



## ON SCREEN REPORT 2023

# WOMEN IN VIEW TOOLKIT FOR BROADCASTERS

**This toolkit offers a series of questions to help stakeholders in different positions engage with the research and findings presented in the On Screen Report 2023.**

While the sector has progressed since the first On Screen Report in 2011, this progress remains slow and, as Covid-19 revealed, quite fragile and vulnerable to regression. The findings in the On Screen report provide a snapshot of the sector's current state. As a quantitative report, the findings comprise the outputs of the sector system. That is, the numbers presented in this report are the result of the processes and practices that define how our section works. This important context provides the backdrop to this toolkit, which offers a series of questions that will help you reflect on your role in these findings meaningfully, understand how the stories these data tell relate to your practices and be moved to create a more equitable industry.

No stakeholder in this sector holds too little power to support positive, sustainable change toward a more equitable and inclusive sector.

## 1 Reflect on the report: What do the findings reveal about the sector?

- a. Which statistics about the sector's structural inequalities and systemic marginalization of specific communities (such as people who are gender diverse, Indigenous, Black, and People of Colour) are uncomfortable for you to read? Which do you agree with? Which do you disagree with? How might your reactions to these statistics alter the ways and with whom you work?
- b. Which of the data presented in this report do you already collect? Which data ask new questions and provide previously unknown information for you to consider? Are there data provided here that you will start collecting to get a fuller picture of the projects you commission?

- c. WIVOS22 is the first time the data for Black women in TV and film in Canada has been separated from data on Women of Colour; what is your reaction to these data, and do you feel called to act? In what ways?
- d. The data here tell us *what* is happening, but can you explain *why* it is happening or identify *how* the sector is working to uphold the imbalance of funding, professional experience/ opportunity, and film/TV/media that gets produced and is ultimately consumed by Canadians?

## 2 Engage with the report: What is your reaction to these findings and how do they relate to your specific context?

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- a. How does someone without pre-existing relationships with someone in the sector or the resources of time and money enter your field? How are these obstacles overcome? Who has the power to ensure these obstacles are surmountable? Who has the power to eliminate these obstacles?
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- b. In your experience and from where you are located, are the people who surround you diverse, are the processes behind content production equitable, and are these things prioritized in your environment? Keeping in mind that diversity and inclusion may vary between projects, what does this prioritization look like in practice?
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- c. After reading the report, are there new people and projects you feel inspired to support? In what ways?
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- d. Do you have a practice of intentionally hiring and supporting the visions of gender diverse, Indigenous, Black, and People of Colour?
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- e. Who has access to the positions you hire for? Are these positions traditionally, maybe unintentionally, geared toward a specific demographic? What practices are in place to ensure anyone can apply for, be hired, and then be supported to do the work in positions you advertise for? How are these practices working?
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- f. Is your organization working with Black-led organizations, Black women-led organizations, and Indigenous-led organizations so that structural and practical interventions that support gender diverse Black and Indigenous creatives are identified and implemented?
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- g. Are there structures in place so that the education and training of organizations are taking place, the progress is continuously tracked, and the changes organizations have made and incorporated are sustained, which would ensure that change is required for continued funding and equity-based practices?
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- h. What have you learned about the sector in the last two years that has altered how you understand and support the vital role of Indigenous, Black, People of Colour and people who are gender diverse in the industry?
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- i. What changes have you made in the last two years to better welcome people who are gender diverse, Indigenous, Black, and People of Colour into your organization and better support them once they arrive?
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- j. Where are you looking for talent this year that you have never looked before? What group of people are you investing in?
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- k. Who do you see and hear in your community where you live (traversing the sidewalks; using public spaces like parks, squares, and beaches; enjoying local events; buying coffee; pumping gas for their car, etc.) that you see on screen, and who do you see and hear that you do not see or hear on screen? Pay attention and note who is missing as you move around this week.

- Identify at least three categories of people and human experiences you do not see (or, rather, have typically not been represented wholly or on their terms) in the content you consume. (Are these groups also missing from the content you help create?)
- What community of people have you not seen represented on screen? How does that influence how you perceive that group of people? What would it mean to you if that group could have their story told? What might it mean to them?

### 3 Act on the report: What can you do now in response to these findings?

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- a. Who might you share this report with? Which parts of the report will you draw their attention to, and what do you hope this exposure to the data does?
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- b. Knowing the reality of the sector and acknowledging that the social and cultural norms are actively harming people who are gender diverse, Indigenous women, Black women, and women of Colour, what difficult or inconvenient conversations might you need to have?
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- c. Relying on habitual sector structures and practices, in what ways might your practices reinforce barriers to access in the industry? In what ways might you be positioned to disrupt or remove these barriers to access? That is, what new habits might you incorporate into your practices?
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- d. By upholding a binary understanding of gender and using the umbrella category (thus collapsing the unique identities) of BIPOC individuals, the sector's understanding of and appreciation for what specific creatives can uniquely offer remains illegible and often excluded. What actions can you take to help blur the gender binary and uplift and support the advancement of Black, Indigenous, or People of Colour creatives?
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- e. What deliberate changes to the structural inequalities in the industry can you be a leader in kickstarting? To support you in this initiative, who must you engage in active dialogue with? Whom do you need support from, and who do you need to support?
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- f. Black women are the least supported in the sector and receive the least work or investment. What changes can you make to address the mechanisms perpetuating Black women's barriers to access and supporting them through investment and representation in the sector?