageable? Should all programming be included, including news stories, reality television, play-by-play sports? Should speaking roles or all appearances be measured?

In several weeks of discussion and deliberation through the early part of 2003, the Task Force arrived at a major, yet manageable, research undertaking, consisting of five research modules:

1) Background Research:

- Review of Secondary Literature
- Overview of Other Jurisdictions
- Summary of Previous Content Analyses
- Bibliography
- Timeline, January to May 2003

2) Stakeholder One-on-One Interviews:

- 54 interviews with a cross-section of key stakeholders from broadcasting and ethnocultural/Aboriginal organizations across Canada, including APTN
- Other experts including producers, actors, writers and academics were included in this module
- Timeline, May to July 2003

3) Audience Focus Groups:

- 20 focus groups (15 English and 5 French), six markets across Canada, representing 150 Canadians from a highly diverse range of ethnocultural and Aboriginal backgrounds
- Timeline, May to July, 2003

4) Benchmark Content Analysis:

- Database of 7,403 programs
- Sample of 330 hours of programming (194 English-language, 136 French-language)
- 6,123 speaking roles from 462 programs in sample frame
- Included a total of 72 English- and French-language services, plus the Aboriginal Peoples Television Network
- Timeline, May to June 2003 (sampling); June to October 2003 (analysis and writing)

5) Best Practices Review

- 15 sample case studies of corporate best practices
- Focus: non-Canadian communications companies; Canadian corporations in fields other than broadcasting; other multinationals

- Companies were selected on the basis of public recognition as leaders in the area of cultural diversity
- Results would be used by the Task Force to assist with the development of best practices
- Timeline, March to October 2003

Research Decisions

The Task Force worked with the research team throughout the research process. At the outset, the Task Force acknowledged its research mission as one which would provide: (i) a *measure* of cultural diversity on Canadian television, (ii) *perceptions* of cultural diversity on Canadian television and (iii) *solutions* to foster the advancement of cultural diversity on television through Best Practices and Industry Initiatives.

In turn, the Task Force's decisions on programming inclusions were informed by two key factors: (i) the structure of the private broadcasting industry and (ii) the Canadian broadcasting market.

Structure of Private Broadcasting Industry

The private broadcasting industry is that part of the Canadian broadcasting system that is commercial in nature, deriving revenues from advertising. With respect to the structure of the system, private television services fall into the following categories:

- Conventional Television: networks such as TVA, CTV and Global; regional networks such as CHUM, TQS and Craig; local, independent commercial stations such as CKPR Thunder Bay and CFKM Trois-Rivières; and over-the-air broadcasters with multilingual and multicultural mandates such as Omni Television; 27 stations from this category were selected for the study. This is a key category of service for the study, given the provision of local programming.

- Specialty Services: such as Newsnet, Showcase, YTV, Réseau des sports, Historia and MusiquePlus; 45 services plus the Aboriginal Peoples Television Network were selected for the study.

- Pay/Pay-per-view: such as Super Écran, The Movie Network; pay-per-view services provided by cable and DTH distributors; not included in the study.

- Digital Specialty Services (or "diginets"): such as Lonestar, Book TV, Discovery Kids; not included in the study.
- Third-language Services: such as Fairchild, Talentvision, Asian Television Network; not included in the study.

As outlined in the section below on "Television Services Selected", the Task Force's decision on which services to select included a representative sample from the first two categories above, conventional and specialty television services. These categories were viewed as the most popular and accessible of programming services available to Canadians, representing a broad cross section of programming both locally and nationally.

As explained below, Task Force decisions on conventional television services were largely determined by the selection of markets for the study. All specialty services were selected for the study; details are found on pp. 135-136 of the Phase V Content Analysis Research Report, attached.

Markets Selected for the Study

The Task Force included the following markets in the study: Toronto / Hamilton; Vancouver / Victoria; Edmonton; Halifax, Thunder Bay; Montréal; Québec City; and Trois-Rivières.

This decision was guided by the need to integrate two defining elements of the Canadian broadcasting marketplace into the sample: (i) linguistic duality, i.e. English- and French-language services, and (ii) variable market size, i.e., major, medium and smaller markets. In addition, the structure of the system was taken into account, in order to ensure appropriate representation from ownership and network groups.

In each of the markets selected for analysis, programming samples from local conventional broadcasters were collected; this methodology is fully outlined on pp. 133-145 of the Phase V Content Analysis Research Report, attached.

The Task Force determined that the content analysis would be conducted for both English- and French-language programming, recognizing there are certain differences inherent to these markets.

For example, the English-language market is significantly larger than the French-language market. As a consequence, there is less local programming available for analysis from the French-language market, given the production and distribution of programming to markets throughout the province of Québec.

In addition, the English-language market has a number of major markets, while the French-language market has two, Montréal and Québec City. When considered in tandem with the centralized production and distribution of French-language programming, this creates a challenge in creating

programming that meets the needs of all markets across the province. This also influences the total amount of programming available for analysis.

Television Services Selected for the Study

The Task Force concluded that only English- and French-language services from Canadian conventional and specialty services (as noted above) would be included in the analysis. Third-language services, such as those provided by ethnic specialty broadcasting services, were excluded, as were premium pay, digital-only specialty and pay-per-view services. Third-language programming that might comprise portions of English- or French-language conventional and specialty services was also excluded. As noted, 27 conventional channels representing a range of market sizes, regions and ownership groups were selected; 45 specialty channels were selected. (The complete list of services selected can be found in Phase V Content Analysis Research Report, pp. 135-136.)

In addition to this, a sample of programs from the Aboriginal Peoples Television Network, or APTN, was included in the analysis. The Task Force was of the view that the important and unique contribution this service makes to the Canadian broadcasting system warranted special analysis.

Moreover, the research findings with respect to the portrayal and reflection of Aboriginal peoples warrant separate discussion in the context of this Report. This discussion is found in the Research Findings section, below.

Programming Selected

Non-Canadian programs were not included in the sample. The Task Force, while aware that Canadian viewers have substantial access to U.S.-based services and programming, concluded that non-Canadian services/content should not be included in the sample as Canadian broadcasters have no control over non-Canadian content, and therefore no control over the reflection and portrayal of cultural diversity within that content.

In addition, public television services, such as the CBC and Radio-Canada, were excluded from the sample, as the direction from the CRTC in developing the Action Plan and Task Force focused on private broadcasting services.

Further to this, advertising was deemed by the Task Force to be outside the parameters of this study.

It should be further noted that the percentage of Canadian content varies between conventional and specialty television services, and varies further depending on whether the market in question is English- or French-language.

On the basis of discussions with the research team and consideration of previously completed studies, the following programming genres were included in the study. (The Task Force notes that the organization of these categories is roughly equivalent to the programming content categories of the CRTC.)

- News, including local and national newscasts, and breakfast news programs, e.g.,:

  - *CTV News, Global National, TVA, Édition réseau, Le Grand Journal*
  - *CTV Newsnet, CP24, Le Canal Nouvelles*
  - *Canada AM, Breakfast Television, Salut Bonjour*

- Other Information Programs, including documentaries, religion, education, sports news, weather, public affairs talk shows, e.g.,:

  - *Tournants de l'histoire; Technofolie; Sexe et Confidences; Jardinons Avec Albert;*
  - *This Week in Business; 100 Huntley Street; Pet Guys; Decorating Challenge; Sportsnet News, Sportscentre.*

- Drama, including comedy, mini-series, made-for-television films, animated programming targeting adults, theatrical films aired on television, e.g.,:

  - *Trailer Park Boys; Blue Murder; Relic Hunter; Bob and Margaret; Rock Point PD;*
  - *Histoire de Filles; Deux Frères; Andromeda; Dominic et Martin; Série du peuple.*

- Other Entertainment Programs, including talk shows, variety, music shows, comedy sketch programs, game shows, general entertainment, e.g.,:

  - *Les Divas du Québec, Fun Noir; Planète Pub; Deux Filles le Matin; Surprise, Surprise; Musicographie;*
  - *E-Talk; Best of Star TV; Electric Circus; Comedy Now; Cooking for Love; Movie TV.*

- Children's Programming – Drama, including dramatic and comedy series, animated programs and films, e.g.,:

- ◗ *Care Bears; Goosebumps; New Addams Family; Big Comfy Couch; Jacques Cousteau's Ocean Tales;*
- ◗ *Caillou; REAL-TV; Le loup-garou du campus; Unité 156; Les aventures dans le monde perdu.*

- Children's Programming – Drama, including dramatic and comedy series, animated programs and films, e.g.:

  - ◗ *Care Bears; Goosebumps; New Addams Family; Big Comfy Couch; Jacques Cousteau's Ocean Tales;*
  - ◗ *Caillou; REAL-TV; Le Loup-Garous du Campus; Unite 156; Aventures Dans le Monde Perdu.*

- Children's Programming – Other (identified by English-language services as falling outside of the CRTC's Children's Drama category; there was not a sufficient sample of programming to create a French-language equivalent category), e.g.,:

  - ◗ *Video and Arcade Top Ten; Popular Mechanics for Kids; Ants in Your Pants; Uh Oh!.*

Exclusions from programming selected were also discussed at length by the Task Force, and three areas of content were ultimately excluded from analysis: news stories, play-by-play sports and infomercials.

With respect to news programming, assessments of reflection included "counting" individuals filling roles as anchors, hosts, experts/guests, reporters/interviewers, newsmakers, audience and witnesses. While the Task Force determined that analyzing news content itself was beyond the scope of the research, we note that news content may be worthy of study at some point in the future. As discussed later in this Report, some of the focus group discussion identified news content as problematic with respect to portrayal and reflection of cultural diversity.

Play-by-play sports, music video clips, plus interstitials, filler programming or other programs shorter than 15 minutes, were viewed by the Task Force as programming blocks that yield little information that would be useful in an analysis of cultural diversity, and excluded from the study.

Focus of Analysis and Basis for Measurement

The Task Force decided that the content analysis would focus on visual recordings of ethnocultural and racial minorities and Aboriginal Peoples.

As noted above, it was determined to include visible – but not audible – minorities in the study. The Task Force determined that part of the difficulty in including audible minorities lay in accurately determining the origin of accents, e.g. whether an accent was Serbian or Macedonian, Croatian or Bulgarian, etc.

In addition, it was decided that *all speaking roles* would be included as the basis of measurement. This is common to programming content analyses and, while clearly interesting to look at non-speaking roles (such as the ethnocultural background of the "silent" police officer role or criminal role), the Task Force determined that this would render the sample size far too large for manageable analysis.

Research Findings

In various regions of the world, such as Europe, Australia and the United States, the subject of cultural diversity and television broadcasting has captured the attention of academics, social researchers, public policy-makers, business leaders and citizens. Canada is not alone in meeting the challenges and opportunities of a changing social reality.

As a result, there is an important – and growing – body of international research on the subject of cultural diversity and media. Many of the more prominent studies are included in the literature review presented in the Phase I Background Research Report attached.

The research undertaken by the Task Force for Cultural Diversity on Television is "the most comprehensive study of its kind ever undertaken, anywhere" (CAB 2003). The scope of the research is unparalleled in its combination of qualitative and quantitative methods, and in the broad manner it has captured the essence of cultural diversity on Canadian private television.

In the following section, the Task Force presents a summary of these important research findings. We caution, however, that it is an <u>overview</u> of key findings. We urge every reader to carefully review the attached research reports, which provide a deeper, richer and more textured analysis than a simple overview can achieve.

That stated, the Task Force emphasizes that our research findings underpin our recommended Best Practices and Industry Initiatives, which follow in Part Four of this Report.

The research findings were never intended to stand in a vacuum of inaction. Rather, it is the strongly held opinion of the Task Force that the findings – while compelling and important in their own right – will serve as an important vehicle for finding ways to improve the portrayal and reflection of cultural diversity on Canadian television, and thereby create significant change within the broadcasting industry.

In other words, the research findings represent a starting point.

Background Research

As noted above, the Background Research included three components.

First, the Review of Secondary Literature focused on academic articles, media studies, news articles and reports from Non-government Organizations (NGOs), within Canada and internationally. This approach served to provide background and information on common themes of portrayal and systemic issues regarding cultural diversity and television.

Second, the Overview of Other Jurisdictions provided a general snapshot of media/diversity issues in the United Kingdom, Australia, the United States and countries of the European Union. While distinctive both in terms of demographics and related immigration policy frameworks, these parts of the world face compellingly similar issues in the representation of ethnocultural minorities on television.

And third, the research team summarized the most recent content analyses regarding the representation of cultural diversity on television, which informed the framework of analysis for this study. All major relevant studies undertaken to date were included for review in this module of the research.

Stakeholder One-on-One Interviews – Findings

As an important qualitative element of the study, the research team carried out 54 interviews with stakeholders from the broadcasting industry and related industries, from Canadian ethnocultural and Aboriginal organizations, and additional experts from the production and academic communities.

The key objectives of this phase:

- Gain perspective on the current state of representation of cultural and racial diversity on Canadian private television;
- Identify perceived barriers to enhanced presence and portrayal; and
- Acquire suggestions for improvement.

It should be noted that most of the groups and individuals approached were also included in a round of follow-up consultations on Best Practices and Industry Initiatives conducted by the Task Force in April 2004.

In general, interview subjects believed that "there has been improvement (of representation of cultural diversity on television) over the past 10 years, but there is still a ways to go". Aboriginal, Arab and Muslim ethnocultural groups were inclined to disagree, suggesting instead that less progress has been made over the past 10 years.

With respect to English-language programming, news was viewed as having made some progress, yet still suffering from too few minority decision-makers and too few experts from minority backgrounds. Children's programming was seen by those interviewed as having made more progress, while dramatic programming was viewed as having made less progress.

So far as English-language drama is concerned, those interviewed expressed concern that there are too few minorities involved in casting and scripting decisions, as well as "shallow talent pools" of experienced actors. These were viewed as two key barriers to making progress, and clearly areas to be marked for improvement.

French-language programming came in for more general criticism by interview subjects for lack of progress, but French-language broadcasters noted that market limitations are a key reason for less representation of diversity.

APTN was applauded for its strong representation of Aboriginal communities and cultures, although Aboriginal interview subjects perceive the network as marginalized and underutilized as a resource by mainstream broadcasters.

Interview subjects provided a range of suggestions for improving the reflection and portrayal of cultural diversity on television, which the Task Force has used as one guideline in developing recommended Best Practices and Industry Initiatives. These include more internships and mentoring relationships, and development of a database comprised of actors, directors, producers and experts from Canada's ethnocultural groups.

Audience Focus Groups – Findings

As noted above, the Task Force provided significant guidance to the research team in developing 20 focus groups across Canada, ensuring they included strong representation: from visible minority groups; from major markets with highly diverse populations; and from a range of sub-groups with respect to age, gender, and country of origin.

Focus groups were carried out from May 13-28, 2003 in Toronto, Vancouver, Winnipeg, Montréal, Québec City and Halifax. A total of 150 Canadians from a range of backgrounds participated, including Aboriginal Peoples, Southeast Asian, Chinese, South Asian, Black/African/Caribbean, Latin/Hispanic, and Middle Eastern.

In many ways, the findings of this part of our research comprise the heart and soul of the study.

The range of opinion and perspective among focus groups was as diverse as the groups themselves. The research team noted the intensity and passion for this subject demonstrated by the focus groups, even greater evidence that the reflection and portrayal of cultural diversity on television has a direct impact on the lives of many Canadians.

The research team uncovered a range of strongly held views among focus group respondents with respect to reflection and portrayal of ethnocultural minorities and Aboriginal Peoples on television; a selection of respondent quotes from the attached Phase IV Research Report – Focus Groups, is provided below.

Stereotyping is a problem.

"The Chinese background guy always talks with the same accent or has this certain job. It's always the same joke." (Toronto, Chinese background)

"The Latinos who are on TV are not representative of our community. They show them as young, violent hoodlums. We are not all like that." (Montréal, Hispanic background)

"He's always the drug dealer or the petty thief. Or the gofer for the white guy." (Halifax, Black-Canadian)

"The women are illiterate and ignorant. They're baby-making machines." (Montréal, Middle Eastern background)

"Mexicans are violent, cold killers…Colombians are drug lords." (Toronto, Hispanic background)

"Indians falling down on North Main Street." (Winnipeg, Aboriginal Background)

Negative and inaccurate portrayal is a problem.

"Whenever you see an Aboriginal on a drama, they have to portray him as an Aboriginal, he can't just be an ordinary guy." (Winnipeg, Aboriginal background)

"Mean, stern, tough…bad guys and goons." (Vancouver, South Asian background)

"I think it's always programs that are supposed to be funny. It's always turned into a joke, which irritates me a little bit." (Montréal, Asian background)

"You don't see very much (Middle Eastern background culture) and what you do see is very negative, all terrorism and bombing." (Halifax, New Canadians-Mixed Group)

Under-representation of many minorities is a serious issue.

"Is there any Canadian program that has an Asian person?" (Vancouver, Chinese background)

"I never see a dark-skinned person. There's not a lot of diversity, and when you do get it, it's the light skin with the curly hair." (Halifax, Black-Canadian)

"…when they talk about an Arab, they don't say if he's Moroccan or Algerian…That bothers me. They always say, 'of Arab origin', because it's faster but they don't make any distinctions." (Montréal, Middle Eastern background)

Unbalanced portrayal in newscasts is a serious concern.

"Yeah, 'cause it's never 'a guy shot the police.' It's 'a Native shot the police'." (Winnipeg, Aboriginal background)

"They always report negatively on Black people in the news." (Halifax, Black-Canadian)

<u>There is virtually no Aboriginal representation on television, and most representation is highly stereotypical.</u>

"I think that aliens are probably more represented on TV than Aboriginal people." (Vancouver, Aboriginal background)

In general, focus groups were unanimous in their views that it is essential to reflect Canada's diversity on television, noting that quality reflection is a matter of self-esteem, validation and sense of belonging and community. There was also a consensus that while representation has improved over the past five to 10 years, there is a clear desire for <u>more</u>: more representation, and more accurate portrayal.

But while there was an expressed desire on the part of focus group participants to be portrayed accurately – as hardworking, successful, law-abiding, family-oriented, etc. – there was <u>no consensus on what comprises an accurate portrayal</u>. There was a clear sense, however, that there is too much stereotyping in the portrayal of diversity, and concern that television therefore plays a role in perpetuating stereotypes as a result.

For example, several respondents in the focus groups stated that although news items are for the most part accurate, the manner in which people from ethnocultural or Aboriginal backgrounds are depicted is often unbalanced. (We note again that news content is not a part of this study. However, findings from this part of our research do point to the need for additional study in this area.)

With respect to services and programming, focus group participants indicated a perception that diversity is seen primarily on news programs or multicultural channels. There was a general perception of greater diversity in local news programming within major markets.

In a theme that permeates the findings of this study, Aboriginal Peoples were most commonly identified as severely underrepresented on television. There were additional perceptions that Canadians of Asian, Hispanic and Middle Eastern backgrounds are missing or vastly underrepresented. Only the black community was seen as well represented, a perception that is supported by the findings of the content analysis outlined below.

As a general observation from this pivotal part of the research, we note that Canadians from culturally diverse backgrounds expressed a general dissatisfaction in not "seeing themselves", often enough or accurately enough, on Canadian television.

Content Analysis – Findings

As outlined above, the content analysis portion of the research evolved into an inclusive, methodologically sound, representative snapshot of cultural diversity on Canadian television.

Once again, as in each case above, the Task Force encourages a thorough reading of the full research report, as the depth of analysis places this research among the leading projects of its kind on an international basis.

As noted, the quantitative analysis was based on 330 hours of programming drawn from 72 English- and French-language conventional and specialty television services, providing 6,123 speaking roles from 462 programs. In addition, a separate analysis was conducted for APTN programming, bringing the total number of television services analyzed in the sample to 73.

A Note on Methodology

The methodologies applied in the programming analysis, including program selection, study design and coding, are fully outlined on pp. 133-145 of the Phase V Content Analysis Research Report attached.

In order to achieve the sample of programming for analysis, the research team created a master database consisting of 7,403 programs in total. A sophisticated, stratified random sampling approach was applied within each of the programming genres, so that the final sample of programs to be analyzed would be representative of the universe of available programming. In addition, any duplication of programming was eliminated from the sample, so that any individual program would be analyzed only once.

The Task Force notes that the bulk of programming was collected from May 5, 2003 to June 1, 2003.

The programming collected and analyzed for this research is a representative snapshot of the 2002-03 television season. The Task Force notes that programming collected and then randomly sampled and analyzed from a more specialized period in the broadcast year, such as during sweeps (ratings periods) or the Christmas season, could potentially produce different results.

Indeed, the Task Force emphasizes that the only way to measure the progress of the reflection and portrayal of ethnocultural groups and Aboriginal Peoples on Canadian television, is to replicate the content analysis periodically in future years. A viable timeframe for replication and subsequent measurement of progress would be in three to four years' time dating from May-June 2003, i.e., the 2006-2007 television season.

Any replication would need to take into account the methodologies and sample frames applied in the original research.

Coding Results

Viewing and coding analysis of the programming sample comprised the principal methodology applied in the study. A team of nine coders (five English, four French) was led by a bilingual Coding Supervisor, and coders' own backgrounds were diverse, including people of Filipino, Haitian, Chinese and Syrian descent.

In order to establish inter-coder reliability for the study, 17 percent of programming was independently cross-coded. The study achieved a mean agreement of 93.3 percent across all coding variables, an extremely high rating.

Part of the Task Force's challenge with respect to the content analysis was to identify a reliable benchmark, against which measures of reflection – i.e., the presence of diversity – in this study could be compared.

Population proportion measures determined by Statistics Canada from the 2001 Census were used as the statistical benchmark for comparison. For Canada excluding Québec, the population proportion comprising ethnic, racial and Aboriginal heritage is 19.3 percent. For Québec, the population proportion comprising ethnic, racial and Aboriginal heritage is 7.9 percent. The difference between the incidence of cultural diversity in programming content and the population benchmark is referred to as a "presence gap".

Of six English-language programming categories there were presence gaps in all six categories, i.e., the measured presence of ethnocultural groups and Aboriginal Peoples was lower than the benchmark of 19.3 percent in all categories.

Of five French-language categories, there were presence gaps in three, i.e., the measured presence of ethnocultural groups and Aboriginal Peoples was lower than the benchmark of 7.9 percent in three categories.

English-language	Incidence
News	9.0%
Other Information	13.7%
Drama	13.5%
Other Entertainment	18.7%
Children's Drama	12.3%
Other Children's	15.9%

Benchmark: **19.3%**

For example, 13.5 percent of speaking roles in English-language Drama programs belong to visible minorities. (Phase V Content Analysis Research Report, p. 10)

French-language	Incidence
News	1.6%
Other Information	7.1%
Drama	11.6%
Other Entertainment	4.4%
Children's Drama	8.4%
Benchmark:	**7.9%**

For example, 8.4% of speaking roles in French-language Children's Drama programming belong to visible minorities. (Phase V Research Report, p. 11)

Presence and Portrayal – English-language Programming

The above provides a very general summary of measures found in the content analysis. The research team in fact analyzed each programming category in depth, for both <u>presence</u> (i.e., number of ethnocultural and racial minorities on screen) and <u>portrayal</u> (i.e., role played, personality traits displayed in a character), along a number of measurements, yielding some very important results within each category.

Key findings in each category are outlined below, representing the most prominent measures found in the research. The Task Force emphasizes once again that the attached Phase V Content Analysis Research Report provides complete study details.

For example, ethnocultural groups and Aboriginal Peoples represent 9 percent of all appearances for English-language News, a significant gap against a benchmark of 19.3 percent. However, the gap is reduced when measuring Anchors/Hosts, where presence rises to 12.3 percent, and falls when measuring Experts/Guests, measuring 4.4 percent of all appearances by visible minorities. (Phase V Report, p. 24)

For English-language Other Information, the overall presence figure is 13.7 percent. This falls to 7.8 percent when considering the presence of visible minorities as Anchors/Hosts. (Phase V Report, p. 35)

Similarly, while 13.5 percent of all appearances in English-language drama were by visible minorities, this falls to 10.3 percent in terms of the lead or

primary character role. In other words, visible minorities were "less likely" to hold the lead roles in dramatic programming. (Phase V Report, p. 45)

As for English-language Children's Drama, while overall presence of visible minorities was measured at 12.3 percent, the incidence rises to 12.7 percent of all lead or primary character roles. Thus visible minorities were "more likely" to hold the lead role in Children's Drama than in Drama programming targeting adults. (Phase V Report, p. 69)

With respect to measures of portrayal, visible minorities were "somewhat more likely" to be associated with Arts/Entertainment, Accident/Disaster, Religious and War-related stories or contexts in English-language News and Other Information programming. (Phase V Report, p. 28-29, 39)

In English-language Drama, visible minorities were "somewhat more likely" to be depicted in criminal, police or emergency personnel roles. A slightly lower proportion of visible minority characters was viewed in qualitative measures as "intelligent" or "successful", while a higher proportion was viewed as "threatening". (Phase V Report, p. 54)

The portrayal pattern in English-language Children's Drama was more positive, where visible minorities are prominent as lead characters, and were "more likely" to be portrayed as "caring", "respectful" and "successful" than non-minority characters. (Phase V Report, p. 75)

Presence and Portrayal Summary – French-language Programming

French-language News emerges as the largest presence gap, with 1.6 percent of all appearances made by visible minorities, falling to 0 percent for Anchors/Hosts and 0.7 percent for Experts/Guests. (Phase V Report, p. 90)

French-language Other Information programming show a stronger representation of visible minorities at 7.1 percent, which falls to 5.5 percent for Anchors/Hosts and 4.8 percent for Experts/Guests. (Phase V Report, p. 96) As for French-language Drama, visible minorities represented 11.6 percent of all appearances, while French-language Children's Drama showed above-average representation of 8.4 percent. In both programming categories, visible minorities comprise a lower number of lead or primary characters, at 8.6 percent and 5.3 percent, respectively. (Phase V Report, p. 96, 128)

As for measurements of portrayal, visible minorities are "somewhat more likely" to be associated with Family or Arts/Entertainment stories in French-language Other Information programming. In French-language Drama programming, visible minorities are "somewhat more likely" to be depicted, speaking with accents and shown in rural environments. However, visible

minorities are "more likely" to be shown as protagonists (in a positive light) and portrayed as "respected". (Phase V Report, p. 99, 108-114).

Critical Gaps

As far as the content analysis summarized above is concerned, three key gaps stand out: (i) Expert Roles in English-language News; (ii) Major Roles in French-language News; and (iii) Primary Roles in English-language Drama.

More positive findings in the research relate to Children's programming, which proved to be an encouraging story in presence and particularly portrayal measures.

With respect to overall gaps on the basis of ethnocultural background, there are two significant findings that the Task Force has identified as priorities in its Best Practices and Industry Initiatives.

First, the single largest visible minority group in Canada is comprised of Canadians of Asian and Southeast Asian descent, including Chinese, Vietnamese, Filipino and Korean – some 1.7 million Canadians, according to the 2001 Census. However, given their significant population proportion, they are significantly less likely to be represented onscreen.

Second, and perhaps the most problematic of all findings, relates to the onscreen presence of Canada's Aboriginal Peoples. In 10 of 11 genres studied across two languages, the presence of Aboriginal Peoples is less than 1 percent of the total (or, less than one-third of the proportional presence of Aboriginal peoples in the general population) (Phase V Report, pp. 131-132).

The underrepresentation of Aboriginal Peoples was not only measured in the quantitative research or raised by Aboriginal participants in focus groups. It was also the subject of concern raised by participants from many other ethnocultural backgrounds.

Critical Gap: Aboriginal Reflection; The Role of APTN

Without the Aboriginal Peoples Television Network (APTN), Canada's Aboriginal Peoples would have only negligible levels of presence within Canadian private television.

In order to ascertain the reflection of Aboriginal Peoples on television, the research team removed APTN from the general programming content analysis. This is because the presence of APTN in the overall analysis would potentially skew the results in a way that could render the presence of Aboriginal Peoples on television as much higher than it actually is. Therefore, the content analysis as presented in the Phase V Content Analysis Research Report <u>does not</u> include APTN; as a result, Aboriginal Peoples' reflection within each programming category measured is extremely low. (Phase V Report, p. 130)

The research team carried out a separate analysis of APTN, to assess the impact of APTN on the reflection of Aboriginal Peoples were APTN to be included within each programming category measured.

The key finding of this separate analysis is that, APTN makes a significant contribution to the onscreen presence of Aboriginal Peoples, if the service is counted within the analysis of the programming sample collected. For example, the percentage of speaking roles occupied by Aboriginal Peoples in English-language Other Information Programs rises from 0.5 percent to 3.7 percent when APTN is included. (Phase V Report, p. 131)

Similarly, the percentage of speaking roles occupied by Aboriginal Peoples in French-language Children's Drama rises from 0.4 percent to 5.4 percent when APTN is included. (Phase V Report, p. 132)

As noted at the outset of this Report, the Broadcasting Act states that the broadcasting system should "reflect the circumstances and aspirations...and the special place of aboriginal peoples" in Canadian society. The Commission has articulated this through various policies and proceedings, and Aboriginal broadcasting services themselves have been licensed by the CRTC.

The underrepresentation of Aboriginal Peoples on Canadian television – they would be virtually non-existent without the presence of APTN – is of critical concern to the Task Force. Rectifying this should be treated as a priority, and will require the collective will of the production and broadcasting communities, as well as the support and participation of leading Aboriginal organizations and associations.

Review of Best Practices – Findings

As part of the research design, the Task Force determined that a review of current Best Practices in a number of jurisdictions would provide valuable information for our own Best Practices exercise.

We determined that this review should be shaped as a series of case studies, using examples of Canadian non-broadcasting corporations such as the Bank of Montreal, multinationals such as Eastman Kodak and communications companies such as the BBC and Gannett.

Interestingly, what was believed by all involved in the study to be a very straightforward and informative module, proved to be one of the most difficult areas of the research to complete. This is because there was some degree of reluctance on the part of a number of the companies selected to share their internal Best Practices approaches and/or programs, given confidentiality and competitive concerns. (In fact, this reluctance supports our general perception, that cultural diversity is good for business.)

Despite this unforeseen barrier, 15 sample cases of Best Practices developed by leading companies in the area of cultural diversity were completed. Non-broadcasting organizations were selected for study on the basis of their ranking by Diversityinc.com, a leading U.S. publication that issues an annual list of the top 50 corporations chosen on the basis of their ethnocultural and racial diversity programs.

The 15 sample cases were:

Communications	Canadian Corporations	Multinationals
ABC	Bank of Montreal	Eastman Kodak
NBC	N. Yanke Transfer	JP Morgan Chase
BBC	Xerox	Proctor & Gamble
Channel 4	IBM Canada	Prudential Financial
Carlton Television		
Gannett		
Tribune		

To summarize, five "foundation stones" were revealed as key elements of any successful diversity plan:

1) The Commitment of Senior Management
2) The Relationship Between Diversity and Financial Success
3) Diversity Goals and Financial Compensation
4) Corporate Roundtables on Diversity Issues
5) Diversity Councils

Key diversity practices and initiatives within the entertainment programming sector more specifically included:

1) Hiring Targets
2) Talent Showcases
3) Internship and Mentoring Programs
4) Working with the Independent Production Sector

Key diversity practices and initiatives applied specifically to news programming included:

1) Diversity Forums
2) Databases of Experts
3) Internship Programs
4) Monitoring of News Programs

The Task Force notes that the learning acquired from the work undertaken in this area of the study proved to be very constructive, and extremely valuable in pursuing the development of our Best Practices and Industry Initiatives for cultural diversity on Canadian television.

Part Four – Best Practices and Industry Initiatives

The research has revealed a number of forces that influence, or are failing to influence, the reflection and portrayal of cultural diversity on Canadian television. This section of our Report addresses our approach, perspective and concrete recommendations for the development of a broad series of Best Practices and Industry Initiatives. These have been designed as a tool that the Canadian broadcasting industry could use to foster the advancement and improvement of reflection and portrayal of cultural diversity on television.

Consequently, the Best Practices and Industry Initiatives to follow are intended not only to address gaps or weaknesses uncovered by the research, but also to strengthen the existing, positive dimensions of cultural diversity on television.

The Task Force emphasizes that it neither supports nor recommends the establishment of regulatory targets or quotas in order to rectify problem areas in the reflection of cultural diversity on Canadian television.

Targets or quotas that are imposed from above, rather than designed and implemented from the ground up on an internal basis, are not an effective means of bringing about change.

The reality is that effectively changing and improving the dynamic of cultural diversity on Canadian television requires deep, long-term commitment. Imposed targets provide at best an artificial band-aid, and as a result cannot bring about effective, lasting solutions.

The Task Force's Approach to Best Practices and Industry Initiatives

The Canadian broadcasting system is highly complex, comprised of a range of businesses, from large corporations with multiple market presence to smaller companies in single markets. Furthermore, as described earlier in this Report, there are significant differences between market segments across Canada, not the least of which are significant differences between English-language and French-language markets, and smaller and larger markets.

The unique characteristics of these markets can create challenges for broadcasters in addressing cultural diversity in the context of their respective business and audience realities. For example, French-language broadcasters face a fundamental challenge in attracting culturally diverse audiences to their programming, as those culturally diverse audiences in French-language markets that use English as either a first- or second-language gravitate to English-language programming services.

This is but one instance of market differences that require consideration in designing a set of tools – or Best Practices – for broadcasters. Given the diversity of the broadcasting system and its audiences, the challenge for the Task Force was to develop Best Practices and Industry Initiatives that would fully recognize the social and market realities in which broadcasters operate.

To accomplish this, the Task Force developed three basic, underpinning criteria for our recommended Best Practices.

First, each Best Practice must be useful to any broadcaster – whether a large corporation or single television station – operating in the Canadian marketplace.

Second, each Best Practice must be measurable over time. The Task Force has essentially adopted an organic approach to the measurement of effectiveness, so that different broadcaster realities are recognized. In this sense, the Best Practices are scalable for the particular market or markets in which a broadcaster operates.

Finally, the Task Force has developed the Best Practices for implementation on a station-by-station/company-by-company basis. As noted earlier in our Report, the business case for diversity is marked by creativity, originality and gaining a competitive edge. It is essentially up to each station or company to

determine the best way to pursue implementation, given the elements of the business case for diversity that matter most to them.

The Task Force also determined that it is not possible to separate what happens onscreen with what goes on behind the camera.

To support the advancement of diversity on Canadian television, it is critical to ensure the development, implementation and advancement of cultural diversity within the broadcasting industry itself. The Task Force has therefore developed a series of Best Practices designed to assist any broadcaster with their own internal efforts at creating and sustaining a workforce, and a workplace, that is culturally diverse.

Best Practices – Areas Developed

In order to situate our recommended Best Practices within the operations and market realities of our broadcasting system, the Task Force has organized them into 10 areas:

1) Industry Commitment
2) Application and Measurement
3) Corporate Commitment and Accountability
4) Recruitment, Hiring, Retention
5) Internship, Mentoring and Scholarships
6) News and Information Programming
7) Programming – Acquired, Independent, and In-house Production
8) Community Connections
9) Internal Communications
10) External Communications

While these Best Practices are based largely on lessons learned from our research findings, several Task Force members brought forward their own experiences in the area of Best Practices. While a number of our recommendations are corporately focussed, many are national and/or local in scope as well. In other words, as noted, they have been developed in order to be as broadly applicable to broadcasters as possible.

The Task Force's Recommended Best Practices

1) Industry Commitment

The Task Force notes that industry commitment is a critical component for the implementation of Best Practices. In general, commitment to improving and advancing cultural diversity on television will improve the Canadian broadcasting system overall, from its creative components, to its place on the international stage, to its bottom line.

Best Practices

1.1 Canada's private television and specialty and pay broadcasters recognize that the provision of mainstream relevant programming, which responds to viewers' needs and interests, includes the reflection of Canada's ethnic, cultural, and racial diversity on television.

1.2 Canada's private television and specialty and pay broadcasters are committed to achieving diversity both on-screen and within the industry's workforce by:

(a) creating best practices and practical initiatives to improve the representation and ensure the fair, accurate and non-stereotypical portrayal and reflection of Canada's ethnocultural and racial communities and Aboriginal peoples on television;

(b) ensuring an accepting, respectful and inclusive work environment, a representative workforce and a workplace where all employees experience fair treatment and equal opportunity for career advancement; and

(c) identifying and removing barriers to access and employment within the broadcasting system.

2) Application and Measurement

In applying, and then measuring the effectiveness of the Best Practices, it is important to note that a "one-size-fits-all" approach will not work in a broadcasting system as geographically and linguistically diverse as Canada's. Given the diversity of the system, it is incumbent upon individual broadcasters to develop the tools that will be most relevant for them, and to determine the most appropriate and effective ways to use these tools.

Best Practices

Application

2.1   The Task Force for Cultural Diversity on Television recommends that the following best practices and practical initiatives apply to all television stations and specialty and pay services with membership in the Canadian Association of Broadcasters, as appropriate to a station or service's size, market, demographic and licensed mandate.

Measurement

2.2   A television, specialty, or pay broadcaster will measure progress in achieving its diversity objectives.

As noted in the Review of Best Practices, there are a number of methods that can be used to measure progress:

- "What gets measured, gets done". In other words, many companies put the philosophy of measurement into practice by putting a process in place to measure progress.
- Many companies surveyed in the Review of Best Practices use tracking devices to monitor the hiring and retention of employees in order to measure workforce diversity.
- Creating a record of appearances by experts from culturally diverse backgrounds on news programming, creating monthly reports on this and holding semi-annual management meetings to determine progress.
- As a component of partnerships with independent producers, having program suppliers create records of on-screen appearances by actors from culturally diverse backgrounds, allowing the network to audit appearances across all programming.
- Developing monthly/annual monitoring reports on casting and portrayal of ethnocultural and Aboriginal diversity in programming, in order to track progress on a regular basis.

3)   Corporate Commitment and Accountability

In noting the critical importance of a corporate commitment to cultural diversity, the Task Force emphasizes that this commitment must permeate every level of the organization, effectively working as a fully integrated commitment from the boardroom to the studio floor and beyond.

In our view, in order to bring a corporate commitment to diversity *into* an organization, this commitment must become an integrated part of corporate governance in a fashion that is clearly evident to all employees.

Best Practices

3.1   A television, specialty, or pay broadcaster will formally articulate and demonstrate a corporate commitment to developing and maintaining an inclusive corporate culture that fosters and promotes diversity both on air and within the broader workforce.

3.2   A television, specialty, or pay broadcaster will develop and implement internal communication practices to ensure that all diversity policies and plans are communicated to management and staff in a timely manner.

3.3   A television, specialty, or pay broadcaster will ensure that all employees, both management and staff, agree to adhere to diversity policies and practices.

3.4   A television, specialty, or pay broadcaster will appoint or designate a senior executive to be responsible for the development, implementation and evaluation of diversity practices and initiatives for stations and/or services within their corporate group.

3.5   A television, specialty, or pay broadcaster will incorporate diversity objectives within its business plans, at the departmental, divisional and/or corporate level.

3.6   A television, specialty, or pay broadcaster will, where possible, make accessible information on the implementation of diversity practices by posting on its website the company's corporate diversity plan.

As our Review of Best Practices indicates, there are many ways to accomplish this across an organization. Examples from selected case studies include:

- Reporting on diversity goals in an annual report to shareholders and/or the Board of Directors.
- Individual employers/employees can include diversity goals in their annual performance planning.
- Succession management processes reflecting diversity goals can be included in Annual Reports.
- Senior management can create a roundtable on diversity.

- Core competency in diversity can be developed as a key competency for managers, e.g., performance measured on the ability to sustain a diverse workforce.
- Financial incentives can be put in place for managers who perform well in advancing diversity goals for the organization.
- A senior management position – such as Vice-President, Diversity – can be developed as a corporate focal point for diversity planning.
- Various reporting mechanisms – whether by department, division, in the Annual Report, etc. – can be shaped or repurposed to include diversity planning and achievements.
- Diversity practices of an organization – its vision, mission, programs – can be posted in accessible locations such as a website.

4)   Human Resources - Recruitment, Hiring and Retention

In matters relating to Human Resources, including policies/programs relating to recruitment, hiring and retention, it is imperative that HR staff be trained and educated on techniques that address cultural diversity.

For example, changes to interview techniques may be needed in order to accommodate employee candidates with culturally diverse backgrounds. Familiarity with non-Canadian education and training systems will enable HR staff to apply a broader perspective to the recruitment process.

Best Practices

4.1   A television, specialty, or pay broadcaster will ensure that all human resource policies clearly articulate its commitment to diversity.

4.2   A television, specialty, or pay broadcaster will review and eliminate on an ongoing basis all human resource policies and practices relating to recruitment, hiring and retention that act as systemic barriers.

4.3   A television, specialty, or pay broadcaster will develop and implement mechanisms that foster an inclusive and accepting work environment aimed at increasing workforce retention.

4.4   A television, specialty, or pay broadcaster will develop tactics and implement mechanisms aimed at attracting and recruiting a diverse employee base.

4.5   A television, specialty, or pay broadcaster will develop and implement a process(or processes) to ensure the integration of representation at all levels of its organization.

4.6   A television, specialty, or pay broadcaster will, when placing
        advertisements for employment opportunities, direct advertising
        beyond mainstream media by placing advertisements in media
        targeted to ethnocultural and Aboriginal communities.

4.7   A television, specialty, or pay broadcaster will ensure that employees
        responsible for hiring and managing staff are provided with
        standardized training on systemic barriers.

4.8   A television, specialty, or pay broadcaster will monitor progress and
        assess the effectiveness of policies and initiatives in furthering
        diversity objectives.

HR departments can take the lead in developing approaches and techniques
that lend themselves to developing and maintaining a diverse workforce and
an accommodating workplace. As noted in the Review of Best Practices, there
are a number of these:

• Setting internal targets for hiring, in every level of employment within
  each department or division of the company.
• Establishing follow-up/monitoring mechanisms to ensure company
  progress on hiring practices.
• Establishing methods of communication with senior management on HR
  policies and practices related to diversity.
• Providing 360-degree surveys on company initiatives and diversity
  objectives, in order to obtain regular feedback from employees.
• Providing diversity-related information on company news/events/activities
  to all employees via e-mails, lunchroom postings and other vehicles.

5)   Internship, Mentoring and Scholarships

Whether emanating from Human Resources or another department or
division, company policies and programs relating to educational initiatives
likely rank among the most pivotal of corporate commitments to cultural
diversity.

Educational programs can also be both local and national in scope, as a
means of attracting maximum participation from the broadest range of
Canada's ethnocultural communities and Aboriginal groups.

Best Practices

5.1   A television, specialty, or pay broadcaster will incorporate diversity plans into its internship programs.

5.2   A television, specialty, or pay broadcaster will clearly articulate its diversity practices and policies to educational institutions.

5.3   A television, specialty, or pay broadcaster will examine internship, mentorship and other recruitment programs both for systemic barriers and effectiveness. Specifically, broadcasters will review selection criteria, outreach initiatives and communication tools for accessibility.

5.4   A television, specialty, or pay broadcaster will, where possible, work with industry associations and agencies to identify programs for training and recruitment to meet diversity objectives.

There are numerous opportunities for broadcasters to develop successful initiatives on the educational front, as indicated in the Review of Best Practices.

- Career-oriented programs can be developed with educational partners – such as Boards of Education – to expose students from diverse backgrounds to broadcasting careers. These often take the form of internships.
- Partnerships can be established with such programs as Junior Achievement or similar career-focused programs for youth that have a diversity component.
- Scholarships, bursaries and similar educational awards, to encourage entry of students from culturally diverse or Aboriginal backgrounds into broadcasting.
- Career placement or co-op programs focusing on opportunities for students from culturally diverse backgrounds.
- Management training programs for junior employees from diverse backgrounds.
- Asking employees to volunteer to mentor a junior employee from a culturally diverse background.
- Databases to track students who show promise in scholarship or career placement candidacy.
- Job fairs and related outreach programs that "get the word out" on university and college campuses.
- Writers' programs have proven especially successful as internships among a number of broadcasting companies.

- Creating writers' fellowships in order to ensure a regular rotation of new, culturally diverse talent, through a company.

6) News and Information Programming

In bringing the realities of community, country and the world to Canadians, news and information programming presents potentially the most sensitive of all Best Practices initiatives focusing on cultural diversity on television.

It is pivotal that all newsroom professionals not only commit to diversity in the workplace, but also develop means for ensuring accurate reflection and portrayal of ethnoculturally diverse and Aboriginal groups. This means that newsroom culture must become well-versed in cultural diversity, in understanding vocabulary, culturally unique behaviours and other methods of communication.

Best Practices

6.1   A television, specialty, or pay broadcaster will commit to fair and accurate reflection and portrayal on-screen by reviewing, developing and maintaining an editorial perspective and/or policy that advance its diversity objectives.

6.2   A television, specialty, or pay broadcaster will diversify its use of experts on air to include individuals from a broad range of ethnocultural and Aboriginal backgrounds.

6.3   A television, specialty, or pay broadcaster will ensure that experts and other on-air guests from a broad range of ethnocultural or Aboriginal backgrounds are interviewed on-screen with respect to a wide-range of public issues and not just those issues which may be of particular interest to ethnocultural or Aboriginal communities.

6.4   A television, specialty, or pay broadcaster will ensure that on-air news and information programming staff from ethnocultural or Aboriginal communities are assigned to a wide range of public issues and not just those issues which may be of particular interest to ethnocultural or Aboriginal communities.

6.5   A television, specialty, or pay broadcaster will develop and implement outreach initiatives to foster a better understanding among news and information programming staff and ethnocultural and Aboriginal communities.

6.6   A television, specialty, or pay broadcaster will ensure that news and information programming staff participate in ethnocultural and Aboriginal community outreach initiatives.

As noted in the Review of Best Practices, there are many successful initiatives and techniques that can be employed to advance cultural diversity in News and Information Programming:

- Develop and maintain a database of experts from diverse backgrounds, cross-matched to areas of expertise.
- Seek community input when developing a database of experts.
- Ensure experts are used for story support in general, as opposed to using experts for culturally-specific stories only.
- Develop practices – seminars, professional training and other vehicles – aimed specifically at accurate reporting of ethnocultural and Aboriginal communities in news and information programming.
- Use Advisory Boards and Editorial Boards with representatives/invited guests from diverse communities.
- Create News Diversity Forums to identify methods of presenting culturally diverse perspectives in news programming, and to make viewpoints more inclusive.
- Hold regular newsroom staff meetings to discuss diversity, or include diversity as a topic in regular newsroom meetings.
- Create mechanisms for viewer input to newsroom.
- Measure and monitor on-air representation and portrayal within news programming.
- Support direct involvement of news and information programming staff with local communities to foster dialogue and build relationships.
- Provide news and information programming personnel with opportunities to attend job fairs and participate in outreach programs as recruiting methods for students from culturally diverse and Aboriginal backgrounds.

7)   Programming – Acquired, Independent and in-house Production

The Task Force's research study provides a range of perspectives on the manner in which broadcasters can and should work to advance cultural diversity on screen. Clearly, there are shortcomings in onscreen presence of cultural diversity as perceived by industry experts and focus group respondents, across a range of programming practices.

Among the most commonly expressed concerns in the research findings is the perception that story lines too often fail to include culturally diverse or Aboriginal perspectives. As expressed by numerous participants in focus

groups, Canadians from diverse backgrounds perceive that they do not see themselves on television, and do not see their stories and situations reflected back to them.

Similarly, in a perception supported by the quantitative analysis, actors from diverse backgrounds fill primary roles in dramatic programming on too few occasions. As noted earlier in this Report, negative imagery, story lines and characters in the form of stereotyping are too commonly experienced by audiences from culturally diverse or Aboriginal backgrounds.

<u>Best Practices</u>

7.1   A television, specialty, or pay broadcaster will commit, to the extent possible, to acquiring, commissioning and producing in-house, programming that fulfils its commitment to diversity objectives.

7.2   A television, specialty, or pay broadcaster will review, develop and implement "producer guidelines" relating to independent and in-house productions, and script and concept development, that advance diversity objectives and stimulate the production of more diverse programming.

7.3   A television, specialty, or pay broadcaster will, in order to advance diversity goals, where possible, liaise with regional, provincial and national industry partners, associations and agencies such as, but not limited to, the Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), National Association of Broadcast Employees and Technicians (NABET), Syndicat des techniciennes et techniciens du cinéma et de la vidéo du Québec (STCVQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Women in Film and Television (WIFT), Canadian Television Fund (CTF), Telefilm Canada, and the National Film Board of Canada (NFB).

With respect to programming, the Review of Best Practices identifies a number of successful initiatives:

- Creating a database of ethnocultural and Aboriginal producers, actors, directors and other professional personnel to identify new talent resources and diversify programming.
- Extending the range of production partners to those with track records in diverse programming, and exercising creativity in making programming choices.

- Working with independent producers to develop and implement regular monitoring and reporting of diversity in creative roles.
- Engaging in consultation with communities of interest in making final decisions on scripts and casting.
- Implementing a process whereby internal program schedules are regularly analyzed to assess the effectiveness of their diversity initiatives onscreen.
- Participating in programming markets, film festivals and conferences specific to ethnocultural and Aboriginal communities groups and/or diversity.

## 8)	Community Connections

Establishing and maintaining community connections is a common theme throughout many of the Best Practices noted so far. But connecting with a community in and of itself is an extremely important measure in advancing cultural diversity on television.

Community Advisory Panels can serve as direct conduits to broadcaster and community-based activities in the area of cultural diversity. Panels can develop means to discuss or invite critical assessment of programming, company diversity initiatives and recommended methods of advancing both of these.

At the same time, Panels can serve as information conduits for issues of current concern, on crime, social justice, poverty, education, etc. All in all, connecting with communities provides valuable information on community needs, making broadcasters that much more aware of their customer base.

Best Practices

8.1	A television, specialty, or pay broadcaster will review, develop and implement formalized, strategic and purposeful community outreach and consultation practices at various levels – local, regional, national – to inform and be informed regarding issues concerning the representation, reflection and portrayal of ethnocultural and Aboriginal communities.

8.2	A television, specialty, or pay broadcaster will ensure community and audience communication with a view to eliminating systemic barriers.

As outlined in the Review of Best Practices, a number of initiatives have been undertaken to maintain a focus on community:

- Making Diversity Councils or similar bodies more inclusive by ensuring permanent participation from community representatives.
- Holding Diversity Roundtable discussions that specifically focus on community participation.
- Developing forums for discussion between newsroom editorial staff and community groups, in order to ensure accurate reflection of a community's diversity.
- Ensuring the widest possible community participation in company initiatives, such as job fairs.

9)   Internal Communications

<u>Best Practices</u>

9.1   A television, specialty, or pay broadcaster will inform and communicate, on an ongoing basis, to management and staff, all diversity policies and practices adopted by its station(s), service and/or corporate group.

Almost all companies surveyed in the Review of Best Practices had developed well-defined internal communications initiatives.

- Broadest possible circulation of diversity policies and practices, with postings in high traffic areas such as lunchrooms and distribution via company e-mail.
- Regular reporting of diversity activities and initiatives, with annual reports or other communications vehicles circulated to all employees.
- Using company newsletters, infosheets or other internally circulated communications to identify and update diversity initiatives.

10)   External Communications

<u>Best Practices</u>

10.1   A television, specialty, or pay broadcaster will make known to its audience and business communities the diversity practices adopted by its station and/or service.

The Review of Best Practices also highlighted some external communications vehicles.

- Use of PSAs to communicate broadcaster initiatives relating to cultural diversity.

- Creating community-focused advertising for a station that promotes that station's commitment to diversity.

Industry Initiatives

While the Best Practices noted above are designed to be comprehensive and inclusive, there remains a need to advance cultural diversity initiatives through an industry-wide approach, which fully engages the non-regulated segment of the industry.

While broadcasters can act as a catalyst for change, it is not possible to be fully effective without equal commitment to diversity objectives, and on-going cooperation and participation, from industry stakeholders, whether producers, directors, writers, funding agencies or other bodies.

It is pivotal that industry sectors communicate with each other on diversity initiatives, and together build relationships with educational institutions that provide the training ground for future employees.

Partnerships and alliances can play an important role in building awareness and driving solutions. As noted in the Task Force Report, the underrepresentation of Aboriginal Peoples on Canadian television – they would be virtually non-existent without the presence of APTN – is of critical concern to the Task Force. The Task Force notes that the Strategic Alliance: Aboriginal Participation in the Broadcasting Industry initiated by the federal Department of Indian and Northern Affairs includes a number of broadcasters, and is an excellent example of a multiple stakeholder effort to realize change.

The Task Force for Cultural Diversity on Television recommends that industry stakeholders undertake or participate in the following initiatives to advance diversity goals within the Canadian broadcasting system:

I)   That the Canadian Association of Broadcasters (CAB) formally communicate, on an ongoing basis, its members' commitments to diversity to other industry stakeholders, including, but not limited to, the Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), Directors Guild of Canada (DGC), Radio-Television News Directors Association of Canada (RTNDA), Aboriginal Journalists Association of Canada, Canadian Association of Black Journalists, Canadian Ethnic Journalists and Writers Club, Canadian Independent Film Caucus,

Telefilm Canada, Société de développement des entreprises culturelles (SODEC), and the Canadian Television Fund (CTF).

II)   That industry associations, unions and guilds such as, but not limited to, the Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), Directors Guild of Canada (DGC), and the Radio-Television News Directors Association of Canada (RTNDA):

   a) Review internal policies and operations to eliminate systemic barriers;
   b) Develop, implement and communicate cultural diversity best practices specific to their sector within the industry; and
   c) Commit to and measure progress in achieving their diversity objectives.

III)   That industry associations, unions and guilds such as, but not limited to, the Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), Directors Guild of Canada (DGC), and the Radio-Television News Directors Association of Canada (RTNDA), develop formal strategies for talent development within ethnocultural and Aboriginal communities.

IV)   That industry associations, unions and guilds such as, but not limited to, the Canadian Association of Broadcasters (CAB), Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), Directors Guild of Canada (DGC), National Association of Broadcast Employees and Technicians (NABET), Syndicat des techniciennes et techniciens du cinéma et de la vidéo du Québec (STCVQ), and the Radio-Television News Directors Association of Canada (RTNDA) develop strategies to ensure regular and on-going communication between sectors on industry initiatives related to cultural diversity.

V)   That the Canadian Association of Broadcasters (CAB) and the Radio-Television News Directors Association of Canada (RTNDA) review its broadcasting industry codes and standards to determine whether they address concerns identified in the Task Force's research findings regarding reflection and portrayal of Canada's ethnocultural and Aboriginal peoples.

VI)   That the Canadian Association of Broadcasters (CAB) develop, maintain and promote an industry website on diversity initiatives and programs including, but not limited to, a list of scholarships, mentorship, internship and professional development, and production partnership programs.

VII)   That federal and provincial television and film production funding agencies such as, but not limited to, the Canadian Television Fund, Telefilm Canada, National Film Board of Canada, British Columbia Film, Manitoba Film and Sound, Alberta Cultural Industries Association, Saskatchewan Film and Video Development Corporation, Ontario Media Development Corporation, New Brunswick Film, Nova Scotia Film Development Corporation, and Newfoundland and Labrador Film Development Corporation, review existing eligibility and funding criteria for systemic barriers, and look at creating incentives to diversify programs on- and off-screen.

VIII)   That the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), the Directors Guild of Canada (DGC), the Canadian Film and Television Production Association (CFTPA), and l'Association des producteurs de films et de télévision du Québec (APFTQ) develop, maintain and make available a database of actors, directors and writers from ethnocultural and Aboriginal communities and casting agents who specialize in casting individuals from ethnocultural and Aboriginal communities. This database should be developed in consultation with members from ethnocultural and Aboriginal groups.

IX)   That the Canadian Association of Broadcasters (CAB) work with industry associations such as, but not limited to, the Canadian Advertising Association, the Canadian Advertising Research Foundation, and the Television Bureau of Canada to compile information that will assist Canadian broadcasters in building a business case for cultural diversity.

X)   That the Canadian Association of Broadcasters (CAB) recognize achievements for diversity in programming in its annual awards ceremony for excellence in Canadian programming.

XI)   That the Canadian Association of Broadcasters (CAB) recognize achievements in Aboriginal programming in its annual awards ceremony for excellence in Canadian programming.

Further to the above initiatives, the Canadian Broadcast Standards Council (CBSC) plays a role in administering industry codes, and is available to receive and deal with viewer complaints on portrayal and stereotyping issues. It is important that the CBSC continue to raise its visibility, especially within ethnocultural and Aboriginal communities.

The Task Force also notes that the CRTC, in its role as industry regulator, can demonstrate leadership by initiating and communicating its own diversity practices, particularly as outlined in Industry Initiative II, above.

Part Five – Beyond Best Practices: Recommendations to the CRTC

Future Research

As noted in the Task Force Report, determining progress by broadcasters in advancing the reflection and portrayal of cultural diversity on Canadian television will require additional analysis of programming content at some point in the near future. Such additional research should not take place until the broadcasting industry has had sufficient time to implement their Best Practices in an effective manner.

The Task Force believes that the CRTC will need to identify a process for measuring this progress, in order to determine the effectiveness of the industry's Best Practices initiatives.

Recommendation One

The Task Force recommends that, in order to measure progress in the reflection and portrayal of cultural diversity on Canadian television, the CRTC initiate a research study on cultural diversity in television programming content in three to four years time dating from May-June 2003, e.g., during the 2006-07 television season.

Best Practices Versus Current Reporting Requirements

At the present time, broadcasters provide the CRTC with annual reports based on individual corporate plans addressing cultural diversity. The annual reports provide a mechanism for individual broadcasters to update the Commission on their diversity activities.

In the view of the Task Force, the approach to cultural diversity through the current model of corporate diversity planning and reporting has been an important stepping stone to an approach based on Best Practices. But as a tool for driving cultural diversity initiatives, replacing the current model with a model based on Best Practices is appropriate, for several reasons.

First, the Best Practices approach is much more accessible to the public, and much easier for the public to interpret in terms of what to expect from broadcaster initiatives in cultural diversity.

Second, while corporate plans are differentiated across individual broadcasters, Best Practices provide a uniform, adaptable template. Once again, while providing flexibility to broadcasters in adapting Best Practices to their unique market and operational realities, their uniformity allows for a more predictable, accessible means of achieving objectives relating to cultural diversity.

Finally, given their widespread adaptation, uniformity and implementation by individual broadcasters, these initiatives will have a much greater aggregate influence on the development of cultural diversity in the industry.

Given this, the Task Force believes that current reporting requirement will be redundant against a new model of Best Practices.

Recommendation Two

In recognition of broadcasters' commitment to the implementation of the Task Force's recommended Best Practices, the CRTC should relieve individual broadcast licensees from current reporting requirements relating to their individual corporate plans on cultural diversity.

Glossary of Terms

Aboriginal Peoples

People who belong to the indigenous nations of North America. In Canada, Aboriginal Peoples encompasses three separate cultural groups: First Nations, Inuit and Métis.

Conventional television

Local and regional television services available to most Canadian households via over-the-air reception or programming distribution services, e.g., Channels 2-13 on a television.

Cultural diversity

Culture refers to those shared characteristics among members of a group that distinguishes it from other groups, and can include defining characteristics such as ethnicity, language, race, group history and other factors. Diversity refers to the individual differences within a society, and can encompass a wide range of human qualities.

Ethnicity

Differentiation as defined by a group on the basis of culture, language, country of origin or other distinguishing characteristics.

Ethnocultural

Combines a number of groups differentiated on the basis of ethnic and/or racial characteristics. *Ethnocultural* is the term used throughout this Report to describe Canadians with a wide range of ethnic and racial backgrounds.

Multicultural

In Canada, *multicultural* or *multiculturalism* refers to a federal government policy initiated in 1971 urging recognition of multiple ethnic groups and their cultural expressions within Canadian society.

Portrayal

The characteristics or attributes displayed by a particular on-screen role, especially in drama or other fictional programming. For purposes of this Report, portrayal has been analyzed in terms of whether a character is shown

in a positive or negative light, and whether in possession of certain traits or attributes, e.g., intelligent, successful, threatening, caring, etc.

Race

Differentiation as defined by a group on the basis of common external features, such as skin colour or facial characteristics.

Reflection

For purposes of this Report, this term applies to the actual presence or representation of ethnocultural groups or Aboriginal Peoples on screen, in terms of number of speaking roles/appearances.

Specialty television

National television services or channels available to most Canadian households subscribing to programming distribution services such as cable or direct-to-home satellite.

Visible minority

For purposes of this Report, the term *visible minority* was used by the research team in its programming analysis and includes Canadians of backgrounds encompassing ethnic, racial and indigenous origins.

Appendix – Members of the Task Force

TASK FORCE FOR CULTURAL DIVERSITY ON TELEVISION

BIOGRAPHIES 2004

NON- INDUSTRY REPRESENTATIVES

Beverley J. Oda (Co-Chair) served as a full-time Commissioner of the CRTC from 1987 to 1994. As a Commissioner she participated in a number of major regulatory decisions and policy reviews as well as chairing the Commission's Task Force reviewing Sex-role Stereotyping. Beverley also has over 25 years of experience within the commercial broadcasting sector holding a number of positions throughout her career. She has demonstrated a commitment to addressing issues of diversity and multiculturalism by serving on the boards of many professional associations and advisory councils including: member of the Advisory Committee to the President of the Treasury Board for Employment Equity of Visible Minorities in the Federal Public Service and Crown Corporations (1984-1987); advisor to the Secretary of State on multicultural issues in broadcasting (1986-87); member of the National Multicultural Committee of the Anglican Church in Canada; Chair of Canadian Women in Communication (CWC); Vice-Chair of the Television Board for the Canadian Association of Broadcasters (CAB); and Vice-Chair of the North American Broadcasters Association (NABA). She has also served on the Board of Directors of the Japanese Canadian Cultural Centre, the Banff Television Festival, the Media Awareness Network, Women in Film and Television (WIFT), and the Canadian Film Institute. Beverley was also a member of the Board of Governors of Renison College at the University of Waterloo from 1986 to 1994. In 2003, Beverley was inducted into the CAB Broadcasters Hall of Fame.

Stefany Mathias is a hereditary Chief of the Squamish Nation. As a result, she is involved in many cultural events, ceremonies and community activities concerning the Squamish people, and other Native Canadians, and is often asked to speak at youth conferences, women's conferences and various political events. Stefany attended the University of British Columbia and received her Bachelor of Fine Arts in Theatre. She attended production and editing classes at the Vancouver Film School and various workshops and seminars on writing and film/video production. Stefany attended Robert Redford's Sundance Writer's Lab in June 2000. Her screenplay *Native Land* (currently titled *Little Bird*) was one of fourteen scripts selected out of thousands to attend the Lab. Stefany is a member of Vancouver's Women in Film and Video, and is a writer, director and actor for television and feature films. Stefany incorporated her production company, Next Exit Pictures Ltd., in November of 1997 and is currently working on a biography of Chief Joe Mathias. She will be writing and directing her first short film, *Hope Dies Last*, this summer. Stefany can be seen on *DaVinci's Inquest* as the re-occurring character of "Brenda Eberhart".

Marie-Anna Murat has extensive experience in television. She was the first journalist of Haitian origin to anchor a French language national newscast in Canada. Since she began her career in 1984, she has been involved in a wide variety of information and public affairs programs as Parliamentary correspondent in Ottawa, newscaster, reporter, researcher, and host. Marie-Anna has over 20 years of experience in French and English Canada having worked for public and private television networks, namely RDI, TVOntario, Télé-Québec, Radio-Canada, TVA, CFCF (CTV), and several Astral specialty services. As a member of Montreal's Haitian community, she has held conferences on the issues of career access and advancement for visible minorities in the broadcasting industry. As one of four non-industry Task Force members, she brings personal insight and community perspective to the Task Force, as well as a great understanding of the industry.

Raj Rasalingam, President of the Pearson~Shoyama Institute (PSI), a national public policy think tank dedicated to reflecting the multicultural, multiracial and multiethnic reality of Canada in public policy dialogue. The PSI also houses the Communication and Diversity Network (CDN), which has been an active participant in issues concerning the reflection of diversity in the Canadian broadcasting system. Through the CDN, Raj is actively involved in developing capacity building with various cultural groups represented by the Sikh, Indian, Tamil, Ismaili, Chinese and Vietnamese communities. In addition to his work with PSI, Raj sits on the board of the Catholic Immigration Centre Foundation, the United Way of Ottawa and serves as a Special Advisor, Strategic and Public Affairs for Orbit IQ. He is also the Chair and member of the Advisory Group for the Royal Ottawa Health Care Group. He was past Director of the Indo – Canada Chamber of Commerce and the Ottawa Community Immigrant Services Organization and has worked for the Canadian Pediatric Society in a senior capacity. Raj was also a Director of the Reel World Film Foundation, an organization dedicated to showcasing the achievements of ethnocultural producers and filmmakers. He is also the host of "Cross Cultures" on Rogers Cable 22, Ottawa and was a host on CPAC's "Diplomatic World."

INDUSTRY REPRESENTATIVES

Madeline Ziniak (Co-Chair), Vice-President and Station Manager, Rogers Media: OMNI Television (formerly known as CFMT). Madeline's involvement with ethnoculturalism began early in her career with the ethnic print media, followed by 25 years in broadcasting, which enabled her to nurture and develop the many ties she has with ethnocultural communities in Southern Ontario and across Canada. She is Chair of the Canadian Ethnic Journalists' and Writers' Club, Vice-Chair for the Ontario region of the CBSC, and contributing author to *Encyclopedia of Canada's Peoples*. Madeline's commitment to diversity and media is evident in her long-term participation and involvement on numerous boards and committees including the Ontario Advisory Council on Multiculturalism and Citizenship, Race Relations Advisory Council on Advertising – Canadian Advertising Foundation, the CAB's Joint Societal Issues Committee, Multiculturalism Program of Canadian Heritage – Family Violence Initiative Committee, Byelorussian Canadian Women's Committee, and Canadian Scene Foundation, third language

news service. In addition, Madeline has received a number of awards for television production and her commitment to broadcasting and diversity, including the 2003 Ontario Association of Broadcasters' Howard Caine Broadcaster of the Year Award; the Order of Ontario; the Queen's Golden Jubilee Award; Lieutenant Governor's Gold Medal for Print and Electronic Media, Human Rights and Relations Centre; Global Television/CWC Management Development for Women Award; and the Sierhey Khmara Ziniak Award for unswerving dedication to multiculturalism and its affirmative expression through the medium of television.

Elaine Ali, Senior Vice-President, CTV Stations Group has overall responsibility for all of CTV's 21 owned-and-operated local stations and is the executive responsible for the development and implementation of CTV's corporate diversity plan. Elaine has over 28 years of experience in the broadcast industry and until recently, she was both President of WTN, as well as Vice-President and General Manager of CKY-TV, the CTV affiliate in Winnipeg. Elaine has dedicated much of her time and expertise to several industry and community associations. She sits on the Board of Directors for a number of industry-related organizations, including the Canadian Association of Broadcasters – Television Board, the Western Association of Broadcasters, Canadian Women in Communication (CWC), and the Television Bureau of Canada (TVB). Elaine is dedicated to community work and sits on the Board of the United Way of Winnipeg, where she is also Vice-Chair of the Marketing Committee. She is Chair of the Lieutenant-Governors Youth Experience Program and sat on the St. Boniface General Hospital Board from 1997 until 2002. Elaine has been honoured with the YWCA Woman of Distinction Award in 1997, CWC Woman of the Year Award in 2000, the Queen's Golden Jubilee Medal in 2002, and appointed to the Order of Manitoba in 2003. Elaine recently received the Broadcaster of the Year Award from the Western Association of Broadcasters (WAB).

Sarah Crawford, Vice-President, Public Affairs for CHUM Limited, has a 20 year history in broadcasting championing diversity. Sarah helped develop CHUM Television's Statement of Cultural Diversity Best Practices (the first of its kind in Canadian broadcasting), and the company's Corporate Action Plan for Cultural Diversity. Sarah also helped organize the *CHUM Television National Colloquium on Cultural Diversity and the Media,* televised nationally on all CHUM stations, APTN and CPAC in 2001. She presents regularly at conferences in support of equity, diversity, accessibility and human rights, such as the *Human Rights and Race Relations Centre Conference on Race Relations*, D-Codes' *Social Innovators Conference*, the INDICO/Reel World conference, and Carleton University's *Dialogue on Diversity: Media's Role in Fostering an Inclusive Society 2002.* Sarah is active in the broadcasting industry and the community, promoting diversity through numerous organizations with which she is involved. She is a member of the Board of Directors for the Media Awareness Network (MNet), the Canadian Broadcast Standards Council (CBSC)--where she is also Vice-Chair of the National Specialty Adjudication panel--and the Jesuit Communication Project. She is a member and past chair of the CAB's Joint Societal Issues Committee, co-Chair of the CAB's Gold Ribbon Awards, and a member of Advisory Committees for both Innoversity Creative Summit celebrating diversity in the media, and Rethink Breast Cancer. Sarah is also a member of the Alliance for Aboriginal Participation in Broadcasting,

and a tutor/mentor with Frontier College's homework club for inner-city youth. She has received a Gold Medal for work in the areas of diversity and equality from the Employment Equity Council of Canada, and the CAMEO Award for outstanding contributions to the development of Canadian media education.

Rita Cugini, Vice-President, Regulatory Affairs and Business Development for Alliance Atlantis Communications, is one of the key executives responsible for the development and implementation of Alliance Atlantis's Cultural Diversity Plan and Best Practices. Rita is also Chair of the Alliance Atlantis Cultural Diversity Committee whose mandate is to support the achievement of on-air talent and programming diversity goals as well as sponsor Employment Equity initiatives. With over 21 years experience in broadcasting, Rita spent much of this time involved in third-language programming as former Vice-President and Station Manager for Telelatino and Director of Diversity Programming at CFMT. At CFMT, Rita managed eleven third-language groups and was responsible for the production of their programs in addition to acting as liaison between various ethnocultural groups and the TV station. Currently, Rita is Chair of the CAB's Joint Societal Issues Committee, and is a member of the Board of Directors for, Cable in the Classroom, the Alliance for Aboriginal Participation in Broadcasting, and the CBSC Specialty Services Adjudication Panel, which often deals with issues of cultural diversity and its portrayal.

Pierre Lampron, Vice-président, Relations institutionnelles, Quebecor Media et président de TVA films. TVA is the largest private-sector producer and broadcaster of French-language entertainment, news and public affairs programming in North America, and one of Canada's leading distribution companies. He has been part of Groupe TVA since 2000. From December 1999 to July 2000, Pierre was President of TV5 America (TV5 Quebec Canada, TV5 Latin America and TV5 USA). Prior to joining TV5 America, Pierre was the President of *la Société de développement des entreprises culturelles* (SODEC) where he improved the management by establishing dialogue and strong collaborations with the cultural industries. From 1989 to 1995, Pierre managed Telefilm Canada's office in Paris and also managed its London office from July 1994 to March 1995. Prior to that he worked at the *ministère des Communications du Québec* where he held several positions, including that of General Manager of Coordination and Politics, from 1987 to 1989. Prior to his position at Telefilm Canada's Paris office, Pierre had already carried out many important achievements, which shaped Quebec's cultural landscape, notably his determinant role in setting up the TV5 Consortium and the access to information law.

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About the Author

The Report of the Task Force for Cultural Diversity on Television was written by Richard Cavanagh of CONNECTUS Consulting Inc., a firm specializing in research, analysis and strategic management of public policy issues. Richard is a former Vice-President with the Canadian Association of Broadcasters, and served as project manager for the Task Force from 2002 to 2004. He holds a doctorate in sociology from Carleton University and has researched and written widely on communications and social policy.