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ONTARIO CREATES Baseline Gender Study

Final report
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Preface

Note to Readers

Background: In March 2018, Ontario Creates contracted with Consulting Matrix to prepare a Baseline Gender and Key Roles Framework report. The final report was delivered in October 2018. Ontario Creates is now releasing key portions of this study which we feel will be of use to the creative industries sectors we serve.

Methodology and Confidentiality: The consultants were provided with 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. Tax credit data was partially anonymized and provided to the consultants for analysis.

As Ontario Creates has not historically collected gender data from applicants, the methodology for establishing the gender of individuals listed in the Ontario Creates database primarily involved inferring gender based on first name (if the first name was recognized as one used more-or-less exclusively for persons of one particular gender). If the name was either unfamiliar or known to be used for persons of both genders, the full name was entered into a search engine. If the gender of the individual could be reliably ascertained through that mechanism, it was coded. Otherwise, the individual's gender would be coded as unidentified. Ontario Creates and the consultants acknowledge that this methodology does not adequately account for gender-fluid identities, nor is it 100% reliable, however it was deemed sufficiently accurate in order to allow for a baseline analysis of gender equity.

Next Steps: Ontario Creates has considered the recommendations outlined in the Consulting Matrix report and plans to begin collecting a wider range of demographic data, on a voluntary basis, from 2019/20.

References to OMDC: The organization underwent a name change to Ontario Creates after the report was finalized. References throughout the text to OMDC remain.

Disclaimer: This report was authored by Consulting Matrix. Any opinions, findings, conclusions or recommendations expressed in this material are those of the author and do not necessarily reflect the views of Ontario Creates / Ontario Media Development Corporation or the Government of Ontario. The Government of Ontario and its agencies are in no way bound by the recommendations contained in this document.

- Ontario Creates, July 2019

Introduction

Acknowledgements

Consulting Matrix wishes to acknowledge the outstanding support we received from staff at the OMDC. Erin Smith provided us with the data we needed and organized all of the meetings with external and internal stakeholders. Members of the steering committee attended numerous meetings with us to share their insights and provide direction. Senior management was very engaged throughout the project. Finally, we are grateful to all of the members of the industry advisory committees who attended focus groups or who participated in interviews. Consulting Matrix takes full responsibility for any errors.

Purpose

The purpose of the project, as outlined in the RFP, is as follows:

To understand what the key business and creative roles are within each of the sectors supported by OMDC

To establish baseline data on gender for the organization by analyzing how equitably those roles were distributed according to gender in companies supported by OMDC over a three-year time period

To provide OMDC with future-state recommendations for the ongoing collection and analysis of demographic data (including expanding data collection and analysis to other diversity elements beyond gender)

Outline

In Section 1, we describe a framework that can be used to outline the key decision-making roles in each of the sectors served by the OMDC.

In Section 2, we analyse personnel data collected by the OMDC through its Online Application Portal. We offer a baseline analysis that the OMDC will be able to use to refine its program design and industry outreach.

In Section 3, we make recommendations as to how the OMDC can incorporate demographic data collection into its application forms.

In Appendix 1, we apply the framework described in Section 1 to each of the media sectors in order to identify key decision-making roles.

Process

Key role framework

Focus groups with members of Industry Advisory Committees and interviews with key informants

Additional research into product cycles, job definitions, and organizational and project roles

Review of existing research on key roles in media sectors

Development of key role matrix, mapping functions to product phases

Mapping of key roles in each sector to the matrix

Grouping of job titles into role types and seniority groups

Baseline data

Preparation of OMDC program data for analysis: coding gender of personnel listed on application forms, coding roles into seniority and role type groups, data cleaning and organization.

Analysis of data and presentation of results

Recommendations

- Review of data collection methods
- Consultation with privacy expert
- Drafting of recommendations

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Section 1: Key role framework

Introduction

The purpose of the following framework is to identify when and by whom key decisions are made in the media sectors supported by the OMDC (music, film, television, books, magazines and interactive digital media):

Which functions are most significant? Who fulfils those functions?

What points in the product cycle are most significant for decision-making?

In order to arrive at a useful framework for understanding the structure and process of key decision making in media businesses and not-for profit organizations, we attempted to distinguish a consistent pattern of product phases and functions that could be applied as universally as possible. In this section, we present the framework that we developed based on our analysis of the different media sectors, including a matrix which can be used to chart decision-making along the product cycle in different types of media companies. A detailed analysis of key roles in each sector is provided in Appendix 1.

Phases

Media product cycles can be seen as following a typical pattern of seven stages: initiation, development, pre-production, production, post-production, marketing, and sales and distribution. This is the model of the film industry, and it can be applied, with some flexibility, to the other sectors. We have attempted to match key roles in each sector to these phases of production. This framework should serve as a way of thinking about when and by whom decisions are made, and work is done, that results in cultural products coming to market.

Functions

Among the functions found in business and not-for-profit organizations in the cultural sectors, two main groups can be distinguished: business functions and product creation functions. Business functions broadly address what strategy to pursue, the projects to undertake and what resources (human, financial, technical) to allocate to them. Product creation functions include all those functions that are involved in the creation of a cultural product, including creative functions such as writing and design, as well as project management and production functions.

The typical functions that are found in businesses and not-for-profit organizations in the cultural sectors are:

Business

- Financing, investment, and acquisition
- Hiring and contracting
- Marketing
- Sales and distribution

Product creation

- Production
- Writing
- Design

Depending on the type of company, some of these functions may be absent. Functions may also be distributed among different companies that work on different phases of the product cycle.

Financing, investment, acquisition

Deciding what projects to pursue is a key decision: Does the organization have the financial resources to complete the project? Is it likely to earn revenues to provide a return on investment? Should the organization acquire rights to publish a cultural property? These decisions are made early in the life cycle of a product, and typically by the most senior leaders.

Hiring and contracting

This function is also known as human resources: Who makes the decision to hire, partner with, or contract the key personnel? The function is practiced at every stage of the project or product, although many of the key people will be brought in at the outset of a project.

Marketing

Marketing functions play a role in deciding which projects to pursue, but are mainly involved after the production phase. They ensure that the public is aware of the product and the creators, and that there is a way to acquire the product.

Sales and licensing

Sales and licensing functions ensure the ongoing flow of revenue from the product. They are involved after the product has been produced.

Production

Production functions involve the management of resources—human, financial, and technical—on a project level. Some production titles imply a focus on a specific aspect of production: a project manager is typically less involved in managing financial resources than an executive producer. Production functions may be involved as early in the product cycle as the development phase, and are of greatest importance during the production phase.

Writing

Writing is an essential creative function in the creation of most cultural products. In film and television, it is performed by a screenwriter. In book publishing, it is performed by an author. In magazine publishing, it performed by a writer, and often also by editors. In music, it is performed by songwriters. In interactive digital media, a variety of titles are used for those who perform writing functions.

Design

Design functions include all those functions involved in the creative direction of a product, and involve decisions as to how the product looks, feels, and, in some cases, functions. Design may play a larger or smaller role in the product creation process depending on the sector and the type of product. In book publishing, for example, it may be limited to the cover design and typesetting of a novel, or may comprise a larger part of the labour involved in producing a textbook or art book. In interactive digital media, design functions encompass technical functions, such as programming, that involve the technical implementation of creative decisions made by designers.

Key role matrix

Function	Product phase						
	Initiation	Development	Pre-production	Production	Post-production	Marketing	Sales and distribution
Financing, investment, acquisition							
Hiring and contracting							
Writing							
Design							
Production							
Marketing							
Sales							

Section 2: Baseline data summary

In this section, we describe the process used to clean and extrapolate relevant data from the data provided by the OMDC, and present key findings from our analysis of the data.

Available data

The primary source of data for this study was a database containing information drawn from application forms for funding and tax credit programs administered by the OMDC. The application forms were completed online, through the Online Application Portal (OAP). Application form data was provided by the OMDC for the following funding programs:

Program Name	2015-16	2016-17	2017-18
Music			
Live Music	Yes	Yes	Yes
Music Company Development	Yes	Yes	Yes
Music Industry Development	Yes	Yes	Yes
Music Futures	Yes	Yes	Yes
Film & Television			
Production (Film)	Yes	Yes	Yes
Development (Film)	Yes	Yes	Yes
Export Fund (Film & Television)	Yes	Yes	Yes
Ontario Film and Television Tax Credit	—	—	Yes
Interactive Digital Media			
Concept Definition	—	Yes	Yes
Production	—	Yes	Yes
Global Market Development	—	Yes	Yes
Export Fund	Yes	—	—
Book			
Book Fund	Yes	Yes	Yes
Export Fund	Yes	Yes	Yes
Ontario Book Publishing Tax Credit	—	—	Yes
Magazine			
Magazine Fund	Yes	Yes	Yes

Data pertaining to the Music Industry Development category of the Ontario Music Fund were excluded from the analysis as they were found to be outside the project's scope.

Data pertaining to the Export Fund—Books were excluded from the analysis as the database did not include any information on the roles of individuals listed on the application.

Due to the limitation of the data pertaining to the Export Fund for Interactive Digital Media to the 2015/16 fiscal year, the data were combined with those pertaining to the Global Market.

Development stream of the Interactive Digital Media Fund for the following two fiscal years, as the programs and data were found to be sufficiently analogous.

The analysis includes data from successful and unsuccessful program applications. Data from successful applications have also been analyzed in isolation, so that comparison can be made between the total applications received by the OMDC, and those projects that it has supported.

Variability of data

Data fields varied significantly by program: some program application forms collected information about ownership of companies, while others did not; some asked about executive staff, while others asked about project teams. As a result, the information that was available for our analysis was not consistent across sectors. The table below indicates the information that was present in the database per sector.

Program	Key business personnel	Key project personnel	Ownership of company
Music	Yes	—	Yes
Film	Yes	Yes	—
Television	Yes	—	—
IDM	Yes	Yes	—
Book	Yes	—	Yes
Magazine	Yes	—	—

The level of detail regarding persons in key business personnel also varied between programs. In some programs, the only information on key business personnel was the name and position of the person who completed the application, while other programs provided a more comprehensive list of executive staff. In some programs, the application asked for the names and titles of principal shareholders, directors and officers. Many companies who applied to these programs appear to have reported only those persons in executive positions who hold shares in the company, excluding employees who may occupy key business roles but who are not owners or part-owners of the company. Analysis is therefore limited based on the information requested on the application form, as well as by the interpretation of the form by the applicant. In some cases, the form provided the option for applicants to provide information in a separate document, rather than entering it into the form directly. This information was not entered into the database, and therefore wasn't accessible for this analysis.

Determining gender

Two methods were used to determine the gender of individuals listed in the OAP database. The first was to infer gender based on first name. If the first name was recognized as a name used exclusively for persons of one particular gender, the typical gender of the name would be used. If the name was either unfamiliar or known to be used for persons of both genders, the full name would be entered into a search engine, either alone or with other information about the individual that was available in the database. If, based on search results, the gender of the individual could be reliably determined, that gender would be entered into the database; if not, the individual's gender would be coded as unidentified.

Grouping

Groups of titles were devised based on seniority and role type so that meaningful comparisons could be made between companies and sectors. Business personnel was sorted into primary-tier (group 1) and secondary-tier (group 2). As an example, in the book publishing sector, someone with the title of president or publisher would be coded as group 1, while vice-president of sales or chief financial officer would be coded as group 2. Titles that did not imply a business role as an employee of the company, such as shareholder, consultant or administrative assistant, were excluded.

The program application database contained data on key project personnel for only two sectors: film and interactive digital media. Project personnel is defined as personnel who play a direct role in the creation of a product, whether in a creative, technical, or project management capacity. On application forms for the Film Fund, the key project roles are standardized (director, screenwriter, producer, executive producer, and co-producer) and selected from a drop-down list, making analyses by role simple and meaningful. On application forms for interactive digital media programs, however, the field is open-ended, and a wide variety of project roles are listed in the database. As a result, further groupings were devised in order to enable meaningful analysis of the data for that sector. We broke project personnel into three groups: creative, technical, and project management. Each group was subdivided according to the same rubric of two groups based on seniority as used for business personnel.

A list of the roles that were included in each group can be found in Appendix 1.

Artist rosters

As a supplement to the analysis of program data, the OMDC requested an analysis of the artist rosters of music companies that received funding via the Ontario Music Fund in 2017/18. These data were collected from the websites of the companies listed as OMF funding recipients for that year. It was possible to collect a list of artists from most, but not all, companies that received funding.

The gender of the artists was determined based on either the pronouns by which they were referred to in biographies or press copy, or by press photos. Solo artists and groups were coded separately, and groups were coded as either all-male, all-female, majority-male, majority-female, or half-half. These data were then linked to the personnel data pertaining to the respective company.

Key findings

This section presents a cross-sectoral comparison of gender representation in key business roles across the six sectors. For the sake of simplicity and legibility, female representation has been used to indicate gender ratio, with men comprising (with the exception of a very small proportion of persons of unidentified gender) the inverse proportion.

Female representation in primary tier business roles (Group 1) among the companies supported by Ontario Creates ranged between 16% and 33% for each sector in 2017/18. Representation was lowest in music.

Note: Readers should be aware that percentages at times represent small numbers of individuals.

Female representation in Group 1 Business Roles among Ontario Creates supported companies, by Sector (2017/18)	
Sector	**Percentage**
Book Publishing	32%
Magazine Media	33%
Film	33%
Television	31%
IDM	33%
Music	16%

The chart below shows the proportion of positions filled by women in primary-tier business roles by sector over the three years of data reviewed:

Female representation in group 1 business roles
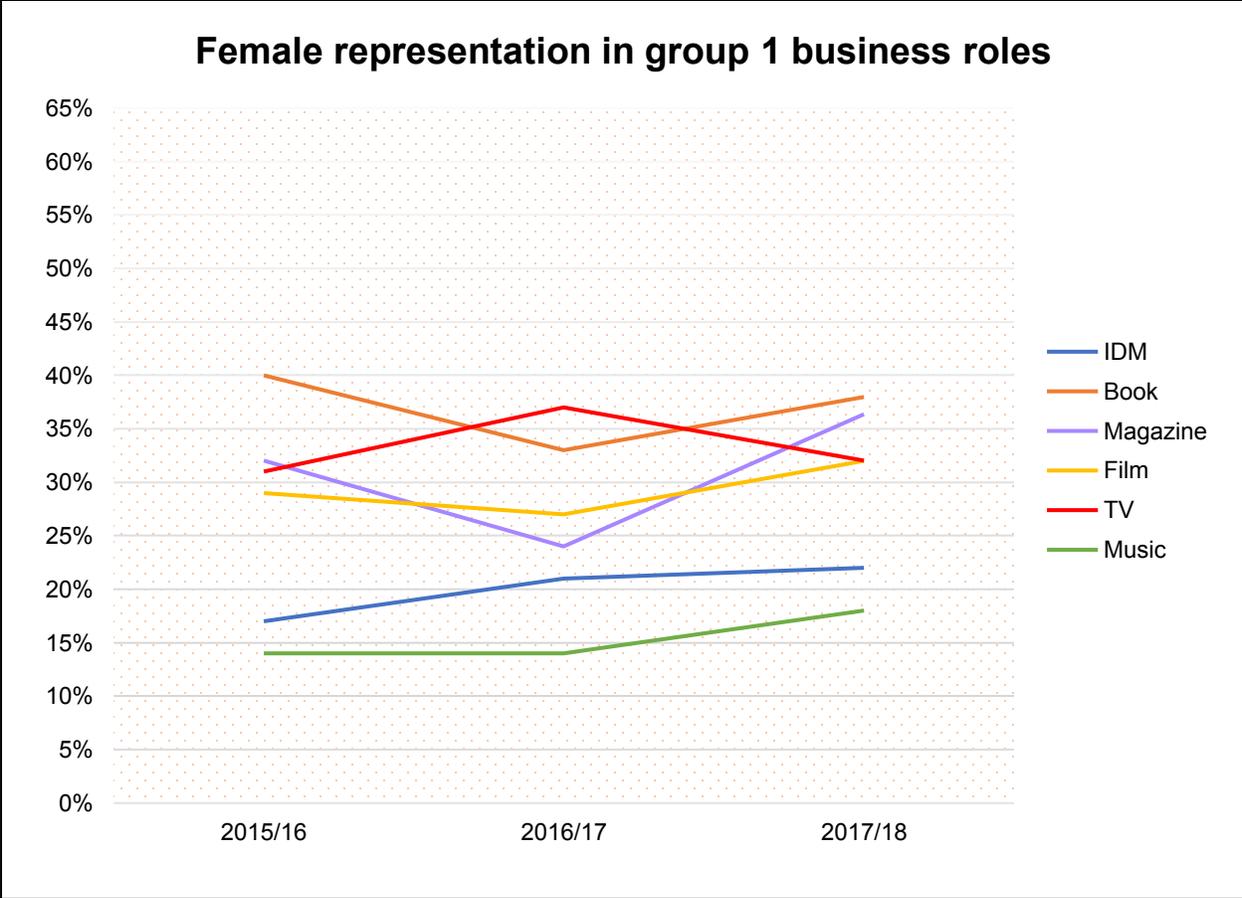
Female representation increased in all sectors except book publishing, where it decreased by 2 percentage points.

The greatest increases in female representation were in film and interactive digital media, which each showed a 5% increase.

Over the three-year period, female representation was consistently lowest in music. In 2017/18, the sector showed an 18% representation rate. In 2017/18, representation was highest in book publishing, at 38%.

The chart below shows the proportion of positions filled by women in secondary-tier business roles by sector:

Female representation in group 2 business roles
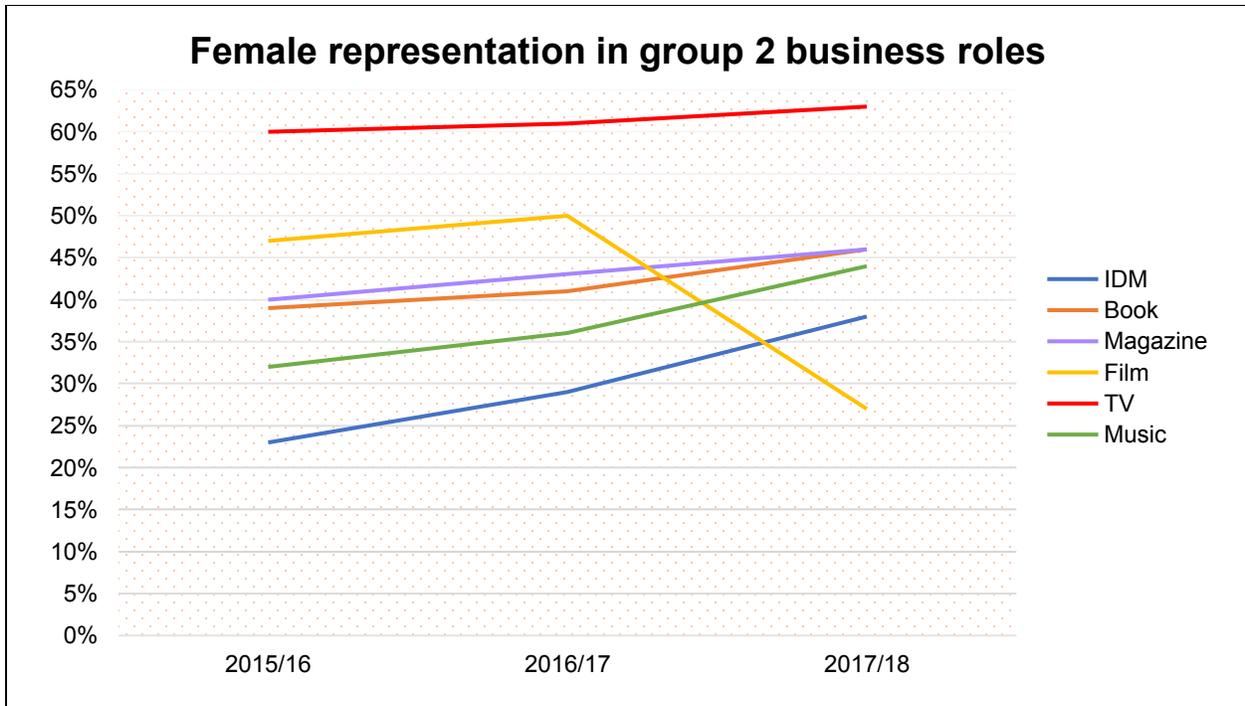
With the exception of film, there were increases in female representation in all sectors over the three-year period.

The greatest increase was in interactive digital media, where representation went up by 15 percentage points. In 2017/18, IDM still maintained a relatively low female representation rate in group 2 roles compared to other sectors, at 38%.

There was a sharp decrease in the number of women occupying group 2 roles in film between 2016/17 and 2017/18, from 15 to 4. Female representation decreased by 25 percentage points between these two points.

Over the three-year period, female representation was consistently highest in television. In 2017/18, the sector showed a 61% representation rate.

Among 2017/18 Ontario Music Fund recipients, record labels with a female in the highest-ranking business position, or companies that were majority female-owned, had rosters that included more female artists:

- Companies with a female in the highest-ranking business position had more female artists on average, with an average ratio of 31:69, with male artists still comprising the majority. Companies that were majority female-owned had an average approximate artist roster gender ratio of 35:65.
- Companies with a male in the highest-ranking business position had an average approximate artist roster gender ration of 21:78, with male artists comprising the majority. Companies that were majority male-owned had an average approximate artist roster gender ratio of 20:80.

Section 3: Recommendations

Through our review of the OMDC's methods of data collection, and the body of data that has resulted, we have acquired deep knowledge of the current data collection system. This knowledge forms the basis of the following recommendations for the future. Our recommendations for the implementation of demographic data collection were also informed by advice obtained from Lyndsay Wasser, a partner in McMillan LLP and an expert in privacy law.

The methods employed in our analysis of the existing data involved a significant degree of interpretation, manual coding, and educated guesswork. We introduced groupings and categories that were not present in the existing data. We examined each individual line of data, in many cases more than once, and made judgments based on limited information. Improved data collection methods will eliminate the need for most or all of this work, and produce data that are significantly more reliable, meaningful, and useful.

The recommendations that follow concern the collection of *statistical* demographic data, exclusive of any collection of demographic information for purposes of determining eligibility for targeted programs.

Principles

We recommend the following principles for the future collection of demographic data: usability, simplicity, consistency, transparency, consent, accuracy, and security.

1. **Usability**

   - Statistical data collected is reliable, meaningful, and easy to understand and analyse.
   - Reports can be generated automatically without the need to intervene in, modify, or interpret individual units of data.

2. **Simplicity**

   - Questions and terms on application forms are unambiguous.
   - Only data that are relevant, either for statistical or application assessment purposes, are collected.
   - Client data re-entry is reduced as much as possible.

3. **Consistency**

   - To the extent practical, questions are standardized and posed in a consistent manner across programs and sectors.
   - To the extent practical, data collection is aligned with that of organizations with similar programs serving a similar client base.

4. Transparency

- The purposes of collecting data are clearly indicated to the applicant.
- The authority under which data are being collected is clearly indicated to the applicant.
- The rights of the applicant with respect to the data that is provided are clearly indicated to the applicant. This includes whether or not it is mandatory to provide the data, and may include the individual's right to request personal information on file.

5. Consent

- Consent is obtained from all individuals about whom personal information is collected.

6. Accuracy

- The accuracy of all information provided by an applicant, including consent of all persons about whom personal information is provided, is verified by the applicant.

7. Security

- All data are securely transmitted and stored.
- All data are transmitted through a secure transfer protocol and stored with appropriate encryption.
- Personal information, such as demographic information, is not made available to application assessors.
- Data collected for statistical purposes are segregated from data collected for evaluation purposes and cannot be linked back to individuals by name or other identifying factors.

Recommendations

1. Create a policy on the collection and use of demographic data

In order to ensure compliance with the Freedom of Information and Protection of Privacy Act, the OMDC needs to create a policy outlining its purposes for collecting demographic data. The policy can then be used to explain to applicants why personal information is being collected, how it will be stored and secured, and how the OMDC will use the data. Options for usage could include: design of programs, directions to assessors, analysis of outcomes.

2. Collect demographic data on senior management, ownership, and project leads, as well as total staff, on a voluntary basis

Before starting to collect demographic data, the OMDC must decide what data are relevant to its purposes and practical to collect. The methods that we recommend will not limit the types of demographic data that can be collected. However, we advise collecting only those data that are relevant to the OMDC's objectives. Applicants may ignore requests for information if they seem excessive, or are burdensome in terms of the work required to gather information and consent from individuals.

We recommend that the OMDC collect demographic data—including, at minimum, gender—on an individual basis *only* for persons in positions of senior management or project leadership. We recommend that demographic data be collected about other company employees and/or project personnel in terms of a proportion of total Full-Time Equivalents (FTEs)—for example, overall gender ratio among employees at a company, or among persons listed as personnel on a project. We also recommend collecting demographic data on boards of directors, as a percentage, when relevant. Assuming sufficient applicant participation, this will result in a robust of data that is comprehensive and useable, and provides insight into what groups of people the OMDC's programs are serving.

3. Anonymize demographic data that is to be used for statistical purposes

Assuring anonymity will encourage voluntary and unbiased provision of demographic data. This can be achieved by creating two databases: one containing information to be used in the assessment of an individual application, and one containing aggregate data to be used for statistical purposes.

Personnel data

1. Standardize the collection of key business personnel data across all sectors and programs

Consistent data on key business personnel across sectors will enable reliable statistical comparison between sectors and programs, which will be useful in targeting professional development or other initiatives. Create a standard section of the form with the same structure and wording to be included on all program applications.

2. Replace text boxes with drop-down menus

Where applicants are asked to provide an individual's job title, use drop-down menus with a list of known titles within the sector, rather than text boxes. This will produce a dataset that is clean and susceptible to analysis in aggregate. Where there exist different titles that are equivalent, such as "Senior Programmer" and "Senior Developer", include only one on the list so that applicants may choose the closest match. The list of titles should reflect the breadth of roles in the sector, but limit redundancy. Prevent applicants from entering more than one title for an individual, unless relevant.

3. Require applicants to identify persons in lead project roles

Companies within the interactive digital media sector employ people "in-house" in creative and technical roles not usually present in sectors such as books, music and magazines, which generally operate under an acquisition model, in which creative properties are acquired from third parties. In the film and television sectors, which are more closely related to interactive digital media, these roles have been relatively standardized, and the OMDC currently collects data on only a small number of key roles for film projects—directors, screenwriters and producers, including executive and co-producers. We recommend that the OMDC require interactive digital media applicants to identify technical, creative, and project management leads, and request applicants to provide demographic data about these individuals. This would enable tracking of key roles in the creation of interactive digital media products similar to what is possible for film projects. Due to the variation in titles held by persons in these lead roles, applicant self-identification of project leads will be the most effective way of determining the key roles, and thus determining from whom it is relevant to request demographic data.

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Ownership data

1. **Determine the type of organization**

Before asking applicants to provide demographic data on the owners of the company, determine the company's incorporation type—whether it is a not-for-profit, a sole proprietorship, a privately held corporation, or a publicly traded corporation. Request demographic data on company owners only when it is relevant (i.e. in the case of a sole proprietorship or privately held corporation).

2. **Collect demographic data as a percentage of ownership**

Demographic information on individual shareholders is unlikely to be relevant for statistical purposes, but in privately held companies it may be relevant to know overall demographics of company shareholders. Ask for the demographics of owners by proportion (e.g. percentage of shares held by women, percentage of shares held by persons of colour). Where a company is owned, partially or entirely, by another company, the same data could be requested about the parent company. Where a company is widely held, such data are not relevant.

3. **Collect demographic data on boards of directors, when relevant**

In the cases of corporations and not-for-profits, accountability rests ultimately with the board. In privately held corporations, the board may be synonymous with the ownership and therefore redundant in terms of demographic information. But, in the case of publicly traded corporations where collecting demographic information about all shareholders is not feasible, and in the case of not-for-profits that do not have owners, collecting demographic data about boards of directors will be valuable as a means of insight into governance. This data can be collected as a simple percentage, without the need for a list of the names of board members (unless the names are relevant for other purposes).

Appendix 1: Key role analysis

Introduction

This appendix provides detailed information on the titles and roles typically found in each of the sectors served by the Ontario Media Development Corporation. Each sector, and each sub-sector in the case of the Music sector, is represented by a chart based on the overall framework described in the report.

Titles and roles

Some job titles describe a role in terms of its position within an organizational structure (e.g. chief, head, vice-president, director, manager) while others describe the function that the role fulfills (cinematographer, editor, publisher). The titles that correspond to the functions outlined above vary by sector and by size of company, in addition to other factors.

We wanted to create a framework that would allow the OMDC to compare demographics meaningfully across sectors. We therefore sorted the various titles into groups based on where the positions are in the organizational hierarchy. Top-level decision-makers, generally one per company, have been assigned to Group 1. Secondary decision-makers, of whom there may be many, have been sorted into Group 2. This group has been further sorted by categories that are relevant to the particular sector: business, creative, and technology are typical categories.

The sector charts that follow contain job titles gathered during the initial research phase of this project. The titles that were found in the OMDC databases follow those charts, and are grouped into top decision makers and secondary decision makers (Groups 1 and 2).

The nature of the roles and titles found in the databases depends to a large extent on the requirements of each program. Each program has asked for information in a slightly different way.

Music

The music sector encompasses several sub-sectors: record labels, publishers, artist managers and booking agents, and live music promoters (including festivals and venues that book their own events). Companies operating in these sectors may be independent operators or may be branches of global, publicly traded entities. Each sub-sector has its own workflow; hence the product phases may appear in a different order for some sectors. Record labels, for example, have a more conventional workflow in which a product—a recording—is produced, then marketed and sold, whereas a concert promoter markets and sells tickets to an event in advance of its production. The various components of the sector work together—labels with concert promoters, concert promoters with artist managers, and so on.

Record label

Function	Initiation	Development	Pre-production	Production	Post-production	Marketing	Sales and distribution
Financing, investment, acquisition	label manager						
Hiring and contracting	artists and repertoire exec., business affairs		artist relations rep.				
Writing	songwriter, musician						
Design					graphic designer		
Production				recording engineer	mixing and mastering engineer		
Marketing					marketing exec.		
Sales							sales and licensing exec.

Music publisher

Function	Product phase						
	Initiation	*Development*	*Pre-production*	*Production*	*Post-production*	*Marketing*	*Sales and distribution*
Financing, investment, acquisition					president, CEO		
Hiring and contracting		creative, artists and repertoire exec.					
Writing	songwriter						
Design							
Production							
Marketing						marketing exec.	
Sales							sales, synchronization, copyright exec.

Artist manager

Function	Product phase						
	Initiation	*Development*	*Marketing*	*Sales and distribution*	*Pre-production*	*Production*	*Post-production*
Financing, investment, acquisition	president, owner						
Hiring and contracting	artists and repertoire exec.						
Writing							
Design							
Production					touring, logistics exec.		
Marketing			marketing exec.				
Sales			artist manager				

Live music promoter

Function	Product phase						
	Initiation	*Development*	*Pre-production*	*Marketing*	*Production*	*Sales and distribution*	*Post-production*
Financing, investment, acquisition	president, CEO, owner						
Hiring and contracting	talent, creative, programming, artistic exec.		artist liaison		artist liaison		
Writing							
Design							
Production			operations, logistics, producer	operations, logistics, producer			
Marketing			marketing, public relations exec.				
Sales							

Titles

Group 1	Group 2		
CEO	A&R	Events	Product management
Chair	Acquisitions	Executive producer	Programming
Executive director	Administration	Facilities	Programming
Owner	Art and design	Finance	Programming
Founder	Artist development	Financial controller	Promoter
Artist manager*	Artist liaison	Human resources	Promotions
Business manager*	Artist management	International creative services	Public relations
Director*	Artist relations	Label management	Publishing
Executive producer*	Artists and repertoire	Label services	Royalties
Executive vice-president*	Audio marketing	Legal affairs	Sales
Festival director*	Bookings	Library	Senior agent
General manager*	Business affairs	Licensing	Social media
Management*	Business development	Logistics	Sponsorship
Manager*	Business intelligence	Marketing	Strategy
Managing director*	Capital campaigns	Media relations	Synchronisation
Managing partner*	Communications	Music	Talent
Senior vice-president*	Copyright	New media	Talent buyer
	Creative	Operations	Technology
	Design	Partnerships	Tour Marketing
	Development	Performing arts	Touring
	Digital media	Producer	
	eCommerce	Product development	

*Classified as group 1 only when no more senior title was listed.

Group 2 titles include chief officer, head, manager, director, associate director, and vice-president. Only sub-titles indicating functions are listed.

Magazines

The magazine publishing sector is long-established and has well-defined roles and titles. Some companies publish only one title, but most OMDC clients publish multiple titles under the leadership of a president or CEO, or president-CEO (who may also hold the title of publisher). The technical area (especially printing and circulation) is outsourced. Writers and graphic designers may be on staff but are just as likely to work independently. Because magazines are published on a regular basis, marketing and sales functions are performed concurrently with production functions. Put in another way, the marketing and sales phases are concurrent with the production phases. Hiring and contracting functions are performed both by top-level management (board, president, CEO), who hire the editor-in-chief or equivalent, and by the editor-in-chief and senior editorial staff, who hire writers. The editor-in-chief may also hire the art director, marketing and sales staff, and other editorial staff.

Magazine publisher

Function	Product phase						
	Initiation	*Development*	*Pre-production*	*Production*	*Post-production*	*Marketing*	*Sales and distribution*
Financing, investment, acquisition	board, CEO, president						
Hiring and contracting	board, CEO, president / editor-in-chief, managing editor						
Writing	editor-in-chief, managing editor						
Design			art director				
Production		production manager					
Marketing	marketing, audience development, community engagement exec/mgr.						
Sales	sales exec, circulation mgr., advertising exec./mgr.						

Titles

Group 1	Group 2
President	Advertising
CEO	Associate editor
Owner	Content
Publisher	Contributing editor
Senior vice-president	Editor
Group publisher	Editorial director
Founder	Managing director
Editor-in-chief	Managing editor
Chair	Marketing
	Operations
	Partnerships
	Production
	Sales
	Senior editor
	Web and systems

*Classified as group 1 only when no more senior title was listed.

Group 2 titles include director, vice-president, manager and associate. Only sub-titles indicating functions are listed.

Books

The book industry is also a mature sector with little variation in roles and titles across companies. There are numerous sub-sectors (e.g. children's, scholarly, educational), but the structures appear to be similar. Most of the companies are quite small. Each employee wears multiple hats and the companies typically work with many independent contractors. Some functions, such as distribution, are almost always outsourced.

Book publisher

Function	Initiation	Development	Pre-production	Production	Post-production	Marketing	Sales and distribution
Financing, investment, acquisition	CEO, president, publisher, publishing committee						
Hiring and contracting	CEO, president, publisher / editor						
Writing	author, agent	author, editor					
Design	illustrator		Illustrator, designer				
Production		production manager					
Marketing		marketing exec.			marketing exec./mgr.		
Sales		sales exec.			sales exec./mgr.		

Titles

Group 1	Group 2
CEO	Book publishing
Chair	Creative
Director	Digital publishing
Editor-in-chief	Finance
Executive director	International sales
General director	K-12
General manager	K-20
Literary director	Operations
Owner	Production
President	Publishing operations
Publisher	Sales
Publishing director	Trade

*Classified as group 1 only when no more senior title was listed.

Group 2 titles include director, vice-president, manager and chief officer. Only sub-titles indicating functions are listed.

Film and Television

Film and television production companies have similar structures and roles, with key differences. Film companies frequently establish new, often numbered, companies for each project. The decision makers in these single-purpose companies may be duplicative of larger companies, or may be unique. This makes understanding the true line of ownership and decision-making difficult. Film companies are often very small, and most of the people working on a film production are generally self-employed or work for a company other than the producer (such as a cinematographer, equipment rental company, or post-production studio). Television studios, which may be in production on a series for an extended period of time, are more likely to employ more people in both business and creative roles.

Film production company

Function	Product phase						
	Initiation	*Development*	*Pre-production*	*Production*	*Post-production*	*Marketing*	*Sales and distribution*
Financing, investment, acquisition	president, CEO						
Hiring and contracting		development exec.	producer				
Writing	director, writer	director, writer, producer			editor		
Design		director, director of photography, art director, set designer, costume designer, etc.			editor		
Production		producer					
Marketing						producer	
Sales							

Television production company

Function	Product phase						
	Initiation	Development	Pre-production	Production	Post-production	Marketing	Sales and distribution
Financing, investment, acquisition	president, CEO	senior/exec. producer					
Hiring and contracting		showrunner					
Writing	show creator, writer				editor		
Design			director of photography, art director, set designer, etc.		editor, sound		
Production		development exec.	director, producer				
Marketing		marketing exec.			marketing exec./mgr.		
Sales		sales exec.					sales, distribution exec./mgr.

Group 1	Group 2	
President	Acquisitions	Global sales
CEO	Brand manager	International sales
Partner	Broadcast entertainment	Kids and family
Owner	Business affairs	Legal affairs
Managing director*	Business development	Managing director
General manager	Communications	Marketing
Founder	Consumer products	Operations
Chair	Content	Original production
	Content	Partnerships
	Creative affairs	Primetime unscripted development
	Creative development	Producer
	Creative director	Production
	Development	Sales
	Digital production	Scripted entertainment
	Distribution	Scripted programming
	Documentary development	Secretary
	Documentary programming	Senior producer
	Drama development	Sponsorship
	Drama programming	Strategic counsel
	Executive producer	Strategy
	Executive vice-president	Treasurer
	Factual development	TV development
	Factual programming	Unscripted content
	Finance	Unscripted development

*Classified as group 1 only when no more senior title was listed.

Group 2 titles include head, director, senior director, executive, senior executive, chief officer, officer, manager, vice-president, executive vice-president, and senior vice-president. Only sub-titles indicating functions are listed.

Interactive Digital Media

The interactive digital media sector is significantly younger than other media sectors, and has a less established role structure. Many smaller companies operate collectively, without strict hierarchy, which is often reflected in job titles (key personnel may all hold the title of co-founder, with or without other qualifiers, and may be assigned different roles depending on the project). Many individuals bear multiple titles crossing different role types (e.g. co-founder/chief technology officer/game designer). Large firms have a higher degree of hierarchy and a much wider variety of roles based on technical and artistic specializations. The product cycle differs from other creative sectors in that the path is not linear from concept through development to production to sales: it is a constant process of collaboration and iteration, with ongoing feedback among technical, visual, narrative, usability, and monetization experts.

Sales functions are mostly outsourced to online sales platforms such as the App Store, the Google Play Store, Steam, the Microsoft Store, and the PlayStation store. Few companies have sales-specific roles.

Interactive digital media company

Function	Product phase						
	Initiation	*Development*	*Pre-production*	*Production*	*Post-production*	*Marketing*	*Sales and distribution*
Financing, investment, acquisition	CEO, CFO, content exec.		executive producer				
Hiring and contracting		creative lead, technical lead, CTO					
Writing	concept lead, creative lead		content writer, narrative designer, narrative editor				
Design	concept lead, creative lead, technical lead		director, creative lead, technical lead, art director, lead designer, lead programmer		quality assurance lead		
Production			executive producer, producer, project manager				
Marketing				product manager, marketing exec./mgr., engagement exec./mgr.			
Sales							

Titles

Group 1			
Business	**Creative**	**Technical**	**Project management**
Founder	Director	Tech. director	Executive producer
Owner	Creative director	Supervising tech. director	Team lead
CEO	Creative lead	Front/back-end tech. director	Senior project manager
President	Senior art director	Tech. lead	Studio director
Business lead	Supervising art director	Chief tech. officer	Producer
Managing director	Art director	Head of tech./dev.	Project director
Managing partner	Interactive art director	Vice-president of tech.	Studio manager
Chair	Artistic lead	Director of tech./dev.	Project lead
Principal	Concept head	Lead	Publisher
	Creative head of studio	programmer/dev./game dev./software dev./engineer	Digital media producer
	Lead designer/game designer	Interactive lead	Project supervisor
	Senior media creative	Dev. supervisor	Senior producer
	Design director	Senior	Project producer
	Head of design	programmer/dev./game dev.*	Production supervisor
	Designer/game designer*	Programmer*	Studio lead
	Senior game designer*	Developer*	Project manager*
	Senior interactive designer*	Software developer*	

*Classified as group 1 only when no more senior title was listed.

Group 2	
Business	**Technical**
Brand	**General**
Business affairs	Associate technical director
Business development	**Testing**
Client development	Quality assurance lead
Content	Quality assurance manager
Content	Quality assurance analyst (senior, lead)
Digital	Quality assurance tester
Digital audience development	Quality assurance technician
Digital content	Tester
Digital strategist	Usability tester
Editorial	**Consultants**
Engagement	Consultant (development, engineering,
Finance	technical design)
Financial controller	**Developers**
Funding	Head of development (front-end, back-end)
Innovation	Senior game dev./software dev.
Integrated production	(OpenGL, UI, Android, back-end)
Interactive	Developer/game dev./software
Marketing	dev./programmer/engineer/coder (Unity,
Media	iOS, UI, UX, front-end, back-end, web,
National sales	app, interactive, experience, immersive
Operations	experience, server, VR, mobile,
Product	infrastructure, gameplay, animation, data,
Product development	general)
Product management	Lead dev. (mobile)
Production	**Other**
Programming	Data analyst
Sales	Digital development manager
Scripted programming	System design
Strategic partnerships	Technical artist
Strategy	Technical support
User acquisition	

Business titles include director, vice-president and chief officer. Only sub-titles indicating functions are listed.

See following page for group 2 creative and project management roles.

Group 2	
Creative	**Project management**
3D lead	Assistant producer
3D modeller	Associate producer
Artist (2D, 3D, concept, character, technical, environment, storyboard, production, digital, graphic, UI, texture	Consulting producer
Assistant director	Co-producer
Creative consultant	Producer (interactive, content, technical, digital media)
Creative manager	Production consultant
Illustrator	Production manager
Junior artist	Production supervisor
Senior artist	Project delivery consultant
Senior lead artist	Project manager
Visual consultant	

consulting matrix