



Broadcasting Public Notice CRTC 2005-24

Ottawa, 21 March 2005

Commission's response to the report of the Task Force for Cultural Diversity on Television

In this notice, the Commission examines and responds to the final report of the Task Force for Cultural Diversity on Television.

Introduction

1. All broadcasting licensees have a responsibility to contribute to the reflection and portrayal of Canada's cultural diversity. Specifically, the *Broadcasting Act* (the Act) states at section 3 (1)(d)(iii) that the Canadian broadcasting system should:

...through its programming and the employment opportunities arising out of its operations, serve the needs and interests, and reflect the circumstances and aspirations, of Canadian men, women and children, including equal rights, the linguistic duality and multicultural and multiracial nature of Canadian society and the special place of aboriginal peoples within that society.
2. This responsibility recognizes the integrative role that television can and should play, both by encouraging the full participation of all citizens in Canadian society, and by helping to ensure that Canadians come to know and better understand one another. As a nation with an increasingly diverse multicultural makeup, Canada has a vital need for a broadcasting system that is inclusive of this diversity, a system that promotes social harmony and cultural development, and one that harnesses the contributions of all Canadians to strengthen the country's cultural, political, social and economic fabric.
3. In *Building on Success: A policy statement for Canadian Television*, Public Notice CRTC 1999-97, 11 June 1999 (the TV policy) with respect to conventional television services, and in *Licence renewal for SuperChannel*, Decision CRTC 2001-736, 29 November 2001 with respect to pay and specialty services, the Commission reiterated the need for the licensees of all such television undertakings to reflect the cultural diversity of Canadians. It expected all broadcasters to share responsibility for assisting in the development of a broadcasting system that accurately reflects Canada's ethnocultural minorities and Aboriginal peoples. The Commission added that the broadcasting system should provide employment opportunities for people of all ethnocultural backgrounds, whether as writers, presenters, producers, directors, or actors, and expected broadcasters to ensure that the on-screen portrayal of such groups is accurate, fair and non-stereotypical.

4. In 2001, to assist in achieving these objectives of the TV policy within “mainstream” television, the Commission began to include expectations in its broadcasting decisions that licensees file corporate plans on cultural diversity. Broadcasters are now required to develop strategies specific to their own operations that detail the measures they are taking and procedures they will follow to ensure that they properly meet their ongoing responsibilities to reflect and portray cultural diversity. Broadcasters are also required to file annual reports with the Commission on their progress towards implementing their corporate plans.¹
5. In addition to the corporate plan responsibilities of individual broadcasters, in *Representation of cultural diversity on television – Creation of an industry/community task force*, Public Notice CRTC 2001-88, 2 August 2001 (Public Notice 2001-88), the Commission called upon the Canadian Association of Broadcasters (CAB) to create a task force consisting of industry and community representatives that would sponsor research, identify “best practices,” and help define the issues and present practical means for ensuring the accurate reflection and portrayal by broadcasters of the diverse groups they serve.
6. The CAB, in response to Public Notice 2001-88, created the Task Force for Cultural Diversity on Television (the Task Force) in June 2002. The Task Force consisted of nine members. Five were representatives of the industry, such as conventional, specialty and pay licensees, and including English-language, French-language and ethnic broadcasters. The remaining four members were chosen for the purpose of ensuring the representation of Aboriginal, regional and third-language communities, as well as on the basis of production or industry-related experience.² The Task Force commenced its work in July 2002. It filed its final report with the Commission on 15 July 2004.
7. The Commission considers the work of the Task Force to be an essential component of its diversity strategy for mainstream television. The Task Force was charged with responsibility for identifying areas of concern, and developing industry-wide solutions to the specific challenges faced by individual broadcasters and to the larger challenges faced by the industry as a whole in ensuring equitable presence, accurate portrayal and full participation of Canada’s ethnocultural and Aboriginal diversity. The work of this task force is the subject of this Public Notice.

The Commission’s expectations for the task force

8. In Public Notice 2001-88, the Commission expected the CAB to prepare an action plan that would include details concerning:

¹ These annual reports on cultural diversity are available on the CRTC web site under the heading [Annual Reports filed by Licensees](#).

² Names and biographies of each of the Task Force’s members are included in its final report. The report is available in full on the CAB’s web site at <http://www.cab-acr.ca/english/culturaldiversity/report.shtm>.

- the establishment of a governing body representative of all television broadcasters, including English-language, French-language and ethnic broadcasters, conventional and specialty broadcasters, producers, and interested community groups and organizations whose focus and activities promote representation of Canada's multicultural makeup and Aboriginal reality;
 - the development of a strategy to conduct qualitative and quantitative research on the status of the representation of Canada's ethnocultural and Aboriginal diversity on-screen; and
 - the development of a strategy for identifying best practices and practical initiatives for the television industry to help develop an environment that promotes fair and consistent reflection of cultural diversity in the Canadian broadcasting system.
9. With respect to the second expectation, the Commission indicated that the research conducted should be both qualitative and quantitative in nature, and should examine not only the presence of visible minorities and Aboriginal peoples on-screen, but also how these groups are portrayed. The Commission also considered that the research should examine the widest possible breadth of Canadian programming, including English- and French-language programming on both conventional and specialty programming services, and news and non-news programming at both the local and the national level. Finally, the Commission considered that accurate baseline data would allow measurement over time of improvements in ethnocultural and Aboriginal presence and portrayal.
10. With respect to the third expectation, the Commission considered that best practices should be concrete and suitable for all private English- and French-language programming undertakings, regardless of size, region or type of service, while practical initiatives should tackle larger challenges faced by the industry as a whole.
11. The CAB prepared an action plan, as requested by the Commission in Public Notice 2001-88, and filed it with the Commission in September 2002. The Task Force commenced its work shortly thereafter.

The report of the Task Force – *Reflecting Canadians: Best Practices for Cultural Diversity in Private Television*

12. The Task Force's final report is entitled *Reflecting Canadians: Best Practices for Cultural Diversity in Private Television* (the report). It includes the results of a five-part qualitative and quantitative research project on the state of the presence and portrayal of visible minorities and Aboriginal peoples on Canada's privately-owned television services, as well as a set of recommended best practices for broadcasters and a range of

industry-wide initiatives directed to a variety of groups, including broadcasters, industry organizations, and funding bodies. The report also presents specific recommendations for the CRTC. Each component will be addressed in turn below. Given the breadth of the report, this notice highlights only the report's key findings. Appendix 1 to this notice summarizes the results of the quantitative analysis of program content conducted by the Task Force. Appendix 2 and Appendix 3 set out, respectively, the Task Force's recommendations with regard to best practices and industry initiatives.

The research

13. The research was conducted by Solutions Research Group Consultants Inc. of Toronto and Johnson & Buchan LLP of Ottawa. The five phases of the research were: background research; a best practices review; stakeholder one-on-one interviews; focus groups; and a qualitative and quantitative on-screen content analysis.
14. The background research examined academic literature that focuses on issues of representation in Canadian media. The report identified three main themes in the academic literature: understanding the meaning of diversity (assimilation versus authenticity); misrepresentation, stereotyping and invisibilization (i.e., virtual exclusion from on-screen roles) of visible minorities and Aboriginal peoples; and, framing minorities as problem people in the news. The literature indicated that, although improvements have been made in some areas, mainstream media continue to lack fair and accurate representation.
15. The best practices review consisted of a review of diversity practices among broadcast and non-broadcast corporations in Canada, the United States and the United Kingdom. Corporations were chosen based on their leadership in the area of diversity. Key corporate practices were found to include:
 - commitments by senior management to diversity;
 - understanding the relationship between diversity practices and successful businesses;
 - linking achievement of diversity goals to financial compensation; and
 - holding corporate roundtables on diversity and having diversity councils as part of the organization.
16. The interviews consisted of more than fifty one-on-one interviews with key stakeholders across Canada, including representatives of the broadcasting industry and of ethnocultural and Aboriginal organizations, writers, producers actors and academics.
17. The general consensus among interviewees was that there has been improvement on the part of Canadian broadcasters in the area of diversity over the past ten years, but that more change is needed. Specifically, many interviewees indicated that, while news programming has improved, there is a lack of balance in reporting, little use of visible

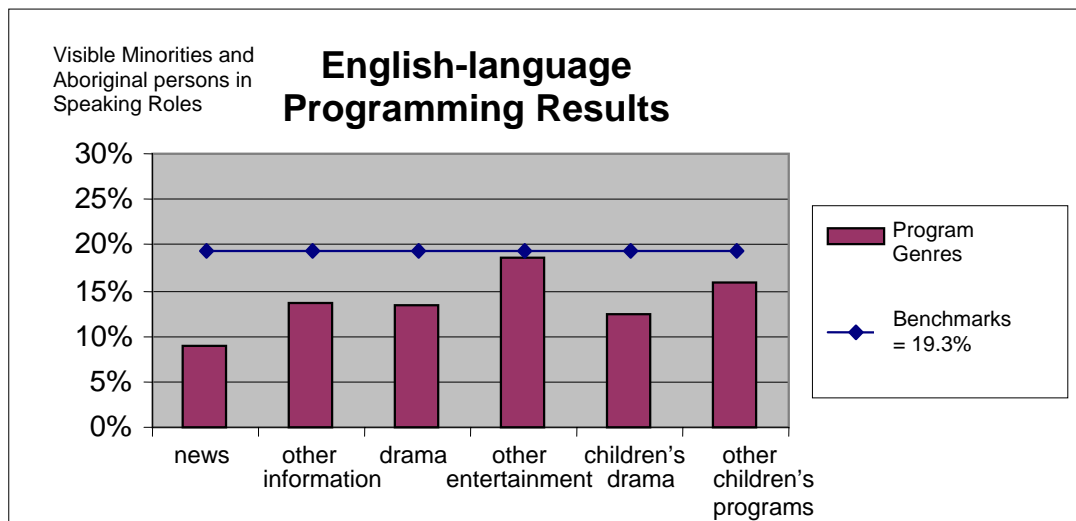
minority experts and decision makers, and little communication with communities. Interviewees identified drama as reflecting the least progress in the inclusion of cultural diversity, while children's programming was perceived as doing better than other genres. Overall, interviewees expressed concern about the depth of portrayal and considered that many barriers to improvement exist.

18. Twenty focus groups, involving a total of 150 television viewers from a variety of ethnocultural and Aboriginal backgrounds, were conducted in six markets across the country to gather the views and perceptions of participants regarding the state of cultural diversity on Canadian television. The researchers found that most participants saw cultural diversity primarily in news and on ethnic services, and that they perceived diversity to be better reflected on English-language television than on French-language television. Most of the participants expressed the view that it was in news programming where progress in the portrayal of cultural diversity has been most evident over the years.
19. Most participants perceived Asians, the largest visible minority population in Canada, as being severely underrepresented, while Aboriginal peoples were considered as missing from Canadian television screens. Only sporadic representation of Hispanic and Middle Eastern ethnicities was noted. Blacks were identified as the only group being relatively well-represented, mainly due to their presence in U.S. programming.
20. Many participants expressed concern about the use in television programming of stereotypes, and inaccurate, negative and unbalanced representations. They considered that the underrepresentation of members of visible minorities in decision-making positions within the media industry was a key problem, and that improvement in this area could help to counterbalance these concerns by leading to more positive and equitable representation. They indicated that this, in turn, would contribute to greater self-esteem and a sense of belonging among minorities.
21. The qualitative and quantitative on-screen content analysis was the fifth and final phase of the research. The research team examined 329.5 hours of Canadian television programming (193.9 hours in English, 135.6 hours in French) broadcast by 73 privately-owned English- and French-language services (27 conventional, 45 specialty, and APTN). In total, 6,123 speaking roles were analyzed. The analysis focused on persons or characters that could be identified as being members of a visible minority group or as being Aboriginal persons.
22. The content analysis used population data from Statistics Canada's 2001 Census as the statistical benchmark to measure the on-screen presence of visible minorities and Aboriginal peoples in French-language and English-language Canadian television programming against their overall presence within the populations of Quebec, and the rest of Canada, respectively. The overall percentage of visible minorities and Aboriginal peoples in each of Quebec and in the rest of Canada, and hence the benchmark used within the research to measure their on-screen representation, is 8.0%, and 19.3%, respectively.

Results of the analysis

English-language programming

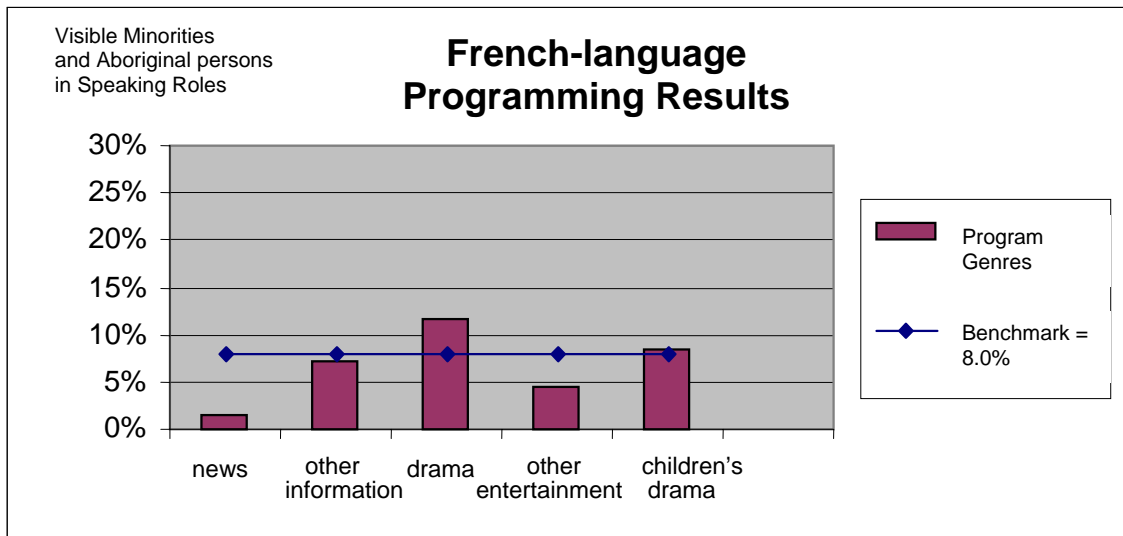
23. The following chart illustrates the quantitative findings of the content analysis of English-language programming. The results were classified under six types of programs: news, other information programming, drama, other entertainment, children's drama, and other children's programming. As the chart shows, the presence of members of visible minority groups and of Aboriginal persons fell below the benchmark of 19.3% in all six program areas.



24. The levels of representation of visible minorities and Aboriginal peoples were found to be highest in other entertainment programming (18.7%), followed by non-dramatic children's programming (15.9%). The lowest levels of representation were found in news (9%). In addition to examining overall representation, the content analysis also examined the various roles that visible minorities occupied in each broad type of programming. The results of this examination are highlighted in Appendix 1.

French-language programming

25. The following chart illustrates the results of the quantitative content analysis of French-language programming, which were sorted into the following five types: news, other information programming, drama, other entertainment, and children's drama. As the chart shows, the presence of visible minorities and Aboriginal peoples in three of the five categories fell below the benchmark of 8.0%.



26. The highest representation numbers for French-language programming were found in drama (11.6%), which surpassed the benchmark of 8.0%, as did the numbers for children's drama (8.4%). The lowest levels of representation were found in news (1.6%). The results of the study's examination of the various roles that visible minorities and Aboriginal peoples occupied in each type of programming are summarized in Appendix 1.

The Task Force's findings

27. In its summary of the content analysis, the Task Force noted certain encouraging findings. For example, it considered the positive measures of reflection and portrayal in French-language children's programming to be particularly heartening. However, it identified three key gaps as standing out among the results concerning the on-screen representation of visible minorities and Aboriginal peoples, namely the dearth of their numbers in: (i) expert roles in English-language news; (ii) major roles in French-language news; and (iii) primary roles in English-language drama.
28. With respect to the first key gap identified, the Task Force observed:
- ...ethnocultural groups and Aboriginal Peoples represent 9 percent of all appearances for English-language News, a significant gap against a benchmark of 19.3 percent. However, the gap is reduced when measuring Anchors/Hosts, where presence rises to 12.3 percent, and falls when measuring Experts/Guests, measuring 4.4 percent of all appearances by visible minorities.
29. The Task Force noted that, from the French-language programming analyzed, "News emerges as the largest presence gap, with 1.6 percent of all appearances made by visible minorities and, falling to 0 percent for Anchors/Hosts and 0.7 percent for Experts/Guests."

30. In the case of English-language drama programming, the Task Force expressed the following concern:

While 13.5 percent of all appearances in English-language drama were by visible minorities, this falls to 10.3 percent in terms of the lead or primary character role. In other words, visible minorities were “less likely” to hold the lead roles in dramatic programming.

31. The Task Force identified two overall gaps as being critical in nature and in need of priority attention. These critical gaps were with respect to the significant under-representation in Canadian television programming of Canadians of Asian and Southeast Asian descent and the virtual absence of Aboriginal peoples:

First, the single largest visible minority group in Canada is comprised of Canadians of Asian and Southeast Asian descent, including Chinese, Vietnamese, Filipino and Korean – some 1.7 million Canadians, according to the 2001 Census. However, given their significant population proportion, they are significantly less likely to be represented onscreen.

Second, and perhaps the most problematic of all findings, relates to the onscreen presence of Canada’s Aboriginal Peoples. In 10 of 11 genres studied across two languages, the presence of Aboriginal Peoples is less than 1 percent of the total (or, less than one-third of the proportional presence of Aboriginal peoples in the general population).

32. The Task Force further noted that the “underrepresentation of Aboriginal peoples was not only measured in the quantitative research or raised by Aboriginal participants in focus groups. It was also the subject of concern raised by participants from many other ethnocultural backgrounds.”
33. The Task Force concluded:

The under-representation of Aboriginal Peoples on Canadian television – they would be virtually non-existent without the presence of APTN – is of critical concern to the Task Force. Rectifying this should be treated as a priority, and will require the collective will of the production and broadcasting communities, as well as the support and participation of leading Aboriginal organizations and associations.

Best practices, industry initiatives and other Task Force recommendations

34. The Task Force recommended that the best practices and industry initiatives it developed be implemented, “not only to address gaps or weaknesses uncovered by the research, but also to strengthen the existing, positive dimensions of cultural diversity on television.” It also made two recommendations to the Commission.

Summary of best practices

35. The Task Force indicated that its overall approach to designing best practices was premised on the belief that “it is not possible to separate what happens onscreen [from] what goes on behind the camera.” As such, the best practices deal with as many aspects of a broadcaster’s operations as possible, both on- and off-screen. These include: a broadcaster’s corporate commitment and accountability; recruitment, hiring and retention; internships, mentoring and scholarships; news and information programming; acquired, independent and in-house production; community connections; internal communications; and, external communications. Best practices for each of these areas include specific suggestions for implementation, where applicable. Appendix 2 to this notice contains the complete text of the Task Force’s recommended best practices.
36. In developing the best practices, the Task Force sought to ensure that each best practice could be put to effective use by any broadcaster, whether the operator of a single service or of a number of services. As such, the best practices are designed for implementation on a station-by-station or company-by-company basis. Each television broadcaster is thus free to determine the means of implementation most suitable to its circumstances.
37. The Task Force also designed each best practice to be measurable over time. In this regard, the Task Force adopted what it described as an “organic approach” to measurement effectiveness in order to recognize different broadcaster realities.

Summary of industry initiatives

38. In addition to the best practices, the Task Force identified a need “to advance cultural diversity initiatives through an industry-wide approach, which fully engages the non-regulated segment of the industry.” It added:

While broadcasters can act as a catalyst for change, it is not possible to be fully effective without equal commitment to diversity objectives, and ongoing cooperation and participation, from industry stakeholders, whether producers, directors, writers, funding agencies or other bodies.

39. The Task Force thus recommended that a variety of industry-wide initiatives be undertaken by various stakeholders, including: the CAB, industry associations, unions and guilds, and government agencies involved in regulation and funding of various aspects of the television industry. Appendix 3 to this notice contains the complete text of the Task Force’s recommended industry initiatives.
40. Initiatives that the Task Force recommended that the CAB undertake include:
 - the formal and ongoing communication of diversity initiatives among stakeholders, such as the development of an industry web site to showcase relevant initiatives and programs;

- the review of industry codes and standards to determine whether they adequately address diversity concerns identified by the research with respect to reflection and portrayal;
 - cooperation with industry associations in the collection and sharing of information about the business case for diversity; and
 - the creation of annual awards to recognize achievements in Aboriginal programming, as well as achievements for diversity in programming.
41. Initiatives to be developed with other industry associations, unions and guilds include the encouragement of these bodies to review internal policies for barriers to diversity and to develop their own best practices and talent development strategies, such as the compilation of a database of actors, directors and writers from culturally diverse communities. The Task Force also recommended that government agencies review eligibility and funding criteria for the purpose of identifying systemic barriers, and explore the creation of incentives to diversify programs on- and off-screen.
42. The Task Force, noting the role that partnerships and alliances can play in building awareness and in implementing solutions, placed emphasis in its industry initiatives on sharing knowledge and expertise, as well as on relationship-building.

Recommendations to the Commission

43. As noted above, the Task Force made two recommendations to the Commission. They were as follows:

The Task Force recommends that, in order to measure progress in the reflection and portrayal of cultural diversity on Canadian television, the CRTC initiate a research study on cultural diversity in television programming content in three to four years time dating from May-June 2003, e.g., during the 2006-07 television season.

In recognition of broadcasters' commitment to the implementation of the Task Force's recommended Best Practices, the CRTC should relieve individual broadcast licensees from current reporting requirements relating to their individual corporate plans on cultural diversity.

The Commission's response

Research

44. The Commission considers that the research conducted by the Task Force provides a thorough and valuable context for understanding the current state of the presentation of cultural diversity on television, and the critical consequences of under-representation and of negative and inaccurate portrayal in the media.

45. The findings of the academic research, one-on-one interviews and focus groups all indicate that, although improvements have been made in some areas, mainstream broadcast media continue to lack fair and accurate representation, and that there are problems that need to be addressed. The findings of the content analysis confirmed the existence of these problems and the need for a concerted effort to remedy them. Specifically, the content analysis revealed that visible minorities and Aboriginal peoples are under-represented in all types of English-language programming and in three of five types of French-language programming.
46. The Commission considers news and drama to be particularly important areas of programming due to their influence on how viewers perceive themselves and one another. Television news has an immediate impact on how people see their world. When the selection of stories receiving coverage in a newscast includes or reflects a broad range of segments within society, all viewers come away with a more accurate image of the world than would otherwise be the case. When groups of people within society are depicted in the news in a fair and balanced manner, stereotypes are weakened and, once again, a more accurate image of the world is communicated.
47. As found in the academic research, problems of misrepresentation and stereotyping are particularly evident in news coverage, where anti-immigrant sentiment is found to be “ubiquitous”, racialization of crime is common, and “negative stereotypes of Aboriginal peoples as a ‘problem people’ are continually being reinforced”. The report explained that these patterns reinforce an “us versus them” mentality that generates resentment against visible minorities. The Commission considers that inclusion in the news of stories about, or the opinions of, diverse groups of people, and the balanced, non-stereotypical portrayal of such groups, results in a more informed viewership, fosters understanding and, ultimately promotes a sense of inclusion among groups that might otherwise feel marginalized. Accurate and balanced news and information programming, whether it be in-depth coverage of a federal election or about the latest developments at the local school board, is conducive to a society whose members are better equipped to participate effectively and contribute to its wellbeing. However, when news programming excludes the points of view and stories of entire groups of people, misinformation, misunderstanding and ultimately, marginalization, can result.
48. The Task Force pinpointed, as key gaps, the limited appearance of visible minorities and Aboriginal peoples in expert roles in English-language news, and in major roles in French-language news. The Commission notes, however, that the findings of the content analysis also revealed weaknesses in the representation of visible minorities and Aboriginal peoples in other roles in news programming, notably as anchors/hosts and as reporters/ interviewers in English-language news. These three are the most influential on-screen roles in news and information programming, as it is the individuals filling them who give voice and context to the news and issues of the day for Canadians. The content analysis results for French-language news programming show that the presence of visible minorities and Aboriginal peoples is seriously lacking in all on-screen news roles, and is virtually absent in lead news roles.

49. Drama is another particularly influential area of programming. Drama can assist people to see and understand our collective culture. It has a significant impact on audiences through its ability to foster social understanding and a sense of inclusion. Drama also preserves and promotes Canadian culture. Further, the depiction of Canada's cultural diversity in drama can result in more varied, realistic and compelling stories.
50. In French-language drama, the content analysis found that the presence of visible minorities and Aboriginal peoples is greater than the presence of these groups in the population of Quebec. The Commission considers this finding to be very positive, given the potential for drama to influence people's perspectives. French-language children's drama also appears to be inclusive of visible minorities in terms of both presence and portrayal, although the programs sampled were far less inclusive of Aboriginal peoples than French-language drama in general.
51. In contrast, as highlighted by the Task Force, English-language drama is very weak in its presentation of visible minorities and Aboriginal peoples in primary roles. In the Commission's view, it is unacceptable that so few members of visible minorities or Aboriginal peoples are cast in lead roles in English-language drama.
52. In addition to gaps in specific types of programming, the Commission is especially concerned by the system-wide gaps revealed by the content analysis and highlighted by the Task Force as critical gaps. The findings confirm the concerns identified in the academic literature and support the perceptions of viewers and stakeholders that Aboriginal peoples are virtually absent from the Canadian television programming aired by private broadcasters in both English- and French-language markets, in any type of role or program. According to the research, Aboriginal peoples are "persistently invisibilized by the media and continue to be one of the most misrepresented and stereotyped groups in Canada." As highlighted by the Task Force, in virtually all areas of programming, Aboriginal peoples filled less than 1% of all speaking roles. As the Task Force also noted, without APTN, Aboriginal peoples would be excluded from TV screens. The Commission emphasizes that APTN's presence and performance in meeting its mandate does not diminish the important responsibility that private broadcasters have to incorporate the stories, voices, perspectives and experiences of Aboriginal Canadians into the programming they broadcast.
53. Another serious systemic problem identified by the Task Force is the significant under-representation on screen of Canadians of Asian descent, including those of Chinese, Vietnamese, Filipino and Korean background. These communities, consisting of more than 1.7 million individuals, represent this country's largest visible minority.
54. In the Commission's view, the research shows that significant work towards diversifying Canadian private television remains, given the weaknesses in all areas of English-language programming and in most French-language programming, especially in the areas cited above. The Commission considers that improvements are overdue in both

English- and French-language news, as well as in English-language drama. Moreover, given the invisibility of Aboriginal peoples and the significant under-representation of Asian Canadians, the Commission considers these to be serious issues of concern for the entire broadcasting industry.

Best practices

55. In the Commission's view, the recommended best practices constitute an instructive package for any broadcaster creating a new corporate plan, as well as for those who are in the process of implementing or augmenting their existing plans. As noted above, the best practices include many practical examples of effective methods for translating goals into reality, and provide excellent tools that will assist broadcasters in implementing their corporate plans.
56. The best practices proposed by the Task Force take a holistic approach to the various aspects of a broadcaster's operations. In particular, they recognize the importance of diversifying one's workforce through employment strategies and workplace initiatives that recruit and retain diverse employees as a step towards achieving more diverse programming on-screen.

Annual reporting

57. As noted above, the Task Force recommended that the CRTC relieve broadcasters of the requirement to file annual progress reports on the implementation of their individual corporate plans on diversity. The Commission implemented the current reporting requirement in 2001 in order to ensure that broadcasters demonstrate to the CRTC and the public that initiatives are being implemented and that progress is being achieved. The best practices proposed by the Task Force, while very valuable, do not explicitly provide for accountability or reporting to the CRTC and the public regarding the action being taken and the progress being made.
58. Most broadcasters are still in the initial stages of implementing their corporate plans. The annual reporting by broadcasters on their progress towards meeting commitments contained in their corporate plans is the key mechanism the Commission has to measure such progress and, ultimately, to ensure that it occurs. In the Commission's view, in light of the serious problems identified by the research, it is important that broadcasters continue to report to the CRTC and the public to demonstrate that progress is, in fact, being made.
59. In light of the poor representation figures revealed by the Task Force report, the Commission will closely examine broadcasters' annual reports for progress, particularly with respect to their efforts to improve reflection of cultural diversity in news and English-language drama.

60. On 15 November 2004, the CAB requested that the Commission establish a new deadline of 31 January for all broadcasters required to file annual reports on their progress in implementing their cultural diversity corporate plans. The CAB made this request “to provide licensees with additional time to consider the effectiveness of their corporate diversity strategies, which would in turn allow for the filing of more thorough and comprehensive reports.” Commission staff accepted this request in a letter dated 24 November 2004. Further, to ensure that annual reporting is as seamless and as efficient as possible, the Commission will work with the industry, through the CAB, to streamline reporting requirements.

Industry Initiatives

61. A significant theme running through the various industry initiatives recommended by the Task Force was the call to broadcasters, via the CAB, to work with the larger industry, with governments, funding agencies and community groups, as well as with other parties and organizations active in matters involving cultural diversity, to develop formal, ongoing communications about diversity and diversity initiatives. The Commission is encouraged by this approach as it presents an opportunity to build a network of expertise that would span the broadcasting industry. Moving forward with such an initiative represents the potential for long-term, sustainable collaboration to improve the broadcasting industry’s portrayal of people from Canada’s ethnocultural and Aboriginal communities, as well as to increase their participation within the broadcasting industry.
62. An important aspect of such an approach would be the development of partnerships to share expertise and foster relationships with communities. For example, the Strategic Alliance of Broadcasters for Aboriginal Reflection (SABAR) is a network of Aboriginal and non-Aboriginal broadcasters, producers and educators whose objective is to facilitate opportunities for increasing Aboriginal participation in all aspects of the Canadian broadcasting industry, both on and off screen. Pursuing partnerships in this manner is just one of many approaches available to the industry.
63. Certain initiatives proposed by the Task Force focus on specific needs within the broadcasting industry, such as the need to create a much broader awareness of the business case for cultural diversity. As noted by the Task Force, “a diverse workforce benefits the bottom line by creating a competitive edge.” A fuller appreciation of the business case for diversity will prompt broadcasters to provide sustained support for diversity initiatives within their own organizations.
64. The Commission considers that other initiatives proposed by the Task Force, such as the creation of annual awards for specific achievements in Aboriginal programming, as well as achievements for diversity in programming, would be effective in motivating broadcasters to strive for excellence in programming.
65. Another specific need addressed by the Task Force in its recommended initiatives is a review of broadcasting industry codes and standards “to determine whether they address concerns identified in the research findings regarding reflection and portrayal.” The Canadian broadcasting industry’s codes and standards play an essential role in industry

self-regulation, as they provide guidelines to programmers about acceptable content. Industry codes also help broadcasters to ensure that their programming is of high standard, as called for by the Act. These codes are used by the Canadian Broadcast Standards Council when adjudicating complaints about such matters as stereotyping and abusive or discriminatory content. As such, a review by the industry of its existing codes and standards would be an important step towards ensuring that the self-regulatory system is in tune with, and effective in responding to, the concerns of Canada's diverse communities regarding their portrayal on Canadian television, as expressed in the Task Force's report.

66. Upon filing the report of the Task Force on 15 July 2004, the CAB also filed a letter with the Commission containing the following statement:

The CAB's Television and Specialty and Pay Boards welcome this important research regarding the current state of cultural diversity on Canadian private television and fully endorse the Task Force's recommended best practices and industry initiatives.

The CAB's television and specialty and pay members are committed to implementing these recommendations and working with our industry partners to advance the reflection and portrayal of Canada's ethnocultural and Aboriginal Peoples on television.

67. The Commission is encouraged by the CAB's endorsement. Given the intrinsic role of the CAB in many of the initiatives proposed by the Task Force, the Commission wishes to ensure that these important initiatives are undertaken in a timely manner. Therefore, the Commission expects the CAB to report annually to the Commission on its progress in implementing all of the Task Force's recommended industry initiatives. The first report is due one year from today's date.
68. The industry codes play an important part in assisting in the fulfilment of various broadcasting policy objectives contained in the Act, including the provision of programming that is of high standard. The Commission therefore expects the CAB to report on its findings with respect to its review of industry codes by **no later than 21 July 2005**. This is in addition to the annual reporting described above.
69. While the various recommendations of the Task Force address the need for overall improvement regarding the reflection of ethnocultural diversity and Aboriginal peoples, there were no initiatives proposed that specifically target the serious systemic gaps revealed by the research, namely the virtual absence of Aboriginal peoples in mainstream television and the significant under-representation of Asian-Canadians on-screen. Accordingly, the Commission expects the CAB, in the course of its implementation of the industry initiatives proposed by the Task Force, to develop and implement initiatives that specifically target these two issues. The Commission further expects the CAB to provide details of its progress in this regard in its annual report to the Commission.

Future progress

70. In addition to its recommendation that the Commission relieve individual broadcasters of their requirement to report annually on the implementation of their corporate cultural diversity plans, the Task Force recommended that the CRTC “initiate a research study on cultural diversity in television programming content in three to four years” in order to measure progress on the presence and portrayal of cultural diversity on Canadian television.
71. As noted above, in addition to overall improvements in the representation and reflection of ethnocultural diversity on television, the Commission expects progress to be made by broadcasters in addressing the key gaps identified by the research, namely:
- the virtual absence of Aboriginal peoples in all genres of programming;
 - the significant under-representation of Asian Canadians in all genres of programming; and,
 - the lack of visible minorities and Aboriginal peoples in French-language news, in lead roles in English-language news programming, and in primary roles in English-language drama.
72. The Commission will wish to see evidence of such progress, both in the reports it receives from the CAB regarding implementation of industry initiatives, and in the broadcasters’ corporate plan annual reports. The Commission will examine the evidence of progress in addressing each of the key gaps mentioned above, and will then assess the extent to which intervention continues to be required, including the scope and timing of any future replication of the content analysis.

Secretary General

This document is available in alternative format upon request and may also be examined in both PDF format and in HTML at the following Internet site: <http://www.crtc.gc.ca>

Appendix 1 to Broadcasting Public Notice CRTC 2005-24

Summary of the quantitative content analysis of Canadian programming

English-language programming

News

The study examined 1,249 speaking roles (i.e., people appearing and speaking on air) contained in 40.1 hours of English-language news programs and program blocks. The results were as follows.

- Visible minorities and Aboriginal peoples represented 9% of all people present in the news programs analyzed.
- Of all on-air news program staff, visible minorities and Aboriginal peoples were most commonly seen as anchors (12.3%), followed by reporters/ interviewers (8.7%).
- Otherwise, visible minorities and Aboriginal peoples most often spoke on screen as witnesses (12.2%) and newsmakers (11.8%), followed by members of the public offering comment or their opinion (vox pop/walk on) (8.9%) and experts/guests (4.4%).

Other information programming

The study examined 796 speaking roles contained in 50 hours of other information programming. Other information programming includes such programs as public affairs programs, talk shows, documentaries, religious programs, how-to shows, nature and science programs, and sports news and analysis. The study yielded the following results.

- Visible minorities and Aboriginal peoples represented 13.7% of all people present in the other information programs analyzed.
- Visible minorities and Aboriginal peoples in specific roles were most commonly seen as assistants/sidekicks (14.3%), followed by anchors/hosts (7.8%) and reporters/interviewers (7.6%). Among other roles, they represented 18.5% of audience/vox pop/walk on roles, 14.1% of all experts/guests, and 13.5% of newsmaker roles.

Drama

The examination of 45 hours of drama programming containing 756 speaking roles found visible minorities and Aboriginal peoples cast in 13.5% of the roles overall. They accounted for 10.3% of primary roles, 13.4% of secondary roles, and 14.9% of incidental roles.

Other entertainment

Of the 363 speaking roles examined in 19.6 hours of other entertainment programs (i.e., those falling outside the realm of dramas and sitcoms), 18.7% were occupied by visible minorities and Aboriginal peoples, overall. Visible minorities and Aboriginal peoples in specific roles were most commonly seen as reporters/interviewers and newsmakers (28.6% for each), while 20% were the subject of a biography or profile and 18.7% were experts/guests. Among other roles, visible minorities made up 10.4% of all performers, as compared with 8.3% of all anchors/hosts.

Children's drama

Overall, the study found visible minorities and Aboriginal peoples present in 12.3% of the 349 speaking roles contained in the 21.3 hours of children's drama examined. Of these speaking roles, visible minorities and Aboriginal peoples accounted for 12.7% of the primary roles, 13.9% of the secondary roles, and 9.6% of the incidental roles.

Other childrens' programs

The examination of 12.8 hours of children's programming, other than drama, found visible minorities and Aboriginal peoples to represent, overall, 15.9% of 270 speaking roles.

French-language programming

News

The analysis of 681 speaking roles presented in 22.9 hours of French-language news programs produced the following results.

- Visible minorities and Aboriginal peoples represented 1.6% of all people present in the news programs analyzed.
- Visible minorities and Aboriginal peoples appearing in specific roles were most commonly seen in audience/vox pop/walk on roles (3.4%) and as witnesses (3.6%), followed by newsmakers (1.4%) and reporters (1.0%).
- They did not occupy any of the anchor/host roles and appeared rarely as experts/guests (0.7%).

Other information programming

The examination of 451 speaking roles contained in 39.4 hours of other information programming found the following.

- Overall, visible minorities and Aboriginal peoples represented 7.1% of the people present in the other information programs analyzed.

- Visible minorities and Aboriginal peoples in specific roles were most commonly seen as assistants/sidekicks (16.7%) and in audience/vox pop/walk on roles (11.9%).
- Of the anchors/hosts roles, 5.5% were filled by visible minorities and Aboriginal peoples, followed by 4.8% as experts/guests, and 3.4% as reporters/interviewers.
- Visible minorities and Aboriginal peoples were not represented at all as newsmakers.

Drama

The analysis of 34.2 hours of drama containing 544 speaking roles found visible minorities and Aboriginal peoples to occupy 11.6% of the roles overall. They accounted for 8.6% of primary roles, 13.0% of secondary roles, and 11.0% of incidental roles.

Other entertainment

Overall, of the 273 speaking roles in 21.9 hours of other entertainment programs analyzed, 4.4% were occupied by visible minorities and Aboriginal peoples. They were most commonly seen as newsmakers (16.0%) and contestants/participants (15.4%), followed by reporters/interviewers (10.0%). Visible minorities and Aboriginal peoples made up 6.7% of all anchors/hosts, while none were found to appear as assistants/sidekicks, experts/guests, or performers.

Children's drama

Overall, visible minorities and Aboriginal peoples occupied 8.4% of the 227 speaking roles contained in 11.0 hours of children's drama. They accounted for 5.3% of the primary roles, 10.9% of the secondary roles, and 7.7% of the incidental roles.

Appendix 2 to Broadcasting Public Notice CRTC 2005-24

The Task Force's Recommended Best Practices¹

1) Industry Commitment

The Task Force notes that industry commitment is a critical component for the implementation of Best Practices. In general, commitment to improving and advancing cultural diversity on television will improve the Canadian broadcasting system overall, from its creative components, to its place on the international stage, to its bottom line.

Best Practices

- 1.1 Canada's private television and specialty and pay broadcasters recognize that the provision of mainstream relevant programming, which responds to viewers' needs and interests, includes the reflection of Canada's ethnic, cultural, and racial diversity on television.
- 1.2 Canada's private television and specialty and pay broadcasters are committed to achieving diversity both on-screen and within the industry's workforce by:
 - a) creating best practices and practical initiatives to improve the representation and ensure the fair, accurate and non-stereotypical portrayal and reflection of Canada's ethnocultural and racial communities and Aboriginal peoples on television;
 - b) ensuring an accepting, respectful and inclusive work environment, a representative workforce and a workplace where all employees experience fair treatment and equal opportunity for career advancement; and
 - c) identifying and removing barriers to access and employment within the broadcasting system.

2) Application and Measurement

In applying, and then measuring the effectiveness of the Best Practices, it is important to note that a "one-size-fits-all" approach will not work in a broadcasting system as geographically and linguistically diverse as Canada's. Given the diversity of the system, it is incumbent upon individual broadcasters to develop the tools that will be most relevant for them, and to determine the most appropriate and effective ways to use these tools.

¹ From *Reflecting Canadians: Best Practices for Cultural Diversity in Private Television*, A report by the Task Force for Cultural Diversity on Television, July 2004. Full report is available at <http://www.cab-acr.ca/english/culturaldiversity/report.shtm>

Best Practices

Application:

- 2.1 The Task Force for Cultural Diversity on Television recommends that the following best practices and practical initiatives apply to all television stations and specialty and pay services with membership in the Canadian Association of Broadcasters, as appropriate to a station or service's size, market, demographic and licensed mandate.

Measurement:

- 2.2 A television, specialty, or pay broadcaster will measure progress in achieving its diversity objectives.

As noted in the Review of Best Practices, there are a number of methods that can be used to measure progress:

- “What gets measured, gets done”. In other words, many companies put the philosophy of measurement into practice by putting a process in place to measure progress.
- Many companies surveyed in the Review of Best Practices use tracking devices to monitor the hiring and retention of employees in order to measure workforce diversity.
- Creating a record of appearances by experts from culturally diverse backgrounds on news programming, creating monthly reports on this and holding semi-annual management meetings to determine progress.
- As a component of partnerships with independent producers, having program suppliers create records of on-screen appearances by actors from culturally diverse backgrounds, allowing the network to audit appearances across all programming.
- Developing monthly/annual monitoring reports on casting and portrayal of ethnocultural and Aboriginal diversity in programming, in order to track progress on a regular basis.

3) Corporate Commitment and Accountability

In noting the critical importance of a corporate commitment to cultural diversity, the Task Force emphasizes that this commitment must permeate every level of the organization, effectively working as a fully integrated commitment from the boardroom to the studio floor and beyond.

In our view, in order to bring a corporate commitment to diversity *into* an organization, this commitment must become an integrated part of corporate governance in a fashion that is clearly evident to all employees.

Best Practices

- 3.1 A television, specialty, or pay broadcaster will formally articulate and demonstrate a corporate commitment to developing and maintaining an inclusive corporate culture that fosters and promotes diversity both on air and within the broader workforce.
- 3.2 A television, specialty, or pay broadcaster will develop and implement internal communication practices to ensure that all diversity policies and plans are communicated to management and staff in a timely manner.
- 3.3 A television, specialty, or pay broadcaster will ensure that all employees, both management and staff, agree to adhere to diversity policies and practices.
- 3.4 A television, specialty, or pay broadcaster will appoint or designate a senior executive to be responsible for the development, implementation and evaluation of diversity practices and initiatives for stations and/or services within their corporate group.
- 3.5 A television, specialty, or pay broadcaster will incorporate diversity objectives within its business plans, at the departmental, divisional and/or corporate level.
- 3.6 A television, specialty, or pay broadcaster will, where possible, make accessible information on the implementation of diversity practices by posting on its website the company's corporate diversity plan.

As our Review of Best Practices indicates, there are many ways to accomplish this across an organization. Examples from selected case studies include:

- Reporting on diversity goals in an annual report to shareholders and/or the Board of Directors.
- Individual employers/employees can include diversity goals in their annual performance planning.
- Succession management processes reflecting diversity goals can be included in Annual Reports.
- Senior management can create a roundtable on diversity.
- Core competency in diversity can be developed as a key competency for managers, e.g., performance measured on the ability to sustain a diverse workforce.
- Financial incentives can be put in place for managers who perform well in advancing diversity goals for the organization.
- A senior management position – such as Vice-President, Diversity – can be developed as a corporate focal point for diversity planning.
- Various reporting mechanisms – whether by department, division, in the Annual Report, etc. – can be shaped or repurposed to include diversity planning and achievements.

- Diversity practices of an organization – its vision, mission, programs – can be posted in accessible locations such as a website.

4) Human Resources - Recruitment, Hiring and Retention

In matters relating to Human Resources, including policies/programs relating to recruitment, hiring and retention, it is imperative that HR staff be trained and educated on techniques that address cultural diversity.

For example, changes to interview techniques may be needed in order to accommodate employee candidates with culturally diverse backgrounds. Familiarity with non-Canadian education and training systems will enable HR staff to apply a broader perspective to the recruitment process.

Best Practices

- 4.1 A television, specialty, or pay broadcaster will ensure that all human resource policies clearly articulate its commitment to diversity.
- 4.2 A television, specialty, or pay broadcaster will review and eliminate on an ongoing basis all human resource policies and practices relating to recruitment, hiring and retention that act as systemic barriers.
- 4.3 A television, specialty, or pay broadcaster will develop and implement mechanisms that foster an inclusive and accepting work environment aimed at increasing workforce retention.
- 4.4 A television, specialty, or pay broadcaster will develop tactics and implement mechanisms aimed at attracting and recruiting a diverse employee base.
- 4.5 A television, specialty, or pay broadcaster will develop and implement a process (or processes) to ensure the integration of representation at all levels of its organization.
- 4.6 A television, specialty, or pay broadcaster will, when placing advertisements for employment opportunities, direct advertising beyond mainstream media by placing advertisements in media targeted to ethnocultural and Aboriginal communities.
- 4.7 A television, specialty, or pay broadcaster will ensure that employees responsible for hiring and managing staff are provided with standardized training on systemic barriers.

- 4.8 A television, specialty, or pay broadcaster will monitor progress and assess the effectiveness of policies and initiatives in furthering diversity objectives.

HR departments can take the lead in developing approaches and techniques that lend themselves to developing and maintaining a diverse workforce and an accommodating workplace. As noted in the Review of Best Practices, there are a number of these:

- Setting internal targets for hiring, in every level of employment within each department or division of the company.
- Establishing follow-up/monitoring mechanisms to ensure company progress on hiring practices.
- Establishing methods of communication with senior management on HR policies and practices related to diversity.
- Providing 360-degree surveys on company initiatives and diversity objectives, in order to obtain regular feedback from employees.
- Providing diversity-related information on company news/events/activities to all employees via e-mails, lunchroom postings and other vehicles.

5) Internship, Mentoring and Scholarships

Whether emanating from Human Resources or another department or division, company policies and programs relating to educational initiatives likely rank among the most pivotal of corporate commitments to cultural diversity.

Educational programs can also be both local and national in scope, as a means of attracting maximum participation from the broadest range of Canada's ethnocultural communities and Aboriginal groups.

Best Practices

- 5.1 A television, specialty, or pay broadcaster will incorporate diversity plans into its internship programs.
- 5.2 A television, specialty, or pay broadcaster will clearly articulate its diversity practices and policies to educational institutions.
- 5.3 A television, specialty, or pay broadcaster will examine internship, mentorship and other recruitment programs both for systemic barriers and effectiveness. Specifically, broadcasters will review selection criteria, outreach initiatives and communication tools for accessibility.
- 5.4 A television, specialty, or pay broadcaster will, where possible, work with industry associations and agencies to identify programs for training and recruitment to meet diversity objectives.

There are numerous opportunities for broadcasters to develop successful initiatives on the educational front, as indicated in the Review of Best Practices.

- Career-oriented programs can be developed with educational partners – such as Boards of Education – to expose students from diverse backgrounds to broadcasting careers. These often take the form of internships.
- Partnerships can be established with such programs as Junior Achievement or similar career-focused programs for youth that have a diversity component.
- Scholarships, bursaries and similar educational awards, to encourage entry of students from culturally diverse or Aboriginal backgrounds into broadcasting.
- Career placement or co-op programs focusing on opportunities for students from culturally diverse backgrounds.
- Management training programs for junior employees from diverse backgrounds.
- Asking employees to volunteer to mentor a junior employee from a culturally diverse background.
- Databases to track students who show promise in scholarship or career placement candidacy
- Job fairs and related outreach programs that “get the word out” on university and college campuses.
- Writers’ programs have proven especially successful as internships among a number of broadcasting companies.
- Creating writers’ fellowships in order to ensure a regular rotation of new, culturally diverse talent, through a company.

6) News and Information Programming

In bringing the realities of community, country and the world to Canadians, news and information programming presents potentially the most sensitive of all Best Practices initiatives focusing on cultural diversity on television.

It is pivotal that all newsroom professionals not only commit to diversity in the workplace, but also develop means for ensuring accurate reflection and portrayal of ethnoculturally diverse and Aboriginal groups. This means that newsroom culture must become well-versed in cultural diversity, in understanding vocabulary, culturally unique behaviours and other methods of communication.

Best Practices

- 6.1 A television, specialty, or pay broadcaster will commit to fair and accurate reflection and portrayal on-screen by reviewing, developing and maintaining an editorial perspective and/or policy that advance its diversity objectives.
- 6.2 A television, specialty, or pay broadcaster will diversify its use of experts on air to include individuals from a broad range of ethnocultural and Aboriginal backgrounds.

- 6.3 A television, specialty, or pay broadcaster will ensure that experts and other on-air guests from a broad range of ethnocultural or Aboriginal backgrounds are interviewed on-screen with respect to a wide-range of public issues and not just those issues which may be of particular interest to ethnocultural or Aboriginal communities.
- 6.4 A television, specialty, or pay broadcaster will ensure that on-air news and information programming staff from ethnocultural or Aboriginal communities are assigned to a wide range of public issues and not just those issues which may be of particular interest to ethnocultural or Aboriginal communities.
- 6.5 A television, specialty, or pay broadcaster will develop and implement outreach initiatives to foster a better understanding among news and information programming staff and ethnocultural and Aboriginal communities.
- 6.6 A television, specialty, or pay broadcaster will ensure that news and information programming staff participate in ethnocultural and Aboriginal community outreach initiatives.

As noted in the Review of Best Practices, there are many successful initiatives and techniques that can be employed to advance cultural diversity in News and Information Programming:

- Develop and maintain a database of experts from diverse backgrounds, cross-matched to areas of expertise.
- Seek community input when developing a database of experts.
- Ensure experts are used for story support in general, as opposed to using experts for culturally-specific stories only.
- Develop practices – seminars, professional training and other vehicles – aimed specifically at accurate reporting of ethnocultural and Aboriginal communities in news and information programming.
- Use Advisory Boards and Editorial Boards with representatives/invited guests from diverse communities.
- Create News Diversity Forums to identify methods of presenting culturally diverse perspectives in news programming, and to make viewpoints more inclusive.
- Hold regular newsroom staff meetings to discuss diversity, or include diversity as a topic in regular newsroom meetings.
- Create mechanisms for viewer input to newsroom.
- Measure and monitor on-air representation and portrayal within news programming.
- Support direct involvement of news and information programming staff with local communities to foster dialogue and build relationships.
- Provide news and information programming personnel with opportunities to attend job fairs and participate in outreach programs as recruiting methods for students from culturally diverse and Aboriginal backgrounds.

7) Programming – Acquired, Independent and in-house Production

The Task Force’s research study provides a range of perspectives on the manner in which broadcasters can and should work to advance cultural diversity on screen. Clearly, there are shortcomings in onscreen presence of cultural diversity as perceived by industry experts and focus group respondents, across a range of programming practices.

Among the most commonly expressed concerns in the research findings is the perception that story lines too often fail to include culturally diverse or Aboriginal perspectives. As expressed by numerous participants in focus groups, Canadians from diverse backgrounds perceive that they do not see themselves on television, and do not see their stories and situations reflected back to them.

Similarly, in a perception supported by the quantitative analysis, actors from diverse backgrounds fill primary roles in dramatic programming on too few occasions. As noted earlier in this Report, negative imagery, story lines and characters in the form of stereotyping are too commonly experienced by audiences from culturally diverse or Aboriginal backgrounds.

Best Practices

- 7.1 A television, specialty, or pay broadcaster will commit, to the extent possible, to acquiring, commissioning and producing in-house, programming that fulfils its commitment to diversity objectives.
- 7.2 A television, specialty, or pay broadcaster will review, develop and implement “producer guidelines” relating to independent and in-house productions, and script and concept development, that advance diversity objectives and stimulate the production of more diverse programming.
- 7.3 A television, specialty, or pay broadcaster will, in order to advance diversity goals, where possible, liaise with regional, provincial and national industry partners, associations and agencies such as, but not limited to, the Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), National Association of Broadcast Employees and Technicians (NABET), Syndicat des techniciennes et techniciens du cinéma et de la vidéo du Québec (STCVQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Women in Film and Television (WIFT), Canadian Television Fund (CTF), Telefilm Canada, and the National Film Board of Canada (NFB).

With respect to programming, the Review of Best Practices identifies a number of successful initiatives:

- Creating a database of ethnocultural and Aboriginal producers, actors, directors and other professional personnel to identify new talent resources and diversify programming.

- Extending the range of production partners to those with track records in diverse programming, and exercising creativity in making programming choices.
- Working with independent producers to develop and implement regular monitoring and reporting of diversity in creative roles.
- Engaging in consultation with communities of interest in making final decisions on scripts and casting.
- Implementing a process whereby internal program schedules are regularly analyzed to assess the effectiveness of their diversity initiatives onscreen.
- Participating in programming markets, film festivals and conferences specific to ethnocultural and Aboriginal communities groups and/or diversity.

8) Community Connections

Establishing and maintaining community connections is a common theme throughout many of the Best Practices noted so far. But connecting with a community in and of itself is an extremely important measure in advancing cultural diversity on television.

Community Advisory Panels can serve as direct conduits to broadcaster and community-based activities in the area of cultural diversity. Panels can develop means to discuss or invite critical assessment of programming, company diversity initiatives and recommended methods of advancing both of these.

At the same time, Panels can serve as information conduits for issues of current concern, on crime, social justice, poverty, education, etc. All in all, connecting with communities provides valuable information on community needs, making broadcasters that much more aware of their customer base.

Best Practices

- 8.1 A television, specialty, or pay broadcaster will review, develop and implement formalized, strategic and purposeful community outreach and consultation practices at various levels – local, regional, national – to inform and be informed regarding issues concerning the representation, reflection and portrayal of ethnocultural and Aboriginal communities.
- 8.2 A television, specialty, or pay broadcaster will ensure community and audience communication with a view to eliminating systemic barriers.

As outlined in the Review of Best Practices, a number of initiatives have been undertaken to maintain a focus on community:

- Making Diversity Councils or similar bodies more inclusive by ensuring permanent participation from community representatives.
- Holding Diversity Roundtable discussions that specifically focus on community participation.

- Developing forums for discussion between newsroom editorial staff and community groups, in order to ensure accurate reflection of a community's diversity.
- Ensuring the widest possible community participation in company initiatives, such as job fairs.

9) Internal Communications

Best Practices

- 9.1 A television, specialty, or pay broadcaster will inform and communicate, on an ongoing basis, to management and staff, all diversity policies and practices adopted by its station(s), service and/or corporate group.

Almost all companies surveyed in the Review of Best Practices had developed well-defined internal communications initiatives.

- Broadest possible circulation of diversity policies and practices, with postings in high traffic areas such as lunchrooms and distribution via company e-mail.
- Regular reporting of diversity activities and initiatives, with annual reports or other communications vehicles circulated to all employees.
- Using company newsletters, infosheets or other internally circulated communications to identify and update diversity initiatives.

10) External Communications

Best Practices

- 10.1 A television, specialty, or pay broadcaster will make known to its audience and business communities the diversity practices adopted by its station and/or service.

The Review of Best Practices also highlighted some external communications vehicles.

- Use of PSAs to communicate broadcaster initiatives relating to cultural diversity.
- Creating community-focused advertising for a station that promotes that station's commitment to diversity.

Appendix 3 to Broadcasting Public Notice CRTC 2005-24

Task Force's Recommended Industry Initiatives¹

The Task Force for Cultural Diversity on Television recommends that industry stakeholders undertake or participate in the following initiatives to advance diversity goals within the Canadian broadcasting system:

- I) That the Canadian Association of Broadcasters (CAB) formally communicate, on an ongoing basis, its members' commitments to diversity to other industry stakeholders, including, but not limited to, the Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), Directors Guild of Canada (DGC), Radio-Television News Directors Association of Canada (RTNDA), Aboriginal Journalists Association of Canada, Canadian Association of Black Journalists, Canadian Ethnic Journalists and Writers Club, Canadian Independent Film Caucus, Telefilm Canada, Société de développement des entreprises culturelles (SODEC), and the Canadian Television Fund (CTF).
- II) That industry associations, unions and guilds such as, but not limited to, the Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), Directors Guild of Canada (DGC), and the Radio-Television News Directors Association of Canada (RTNDA):
 - a) Review internal policies and operations to eliminate systemic barriers;
 - b) Develop, implement and communicate cultural diversity best practices specific to their sector within the industry; and
 - c) Commit to and measure progress in achieving their diversity objectives.
- III) That industry associations, unions and guilds such as, but not limited to, the Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), Directors Guild of Canada (DGC), and the Radio-Television News Directors Association of Canada (RTNDA), develop formal strategies for talent development within ethnocultural and Aboriginal communities.

¹ From *Reflecting Canadians: Best Practices for Cultural Diversity in Private Television*, A report by the Task Force for Cultural Diversity on Television, July 2004. The Full report is available at <http://www.cab-acr.ca/english/culturaldiversity/report.shtm>

- IV) That industry associations, unions and guilds such as, but not limited to, the Canadian Association of Broadcasters (CAB), Canadian Film and Television Production Association (CFTPA), Association des producteurs de films et de télévision du Québec (APFTQ), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), Directors Guild of Canada (DGC), National Association of Broadcast Employees and Technicians (NABET), Syndicat des techniciennes et techniciens du cinéma et de la vidéo du Québec (STCVQ), and the Radio-Television News Directors Association of Canada (RTNDA) develop strategies to ensure regular and on-going communication between sectors on industry initiatives related to cultural diversity.
- V) That the Canadian Association of Broadcasters (CAB) and the Radio-Television News Directors Association of Canada (RTNDA) review its broadcasting industry codes and standards to determine whether they address concerns identified in the Task Force's research findings regarding reflection and portrayal of Canada's ethnocultural and Aboriginal peoples.
- VI) That the Canadian Association of Broadcasters (CAB) develop, maintain and promote an industry website on diversity initiatives and programs including, but not limited to, a list of scholarships, mentorship, internship and professional development, and production partnership programs.
- VII) That federal and provincial television and film production funding agencies such as, but not limited to, the Canadian Television Fund, Telefilm Canada, National Film Board of Canada, British Columbia Film, Manitoba Film and Sound, Alberta Cultural Industries Association, Saskatchewan Film and Video Development Corporation, Ontario Media Development Corporation, New Brunswick Film, Nova Scotia Film Development Corporation, and Newfoundland and Labrador Film Development Corporation, review existing eligibility and funding criteria for systemic barriers, and look at creating incentives to diversify programs on- and off-screen.
- VIII) That the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des artistes (UDA), Writers Guild of Canada (WGC), Association des réalisateurs et réalisatrices du Québec (ARRQ), the Directors Guild of Canada (DGC), the Canadian Film and Television Production Association (CFTPA), and l'Association des producteurs de films et de télévision du Québec (APFTQ) develop, maintain and make available a database of actors, directors and writers from ethnocultural and Aboriginal communities and casting agents who specialize in casting individuals from ethnocultural and Aboriginal communities. This database should be developed in consultation with members from ethnocultural and Aboriginal groups.

- IX) That the Canadian Association of Broadcasters (CAB) work with industry associations such as, but not limited to, the Canadian Advertising Association, the Canadian Advertising Research Foundation, and the Television Bureau of Canada to compile information that will assist Canadian broadcasters in building a business case for cultural diversity.
- X) That the Canadian Association of Broadcasters (CAB) recognize achievements for diversity in programming in its annual awards ceremony for excellence in Canadian programming.
- XI) That the Canadian Association of Broadcasters (CAB) recognize achievements in Aboriginal programming in its annual awards ceremony for excellence in Canadian programming.

Further to the above initiatives, the Canadian Broadcast Standards Council (CBSC) plays a role in administering industry codes, and is available to receive and deal with viewer complaints on portrayal and stereotyping issues. It is important that the CBSC continue to raise its visibility, especially within ethnocultural and Aboriginal communities.

The Task Force also notes that the CRTC, in its role as industry regulator, can demonstrate leadership by initiating and communicating its own diversity practices, particularly as outlined in Industry Initiative II, above.