

DOC Institute and National Film Board of Canada Research Findings

Kerry Swanson, March 25, 2018

ABSTRACT

Research conducted with the objective of providing background information and context for the development of training initiatives for Indigenous and racialized producers.

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Research Findings: Indigenous and Racialized Producer Training Initiative

Kerry Swanson

March 18, 2018

1. Introduction and Overview

The Documentary Institute (DOC Ontario) and the National Film Board (NFB) have engaged in a research and consultation process to support a new initiative aimed at providing professional development and training for Indigenous and racialized documentary creative producers.

The scope of the research was to test the assumption that there is an urgent need to address the underrepresentation of Indigenous and racialized producers in the documentary film industry, and to support informed approaches to creating initiatives that have an impact on increasing opportunities for success, with a specific focus on creative producers.

1.1 Research Components and Methodology:

- a) **Online Literature Review:** an overview of existing articles, studies and reports that articulate the context and challenges for Indigenous and racialized screen-based content creators in Canada. The resources were analyzed and collated into key themes as interpreted by the consultant.
- b) **Environmental Scan:** a review existing training and professional development opportunities that exist for documentary filmmakers in Canada, and those that may be accessed by Canadian creators. This included online research as well as conversations with past and present participants in various programs. The discussions were fact finding and not formal interviews, therefore the individuals are not named.
- c) **Survey:** Indigenous and racialized filmmakers and media professionals who serve these groups responded to predetermined questions approved by DOC and NFB to identify key challenges and recommendations, which were aggregated by the consultant in a Summary of Findings.

For the purposes of this report, “Indigenous” is defined as status and non-status First Nations, Metis and Inuit peoples of Canada. “Racialized” is defined as persons who are non-Caucasian in race or non-white in colour.

The objective of the research was to capture a broad understanding of the issues around inclusion in the Canadian screen-based context. Therefore, the acknowledged differences and nuances that exist between the distinct groups, cultures and experiences within Indigenous and racialized groups are not a focus of this research.

2. Literature Review

A survey of existing articles and studies on diversity and representation in the Canadian film industry was conducted, revealing three key themes.

2.1. Theme #1: The gatekeepers and decision-makers in the Canadian film industry do not adequately represent the makeup of our society and are hindering the development of a rich and diverse screen culture.

A review of existing literature about cultural and gender diversity in the Canadian film industry finds that a predominantly white power-base of decision makers is one of the greatest barriers for Indigenous and racialized filmmakers in making their work and finding success within the sector. This view was further supported in the summary of findings from the DOC/NFB Indigenous and racialized filmmaker survey, conducted in February 2018.

In the *Playback* article “The Diversity Puzzle,” Katie Bailey specifies how the Canadian system perpetuates a homogenized status quo:

“The closed-ecosystem nature of TV and film has traditionally been the main barrier to diversity of any sort. With millions of dollars on the line, limited opportunities for broadcast licences and tight schedules, people’s natural instinct is to go with who they know will deliver. And in a small industry like Canada, this naturally creates a small pool of talent at the top, as credits beget credits and the industry closes in on itself.” (*Playback*, 2016)

The result is that what Canadians see on screen is not representative of our society as it exists now and how it is evolving. Statistics Canada projects that by 2031, the foreign-born population will reach between 25% and 28% with 55% of foreign-born persons in Canada coming from Asia and only 20% from Europe (2016 Census Data). The Government of Ontario predicts that by 2036 racialized people will account for 48% of the province’s population.

Canada’s Indigenous population (First Nations, Metis and Inuit) is its fastest growing demographic. Since 2006, the FNMI population has grown by 42.5%—more than four times the growth rate of the non-Aboriginal population over the same period. According to population projections, the number of FNMI people will continue to grow quickly. In the next two decades, the FNMI population is likely to exceed 2.5 million persons, nearly double the current population of 1.7 million. (2016 Census Data)

The literature finds that this shifting demographic reality is not even close to being reflected within Canada’s media industries. Ryerson’s DiverseCity Institute’s 2010 study found that media decision makers in the GTA consisted of only 4.8% visible minority people, defined as including both Indigenous and

racialized people. 70% of GTA media companies have no Indigenous or racialized leadership, as do five out of seven boards. This is despite the GTA being one of the world's most diverse regions (p. 8).

A 2012 roundtable in response to the report found that “the objective of cultural diversity on and off screen in the broadcasting industry is not being vigorously pursued. Despite many ‘diversity initiatives’ by broadcasters and governmental agencies, progress has been unacceptably slow.” The report on the roundtable concludes that the Canadian media industries are dominated by white men in virtually all positions, and that a “network of exclusion” persists despite decades of advocacy on the issue (p. 10).

A 2017 roundtable put together by *Playback* bringing together some of Canada's leading filmmakers found that little had changed in five years. The language used and issues raised by racialized filmmakers were exactly the same and in fact filmmakers stated that the momentum they felt in the early 90s, when groups like the Black Film and Video Network were created, never translated into sustained industry-wide change (Pinto, 2017).

Anti-black racism is a specific form of exclusion that has been identified as a priority for the Government of Ontario, who has developed a specific Anti-Black Racism Strategy to tackle the issue of systemic discrimination against Black people in the province. The report “Doing the Right Thing Together for Black Youth” engaged 1500 community members and found that “anti-Black racism runs through all of Ontario's institutions and systems” (p. 19). One of the two top ten issues for Black youth in Toronto identified in the report are that Black excellence is not recognized, and there are few Black role models in leadership positions (p. 24).

The significant momentum generated by the current #MeToo movement is an opportunity to harness direct action initiatives that foster increased gender equality, and also racial and cultural diversity. Initiatives and approaches developed to support women in film can be applied to racialized and Indigenous representation. For example, the well-known “Bechdel test” started a conversation about how women are portrayed in film, and New York Times writer Manhola Dargis coined the “DuVernay test” to do the same for race and representation in film (Child, 2016). However, there have been numerous articles written about how the #MeToo movement risks becoming one “centred mostly on the experiences of white, affluent and educated women.” (The Atlantic, 2017)

There have been several studies on gender inequality in the filmmaking industry, many of which focus on the imbalance of gender and diversity both in front of and behind the camera. A recent and comprehensive study on gender by CMPA, entitled “Women in Leadership,” finds that women who also identify as being part of a minority group faced greater obstacles, specifically access to advancement

opportunities, pay inequity and not being recognized for their achievements (p. 24)

The CMPA study also found that it was the intervention or support of a single mentor or boss that led to success in their careers and that it is leadership change from the top down that will make the most significant impact on changing the sector (p. 24).

2.2 Theme #2: By not supporting Indigenous and racialized content creators, the Canadian film sector is failing to capitalize on strategic and global opportunities that will benefit and sustain the sector.

In the study, “Who is Sitting in the Director’s Chair” commissioned by the Canadian Unions for Equality on Screen, author Amanda Coles writes, “the lack of diversity on our screens is a missed opportunity to capitalize on the diversity of the Canadian population’s stories and experiences.” Not only does this go against Canadian cultural policy for the highly subsidized screen-based industries, it fails to capitalize on an increasingly international market for digital screen-based content (Coles, p.3).

Speaking about her award-winning documentary series RISE, documentary filmmaker Michelle Latimer says, “I used to be told that [audiences] aren’t interested in Native rights or the politics of Native issues, but *Rise* is one of the best-rated shows on Viceland.”

imagineNATIVE’s study, “Indigenous Feature Film Production: A Canadian and International Perspective” likewise found that Canada was failing to capitalize on the unique untapped potential of Indigenous storytelling, which had been demonstrated by the box office and critical success of Indigenous feature film production investments in Australia and New Zealand.

One of the filmmakers interviewed and used as a case study in the report was Taika Waititi. In the five years since its publication, Waititi has gone on to direct *Thor: Ragnarok*, the first Indigenous director to helm a superhero blockbuster, breaking box office records and scoring critical acclaim for reviving the franchise. Waititi invited eight Indigenous filmmakers to shadow him in the production of *Thor*, articulating at the highest level the responsibility that Indigenous filmmakers feel to foster success for their peers and the next generation within the sector. One of those mentored described Waititi’s distinctly Maori aesthetic and approach as being key to his work and its success (Kois, 2017).

In Canada’s documentary film industry, “Canadian” stories are often global stories. In one article, Hot Docs Executive Director Brett Hendrie says, “our filmmakers are known for selecting international topics, [for example in] films such as *China Heavyweight*, directed by Yung Chang, the story of Olympic-hopeful

boxers in China, and *Blood Relative*, directed by Nimisha Mukerji, about the health-care system in India, both released in 2012.”

However, one of the Canada’s key attributes in developing a globally successful screen-based industry – our diversity - is routinely seen as existing “outside” the funding model. As one example, for two years in a row the Best New Feature Award at the Canadian Screen Awards, sponsored by Telefilm, the winners were racialized Canadians who made their feature films in Farsi and Mandarin respectively. Neither film was eligible for funding under Telefilm’s language rules, demonstrating the level of disconnect that is occurring in the sector (Hunt, 2018).

Playback’s “Diversity Puzzle” article highlighted research undertaken at the Ralph J. Bunche Center at UCLA examining the top 200 theatrical film releases and 1146 TV shows in 2013-14. The research is relevant in Canada, where the majority of media consumed is from across the border. The findings showed that “films with relatively diverse casts enjoyed the highest median global box office receipts and the highest median return on investment,” that “minorities accounted for the majority of ticket sales for four of the top-10 films in 2014, ranked by global box office,” and that “median 18-49 viewer ratings peaked for broadcast scripted shows featuring casts that were greater than 40% minority.” It concluded, after finding little progress in diversity in film and TV, that as the U.S. grows more racially diverse, “Hollywood’s business as usual model may soon be unsustainable.”

The literature also highlighted the need to look beyond sales and distribution numbers as the only metric for success, particularly in documentary. A growing area within the documentary film sector that remains underfunded in the Canadian context is “impact producing”, a method of harnessing film for social impact that is particularly well suited to grassroots and community-based approaches. In the report, “Charting a Course for Impact Producing,” MDR traces the roots of impact producing in Canada to the NFB’s Challenge for Change program that supported Indigenous storytelling. MDR describes a methodology for evaluating success that could be valuable across the sector:

“The field’s focus on the social value created by documentaries distinguishes it from more traditional measures of business success or academic studies of media effects. Whereas the film industry typically measures audience reach and sales, impact measurement examines the extent to which the right audiences are reached in the rights ways and contexts to promote social change.” (p. 25)

The report notes that Canada is falling behind what is fast becoming a sophisticated alternative distribution, outreach and marketing model for socially-driven films (p. 13), many of which are produced by Indigenous and racialized creators.

2.3 Theme #3: Comprehensive, strategic and long-term policy changes and programs are needed to ensure meaningful and lasting change.

The literature review revealed many voices saying that the only way to create real change, particularly in the Canadian environment where government funding heavily subsidizes the screen-based industries, is through strategic policy changes and programs. The CMPA: Women & Leadership study found: “interviews with stakeholders in the US, UK, Canada, and around the globe point to a preference for a comprehensive approach to change.” The report concluded that one component, such as training, is not enough to change the system. A “360 degree inclusion strategy” is required.

According to the report, systemic change must include the following six components:

- Disclosure and Research
- Financial Incentives
- Conscious Inclusion Initiatives
- Skills Training
- Confront the Portrayal Issue
- Diversity within Gender

These findings were also supported by the 2016 UK study, *Cut Out of the Picture*, which also determined that unconscious bias was a key factor in the failure of UK’s film industry’s lack of inclusion (p. 8). Without adequate targets or measurements, the industry has no reason or incentive to monitor and correct itself. The Swedish Film Institute demonstrated how simply the issue of gender parity could be resolved by setting a measurable target of 50% parity, which was surpassed in only two years without any negative impact on quality (measured by number of festival awards and performance at the box office.) (p. 9) As Tracey Pearce of Bell Media states in the report “if you don’t measure it...it doesn’t exist.” (p. 7).

Several articles expressed frustration with institutions that refuse to address the issue in a direct way. For example, Telefilm Canada was heavily criticized after they announced that they had set a date for “improvements” on gender and cultural representation by 2020 without any real plans, targets, or initiatives. As Rajheyan Simonpillai writes in *NOW Magazine*:

“Telefilm caters to [the] system. In its corporate plans from 2011 (after the Burgess report) and 2015, about 16 pages talk about the priority to build demand by fostering commercially appealing content. In both plans, gender representation never gets mentioned, while diversity gets one negligible name-drop in the conclusions.”

The literature showed that the most successful initiatives were those that had clear goals, targets and objectives.

In the report, “A Path Forward: Supporting and Developing the Indigenous Screen-based Media Industry in Canada”, Marcia Nickerson gathers six recommendations from community consultations. One of the recommendations is for increased training and professional development but comes with this caveat: “capacity building is about more than training. It is also the broader culture and economy of innovation and excellence. This is achieved through fostering talent, and validating social and cultural values that support creativity and innovation” (p. 6). The report suggests the following areas of focus for training:

- Developing producers’ skills (business, legal and finance)
- Story and script development
- Forums for mid-career creators
- Northern-specific training
- Shadowing/mentoring opportunities with mainstream productions (p. 6)

Exploring alternative distribution models was also an important recommendation, supported by the rise of impact producing in the documentary arena.

Ending on a positive note, the expansive *Playback* article, “The Diversity Puzzle” notes that there is a new appetite for change within the sector and recognition that the status quo was no longer a viable option:

“...organic efforts on multiple sides of the industry look to be gaining momentum successfully, thanks to conscious efforts – driven by business strategy – by those in leadership roles. In every interview *Playback* conducted for this story, executives and entrepreneurs identified mentorship and strategic risk-taking as key to improving what most seem to view as a bottom-line-positive evolution.”

The recent creation of the Indigenous Screen Office, with the backing of several screen-based institutions, is one positively cited example of a strategic investment in supporting Indigenous leadership and approaches to the production, marketing and distribution of Indigenous screen-based content (Johnson, 2018). The NFB’s 360 approach and 3-year plan to redefine its relationship with Indigenous Peoples is also reviewed as a positive example of institutional leadership (CBC, June 2017).

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4. Existing Producer Training Programs

The following summary includes relevant training programs in Canada and internationally that are open to Canadian producers. This is not an exhaustive list but focuses on programs worth consideration both for identifying training gaps for emerging producers and in undertaking the program design.

Information was acquired through online research and discussions with members in the filmmaking community who have knowledge of the programs either as past or current participants or mentors.

4.1 Canada

National Screen Institute (NSI) IndigiDocs, Winnipeg

<http://www.nsi-canada.ca/courses/nsi-indigidocs/>

NSI IndigiDocs is a development program for Indigenous producer/director teams looking to produce a short documentary.

- Teams are paired with an industry mentor to help with the development and production of a 10-minute documentary. The course starts with a two-week boot camp in Winnipeg.
- Teams receive a cash award of up to \$16,000 to put towards production of their documentary and attend the Hot Docs Canadian International Documentary Festival in Toronto.
- Faculty members and mentors for this program are both Indigenous and non-Indigenous.

This program is highly spoken of by members in the Indigenous community, past participants, current participants, and faculty. Some of the non-Indigenous mentors were viewed as problematic, and in need of cultural sensitivity training. Other non-Indigenous mentors were viewed as being exceptionally valued for their specific expertise. This program would be a good model to review in the creation of a DOC/NFB program, or NSI could be a potential delivery partner.

Black Women Film! Leadership Program, Toronto

<http://www.blackwomenfilm.ca/read-me/>

BWF is both a leadership program and new collective of Black women filmmakers dedicated to forwarding the careers, networks and skills of filmmakers and media artists who are Black female identified of the Canadian African diaspora. Starting in September 2016, Black Women Film! will:

- Provide ongoing networking opportunities for its growing community of emerging and established Black women filmmakers,
- Spotlight Black and diverse women in film,

- Continue to offer the annual leadership program and will be presenting a master class series in 2017.

This program was highly rated by survey respondents for this research and would be a good potential partner or resources for DOC/NFB. They have a list of mentors on their website, a good resource for identifying Black mentors.

Canadian Film Centre (CFC) Producers' Lab, Toronto

<http://cfccreates.com/programs/3-producers-lab>

The CFC Producers' Lab is designed producers who have producing or production experience, an understanding of the current film and TV marketplace, and a project slate that includes a feature-length project at some stage of development. Projects may be drama, documentaries, TV or web series. There is no statement indicating that diversity is a priority for the program's participants or faculty.

The program provides:

- A big-picture overview of the industry, as well as hands-on development workshops related to business strategies for each specific project.
- Producers also have an opportunity to network with participants in other CFC Labs, including writers, directors and editors, which are running simultaneously.
- They learn about the development process and exercise creative feedback through workshops, writing assignments, story editing sessions and providing notes.
- Producers will be challenged to identify and articulate the distinctive elements of specific projects while showcasing viability, marketability and saleability within the competitive international marketplace.

The goal is for producers to emerge from the program with the ability to produce and deliver content to the market and leave the program with a more comprehensive understanding of industry expectations and the entire script-to-screen process.

This program was highly rated for providing a strong overview of the industry, and a good opportunity to connect with other filmmakers.

CPMA Diversity Mentorship Program, Toronto

<http://cmpa.ca/cmpa-diversity-mentorship-program>

This is a 20-week mentorship program for five trainees annually, with the goal of supporting increased gender balance, diversity and Indigenous representation within the industry and on screens.

The program is open to all CMPA member companies in good standing and trainee candidates from diverse backgrounds that have a demonstrated interest in working in production with the ultimate goal of becoming a producer. Activities can take place during any stage of production and activities including but not limited such as research, development, on-set and office production, business affairs, marketing and promotion. Trainees receive a stipend of \$13,200, which is split between the CMPA and the company.

CPMA Production Mentorship Program, Toronto

<http://cmpa.ca/mentorship/cmpa-production-mentorship-program-0>

This is a 20-week program for ten emerging to mid-level producers. The focus of the initiative is to provide general producer training to those who are starting out their careers, have limited experience in the screen-based media production industry or are transitioning into it from a different field.

imagineNATIVE Institute

<http://www.imagenative.org/institute-programs/>

imagineNATIVE has (for 19 years) provided professional development opportunities for Indigenous film and media art key creatives (director, writer, producer and artists). The Festival's Industry Series has panels, workshops, masterclasses, key creative labs, and networking events aimed at the art, craft and business of media arts from an Indigenous perspective.

The imagineNATIVE iNstitute professional development programming will include:

- Film commission mentorships in Ontario (2), New Brunswick and Alberta;
- Feature film screenwriting and story editing intensives;
- International market lab for producers at the European Film Market and Industry Series.
- Artist residency program (highly praised by current artist-in-residence Nyla Innuksuk, who is making a Virtual Reality work);
- Access to imagineNATIVE archives;

Many of these programs will utilize the multi-functional spaces in the newly renovated imagineNATIVE offices.

imagineNATIVE has found that their professional development programming is strongest when they host events and programming. There is a comradery and feeling of a "safe space" for artists to express their successes and challenges in a respected and educated environment. imagineNATIVE bridges and connects Indigenous and non-indigenous supporters in the development of their work. Would make a great partner for DOC/NFB on Indigenous components.

Hot Docs Industry

<https://www.hotdocs.ca/i>

Hot Docs is now prioritizing indigenous and racialized filmmakers in their emerging filmmaker lab and include a paid mentorship placement as an element of the program. currently developing a new multi-faceted year-round funding, mentorship and training program for filmmakers across Canada, with the following identified priority groups: Francophone artists, Indigenous artists, artists of colour and artists with disabilities. The program will include:

- A new Fund that will support 4-10 projects per year. Projects can include feature, shorts, series, digital, interactive and VR.
- Ten spots in the Doc Accelerator Lab will be for emerging filmmakers from the priority communities. The program consists of a two-day intensive lab, full festival industry programming, and a post-festival mentorship.
- Hot Docs also plans to bring the Doc Ignite training workshops for emerging to mid-career filmmakers to 3-5 communities outside Toronto, which will be offered free of charge.

Survey respondents rated Hot Docs program highly, particularly those that involved mentorship.

OMDC/TIFF Producers' Lab Toronto (PLT)

http://www.omdc.on.ca/collaboration/business_initiatives/PLT.htm

It is worth noting that this program has recently completed its final year after running for seven years. Producers Lab Toronto (PLT) was an international co-production forum delivered through a partnership between OMDC, European Film Promotion (EFP) and the Toronto International Film Festival (TIFF). It is for experienced feature film producers from across Canada and Europe, who gather for three days of networking during TIFF. This is noted because there is a lack of international professional development opportunities.

Trinity Square Video (TSV)

<http://www.trinitysquarevideo.com/>

TSV is an artist-run centre that supports the work of Indigenous, Black and Persons of Colour with an emphasis mentorship. They coordinate group learning led by instructors specifically tailored to the learning capacity of the group. They have done this with Indigenous communities in Northern Ontario through distance learning, with newcomer communities in partnership with the Arab Community Centre of Toronto, and Animating Democracy with Scarborough Arts.

The combination of Master Classes by respected Indigenous artists like Greg Staats, or one-on-one mentorship with individual filmmakers like Michael Keshane. They ran a program with Seven Generations in Kenora via Skype conference teaching media to Indigenous youth one day a week for 8 weeks from Idea to Screen, which culminated with the instructor flying to Kenora to finish the projects and hold a mini-festival screening of the completed works. They are conducting a similar project with African filmmakers in the mountains of Kenya led by African-Canadian filmmakers based in Toronto. May a good source for mentor referrals.

REEL Asian

<http://www.reelasian.com/>

Reel Asian provides training programs such as Unsung Voices to help encourage youth to try filmmaking and be exposed to the industry and the skills needed to make a film, as well as workshops and networking events to help connect filmmakers to more decision makers.

Production Company Mentorships

Independent production companies are starting to create their own mentorship programs to support diversity in the industry. For example, Sinking Ship Productions, producers of *Odd Squad*, has embarked on a mentorship program that sees women directors – and soon, diverse directors – shadow established directors for several episodes and then helm one of their own.

The pilot saw three women shadow an established director for three of the four episodes in a four-episode shooting block, then direct the fourth episode herself, a strategy that Johnson says allowed the company to test-drive new talent while maintaining the visual continuity of the series. Critically, it gave each woman a valuable directing credit on a well-recognized production. All will return to mentor the next crop of directors.

On her latest feature film, shooting in British Columbia, Elle Maija Tailfeathers posted a call for paid youth mentorships for a number of roles.

4.2 Notable Outside Canada

Sundance Institute Creative Producers' Lab and Summit, US *but available to Canadian producers and is a rare example of a comprehensive program for creative producers.*

<http://www.sundance.org/initiatives/creative-producing#/>

This program for emerging producers consists of a four-day intensive summer lab, followed by participation in the Producers' Summit, followed by participation at the annual Sundance Film Festival in January, and year-round mentorship from industry professionals.

- Requirements include: Candidates must be in active production or post-production on a project, and cannot be the director of that project. They must have produced at least one feature film as a producer or co-producer.
- The focus of the program is to “hone emerging producers' creative instincts and evolve their communication and problem-solving skills at all stages of their next feature film project.”
- Feature Film Creative Producing Fellows receive a grant of \$10,000 per participating project with \$5000 to spend towards a living stipend and \$5000 to spend towards pre-production.
- Four producers are chosen annually. There is no mention of diversity as a priority for this program.

The Sundance Producers' Summit

- Over the three-day gathering, the Creative Producing Summit provides a forum for top industry professionals, producers, and directors to focus on three primary avenues of dialogue: narrative producing, documentary producing, and the state of the independent film industry. Over 50 panelists representing the leaders of the independent film industry are on hand for a series of curated panels, case studies, roundtables, and one-on-one meetings. Each day's programmed events allow for a revolving series of conversations around critical issues producers face such as financing, distribution, audience engagement, marketing, and sustainability.

Berlinale Talents, Germany, *international program*

<https://www.berlinale.de/en/branche/berlinaletalents/index.html>

Every February *Berlinale Talents* brings 250 selected talents (writers, directors, producers, cinematographers, actors, editors, production designers, composers, sound designers, sales agents and distributors, and film critics) together with professionals from the international film industry. This vital platform has developed into one of the most exciting initiatives at the Berlinale and has led to many success stories of films made by *Talents* alumni, which can increasingly be

enjoyed in the Berlinale film programme. Located in the close proximity of the festival centre and the *European Film Market*, *Berlinale Talents* hosts many events with Berlinale guests, renowned filmmakers and emerging talents.

Besides the fruitful association of established filmmakers with the award-winners of tomorrow, *Berlinale Talents* offers tailored coaching in all areas of filmmaking. Furthermore, the development of selected film projects is supported during and after the event. These projects are also presented in the *Talents Online Community*.

Berlinale Talents continuously cooperates with the *Berlinale Co-Production Market*. In the framework of the “Talent Project Market”, selected projects by participants are presented to producers and financiers.

5. Gaps in Training and Professional Development

- There are few “Intro to Producing” courses or workshops where participants can get an overview on things like how to make money, how the industry works, what are the different producing roles, what skills do producers need, what are the rewards and challenges of being a producer. This could be a great one-day 101 type course offered to encourage those both new to filmmaking or those looking to transition from writer/director or crew to producing.
- In terms of skills-based training, producing is a project management process and there is specific project management training, software and tools that can be incorporated into any producer program. Also, negotiation and conflict resolution are areas of training not often provided for producers.
- Access to networks was identified as a barrier and more opportunities are needed for emerging producers to build relationships with key people in the industry, both in Canada and internationally, and to learn first-hand how to navigate networking events and opportunities.
- The combination of Indigenous and racialized together specifically is not common but there are affinities and alignments that could provide interesting perspectives between individuals coming from various points of view and experiences. Cultural sensitivity training that happens in this program should be done by both an Indigenous and a racialized mentor.
- Producer training is often focused on the business aspects and finance, which are necessary. But creative producers also need training on story development, working with writers and directors on creative aspects.

- It is clear from all components of this research that anti-oppression/cultural sensitivity training is needed not just for all participants, who will need to be mindful of the different perspectives within the group, but also for all partners, mentors, and NFB staff members.

- The UK study referenced in the literature review noted that unconscious bias is a major factor in the slow pace of change in the sector. There are many professionals who provide training on helping individuals recognize and identify how unconscious bias impacts decision making and it would be valuable for executives and decision-makers to have this training.