



REPORT

Workforce Survey of Diverse Screen Industry Professionals in Nova Scotia: Trends, Barriers and Strategies for Change

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July 1, 2021

Acknowledgements

This study was commissioned by Screen Nova Scotia, thanks to the leadership of Board member Cory Bowles, and with valuable input by Cory and a committee of screen industry professionals: Francine Deschepper, Beth Briffet, and Screen Nova Scotia executive Director Laura MacKenzie.

The study involved the generous participation of local industry organizations that promoted the survey to their members and networks. These include: ACTRA, Atlantic Film Festival, Atlantic Filmmakers Cooperative (AFCOOP), Bluenose Ability Arts and Film Festival, Carbon Arc Cinema Co-op, Closed Circuit Television: Rural Animation Group, Digital Animators of Nova Scotia, Directors Guild of Canada, DOC Atlantic, Emerging Lens Film Festival, Halifax Black Film Festival, IATSE Local 849, Lunenburg Documentary Festival, Nova Scotia Community College (Screen Arts Faculty), Women in Film and Television Atlantic.

We also wish to thank the industry professionals who participated in the survey, as well as those who agreed to be interviewed for this study. Their participation ensured a richness and diversity of perspectives that contributed to the overall findings of this study.

Executive Summary

This study finds that professionals from diverse communities work in a range of occupations in television, feature film and independent media arts. Overall, they are highly educated, experienced professionals. For just over half, work in the screen-based production sector is their primary source of income. However, this study finds that accessing employment by diverse professionals is difficult.

The majority of respondents worked less than half of the time in the one-year period between February 2019 and February 2020. Diverse professionals lack access to representation by unions, guilds, talent agents or managers. They also face difficulty in accessing opportunities to enhance their skills. In particular, BIPOC and disabled professionals are under-represented in Nova Scotia's screen-based industry and are working in a more limited number of occupations.

At the same time, the great majority of respondents intend to keep working in the screen-based sector in Nova Scotia. This presents an opportunity to diversify Nova Scotia's screen industry work force. To address current challenges and meet this opportunity, this study makes the following recommendations:

1. **Ensure more inclusive union and guild membership** by prioritizing the recruitment of, and facilitate access to memberships by BIPOC and disabled professionals;
2. **Offer paid mentorships for BIPOC and disabled professionals** created by unions, guilds and associations;
3. **Provide more affordable access to professional development opportunities**, ensuring more equitable access to members of diverse communities;
4. **Target funding earmarked for diverse creators**, ensuring regional funding for development and production is accessible by BIPOC creators;
5. **Introduce hiring incentives created through public production funding programs** incentivizing producers to hire more diverse emerging professionals; and
6. **Create opportunities for diverse professionals in creative leadership positions** to have a positive impact on employment access overall.

Table of Contents

ACKNOWLEDGEMENTS	1
EXECUTIVE SUMMARY	2
TABLE OF CONTENTS	3
INTRODUCTION	4
I. STATISTICAL PORTRAIT OF DIVERSE FREELANCE PROFESSIONALS WORKING IN THE SCREEN-BASED PRODUCTION SECTOR	6
1. CHARACTERISTICS OF NOVA SCOTIA’S DIVERSE SCREEN-BASED WORKFORCE.....	6
2. KEY EMPLOYMENT TRENDS	10
3. SUMMARY OBSERVATIONS	18
II. PERSPECTIVES ON BARRIERS TO EMPLOYMENT	20
1. A MAJORITY OF RESPONDENTS FACE BARRIERS TO ACCESSING EMPLOYMENT	20
2. SUMMARY OBSERVATIONS	24
III. PERSPECTIVES ON MEASURES TO IMPROVE ACCESS TO EMPLOYMENT	26
1. PROPOSED MEASURES AND INITIATIVES.....	26
2. SUMMARY OBSERVATIONS	31
IV. CONCLUSION AND FUTURE DIRECTIONS	32
1. OVERALL FINDINGS	32
2. MEASURES TO IMPROVE ACCESS TO EMPLOYMENT AND PROFESSIONAL DEVELOPMENT	33
ANNEX 1: SURVEY QUESTIONNAIRE	35
ANNEX 2: LIST OF INTERVIEWEES	42

Introduction

1. Preamble

Nova Scotia's screen-based production industry (film, television and interactive media) contributes over \$180M to the Province's economy, generating economic spinoffs, including about 2100 full-time equivalent jobs, of which about a thousand are highly skilled positions working directly on productions.¹ Currently, Canada's Atlantic region is home to more than 800 crew and 500 performers, with more than 100 producers operating in Nova Scotia.² Much of the work in the industry is project-based, with individuals being employed for a time on a particular production, and then moving on to work on a different production. In general, this work is done on a freelance contractual basis. In 2016, an economic study of the screen-based sector in Nova Scotia found that 60% of industry professionals worked as freelancers.³

Little empirical research exists on the participation of "diverse" professionals (Black, Indigenous, People of Colour, LGBTQ2+, women, other gendered, and people living with a disability) in accessing employment in the screen-based industries in Nova Scotia. There is a need to better understand access to employment opportunities by diverse professionals. In this context, Screen Nova Scotia commissioned Communications MDR to undertake a study on access to employment by diverse freelance professionals in Nova Scotia.

Goals of the Study

The goal of this study was to better understand current trends in access to employment by diverse emerging and established professionals in the screen-based industries in Nova Scotia, and the challenges and opportunities they face in accessing such employment.

2. Methodology

The study was primarily based on an online survey of freelance professionals working in the screen-based production sector in Nova Scotia. The survey was designed to gather evidence on the participation of self-identified diverse professionals in the different occupations in the screen-based production sector, barriers to access and potential avenues to increase access their access to employment in the screen-based industry in Nova Scotia.

The survey was conducted online in the spring of 2021 and was open to all screen-based production industry freelance professionals working in the province. The consultants worked with Screen Nova Scotia, professional unions and guilds, artist run centres, festivals and others to promote the survey to diverse industry professionals in the Province. The online questionnaire used for the survey can be found in Annex 1.

¹ Screen Nova Scotia website: <https://screennovascotia.com/>; Canadian Media Producers Association, *Profile 2019: Economic Report on the Screen-Based Media Production Industry in Canada*, 2020.

² Kelly Townsend, "Nova Scotia to continue to support for incentive fund into 2025/26," *Playback Online*, November 6, 2020, retrieved from <https://playbackonline.ca/2020/11/06/nova-scotia-to-continue-support-for-incentive-fund-into-202526/>.

³ Canadian Media Producers Association and Screen Nova Scotia, *Economic Assessment of the Film and Television Production Industry in Nova Scotia*, April 13, 2016.

In all, 188 industry professionals responded to the survey, representing a wide range of industry occupations and differing levels of professional experience. Amongst respondents, 82% identified as diverse.

The survey was complemented by key informant interviews. Interviewees were drawn from amongst professional associations, industry organizations and talent agencies. The consultants also reviewed relevant literature, including previous workforce surveys and studies on the screen-based industry in Nova Scotia. The list of informants interviewed is included in Annex 2.

3. Structure of this Report

This report is comprised of the following four sections:

- Section I provides a statistical portrait of diverse freelance professionals working in the screen-based production sector;
- Section II presents stakeholder perspectives on barriers pertaining to employment opportunities;
- Section III examines stakeholder perspectives on proposed strategies and measures to increase access to employment;
- Section IV presents our concluding overview and suggested future directions.

I. Statistical Portrait of Diverse Freelance Professionals Working in the Screen-based Production Sector

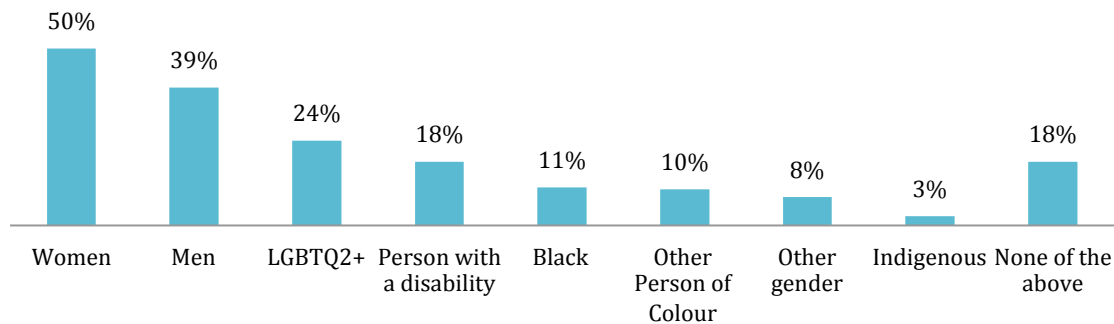
1. Characteristics of Nova Scotia’s Diverse Screen-based Workforce

1.1. Representation of Diverse Professionals Amongst Respondents

Overall, 188 industry professionals responded to the survey, of which 82% identified as diverse. Half of all respondents (50%) identified as women. This is consistent with the general population in Nova Scotia population, of which 52% are women.⁴ Thirty nine percent of respondents identified as men, as compared with 48% of the general population.⁵ Amongst respondents, 8% identified their gender as other (e.g. non-binary, transgender woman or transgender man).

Overall, 24% of respondents self-identified as BIPOC (Black, Indigenous or Person of Colour). The same proportion, 24% of respondents, identified as LGBTQ2+ and 18% of respondents identified as living with a disability. Figure 1 provides self-identification rates by survey respondents.

Figure 1: Rates of Self-Identification by Survey Respondents



⁴ Statistics Canada. 2017. *Nova Scotia and Canada* (table). *Census Profile*. 2016 Census. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017.

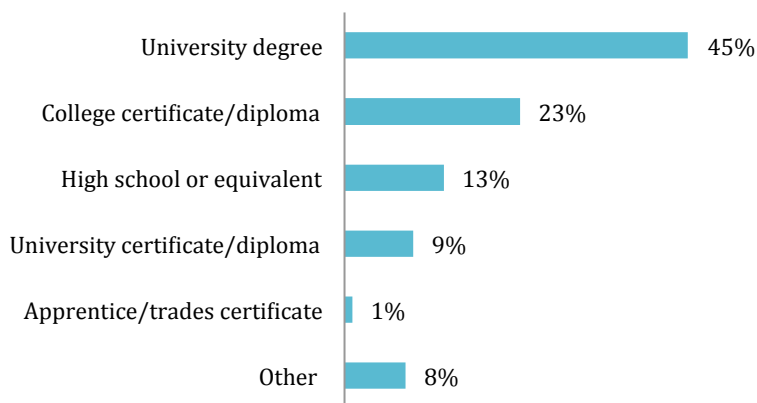
⁵ Statistics Canada. 2017. *Nova Scotia and Canada* (table). *Census Profile*. 2016 Census. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017.

1.2 Respondents Are Highly Educated

Respondents to the survey are highly educated professionals. Education levels amongst diverse screen-based professionals are higher than the general population of Nova Scotia. This is true also for Nova Scotia's workforce in the screen-based sector overall.⁶

Almost half of respondents (45%) have obtained a university degree, while 23% have earned a college diploma or certificate, such that over two thirds (68%) have completed their college or university education. Six respondents indicated they had obtained a masters degree. These rates are higher than the general population in Nova Scotia, where 30% have attained a university education and 27% have attended college (57% overall).⁷ This speaks to the highly-skilled nature of occupations in the screen-based sector.

Figure 2: Levels of Education, Overall



Respondents who identified as other gendered, BIPOC, or LGBTQ2+ professionals were more likely to have a university degree. Women also reported a somewhat higher rate of university education than men.

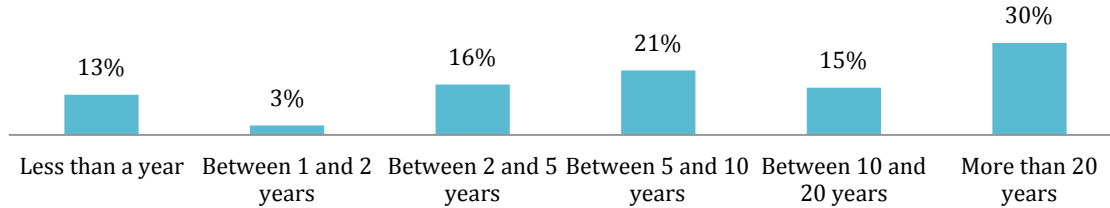
1.3 The Majority of Respondents Are Experienced Professionals

Almost half (45%) of respondents overall have worked as professionals in the screen-based production sector for at least 10 years, and two thirds have worked at least five years.

⁶ Canadian Media Producers Association and Screen Nova Scotia, Op. Cit., page 21.

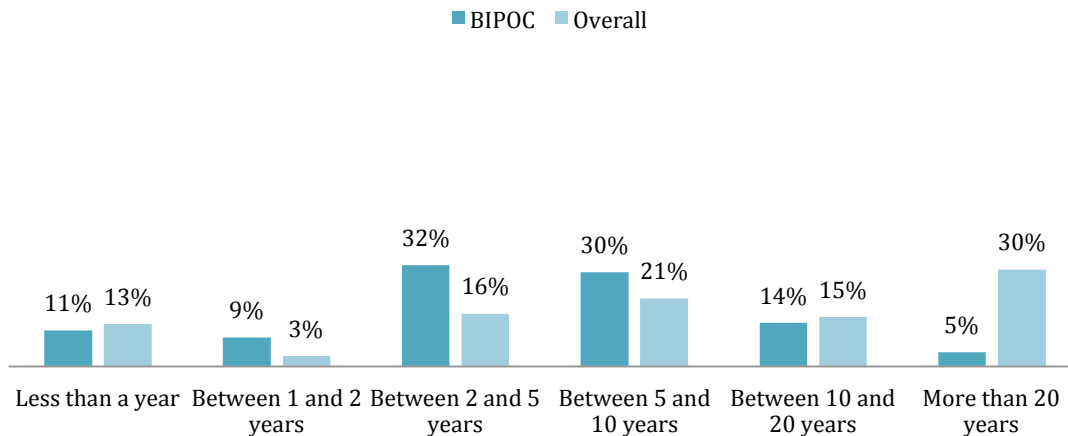
⁷ Statistics Canada. [Table 37-10-0117-01 Educational attainment in the population aged 25 to 64, off-reserve Aboriginal, non-Aboriginal and total population.](#)

Figure 3: Years of Experience of Respondents



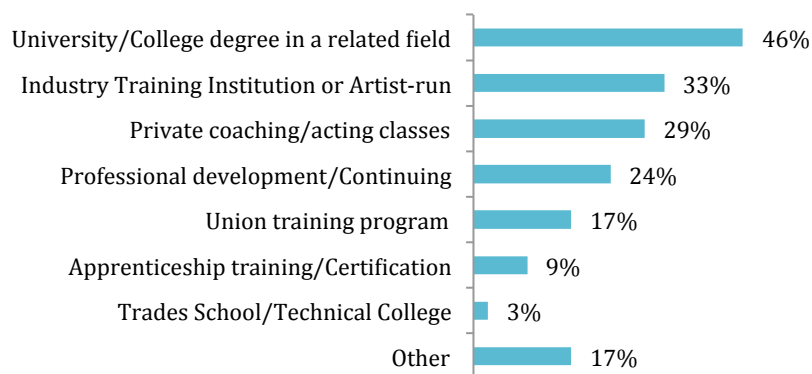
One third of respondents overall are emerging professionals. The percentage of emerging professionals is higher for BIPOC respondents, with 52% indicating they have 5 or fewer years of professional experience.

Figure 4: Years of Experience of BIPOC Professionals



1.4 Respondents Obtain Their Professional Training Through a Range of Pathways

Respondents are obtaining relevant training through a range of pathways. Seventeen percent accessed a union training program, and 33% attended an industry training institution or an artist-run centre.

Figure 5: Types of Professional Industry Training Accessed by Respondents

Access to apprenticeships or certification programs was lower for all diverse respondents. Access was lowest amongst LGBTQ2+ and BIPOC respondents. Only two percent of LGBTQ2+ and 2% of BIPOC respondents, respectively, have accessed an apprenticeship or certification program. The rate of participation by women in apprenticeships or certification programs is also low, at 4%.

Rates of access to union training programs were lower for all diverse respondents than overall. These rates were lowest for LGBTQ2+ and women respondents. Only 4% of LGBTQ2+ respondents have accessed a union training program. For their part 7% of women have accessed a union training program.

1.5 BIPOC Professionals and Those With a Disability are Under-represented in Nova Scotia's Screen-based Production Workforce

Based on a very conservative estimate of 1000 active professionals working in the screen-based industry production sector in Nova Scotia, BIPOC professionals surveyed represent 4.5% of the total production workforce. By comparison, visible minority workers accounted for 16.1% of the cultural workforce nationally, and 20.8% of the total Canadian workforce.⁸ The participation by BIPOC professionals in Nova Scotia is also low as compared to the provincial population, in which 6.5% of Nova Scotians⁹ and 11.4% of citizens of Halifax¹⁰ identified as members of a visible minority in the 2016 Canadian Census.

Disabled professionals are also underrepresented in the industry. People living with a disability make up 16% of Canada's population, but only account for 3.4% of professionals working in Nova Scotia's screen-based production sector.¹¹ Previous studies have similar shown that

⁸ Cultural Human Resources Council, *Labour Market Information for Canada's Cultural Sector 2019, 2020*, page 22.

⁹ Statistics Canada. 2017. *Nova Scotia and Canada (table). Census Profile. 2016 Census*. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017.

¹⁰ Statistics Canada. 2017. *Halifax, Nova Scotia and Nova Scotia (table). Census Profile. 2016 Census*. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017.

¹¹ Easter Seals, *Disability in Canada: Facts and Figures*, retrieved from <https://easterseals.ca/english/wp-content/uploads/2016/12/Disability-in-Canada-Facts-Figures.pdf>.

in general, Canadians living with a disability are underrepresented in the Canadian workforce.¹²

In all, 4.5% of respondents self identified as LGBTQ2+, which is higher than the 3.3% of Canadians who identify as LGBTQ.¹³

2. Key Employment Trends

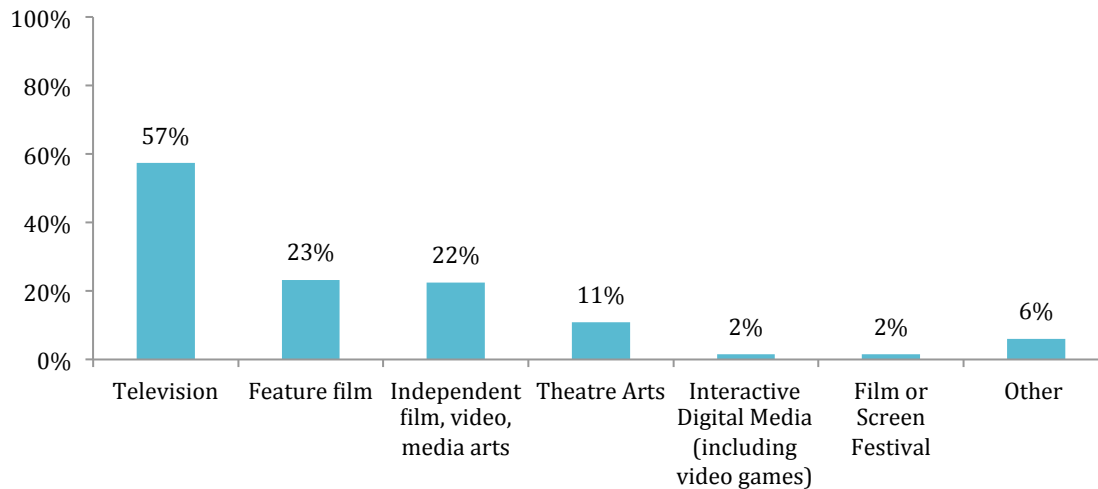
2.1 Respondents Work in Television, Feature Film, as well as in Independent Film and Media Arts

Over half (57%) of respondents worked in television in the twelve-month period from February 2019 to February 2020. Almost a quarter (23%) worked in feature film. An almost equal proportion worked in independent film, video and media arts.

Over 10% of respondents indicated that they worked in Theatre Arts. This included work in a range of positions: Supporting Performer, Performer, Director, Screenwriter and Festival Director.

Other sectors identified by respondents were animation, short form content, journalism, arts administration and commercial advertisements.

Figure 6: Rates of Participation by Industry Sector

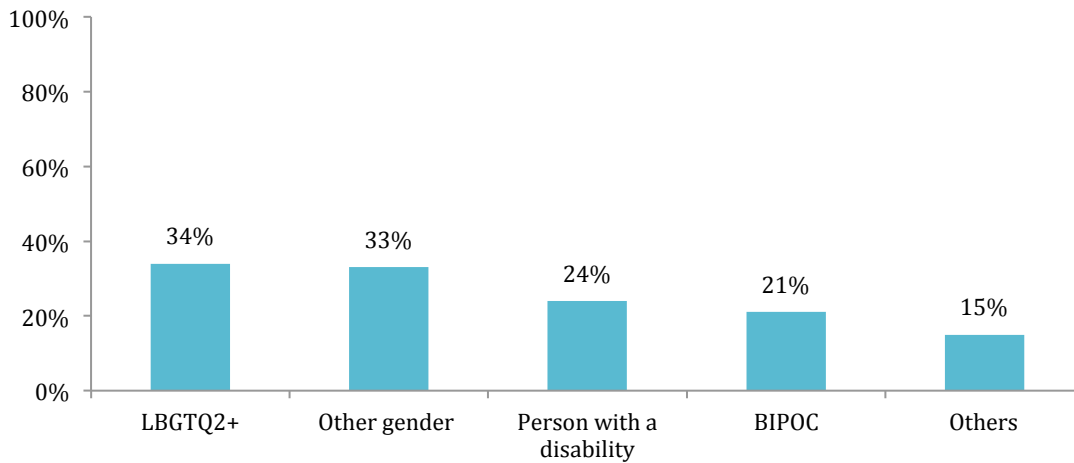


¹² Stuart Morris, et al, Statistics Canada, *A demographic, employment and income profile of Canadians with disabilities aged 15 years and over, 2017*, November 28, 2018.

¹³ Statistics Canada, *Socioeconomic profile of the lesbian, gay and bisexual population, 2015 to 2018*, March 26, 2021, retrieved from <https://www150.statcan.gc.ca/n1/daily-quotidien/210326/dq210326a-eng.htm>.

As can be seen in the figure below, diverse professionals had a higher rate of participation in the independent film, video and media arts sector. One third (34%) of all LGBTQ2+ respondents said they worked in the independent sector, as did 33% of other gendered professionals. Twenty-four percent (24%) of respondents with a disability and 21% of BIPOC respondents, respectively, also worked in the independent sector. By comparison, 15% of other respondents worked in the independent sector.

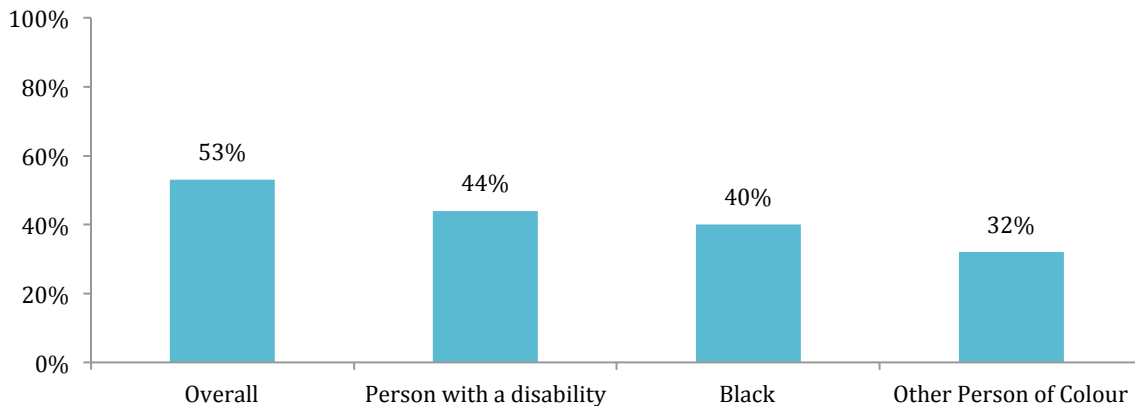
Figure 7: Rates of Participation in the Independent Film, Video and Media Arts Sector



2.2 The Screen-based Production Sector is the Primary Source of Income For Most Respondents

Over half of respondents (53%) said their primary source of income was their work in the screen-based production sector. The rate was lowest amongst respondents who self identified as a Person of Colour (32%), and second lowest amongst Black respondents (40%).

Figure 8: Respondents Whose Primary Source of Income is the Screen-based Production Sector



2.3 Respondents Work in a Wide Range of Occupations

As can be seen below, respondents work in a wide range of occupations, many in key creative positions. Other positions reported by respondents included talent management, extra, co-ordinator, background/PA, union business agent and arts administrator.

Figure 9: List of Occupations Worked In by Respondents

Answer Choices	Responses - Overall	
Director	11%	13
Producer	11%	13
Performer	10%	12
Principal Performer	8%	10
Supporting Performing	8%	9
Screenwriter	6%	7
Independent film, video or media artist	6%	7
Production Staff	5%	6
Camera	4%	5
Editing	4%	5
Grips	3%	3
Assistant Director	2%	2
Costume	2%	2
Hair	2%	2
Executive Producer	1%	1
Casting Director	1%	1
Festival director	1%	1
Theatrical director	1%	1
Video Game Developer	1%	1
Accounting	1%	1
Animal wrangler	1%	1
First Aid/Craft Service	1%	1
Lighting/Electrics	1%	1
Makeup	1%	1
Painting	1%	1
Props	1%	1
Set Decorating	1%	1
Sound	1%	1
Special Effects	1%	1
Other	6%	7
	Total	118

Forty-nine percent (49%) of respondents indicated that they worked in a key creative position, including director, producer, principal performer, screenwriter and independent film, video or media artists.

Overall, 46% of women said they worked in key creative positions. Amongst BIPOC respondents, 41% indicated they worked in key creative positions, as did 41% of respondents with a disability.

Figure 10: Key Creative Positions Worked, Overall

Answer Choices	Responses - Overall	
Director	10%	13
Producer	10%	13
Principal Performer	8%	10
Supporting Performing	7%	9
Screenwriter	5%	7
Independent film, video or media artist	5%	7
Executive Producer	1%	1
Casting Director	1%	1
Festival director	1%	1
Theatrical director	1%	1
Video Game Developer	1%	1
None of the above	51%	66

Women occupied slightly fewer key creative positions, however, their rate of participation in these positions was similar to that of men.

Figure 11: Key Creative Positions Worked in by Women

Answer Choices	Responses - Women	
Director	10%	6
Producer	11%	7
Principal Performer	10%	6
Supporting Performing	3%	2
Screenwriter	5%	3
Independent film, video or media artist	5%	3
Theatrical director	2%	1
None of the above	54%	33

BIPOC respondents occupied a more limited number of key creative positions, which included director, principal performer, producer, casting director and video game developer. Of the six

BIPOC respondents who have worked as directors, half have done so in the independent film, video and media arts sector.

Figure 12: Key Creative Positions Worked in by BIPOC Respondents

Answer Choices	Responses - BIPOC	
Director	18%	6
Principal Performer	15%	5
Producer	3%	1
Casting Director	3%	1
Video Game Developer	3%	1
None of the Above	59%	20

Fifty-nine percent of respondents who identified as LGBTQ2+ worked in key creative positions. Of the nine respondents who identified as other gendered, two-thirds occupied key creative positions. The most oft mentioned positions for LGBTQ2+ and other gendered respondents were director, producer, screenwriter, principal performer, and independent film, video or media artist.

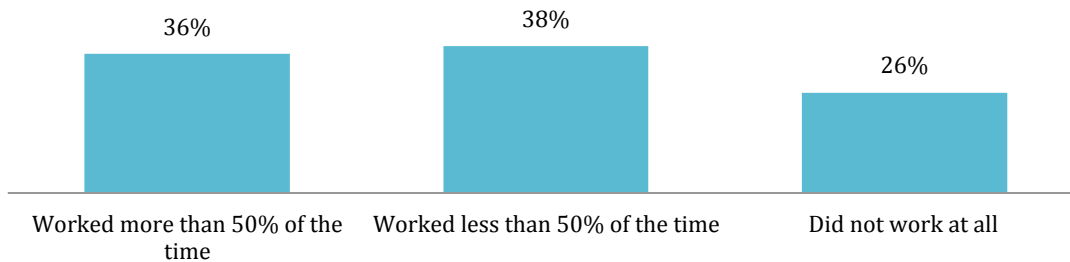
Figure 13: Key Creative Positions Worked in by LGBTQ2+ Respondents

Answer Choices	Responses -LGBTQ2+	
Director	16%	5
Principal Performer	13%	4
Producer	9%	3
Independent film, video or media artist	9%	3
Screenwriter	9%	3
Casting Director	3%	1
None of the above	41%	13

2.4 The Majority of Respondents Report Working Less than Half of the Time in the Year Examined.

Thirty-eight percent (38%) of respondents said they worked less than half of the available workdays in the year examined, from February 2019 to February 2020. Twenty-six percent (26%) respondents did not work at all in Nova Scotia during that year.

Figure 14: Percentage of Time Worked in the Year February 2019 – February 2020



On average, respondents worked about six months of the year for pay.¹⁴ From February 2019 to February 2020, survey respondents worked an average of 126 days, for which they were paid. The median number of paid days worked was 87 days, meaning that half of all respondents worked 87 days or more, while half worked fewer than 87 days. This may at least partly be explained by the high number of key creative professionals who responded to the survey. Key creatives may work fewer paid days at higher pay than other trades in the industry.

The average number of paid days worked was highest for production staff, followed by editors and grips. Twenty-nine percent of respondents worked 200 days or more.

A number of occupations were grouped together as only one person in each occupation responded to the question. These occupations included accounting, animal wrangling, casting director, festival director, first aid/craft service, makeup, painting, props, set decorating, sound, special effects, theatrical director and video game developer.

In terms of paid work, 74% of respondents had five or fewer contracts in the year examined, from February 2019 to February 2020. Nine percent of respondents indicated they did not have any work contracts during the year from February 2019 to February 2020.

¹⁴ Based on a working calendar of 251 days per year, after subtracting all weekends and official holidays from the full 365 days in the year.

Figure 15: Average Number of Days Worked with Pay, by Occupation

Occupation	Average Number of Paid Days Worked	Number of Respondents
Production Staff	237	6
Editing	209	5
Grips	205	3
Producer	195	13
Director	165	12
Assistant Director	158	2
Independent film, video or media artist	132	7
Camera	116	5
Costume	106	2
Screenwriter	96	7
Hair	61	2
Performer	42	12
Principal Performer	19	9
Supporting Performer	13	7
All Others	143	20
Overall	126	112

2.5 A Third of Respondents Worked Without Pay in the Year Examined

Thirty-five percent of respondents indicated that they worked without pay during the year examined, from February 2019 to February 2020, such as in an internship, mentorship or volunteer position).

On average, these respondents worked 61 days without pay during the year examined. The vast majority of respondents who worked without pay are in key creative positions, notably producer, director, screenwriter and independent film, video or media artist.

Figure 16: Average Number of Days Worked Without Pay, by Occupation

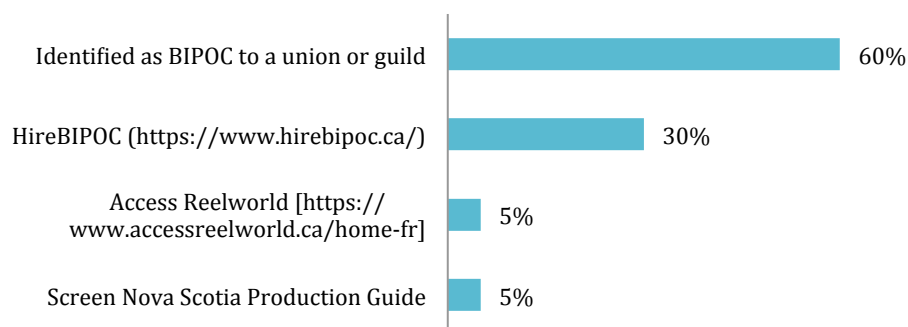
Occupation	Average Number of Unpaid Days Worked	Number of Respondents
Director	157	4
Production Staff	130	2
Screenwriter	127	3
Producer	91	7
Independent film, video or media artist	48	6
Principal Performer	20	2
Performer	19	3
Supporting Performer	13	3
Camera	10	2
All Others	7	7
Overall	61	39

2.6 A Quarter of Respondents Are Not Members of Professional Unions and Guilds

The vast majority of respondents (95%) said that being a member of a union or guild was relevant to their careers. However, 27% of respondents are not currently members of a union or guild, though they would like to be. Amongst respondents with a disability, 38% are not currently members of a union or guild.

BIPOC respondents are identifying themselves to their unions and guilds, as well as in new directories launched by Screen Nova Scotia and across the country.

Figure 17: BIPOC Respondents' Participation in National Directories



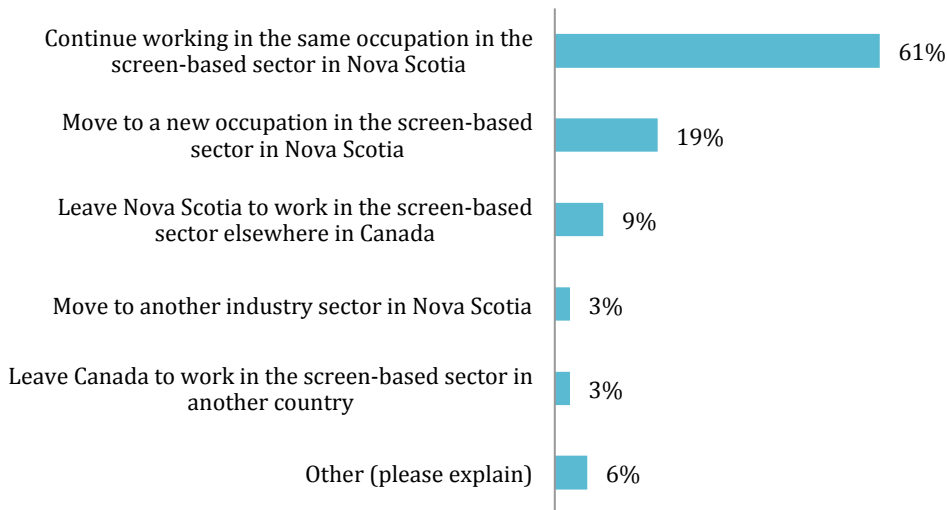
2.7 Over Forty Percent of Creatives Are Not Represented by an Agent or Manager

Forty-one percent of the respondents interested in representation do not currently have access to an agent or manager. Amongst respondents with a disability, 68% do not yet have representation.

2.8 Respondents Intend to Stay in Nova Scotia to Work in the Screen-Based Sector

A significant majority (80%) of respondents intend to keep working in the screen-based sector in Nova Scotia. Nineteen percent (19%) hope to move to a new occupation in the sector. Respondents noted that they are rooted in the province, with established connections, friends and family, and in some cases second jobs. Some respondents mentioned their quality of life and the opportunities they see in the province as reasons for staying. A number mentioned that they enjoy working in the Nova Scotia screen-based sector and look forward to advancing their careers in the Province. A few are close to retirement.

Figure 18: Future Plans of Respondents



3. Summary Observations

What emerges from the findings of the survey is a portrait of diverse professionals who are generally more highly educated than the general population in Nova Scotia, and experienced in a range of highly-skilled occupations in the Province’s screen-based sector. Respondents have followed different pathways to become professionals including university and college

specializations, training institutions and artist-run centres. Diverse professionals have had only limited access to apprenticeships or certification programs. Less than a fifth of respondents have accessed training programs offered by unions or guilds, with the least access reported by LGBTQ2+ and BIPOC professionals.

Respondents work in a wide range of occupations, with many concentrated in key creative positions. However, the range of key creative positions occupied by women is somewhat smaller. BIPOC respondents occupied an even more limited number of key creative positions compared to others working in the industry.

We note that BIPOC professionals and those with a disability are underrepresented in the sector when compared to their overall representation in the Province. This signals the need to address these gaps.

The survey finds that on average, diverse professionals are working only than half the year. A significant proportion of respondents working in key creative positions are also working without pay.

Of all the respondents BIPOC professionals were least likely to say that they earn their income primarily from the screen-based production sector.

Diverse professionals, including LGBTQ2 respondents and other gendered professionals, those with a disability and BIPOC respondents are more likely to be working in the independent film, video and media arts sector compared to other professionals.

In terms of membership in a union or guild, which provides networking and employment opportunities, professionals with a disability are having the most challenges seeking memberships. They and BIPOC respondents are also less likely to have representation from an agent or manager.

On a positive note, almost all professionals surveyed want to remain in Nova Scotia to continue working in the Province's screen-based production sector in the future.

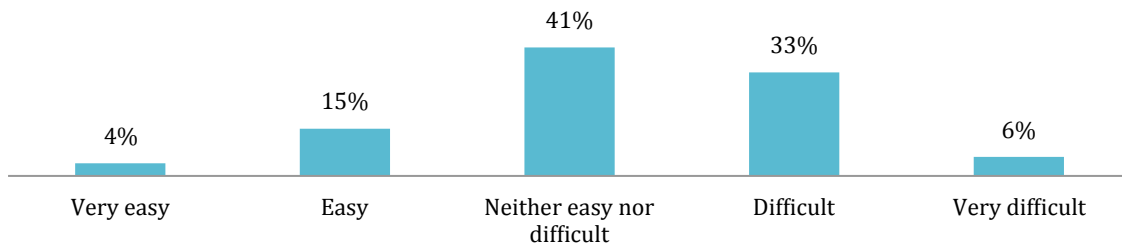
II. Perspectives on Barriers to Employment

1. A Majority of Respondents Face Barriers to Accessing Employment

1.1 A Wide Range of Barriers

Thirty-nine percent of respondents said they consider their access to employment to be difficult.

Figure 19: Degree of Ease or Difficulty in Accessing Employment

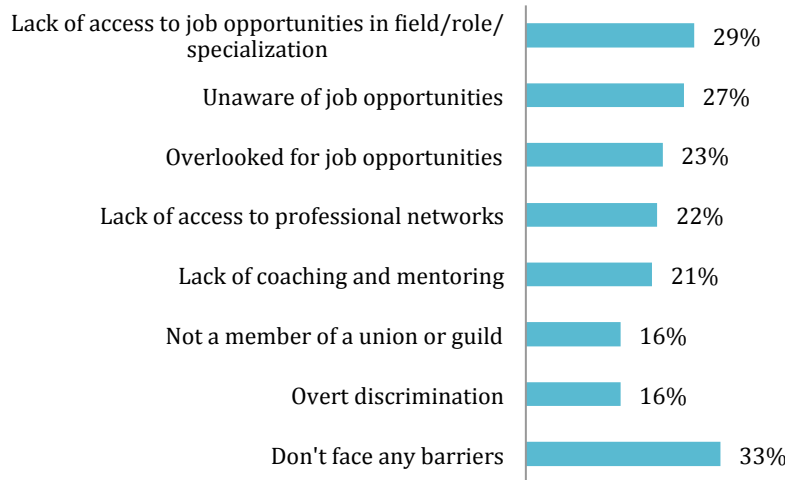


Two thirds (67%) of respondents indicated that they face barriers when accessing employment. Amongst the barriers identified, almost a third of respondents (29%) lack access to jobs in their chosen field, role or specialization, while 23% say they are overlooked for jobs. Sixteen percent face overt discrimination. One challenge mentioned by several respondents is the practice of flying in professionals from other regions to work on productions taking place in the Province, reducing the opportunities for respondents.

Twenty-seven percent of respondents said they are unaware of job opportunities. Just over 20% attribute their lack of work opportunities to their lack of access to professional networks, coaching and mentoring. Sixteen percent (16%) of respondents note they lack access to a union or a guild. These findings point to the importance of professional networks, including membership in a union or guild, to employment.

The figure below provides the rate of response overall for a range of barriers.

Figure 20: Barriers to Employment Faced by Survey Respondents



Thirty-one percent (31%) of BIPOC respondents have faced overt discrimination. Forty-five percent (45%) of BIPOC respondents lack access to coaching and mentoring, while 41% lack access to job opportunities in their field, role or specialization. Thirty-five percent (35%) said they lack access to professional networks.

Thirty-eight percent (38%) of all respondents with a disability reported not having access to coaching or mentoring. The same proportion, 38%, lack access to job opportunities in their field, role or specialization. One quarter (25%) have faced overt discrimination. Amongst the comments by people with a disability, a lack of resources was observed for those with a disability to disclose and request accessibility needs, similar to opportunities to declare dietary restrictions. Thirty-one percent of disabled respondents note that they lack access to professional networks that would assist them with accessing job opportunities.

Amongst women and other gendered respondents (i.e. other than men) 33% reported a lack of access to job opportunities in their field, role or specialization, and 28% reported being unaware of job opportunities. Twenty-eight percent (28%) reported being overlooked for job opportunities. Women mentioned age-ism and pregnancy as barriers to access.

1.2 Barriers to Membership in Unions and Guilds

Twenty-six percent (26%) of respondents interested in joining a union or guild indicated that they face challenges in joining one. The challenges most often mentioned were a lack of work opportunities, and prohibitive membership costs.

Respondents note that it is difficult to meet membership thresholds due to a lack of work opportunities. Others note that they find work on non-union shows, or that the hours of work they are getting are not relevant to the organizations they wish to join. Some note that they have spent many years achieving membership requirements. In some cases respondents indicated that they were refused permits to work on jobs they had been offered.

It took me 17 years to get into the DGC.

Due to the lack of film roles available to women, it took me almost ten years to gain enough credits to receive full membership at ACTRA.

As an emerging filmmaker, I find it difficult to get the union credit hours to become a union member (i.e part of DGC) due to lack of contact or listing of entry-level or trainee-level job opportunities on set. It seems to be primarily based on connections and word-of-mouth.

Unions and guilds have been helpful in identifying opportunities for women.

Both DGC and IATSE 849 have been very helpful in sending me training info and opportunities.

Respondents noted that it is difficult for them to pay membership fees to unions or guilds, particularly in a context of precarious employment or disability.

I was an ACTRA apprentice and close to getting my necessary credits when I had a low income year and asked to not pay fees that year and was told that if I took a year off, I would lose all my credits, which I did.

Accessing the Directors Guild is difficult due to cost.

Fees to join unions are too expensive.

1.3 Representation by Agents and Managers is Limited

Thirty percent (30%) of respondents have experienced challenges with accessing representation. The rate was 36% for BIPOC and LGBTQ2+ respondents. Amongst the reasons attributed to this challenge were the limited number of available agents and a lack of interest on the part of some agents in certain groups of talent such as trans and white women.

The very limited number of agents available puts performers in a very vulnerable position where there is basically an unchecked monopoly that gate-keeps opportunities for auditions

Until this year...there was not a trans friendly agent. Not a single agent outside of anchor talent represents a single trans person.

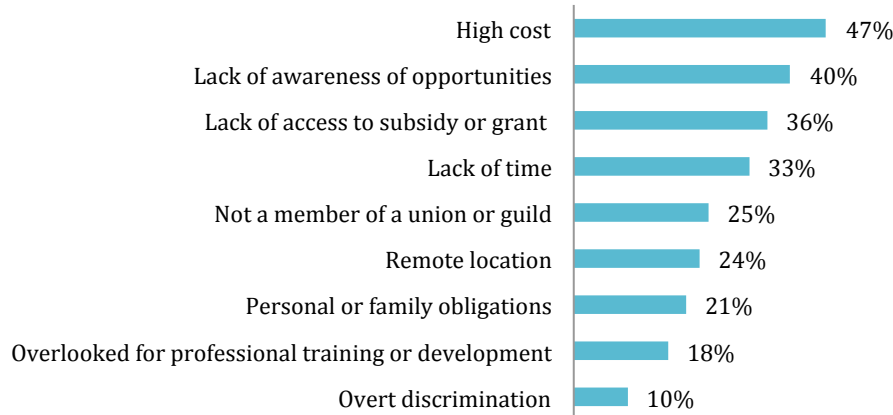
There is a surplus of Caucasian women already represented.

1.4 Significant Barriers to Professional Development

The vast majority of respondents (80%) face barriers preventing them from accessing professional development opportunities. For almost half of respondents (47%) the cost is too high. Thirty-six percent (36%) need access to subsidies or grants to enable them to participate in professional development activities. Forty percent (40%) of respondents are unaware of potential opportunities. A lack of time was noted by a third of respondents, while a quarter are

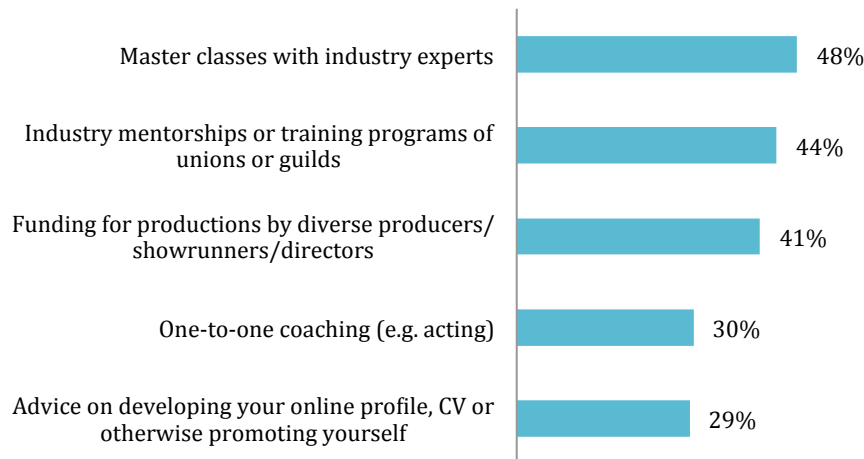
of the view that their lack of membership in a union or guild is a barrier to accessing professional development opportunities.

Figure 21: Barriers to Accessing Professional Development Opportunities



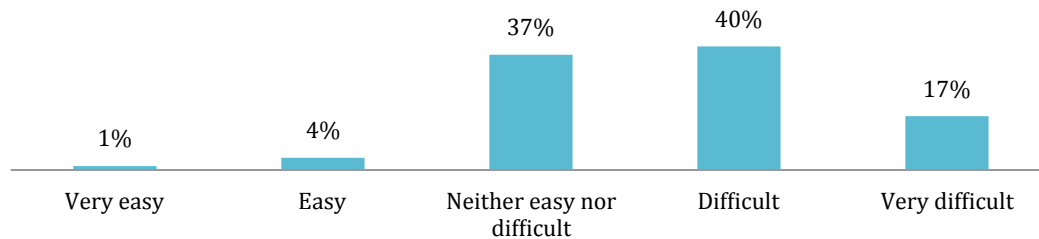
In terms of the types of training initiatives needed, almost half (48%) of respondents would like to have access to master classes with industry experts. Over forty percent wish to access industry mentorships, or training programs offered by unions or guilds.

Figure 22: Types of Industry Training Opportunities Favoured by Respondents



1.5 Creators Face Difficulty in Accessing Funding for Independent Productions

Over half of respondents (57%) who seek funding for their own independent film, video or media art works find that accessing funding is either difficult or very difficult. As shown in Figure 22, above, 41% of respondents would like to see more funding for productions by diverse producers, showrunners and directors.

Figure 23: Degree of Difficulty in Accessing Funding to Create Independent Film, Video or Media Art

Respondents perceive that grants repeatedly go to the same people, and that it is difficult to break through without the right networks, or the right experience. Some respondents note that in spite of relevant experience in related fields, it is difficult to access funding. Without sufficient funding or diverse decision makers, it is difficult to access funding.

There's hardly any access to any funding unless you are a major player or someone who knows someone or you are someone who owes someone.

It is very difficult to access funding, as I do not have any credits and do not have my own production company.

There aren't a lot of funding opportunities for people who are new to filmmaking. To access more robust funding opportunities you need to have more experience.

We need funding to produce our own work so that we can eventually have access to large funding bodies. A short film fund would be great.

Actors who want to make their own work but haven't worked on the other side of the camera don't have many resources for funding or the funding is very minimal.

Make it easier to get funding - adjust the current criteria for funding.

2. Summary Observations

Our study finds that diverse professionals face barriers to employment in the screen-based production sector. Professionals who identify as BIPOC or who have a disability are underrepresented in the industry.

BIPOC professionals face overt discrimination, lack access to coaching and mentoring, and to job opportunities in their area of specialization. Respondents generally do not have sufficient

opportunities to develop their professional networks, a barrier faced more often by BIPOC respondents.

Professionals with a disability also face overt discrimination, report not having access to coaching or mentoring, nor to work in their field and lack opportunities to develop their professional networks. In addition, these professionals report a lack of resources in the industry that would allow them to disclose their disability and request accessible access to work.

Women and other gendered professionals (i.e. other than men) report a lack of access to job opportunities in their field and being overlooked for job opportunities. They also report a lack of awareness of job opportunities, which may be due to a lack of professional networks.

Particularly challenging for diverse professionals surveyed is access to membership in unions and guilds, either because of they cannot achieve the required credits or because of prohibitive costs. This lack of access to membership in turn makes it more difficult to access professional development opportunities, which are an ongoing necessity in this fast changing sector. Of particular interest are master classes with industry experts and industry training provided by unions or guilds.

Diverse professionals, in particular BIPOC and disabled professionals, also lack access to agents and managers, who are gatekeepers to employment and talent.

The study also identified the overall difficulty facing professionals who want to break into the industry as producers, writers and directors. Professionals report that funding that would allow them to tell their own stories is not accessible without the right networks, or the right experience. Some noted the limited availability of funding in the Province.

III. Perspectives on Measures to Improve Access to Employment

1. Proposed Measures and Initiatives

Respondents suggested measures or initiatives to encourage greater participation by BIPOC, LGBTQ2+, people with a disability, women or other gendered Canadians in the screen-based sector in Nova Scotia.

1.1 Hiring Diverse Professionals

Respondents recommended employment incentives as a means of ensuring that diverse professionals have actual work opportunities.

Incentives to hire and cast trans and disabled workers.

Paid positions supported by the unions and provincial and national entities like Screen NS, CBC and funding councils.

Funding for hiring BIPOC artists, that holds productions accountable.

Respondents recommended the creation of more entry-level positions supported by unions and guilds, provincial and national funders and the CBC, to increase the hiring of less experienced professionals from diverse communities. As one respondent noted, work experience is key to building professional networks.

Provide opportunities to marginalized communities and give them a chance to learn and integrate. It's the way we'll build future relationships.

Allow more "beginners" to get opportunities and not [repeatedly] use the same talented BIPOC, LGBTQ2+ people.

There is a need for initiatives that provide women with opportunities with opportunities to work in non-traditional jobs in the industry.

Initiatives for including women in male-dominated departments, such as grip, electric, camera, etc.

Allowing women to work in more traditionally male job positions.

1.2 Paid Mentorship Opportunities

According to respondents, more mentorships are needed. Mentorship opportunities are critical to accessing employment opportunities.

BIPOC/LGBTQ2+/people with disabilities need paid one-on-one mentorships (and if their mentor is also in one of these classifications, they need to be compensated too).

Mentoring initiatives in companies might help beginners to stay in the province or in the profession.

More mentorship to allow BIPOC producers to emerge and begin their own projects. Specific targeted networks for marginalized communities.

More mentorship by senior [industry] members, more opportunities for female driven scripts to be produced.

More intentional one on one mentorships, especially for producers/writers/directors.

More training for emerging talent. More on-set opportunities ie shadowing, mentorship - but they should lead to actual opportunities.

Diversity onscreen is very important - it should reflect our reality. Training programs for these particular groups would be great.

Provide as many training and mentoring possibilities for people to be ready for the work when it comes.

Kudos to Screen Nova Scotia, I received fantastic training, free of charge, through your programs.

A focus on...trainee opportunities to encourage people to gain experience.

There is also a need for affordable access to mentorship opportunities, including paid mentorships. In some cases the need for affordability extends to those doing the mentoring.

Fair pay for mentorship opportunities... sometimes there are opportunities available but some can't access them because they need to pay bills and make a living.

More mentorship, more paid mentorship for the people mentoring as well.

Paid mentorship opportunities.

Better opportunities to participate in on-off mentorship or job shadowing for 1-2 months is not enough. Only very privileged persons would be able to leave a full time job to take that opportunity, and with no clear path afterward it is not an appealing option for many.

Help with fees, paid mentorships, one on one and master classes with opportunities for experience on set.

1.3 Expanded Activities by Unions and Guilds

Respondents expressed the view that unions and guilds must do more to ensure that they can be accessed by diverse professionals. Suggestions were made to recruit more diverse professionals.

ACTRA has to become more accessible and lead more initiatives. Acting training shouldn't be only for those who can afford a university education.

The unions need to put in some effort. They must recognize that service productions will increasingly demand diversity onscreen and on set, if they choose Nova Scotia.

Better access to entering into the industry and into the unions and guilds of the industry.

More accessible programs and opportunities for networking, membership in organizations, etc.

Invite targeted groups to training, industry, and icebreaker events.

1.4 Funding for Diverse Creators and Producers

Many respondents pointed out that diverse storytellers lack access to funding to tell their stories. This is said to be essential to create a more inclusive industry, reflecting more diverse experiences and engaging diverse audiences. Some respondents recommended increased access to funding through targeted support, more inclusive funding criteria and by increasing available funding, noting that funding available in Nova Scotia is limited.

Stories are much more interesting when they reflect our own diversity. The initiatives I'm seeing are great...but we need to keep them going at all stages of development and practice.

More Focus on LGBTQ2+ & BIPOC stories, particularly written by and made by LGBTQ2+ people & BIPOC.

Prioritize funding for non-white stories and storytellers in Nova Scotia with a focus on uplifting diverse voices that aren't as well-known in the industry.

Promoting and supporting the people in these groups who are in key/ lead positions in the industry. These groups should be the ones telling their stories. Show young people, or any people in these groups, who are hesitant to join the industry that they can as others have.

Prioritize funding for projects that are spearheaded by BIPOC, queer people, people with a disability, etc.

Encourage producers, writers and directors to bring us stories from this field of diversity.

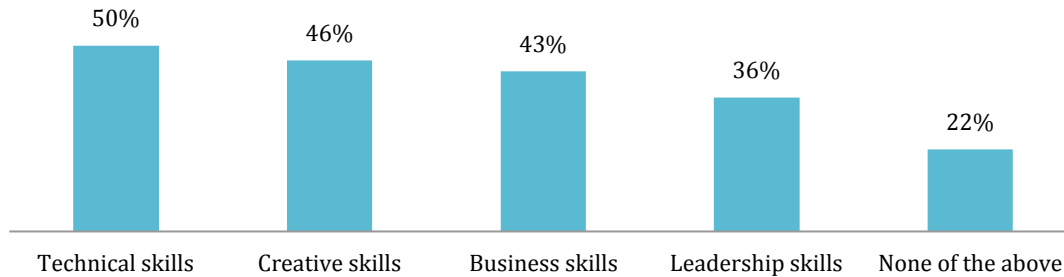
Provide funding specific for BIPOC creators.

As an LGBTQ2+ individual, I would love to see more grants aimed towards involving my community in screenwriting!

1.5 Skills Development

About 80% of respondents feel the need to enhance their skills. Half of respondents perceive the need to develop their technical skills, followed by 46% who wish to hone their creative skills, and 43% who need help with their business skills.

Figure 24: Types of Skills Needed by Respondents



1.6 Workplace Access for Professionals with Disabilities

Professionals with disabilities require accommodations and a more inclusive work environment to access employment opportunities.

Disability access for hearing, physically or visually impaired persons. Ramps for wheelchairs, studios with accessibility features. Creating more studios with accessibility features.

Diverse people are going to bring not only diverse perspectives but diverse workflow. Our systems have an innate bias against accommodating in particular someone with a disability who may require a different approach to timelines, development, discussion, etc.

Perhaps a liaison that works on a production to address the concerns of these groups, and to help facilitate and research solutions for barriers and increased accessibility. Folks should have the same opportunities to be free from barriers in production settings.

1.7 Diverse Representation Amongst Industry Leaders and Sensitization Training

Respondents note the absence of diverse professionals in positions of leadership.

The decision-makers for funding opportunities need to be diverse because they are much more likely to see the value in work from artists who are BIPOC/LGBTQ2S/with a disability, etc.

Black people need to be in a position to hire and cultivate programs that will appeal to many, but speak to black people more.

And for lasting change that is not tokenizing, put BIPOC people in the highest positions of leadership.

Efforts should be made to have a greater diversity of speakers at industry and association conferences.

There is a need for training across the industry, to create greater awareness of discrimination and detrimental attitudes and to make decision makers more accountable.

Regular, in-depth, and local anti-oppression training across the board.

More educational opportunities for everyone on topics of diversity and inclusion from the top down.

Educate existing screen based sector participants on inclusive work-places.

Males my age in the industry by and large still need sensitivity training about dealing with non-male, non-white members of the industry.

Gatekeepers need to educate themselves and stop making BIPOC, LGBTQ2+, Persons with Disabilities, Women and other Gendered People do all the work to un-oppress themselves.

More awareness of discrimination.

1.8 Outreach to Raise Awareness of Opportunities

More could be done to reach out to diverse communities to raise awareness of opportunities, and attract more diverse young people to the industry. Respondents recommended outreach activities to promote career opportunities.

Make people aware that the industry and jobs exist, as many people in those groups might not even consider the film industry as an option. The industry is not just acting & directing.

More direct outreach to specific communities about career opportunities and to let them know that they are welcome.

Recruit from different skills [training] programs (for example, carpentry), letting those in the program know that their skills are applicable, what jobs are available and what pay scale and benefits are available.

Respondents also put forward numerous ways in which outreach could take place, from advertising and social media promotion to participation in community events and

Do active participation at BIPOC events, have a Screen industry based float in the Pride parade or put on Screen NS Pride Party etc.

Eliminating raced based casting where possible.

There is a need for greater awareness on the part of employers about family and caretaking responsibilities, which often fall to women.

More flexibility when it comes to the work/life balance, especially since we still seem to be the primary caretakers of our children and/or elderly parents.

2. Summary Observations

Respondents put forward a number of strategies to increase access to employment opportunities in the screen-based production sector by diverse professionals. These include hiring more diverse professionals, more paid entry-level positions funded by unions/guilds, funders or the CBC, paid mentorships, and dedicated resources for development and production by diverse independent producers, writers and directors. There is a lack of funding available to key creative professionals in Nova Scotia that could help to build capacity in the industry.

There is a need to accelerate efforts by unions and guilds to be more inclusive, through more focused and dedicated actions. Unions and guilds have initiatives and personnel hired to help meet their diversity and inclusion goals. Successful organizations are those who make diversity and inclusion part of their mandate and at the core of everything they do.

Professionals from diverse communities do not have established professional relationships with potential employers, in an industry where it was often said that who you know is more important than what you know.

Going forward, skills development is seen as top priority for the industry, aimed at enhancing technical, creative, business skills and other skills.

There is a need to accommodate professionals with disabilities to create a more inclusive work environment. This will require sensitivity training for decision-makers, such as producers.

There is a need for sensitivity training across the industry, to create greater awareness of discrimination and detrimental attitudes that perpetuate exclusion, and to make decision makers more accountable.

Respondents note the need for more diverse professionals in positions of leadership. There is a view that having more BIPOC professionals in leadership and decision-making roles would facilitate greater access to employment by BIPOC freelancers. In this regard, the perceptions of agents and managers are critical, as they are seen to be major gatekeepers to employment for talent. Similarly, producers and senior executives who are in key hiring positions may not know or be aware of qualified BIPOC professionals with the skillsets they seek. A lack of employment opportunities leads to greater challenges in qualifying for membership in a union or guild.

More could be done to reach out to diverse communities to raise awareness of opportunities, and attract more diverse young people to the industry. Respondents recommended outreach activities to promote career opportunities in the many different occupations in the screen-based production sector.

IV. Conclusion and Future Directions

1. Overall Findings

1.1 BIPOC and Disabled Professionals are Underrepresented in the Industry

BIPOC professionals and those who identified as having a disability are underrepresented in the screen-based industry in Nova Scotia. They are under-represented as compared to their representation in the general Canadian workforce, the Canadian cultural workforce, and the general population in Halifax and Nova Scotia.

There are barriers to accessing employment by these groups, not least of which is that both BIPOC professionals and those with a disability report that they face overt discrimination in accessing employment.

BIPOC professionals are least likely to say that their work in the screen-based sector is their primary source of income. Half of all BIPOC respondents are emerging professionals with five or fewer years of experience. A high proportion report lacking access to job opportunities in their field. They lack access to professional networks and experience challenges with accessing representation by an agent or manager. Despite having a higher rate of university education, BIPOC respondents face challenges accessing professional development opportunities. They lack access to coaching and mentoring. Of all the respondents who are earn their income primarily from the screen-based production sector, BIPOC professionals are least likely to do so.

Professionals who identified as having a disability have difficulty accessing job opportunities in their field, and lack access to professional networks. They are least likely to say they are currently members of a union or guild or that they have accessed representation by an agent or manager. Disabled respondents also face challenges accessing coaching or mentoring opportunities.

1.2 Employment Barriers Relating to Gender and Sexual Orientation

Our study finds that women are overlooked for job opportunities, despite a higher rate of education. Only a small percentage of women have accessed a union or guild training program. Amongst the suggestions put forward to increase access to employment by women was targeted employment opportunities in non-traditional jobs in the industry. According to the most recent labour market information study of the cultural sector in Canada women represent for a higher share of workers overall but a lower percentage of those in technical and operational occupations.¹⁵

LGBTQ2+ respondents have experienced challenges with accessing representation by an agent or manager. Only a small number have accessed a union training program.

¹⁵ Cultural Human Resources Council, *Labour Market Information for Canada's Cultural Sector 2019*, 2020, page 20.

2. Measures to Improve Access to Employment and Professional Development

2.1 Ensure More Inclusive Union and Guild Membership

Consideration should be given to accelerating efforts by unions and guilds to recruit more members from amongst diverse professionals, with priority given to recruiting BIPOC and disabled professionals and facilitating their access to membership. One positive development is the high proportion of BIPOC professionals who are choosing to identify as such with their unions, guilds and associations. We note that sixty percent of BIPOC respondents are identifying as BIPOC with their unions and guilds.

Amongst organizational best practices is to make diversity and inclusion central to an organization's mandate. Having dedicated diversity and inclusion staff also supports inclusivity, providing organizations with community connections and accountability. For example, the Nova Scotia Creative Leadership Council, which strives for a variety of perspectives and a balance of representation from throughout Nova Scotia. The selection of members includes criteria such as cultural and regional diversity.¹⁶

2.2 Offer Paid Mentorships to BIPOC and Disabled Professionals

Unions, guilds and associations must take a leadership role in creating paid mentorship opportunities for BIPOC and disabled professionals. There is also a need to provide adequate remuneration for mentors. In particular, respondents note the need for mentorships for writers, directors and producers.

Unions and guilds and associations facilitate critically important role in providing professional development opportunities. However, only 17% of respondents were able to access a training program offered by a union or guild.

2.3 Provide More Affordable Access to Professional Development Opportunities

The vast majority of those surveyed indicate their need to enhance their skills but lack access to relevant initiatives. However half of respondents say that they cannot access professional development opportunities due to prohibitive costs. As membership fees are a challenge for some, there is a need to ensure they are affordable to members of diverse communities in order to ensure equitable access. Therefore, any new opportunities for professional development must be financially realistic for participants: either by paying participants, or by offering free or lower cost training opportunities. There is also a need for paid training opportunities.

Professional development initiatives should be undertaken in collaboration with targeted communities. Dedicated diversity and inclusion staff can help establish links with target communities and provide a point of dialogue and accountability.

2.4 Target Funding Earmarked for Diverse Creators

There is a need for greater funding to diverse creators to build their capacity to undertake larger projects. We note that national funders are not earmarking their funding regionally for diverse creators. There should be targeted regional funding earmarked for meaningful devel-

¹⁶ Creative Nova Scotia Leadership Council corporate website: <https://creative.novascotia.ca/council>.

opment and production by BIPOC creators. One of the measures proposed by respondents is the creation of meaningful funding targets by public funders and broadcasters aimed at BIPOC professionals – particularly writers, directors and producers.

To encourage more diverse storytelling, targeted funding for independent media arts development and production is also needed from arts councils.

2.5 Introduce Hiring Incentives Through Public Production Funding Programs

Respondents suggested that producers be incentivized to hire more diverse emerging professionals in order to gain professional experience and enhance their skills. Such incentives could be developed by public funders of productions, for example, by awarding bonus points to applicants who can demonstrate diverse hiring for their production.

Studies have shown that diversity is a measure of strength in industries, contributing to profitability and value creation. One study notes that, “companies in the top-quartile for ethnic/cultural diversity on executive teams were 33% more likely to have industry-leading profitability.”¹⁷

To encourage more diverse productions, funders should consider including a diversity and inclusion bonus for producers. The Nova Scotia Film Industry Tax Credit is best positioned in the Province to encourage greater diversity and inclusion through a meaningful bonus system.

2.6 Create Opportunities for Diverse Professionals in Leadership Positions

The survey shows that diverse professionals have more limited access to creative leadership positions. This includes decision-makers in funding organizations, as well as diverse producers, writers, show runners and directors. BIPOC directors are more likely to be working in independent media arts.

Numerous studies have pointed to the positive impact on employment from increased diversity at the top. Women in View’s workforce study provides evidence that creative leadership is key to who gets hired, and that women’s gains in television can be attributed to series show-run by women.” As the study notes, with few BIPOC women in decision-making positions, “women’s creative leadership does not have an impact on diversity.”¹⁸

This survey points to the need for more diverse professionals in positions of leadership and responsibility in industry organizations. More diverse industry-facing staff is needed to encourage diverse professionals to feel welcome in the industry, and to strengthen community ties.

¹⁷ Vivian Hunt et al, McKinsey & Company, *Delivering through diversity*, January 2018, retrieved from https://www.mckinsey.com/~media/McKinsey/Business%20Functions/Organization/Our%20Insights/Delivering%20through%20diversity/Delivering-through-diversity_full-report.ashx.

¹⁸ Women in View, *On Screen Report: Executive Summary*, March 2021, page 18.

Annex 1: Survey Questionnaire

Section 1: Self Identification

1. Are you a Canadian citizen or otherwise legally able to work in Canada?
 - Yes
 - No [Skip to end of Survey]
2. Select the answer choice that best applies to you.
 - I identify as Black
 - I identify as Indigenous
 - I identify as a Person of Colour other than Black or Indigenous
 - None of the above (I do not identify as either Black, Indigenous or a Person of Colour)
3. Select the choice that best applies to you. [The UN Convention on the Rights of Persons with Disabilities describes persons with disabilities as those who have long-term physical, mental, intellectual or sensory impairments, which, in interaction with various barriers, may hinder their full and effective participation in society on an equal basis with others.¹⁹]
 - I identify as a person with a disability.
 - I do not identify as a person with a disability.
4. Select the choice that best applies to you. [LGBTQ2+ stands for lesbian, gay, bisexual, transgender, queer (or sometimes questioning), and two-spirited. The plus sign is inclusive of other identities, such as non-binary, pansexual, asexual and intersex.²⁰]
 - I identify as LGBTQ2+
 - I do not identify as LGBTQ2+
5. What is your gender? Select the answer choice that best applies.
 - Woman
 - Man
 - Other (e.g. non-binary, transgender woman or transgender man)
 - Prefer not to say

Section 2. Experience and Representation

6. How many years have you worked in the screen-based production industry?
 - Less than a year
 - Between 1 and 2 years
 - Between 2 and 5 years

¹⁹ The Government of Canada does not have a single, official definition of disability and instead is informed by definitions developed by international governing bodies such as the World Health Organization and the United Nations *Convention on the Rights of People with Disabilities*.

<https://www.canada.ca/en/employment-social-development/programs/disability/arc/reference-guide.html>

²⁰ Government of Canada website. Video on inclusion and awareness by The Treasury Board of Canada, retrieved from <https://www.canada.ca/en/treasury-board-secretariat/corporate/news/what-does-lgbtq2-mean.html>.

- Between 5 and 10 years
- Between 10 and 20 years
- More than 20 years

You can expand on your answer here. [Text box]

7. Does your income come primarily from your work in the screen-based production industry (i.e. more than 50% in a year)? [Multiple choice, single answer]

- Yes
- No
- I don't know
- Prefer not to say

8. Are you represented by an Agent or Manager? Please choose the answer that best applies to you.

- Yes
- No
- No, but I would like to be
- Does not apply to me

9. Have you experienced any difficulty in accessing an Agent or Manager? [Multiple choice, single answer]

- Yes
- No
- Does not apply to me

You can expand on your answer here. [Text box.]

10. Are you a member of a professional union or guild representing Canadian professionals in the screen-based production sector (i.e., DGC or DGC Atlantic Regional Council, WGC, ACTRA or ACTRA Maritimes, WIFT or WIFT Atlantic, SCGC, IATSE or IATSE Eastern Canada, etc)?

- Yes
- No
- Does not apply to me (i.e., there is no union or guild representing my profession in the screen-based production sector)

11. Have you experienced any challenges in joining a Canadian union or guild or industry association representing professionals in the screen-based production sector?

- Yes
- No
- Does not apply to me

You may expand on your answer here. [Text box]

Section 3. Access to Employment

The following questions focus on your access to employment prior to the global pandemic of COVID-19.

12. Thinking back on the period from February 2019 to February 2020, prior to the global pandemic of COVID-19, did you work in the screen-based industry in Nova Scotia? Select the choice that best applies to you. [Multiple choice, single answer]

- Yes, most of the time (greater than 50% of days worked during the period).
 - Yes, some of the time (fewer than 50% of days worked during the period).
 - No, I did not work in the screen-based industry in Nova Scotia (no days worked during the period).
13. In which industry sectors did you work? Select all that apply.
- Feature film
 - Television
 - Interactive Digital Media (including video games)
 - Independent film, video, media arts
 - Film or Screen Festival
 - Theatre Arts
 - None of the above
 - Other (Please specify)
14. Did you primarily work (at least half the time) in any of the following occupations? Select only one.
- Director (Skip to Q. 16)
 - Executive Producer (Skip to Q. 16)
 - Producer (Skip to Q. 16)
 - Casting Director (Skip to Q. 16)
 - Screenwriter (Skip to Q. 16)
 - Showrunner (Skip to Q. 16)
 - Principal Performer (Skip to Q. 16)
 - Supporting Performer (Skip to Q. 16)
 - Independent film, video or media artist (Skip to Q 16)
 - Festival director (Skip to Q 16)
 - Director of Media Arts artist-run centre (Skip to Q 16)
 - Theatrical director (Skip to Q 16)
 - Video Game Developer
 - None of the above
15. Which of the following best describes your primary occupation (at least half the time) in the screen-based sector?
- Accounting
 - Audio Engineer
 - Animal Wrangler
 - Animator/3D Animator
 - Art Director
 - Assistant Director
 - Camera
 - Casting
 - Catering
 - Construction
 - Costume
 - Creative Director
 - Director
 - Editing
 - First Aid/Craft Service

- Graphic Designer
 - Greens
 - Grip
 - Hair
 - Interactive Media
 - Lighting/Electrics
 - Locations
 - Makeup
 - Painting
 - Performer
 - Performer - Theatrical
 - Publicity
 - Post Production
 - Production Artist
 - Production Staff
 - Props
 - Script Supervisors
 - Security
 - Set Decorating
 - Set Safety
 - Sound
 - Special Effects
 - Staff at a Screen-based Festival
 - Staff at Media Arts artist-run centre
 - Stunts
 - Sustainability
 - Transportation
 - Visual Effects
 - Video Game Artist/Animator
 - Video Game Designer
 - Video Game Programmer/Software Developer
 - Other (please specify) [text box]
16. How many employment contracts/freelance (non-permanent) engagements did you have in the Nova Scotia screen-based production sector from February 2019 to February 2020? [Numerical box]
17. How many paid days did you work in total from February 2019 to February 2020? (You can estimate the number of days if you are not sure.) [Sliding scale from 1 to 365 days.]
18. From February 2019 to February 2020, did you work in the screen-based industry in Nova Scotia without being paid? (For example, in an internship, mentorship or volunteer position or as an unpaid artist?)
- Yes
 - No
19. How many days in total did you work in the industry in Nova Scotia without being paid from February 2019 to February 2020? (You can estimate the number of days if you are not sure.) [Sliding scale from 1 to 365 days.]
20. In what way has your workload (access to work) been affected by the Covid-19 outbreak?

- Strongly negatively affected
- Negatively affected
- Not affected
- Positively affected
- I don't know yet

21. How would you describe your ability to access job opportunities in the Nova Scotia screen-based production sector?

- Very easy
- Easy
- Neither easy nor difficult
- Difficult
- Very difficult

You can expand on your answer here. [Text box.]

22. How would you describe your ability to access funding or other opportunities to create your own independent film, video or media art?

- Does not apply to me
- Very easy
- Easy
- Neither easy nor difficult
- Difficult
- Very difficult

You can expand on your answer here. [Text box.]

23. In terms of accessing employment in the screen-based sector in Nova Scotia, do you consider any of the following barriers to apply to you? Select all that apply. [Multiple choice, multiple answers]

- Unaware of job opportunities in Nova Scotia
- Lack of access to job opportunities in Nova Scotia in my field/role/specialization
- Lack of access to professional networks that could help me access job opportunities (“don't know the right people”)
- Lack of coaching and mentoring
- Not a member of a union or guild
- Overlooked for job opportunities in Nova Scotia
- Overt discrimination based on personal characteristics (i.e. BIPOC or gender identity, sexual orientation, disability)
- I don't face any barriers in accessing job opportunities in the screen-based sector in Nova Scotia
- Other (please specify)

24. If you identified above as either Black, Indigenous or a Person of Colour (these three terms are collectively referred to as “BIPOC”), have you registered with any of the following directories intended to raise the visibility of BIPOC freelance professionals? Select all that apply.

- HireBIPOC (<https://www.hirebipoc.ca/>)
- Access Reelworld [<https://www.accessreelworld.ca/home-fr>]
- Identified yourself as BIPOC in the membership directory of your union or guild (please specify)
- Screen Nova Scotia Production Guide

- Does not apply to me

Section 4. Training and Skills Development

25. What professional industry training have you received?
- University/College degree in a related field (NSCAD University, Dalhousie University, Nova Scotia Community College, etc.)
 - Industry Training Institution or Artist-run Centre (National Screen Institute, Canadian Film Centre, Atlantic Filmmakers Cooperative, etc.)
 - Trades School/Technical College (Maritime Business College)
 - Union training program
 - Apprenticeship training/Certification
 - Professional development/Continuing education program
 - Private coaching/acting classes
 - None of the above
26. What is the highest level of education that you received?
- High school or equivalent
 - Apprentice/trades certificate
 - College certificate/diploma
 - University certificate/diploma
 - University degree
27. What, if any, types of skills do you need to enhance to access employment opportunities in the screen-based production industry? Select all that apply.
- Creative skills
 - Technical skills
 - Business skills
 - Leadership skills
 - None of the above
28. What, if any, types of skills development programs could help you improve your employment opportunities? Select all that apply.
- Master classes with industry experts
 - One-to-one coaching (e.g. acting)
 - Advice on developing your online profile, CV and promoting yourself
 - Targeted industry mentorships or training programs of unions or guilds
 - Targeted funding for productions by diverse producers/showrunners/directors)
 - Other (Please expand) [Text box]
 - None of the above
29. Have you experienced any of the following barriers to professional training or development opportunities? Select all that apply.
- High cost
 - Remote location
 - Lack of access to subsidy or grant to participate in professional development opportunities
 - Lack of time
 - Lack of awareness of opportunities
 - Not a member of a union or guild
 - Personal or family considerations

- Overlooked for professional training or development opportunities
- Overt discrimination based on personal characteristics (i.e. BIPOC or gender identity, sexual orientation, disability)
- None of these choices applies to me

Section 5. Future Plans

30. Do you currently reside in Nova Scotia?

- Yes
- No, I live elsewhere in Canada
- None of the above

31. Please tell us about your career plans for the next five years. Select the answer choice that best applies to you.

- Continue working in the same occupation in the screen-based sector in Nova Scotia
- Move to a new occupation in the screen-based sector in Nova Scotia
- Move to another industry sector in Nova Scotia
- Leave Nova Scotia to work in the screen-based sector elsewhere in Canada
- Leave Nova Scotia to work in the screen-based sector in another country
- Other (please explain)

32. Please tell us your reasons for staying in or changing your occupation or country of work. Select all that apply.

- Better pay
- Better work opportunities
- Other (Please explain)

33. What measures or initiatives, if any, are needed to encourage greater participation by BIPOC, LGBTQ2+, people with a disability, women or other gendered Canadians in the screen-based sector in Nova Scotia? [Paragraph box]

Annex 2: List of Interviewees

Kassy Tench, Director and Board Member at Large of the Director's Guild of Canada

Solitha Shortte, Soli Productions

Ciel Crosby, Sky Talent

Brittany Kerr, Women in Film and Television Atlantic

Tova Sherman, Bluenose Ability Arts and Film Festival

Cory Bowles, Actor and Screen Nova Scotia

Laura MacKenzie, Screen Nova Scotia

Koumbie, ACTRA, Women's Committee