

July 30, 2021

Ontario's Task Force on Women and the Economy
Via email: submissions@ontario.ca

Attention: Dr. Karin Schnarr, Chair

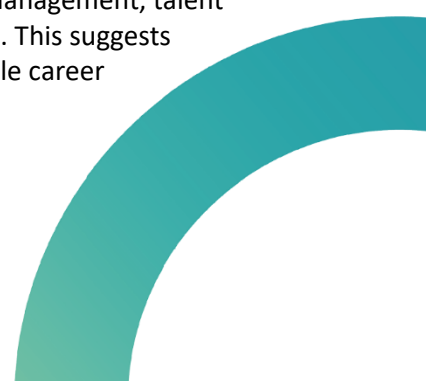
Re: Task Force on Women and the Economy – Opportunity to Share Feedback

Ontario Creates was pleased to learn of the opportunity to provide feedback to Ontario's Task Force on Women and the Economy as it begins its work this summer. An agency of the Ministry of Heritage, Sport, Tourism and Culture Industries (MHSTCI), Ontario Creates has a mandate to support the economic development of Ontario's creative industries, namely the music, book, magazine, film, television and interactive digital media sectors.

In recent years, there has been additional attention paid to gender parity, as well as diversity more broadly, in the creative sectors. This has been reflected in a significant increase in studies undertaken to document the demographic profile of these industries, as well as identifying barriers to access and advancement. The Ontario Creates Business Intelligence Program has supported industry organizations and non-profit organizations serving creative sectors to conduct a wide range of such research initiatives. We have also commissioned some of our own research. While the picture differs from industry to industry, company ownership and senior decision-making positions remain primarily male-dominated. In the wake of COVID-19, research is also beginning to emerge about the particular effects on women-led businesses.

In the attached submission, we are sharing a summary and annotated bibliography of resources on gender and the creative industries; many funded or commissioned by Ontario Creates. We hope that these serve to inform the Task Force on the particularities of the creative industries workforce, in consideration of your three areas of focus: supporting women as they enter and re-enter the workforce; supporting women's entrepreneurship; and removing barriers for women to enter fields in which they are underrepresented, including skilled trades and science, technology, engineering and mathematics (STEM) fields. We are also including information on some of the steps Ontario Creates has taken to support increased diversity, equity and inclusion in Ontario's creative industries.

Of concern is a forthcoming report from VICE/Ontario Creates on the GenZ workforce which includes a finding that young women's familiarity with, and interest in, a variety of behind-the-scenes creative sector roles (namely editing, IT, programming, production, finance, sales, legal, risk management, talent management and licensing) is significantly lower than that of their male counterparts. This suggests there is a need to marshal resources to build awareness about the wide range of viable career opportunities available, if we are to change the tide.



Doing so is crucially important. Ontario's creative industries are a significant contributor to jobs and revenue generation in the province – and they also play a unique and important role in storytelling; how we as a community portray and understand ourselves. When equity is not attained, women miss out on the opportunity to join in the significant financial gains from the creative sectors and when there are fewer and less diverse voices telling our stories, we as a community are poorer for it.

We hope this summary and resources are useful in your work and invite you to connect with us should you require additional insights or wish to further discuss ways to support women's full and equitable participation in Ontario's economy.

Sincerely,

Karen Thorne-Stone
President and Chief Executive Officer
Ontario Creates

Task Force on Women in the Economy – Feedback for Consideration

Preamble

Ontario Creates is an agency of the Ontario Ministry of Heritage, Tourism, Sport and Culture Industries (MHTSCI). Our mandate is to be a catalyst for economic development, investment and collaboration in Ontario's creative industries including the music, book, magazine, film, television and interactive digital media sectors, both domestically and internationally. These sectors contribute over \$7.2 billion to Ontario's GDP and make up a significant proportion of the national total. We provide a suite of targeted direct investment programs as well as tax credits designed to support the creative industries in Ontario.

Ontario Creates is pleased to share the following resources on gender in the creative industries with the Task Force on Women and the Economy, as it shapes recommendations to the Minister of Finance and Associate Minister of Children & Women's Issues.

Gender in the Creative Industries

Based on a review of a wide range of industry sources, gender parity has not yet been achieved in the creative industries, particularly when it comes to company ownership and/or workers in key creative and business positions. Specific demographic information by sector, from a variety of industry sources, follows:

Screen (Film & Television)

- The most recent (2020) Women in View report notes that women's representation among writers, directors and cinematographers in Canada's film and TV industry has improved since tracking began in 2011, from 16% to 43% in 2019.¹ And in 2020-21, the target of gender parity (50%) among Telefilm funding recipients was achieved for all three key creative roles – director, screenwriter, and producer - marking the first year that the "parity zone" of 40%+ for funded projects was met for all key roles. Overall, 70% of projects had at least one woman in a key creative role.² However, both reports documented continued underrepresentation of Indigenous, Black, and racialized women in the Canadian film and television industry, with growth and gains of women in the industry being experienced unevenly amongst Black and Indigenous women when compared to white women.
- It was reported that 15% of the Canadian screen composing industry identified as female in 2016. When it comes to revenues, men received, on average, composing fees that were 8 times higher than what women earned.³

¹ Women in View (June 2021). *On Screen 2021*, p. 19

² Amber Dowling, "Telefilm Canada reaches gender parity for projects funded in 2020/21," *Playback* Online, July 22, 2021; Telefilm Canada, "Telefilm Canada releases latest gender parity statistics for funded film productions," News release, July 21, 2021.

³ Screen Composers Guild of Canada (February 2018). *Gender in the Canadian Screen Composing Industry*.

Interactive Digital Media (IDM)

- As of 2018, women represented 27% of the IDM workforce in Ontario, up only slightly from 2015's 25%. Approximately one-third of companies reported that fewer than 1 in 5 of their employees are women.⁴

Music

- As the largest music industry in Canada, Ontario is responsible for 82% of national music industry revenue and about 78% of recording industry jobs. A 2015 profile of women in Ontario's music industry found that women were more likely to work in promotion, marketing and event production, as compared to taking on roles in music production or sales/business development. The representation of women in executive level roles was well below par, and nearly half of surveyed companies had no women in executive roles. It was also revealed that there is a lack of diversity in representation of women in Ontario's music industry –89% of the survey respondents identified as white.⁵
- Female representation in the music industry appears to be higher than average among Indigenous companies. More than half of companies (58%) surveyed for the *National Indigenous Music Impact Study* had at least one owner identifying as female, and companies reported that more than 2/3 of their employees identified as women, on average.⁶
- Following a concerted effort to increase women's participation on music industry boards, there was a doubling of participation from 2017 to 2018, from 19% to 40% across thirty Canadian music industry boards.⁷

Publishing (Book & Magazine)

- About 70% of the Canadian book publishing industry identifies as female.⁸ However, representation in senior roles is less evenly distributed. Ontario Creates' 2018 baseline gender study of funding recipients found there was 33% female representation in primary tier business roles in both the book and magazine publishing industry. Primary tier business roles may include titles such as CEO, chair, director, president, owner, and publisher.⁹

Pandemic-related research

Research connected to the creative industries and how they are faring during the COVID-19 pandemic unsurprisingly reflects the various stages of the pandemic.¹⁰ Broadly speaking, studies from early and mid-2020 focus on levels of well-being, describe how income has been affected, and outline fears and

⁴ Interactive Ontario, *Measuring Success – 2nd Edition*, May 2019, p. 19.

⁵ Women in Music, *Women in Music: A Profile of Women Working in the Ontario's Music Industry*, November 2018.

⁶ APTN, *National Indigenous Music Impact Study*, 2019.

⁷ Howard Druckman, "Across the Board: 40% of Canadian music industry board seats held by women," *Words & Music*, July 17, 2019.

⁸ Association of Canadian Publishers, *Canadian Book Publishing Industry Profile*, 2018.

⁹ Ontario Creates, *Ontario Creates Baseline Gender Study*, October 2018.

¹⁰ Most of the research cited in this section was not funded by Ontario Creates, but is available via our Online Research Library at <http://researchlibrary.ontariocreates.ca>

concerns of workers, while reports from later in 2020 and 2021 begin addressing examples of innovation, industry recovery, new economic models and specific supports needed.

- A July 2020 study found that while there was widespread worry about the virus among professional musicians, female professional musicians and those who performed internationally more regularly were more likely to state they were “extremely concerned” about the virus and the pandemic. Female musicians (and others concerned about the virus) were least likely to be ready to play live, in person events and were feeling hesitant prior to vaccine availability.¹¹
- Participants in a study of 28 women-owned digital media businesses conducted from July-November of 2020 reported significant loss of productivity, with a slowed ability to develop or deliver products (although 1 in 5 said they were more productive through this period), major business disruptions such as cancellation of contracts, loss of business development and a range of delays. 29% were either in “dire straits” or survival mode, considering staff layoffs. Participants identified the value going forward of building and maintaining strong networks for partnerships and collaboration, and recommendations included investing in business resiliency to protect against future shocks, supporting network connections, encouraging small business coaching of micro-businesses in a facilitated fashion, and supporting other small businesses with a more advanced level of coaching or mentorship.¹²
- A profile of Canada Media Fund COVID-19 relief fund recipients that were companies owned by Black people and People of Colour, shows that while the number of women funding recipients was comparable to men, their mean/median operating budget was lower (\$138,866 for women vs. \$194,142 for men). The report suggests that this smaller operating budget puts women’s companies at higher risk of instability through this health crisis, although it is noted that women are slightly more likely than men to work alone with no employees (41% women vs. 33% men).¹³
- While identifying that it is not a new issue, a COVID-19 recovery recommendations report focused on the music industry recommended immediately enhancing online training support for new and emerging music professionals (with an emphasis on underrepresented groups). It is hoped that broadening access to skill development will help address barriers to entry and industry advancement, including by establishing connections between emerging professionals and mentors.¹⁴
- The Banff Spark Accelerator for Women in the Business of Media was developed in order to increase the number of women-owned companies in Canada’s TV and film industry, in recognition of the unique power of this sector to tell stories, share important information, and influence policy. Program participants reported that the current health crisis had had an impact on their business, in ways such as: slowing company expansion, difficulty maintaining drive (solo entrepreneur),

¹¹ Abacus Data, *Canadian Musicians and the COVID-19 Pandemic*, July 2020.

¹² CFC, *The Pandemic Effect: Exploring COVID-19’s Impact on Ontario’s Women/Womxn-led Digital Media Businesses*, January 2021.

¹³ CMF, *The Profile of Recipients of COVID-19 CMF Emergency Relief Funds – Summary Report: Companies Owned by Black People and People of Colour*, April 2021.

¹⁴ *COVID-19 Recovery Recommendations for the Canadian Independent Music Industry*.

increased competition for grant dollars and attention, significant drop in VC funding available for women, increase in complexity for large capital expenditure/borrowing due to heightened risk aversion, and difficulty with establishing new contacts in this time of remote working (emerging company). Respondents identified that the increase in production costs that characterizes COVID-era filming disproportionately affects smaller companies with lower budget projects. Among participants' key business priorities for the 6-12 months ahead, increasing sales, raising capital, and expanding domestically, topped the list. Alternate business models are being tested to diversify revenue streams, such as: crowd sourcing campaigns, subscription models for content, direct ad sales, and pivoting to marketing and commercials over broadcast and streaming projects. Suggestions of interventions that would be most helpful included small grants to buy time for dedicated work to cover childcare and focus on company development and deployment. The document contains a list of 100 Canadian media companies owned by women who are participating in the Banff Spark Accelerator.¹⁵

Key Themes and Suggested Interventions

The breadth of research not only proves that the gender disparity exists in all of the Ontario Creates-supported sectors, but also goes to show that there is still a lot of work to be done before Ontario's creative industries can be more inclusive and equitable. The research ranges from providing a baseline understanding of how gender is divided amongst the specific sectors to more in-depth explorations of the major issues and barriers as well as suggestions for interventions based on stakeholder consultations.

Below are some of the key themes that emerged as it relates to barriers and challenges experienced by women in the creative workforce, and recommendations for shifting the balance:

- **Work/Life Balance** is one of the top common themes amongst the research included; however, due to the new circumstances brought on by COVID-19, work/life balance becomes more than ensuring women are able to manage family duties along with work duties. This includes ensuring personal health (physical, mental, and emotional) is taken care of in order to prevent unnecessary stress and burnout.
- **Increased gender representation** amongst management, decision making, funding and other creative roles. It is a common trend amongst the different sectors that women are more likely to hire other women for different roles.
- **Increase in opportunities** for funding, networking, mentorship, coaching and career development. This starts from working alongside education and training programs to ensure there are dedicated recruitment efforts for entry-level positions (on an individual worker level), and access to specialized coaching at every stage of company development.
- **Workplace changes in culture and practices** such as working to address and combat micro-aggressions and gender biases within the organization, their programming, and other practices. This includes reviewing major funding and program applications and working with applicants to identify any barriers that might prevent them from applying and making the process more flexible, especially

¹⁵ Banff Spark Accelerator, *The Next Normal*, July 2021.

for organizations with less capacity and resources than bigger companies. Within the workplace, this might include ensuring women are fairly compensated for their work and are delegated responsibilities that are appropriate to their roles, rather than being delegated to tasks that are irrelevant to their skills and career.

Ultimately, creating a gender-inclusive cultural industry needs to be a coordinated, collective and collaborative effort that cannot exist within a silo or as the sole responsibility of a singular department or group within an organization. Knowledge and resource sharing on an internal and external level is especially beneficial for smaller to medium sized organizations where resources might be limited.

While some of the research goes into great depth on the experiences of women in the workforce, there is a lack of research, data, and insights available on the experiences of other equity-seeking groups beyond women in the workforce such as Black, Indigenous, and people of colour (BIPOC), people with disabilities, and so forth. There are also differences in the experiences of women working at smaller companies versus larger companies that require different interventions to addressing gender inequity.

Diversity, Equity and Inclusion Initiatives at Ontario Creates

Ontario Creates values and supports the goal of diversity and gender parity at all levels and in all business roles within creative industries and companies. Women and a variety of underrepresented groups continue to face systemic barriers, preventing them from achieving equitable participation in these industries. Some of the strategies Ontario Creates has been using to address these historic barriers include:

- **Diversity Enhancement funding:** Starting in Fiscal 2017-18, Ontario Creates' Diversity Enhancement has provided an additional \$1.5M a year to feature films and industry development initiatives meeting the provincial definition of diversity, encompassing sex, gender identity and expression, in addition to: ancestry, culture, ethnicity, language, physical and intellectual ability, race, religion, sexual orientation and socio-economic status.
- **Diversity scoring:** Ontario Creates applies a lens of diversity, equity, and inclusion (including gender parity) to the evaluation criteria for all of our funding programs; these expectations are transparent in our program guidelines.
- **Demographic data collection:** Following the completion of a baseline gender study, demographic data collection for companies was implemented in Fiscal 2020-21, and work is underway to extend this collection to include demographic data on program applicants in key business and creative roles.
- **Supporting research and presentations:** Through the Business Intelligence Program, Ontario Creates has supported a wide range of studies including those listed in Appendix A. Gender parity was the subject of a Discussion Series session and recorded podcast.
- **Direct support of not-for-profit organizations representing equity-seeking groups:** Ontario Creates has directly supported organizations such as Women in Film and Television and Women in Music on a variety of training and mentorship activities.

Additional Resources

Please see Appendix A for an annotated bibliography of selected reports supported by Ontario Creates, primarily in the last five years.

In addition, our **Online Research Library** (available at: <http://researchlibrary.ontariocreates.ca>) contains links to many resources from third-party researchers. A keyword search of “women” or “gender” reveals dozens of relevant reports, from the Canadian House of Commons 2019 report *Gender Parity in Canadian Artistic and Cultural Organizations* to *Increasing Inclusion in Animation*, a U.S. study that analyzes gender inclusion and the percentage of women of colour in below-the-line key roles and executive roles in animation.

Conclusion

Ontario Creates is grateful for the opportunity to share these resources with the Task Force and looks forward to reviewing the recommendations emerging from your work.

APPENDIX A - Annotated Bibliography

Reports listed below are available on the Ontario Creates website (<https://ontariocreates.ca/research/research-funded-by-ontario-creates>), and are hyperlinked where available. They have been grouped by sector.

Cross-sectoral studies

VICE/Ontario Creates, *The Future of the Creative Workforce*, Forthcoming August 2021.

A report on the Gen Z (18-24 years old) and Gen Y (25-39 years old) creative workforce, conducted from February-March 2021 based on interviews and online survey of 1,000 young Canadians. Identifies a gender divide when it comes to levels of awareness of, and interest in, behind-the-scenes roles in creative industries, namely: sales, editing, marketing/PR, IT, finance, HR, talent management, legal services, risk management, and licensing. Young women are less likely to be aware of, or to report an interest in behind-the-scenes creative roles, with the difference especially stark in programming, IT, finance and licensing roles. Recommendations include engaging the next generation of creative professionals, especially young women, where they already are, i.e. job listing sites and through social media, and to use formats such as online videos to attract attention; and more broadly for reaching this generation of workers, regardless of gender, to create on and off-line spaces for professionals to find peer support and mentorship, and to provide flexible ways of working to avoid burnout and offer programs that support positive mental health practices.

Canadian Film Centre, *Pandemic Effect: Exploring COVID-19's Impact on Women/Womxn-led Digital Media* Businesses in Ontario*, March 2021.

The Canadian Film Centre engaged 28 micro- and small women-led digital media businesses in order to provide a snapshot of the gaps, challenges, and opportunities they might face during COVID-19. Nearly half of the participants reported major business setbacks such as the loss or cancellation of contracts, business disruptions or delays, and loss of business development opportunities. However, despite these major disruptions or an overall decline in productivity, several coping strategies were adopted as the pandemic continued on. The report suggests that there was a stronger emphasis on working together as a collective whole as an essential part of the new ways of working due to the ever-changing circumstances of COVID-19. Some specific strategies that emphasized feminist values and greater impact beyond providing support for remote work. This new model was centred around a collective desire for more radical organizational changes that supported collaboration across different businesses and sectors, more support for smaller and medium-sized businesses, and paying closer attention to people-centred practices such as self-care, mental health, and flexibility.

Work in Culture, *Improving Employee Retention in Cultural Industries*, June 2020 (Book & IDM)

This study aims to help companies in Ontario's book publishing and interactive digital media (IDM) industries to better manage their talent pool through initiatives aimed at improving employee retention. In a review of relevant literature, the report touches briefly upon the issues surrounding equity and inclusion and its impact on workforce retention practices and notes that "diverse hiring practices do not make diverse workplaces." Some suggestions include ensuring workplaces commit to addressing and

combatting institutional biases and micro-aggressions and the creation of employee-led resource groups that can be opportunities for mentorship and support. When it comes to monitoring, the report recommends a mentorship approach called reverse mentoring, which “inverts the traditional hierarchy of a mentoring program,” where younger employees take on the mentorship role to more senior members of the organization. The document also touches upon demographics, noting that the creative industries (inclusive of digital media, design & advertising, film & television, book & magazine publishing, and music recording & publishing) skew male (64%) and are less diverse than the arts sector broadly (which includes visual arts & crafts and performing & literary arts).

Ontario Creates, *Baseline Gender Study*, October 2018.

A report commissioned by Ontario Creates and prepared by Consulting Matrix and Castledale. Provides an analysis of data from the Ontario Creates database regarding applications and funded projects in all grant and tax credit programs for the years 2015/16, 2016/17 and 2017/18, with a view to ascertaining the distribution of funding based on the gender of recipients in key decision-making roles. In 2017/18, female representation in primary tier business roles (for example, President or Publisher) among Ontario Creates-supported companies ranged from 16-33% across sectors. Representation was lowest in music (16%) and ranged from 31%-33% in book publishing, magazine media, film, TV and interactive digital media. The most significant increases over the three-year period were in film and interactive digital media, which each showed a 5% increase. In secondary tier business roles (for example, Vice-President or CFO), female representation was consistently highest in the television sector, with a 61% representation rate in 2017/18. A notable music-sector related finding was that, among record label funding recipients with a woman in the highest ranking business position (or companies that were majority-female owned), artist rosters included a higher ratio of female artists on average than those with a man in the highest-ranking business position (or majority-male owned companies). Male artists still comprised the majority of artist rosters in both cases.

Music

APTN, *National Indigenous Music Impact Study*, 2019

Artist and companies were interviewed and surveyed for the study. 55% of artists identified as male, with 37%-40% identifying as female (the gender split differed slightly between the interviews and surveys). The remainder identified as non-binary or gender non-conforming. Rates of gender balance among artists differed regionally, with higher representation in Canada’s north, although caution is advised due to small number of respondents. Among companies, more than half (58%) reported having at least one owner identifying as female. Companies are primarily Indigenous-owned (65%). On average, almost 75% of employees identify as Indigenous, with more than 2/3 identifying as women.

Women in Music Canada, *Empowering Diversity: A Study Connecting Women in Leadership to Company Performance in the Canadian Music Industry*, c. 2018.

Empowering Diversity explores the connection between gender diversity, profitability and overall performance of a company within the Canadian music industry. A slight increase in gender diversity of 10% will have a positive impact on company performance such as increases in revenue per employee (17.9%) and live performance sales (27.5%). The report suggests that diversity has a positive impact on four key areas impacting performance: decision-making, innovation, diverse talent pool, and a more

positive work environment. In addition, companies with diverse leadership also have an impact on ensuring there is diversity within artist representation and music content produced.

[Women in Music Canada, *Women in Music: A Profile of Women Working in Ontario's Music Industry*, September 2015](#)

The *Women in Music* profile provided a baseline understanding about women working in different areas of the music industry in Ontario, which includes: record labels, management firms, venues and radio broadcasters. While there was representation of women across the different sectors reviewed, the report found that women were more likely to work in Promotion and Marketing roles (20%) and Event Production (17%) than Music Production (6%) and Sales and Business Development (7%). The representation of women in executive-level roles was small, with only 24 of the 104 executive level positions reviewed held by women. Nearly half of the surveyed companies had no women in executive roles. Unfair compensation practices, lack of female representation in senior management, and overall gender imbalance in the workplace were identified as the top 3 challenges affecting career satisfaction and progression. When it comes to proposed interventions with the most positive impact, increased access to networking and mentorship opportunities as well as improving overall workplace culture were cited as the most impactful.

Screen

Women in View on Screen is an ongoing series of statistical reports looking at gender parity in the screen industry:

[Women in View, *Women in View On Screen \(WIVOS\) Report 2020, March 2021*](#)

The 2020 WIVOS report analyzes gender-related data for key creates in various CMF- and Telefilm-funded projects between 2017 and 2019. Despite slight improvements in the representation of women in key creative roles, women have yet to achieve parity with men in Canada's publicly funded film and television industry. While the most recent achievements can be attributed to parity measures, the report notes that the benefits of these gender parity initiatives have been disproportionately granted to white women over Indigenous women and women of colour, both groups who are already extremely underrepresented in the Canadian film and television industry.

[Women in View, *Women in View On Screen \(WIVOS\) Report 2019, March 2019*](#)

The 2019 WIVOS review of the engagement of women in various Telefilm Canada and Canadian Media-fund supported projects from 2014 to 2017 found that, despite the introduction of policies and initiatives aimed at promoting gender equity, women remain seriously under-represented in the writing, directing, and cinematography roles. Furthermore, the gains of women within the industry are experienced unevenly, especially for women of colour and Indigenous women. Broad recommendations are made for addressing gender disparity which include an industry commitment to ensuring half of the creative leadership roles are filled by women, developing measurable targets for transparency and accountability, attracting new and under-represented talent, balancing funding across men and women, and a commitment to being more inclusive to Indigenous women.

Women in View, Women in View On Screen Report 2015, October 2015

The 2015 *Women in View On Screen Report* is a statistical study involving publicly available data from sources such as Canada Media Fund, the Independent Production Fund (IPF), and OMDC/Ontario Creates, IMDB, and other sites and databases. The findings from the 2015 report continues to reaffirm the historical trend of the vast under-representation of women as directors, screenwriters and cinematographers in publicly funded film and television projects. Moving forward, *Women in View* proposes a path forward to understanding why such gender inequities exist, where amongst the data can the industry locate key lessons, and what are the most effective interventions to improve the situation within the industry.

ReelWorld, Changing the Narrative: 2020 Status of Black, Indigenous, and People of Colour in Canada's Screen-based Production Sector, 2020

Changing the Narrative explores the experiences of Black, Indigenous, and racialized screen workers in Canada and the extent of their participation in the Canadian screen-based production sector. Through the engagement of over 600 self-identified BIPOC freelancers working in different roles in the industry as well as a review of jurisdictions outside of Canada, ReelWorld was able to both identify major obstacles BIPOC workers face, and help inform potential solutions to addressing these challenges and barriers in order to develop a more inclusive screen-based production industry. Some of the proposed solutions include creating more opportunities for training, talent and professional development that are subsidized, affordable, and/or free. The top measure would be to implement funding targets and incentives to increase BIPOC participation in film and television projects. These targets would be similar to the targets that have been set to achieve gender parity.

ACTRA, ACTRA Census Report, January 2019

The ACTRA Census Report collected demographic data on Ontario's ACTRA membership (primarily Toronto and Ottawa) on categories such as age, gender, sexual identities, diverse abilities and/or diverse ethnicities. The report notes that Ontario's ACTRA membership has become more diverse in recent years. When it comes to gender, 47% of members identified as female, 52% identified as male, and the remaining 1% identified as other/non-binary. Further analysis was conducted comparing performer earnings in each of the demographic groups in order to identify any wage or opportunity gaps between the different groups. Some key findings include non-marginalized performers earned more on average than marginalized performers. There still exists a gender wage gap between female and male performer earnings of 25% (\$12,790 versus \$17,159).

Women in View, MediaPLUS+ Women and Diversity: The Big Picture, October 2018

MediaPLUS+ is a toolkit for addressing and developing more gender-inclusive workplace practices for screen-based professionals and organizations developed by Women in View. Through industry consultations and review of research previously conducted by Women in View, the toolkit identifies the following as the major barriers preventing women in the industry: lack of awareness on the prevalence of gender inequality, conscious and unconscious gender bias, low representation of women on commissioning and funding panels, and failure to support parents and caregivers. In addition to the barriers, the toolkit also provides checklists on how to make a production more diverse, how women

can advocate for gender equity and diversity for themselves and others, and different ways of making a set safer and more inclusive.

Screen Composers Guild of Canada, *Gender in the Canadian Screen Composing Industry* (June 2018)

The Screen Composers Guild of Canada developed this study to gain a better understanding of the gender equity and representation gap within the Canadian screen composing industry. In 2013, there was a previous attempt to study the industry, the small percentage (4%) of participants who identified as women was not significant enough to conduct any significant gender analysis. The study involved a survey on the experiences of male and female screen composers, in order to develop a compare and contrast analysis of their experiences within the industry. Through the use of SOCAN payment data as well as reviewing over 1,000 publicly-funded projects to develop a baseline understanding of the gender makeup of each project team, the report found that the screen composing industry was significantly male-dominated, with women making up approximately 15% of the screen composing industry and receiving on average 30% the level of royalty payments from SOCAN compared to men (\$463, compared to \$1,553). While women were twice as likely to have a graduate degree as well as having formal music training/ composition, men were twice as likely to work in screen composing on a full time basis. Some of the barriers impacting women's full participation that are specific to the screen composing industry include: the gender of a production's lead creative team where it is more likely that a female director was more likely to hire other women in various creative roles, gender imbalance among senior management and key decision makers, gender-based genre and budget biases such as the trend of women being assigned to lower-budget projects and production genres; and a diminishing talent pipeline.

CMPA, *Women and Leadership: A Study of Gender Parity and Diversity in Canada's Screen Industries*, January 2017

Women and Leadership is a report is a comprehensive scan of various policy approaches to gender parity and initiatives within the screen industry around the world. The report involved the distribution of an online survey to Canadian screen industry participants, supplementary stakeholder interviews with representatives from Canada and internationally, and a review of actions and research studies on gender parity and diversity. The survey results revealed that it was widely felt (83%) that women face gender-based obstacles to advancement in the screen industry. Among the most significant obstacles faced by women, the top five cited were: pay inequity; not being recognized for accomplishments; difficulty financing larger budgets, projects; difficulty gaining access to advancement possibilities; and not being able to advance past middle management. The recommended definition for a 'female-led production' would require women holding two out of the following three key roles: producer, director, and writer/showrunner. The report proposes a '360° Approach to Parity,' informed by consultations and review of international initiatives. This approach recommends a dedicated commitment to data monitoring and reporting, the introduction of financial incentives for producers and broadcasters, conscious inclusion initiatives to help women juggle family-work demands, skills training, committing to improving the portrayal of women on-screen, and increasing the diversity of female voices within the screen industry.

Interactive Digital Media

Interactive Ontario, *Measuring Success: The Impact of the Interactive Digital Media Sector in Ontario*, May 2019.

Interactive Ontario's study provided a statistical review of the companies, products and services, finances, and impacts of the IDM industry in Ontario. When it comes to demographics, some of the key findings are that Ontario's IDM workforce is largely male dominated (72%), with only 27% of the workforce who identify as women and a marginal percentage (0.7%) identify as non-binary. The representation of women has remained largely static from 2015, where it was reported that 25% of the workforce identified as women. Furthermore, 8% of the companies surveyed reported having zero female employees and only 21% of the companies reported having a balanced workforce of 40-60% women.

Interactive Ontario, *A Diversity & Inclusion Toolkit for the Interactive Digital Media Industry*, October 2017

The *Diversity & Inclusion Toolkit* was developed by Interactive Ontario (IO) in response to a study that found that women comprised of only 25% of Ontario's IDM sector and that one in five IDM companies had no female employees at all. The toolkit contains 20 'Top Tips' for increasing diversity and inclusion within the IDM workplace. Some of these top tips include considerations for different hiring and recruitment practices, conducting community outreach with underrepresented communities, reviewing internal barriers to diversity & inclusion, and developing values statement to demonstrate longer term commitment to a more diverse and inclusive workplace.

OCAD University Super Ordinary Laboratory, *The Fem-LED Research Project: Fem-LED: A look into female leadership for women in digital media and tech today and tomorrow*, August 2016

The Super Ordinary Laboratory's Fem-LED project takes a look at the existing barriers and challenges impacting female leadership and entrepreneurship in the digital media and tech sectors. The report concludes that the primary issue goes beyond the need to foster a more gender-inclusive IDM sector, but rather, female leadership and inclusion on a whole, has been declining in the sector in the past three decades. The traditional male monoculture of the ICT sector has made it "inhospitable" to female workers. Beyond identifying the barriers and challenges, *Fem-LED* proposes a series of interventions informed by the research that would address these deeply engrained barriers and challenges as well as increase female inclusion within the industry. These interventions include support life/work balance, create more opportunities to promote and celebrate the work of women, and advocacy.