



BEING COUNTED

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Canadian Race-based Audience Survey

Ce rapport sommaire est également disponible en français

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MESSAGES FROM THE BSO



Joan Jenkinson
Executive Director
and Co-founder,
Black Screen Office

Canada's screen industries strive to engage the widest possible audience, but what do we know about that audience? Assumptions about who watches Canadian entertainment are based on research that misses those who identify as Black, Indigenous and People of Colour. Race-based audience data has been completely absent from most research. The Black Screen Office, therefore, set out to provide credible, empirical data on these invisible audiences with our **Being Counted: Canadian Race-Based Audience Survey**, so that they can be genuinely considered in the screen product development process. The information we gathered clearly and credibly illustrates who these audiences are and their specific viewing habits and preferences. It paints a vivid picture of how Canada's screen industries can better capture the attention of Black, Indigenous and People of Colour audiences and what is left off the table by ignoring them.

This process illuminated the inadequacy of traditional data capture and analysis built on methodologies that privilege white audiences in benchmarking and presenting data. We hope this ground-breaking report prompts change on both of these fronts.

BSO is developing several tools to help Canada's screen industries address the structures, processes and biases that negatively affect Black creators, Black industry professionals and Black audiences. We are grateful to the funders who have helped make this research possible through their support: **Telefilm Canada, CBC-Radio Canada, Bell Media, Corus Entertainment, Inspirit Foundation, Creative BC, Interpublic Group and Canadian Media Fund.**

For Canada to build the kind of authentic, inclusive screen content that engages the widest audience possible, we must understand the distinct groups that make up our uniquely diverse audience. This report is an important step to finally seeing, understanding, and accurately reflecting those differences.



Floyd Kane
Producer, Writer,
Freddie Films
Co-founder,
Research Committee
Chair, Black Screen Office

Do Black Canadians consume Canadian content?

This question is critical to our industry's ability to forge an equitable and inclusive path when it comes to serving Black Canadian audiences.

Audience is foundational in our business. It is a key component in deciding what television series and films are developed and produced, how marketing dollars are allocated and where advertisers spend their dollars (although that calculus is swiftly changing). Can we conclude the dearth of Canadian scripted content directed at or meaningfully featuring the stories of Black Canadians is based on the belief our audiences don't consume said content? Of course not. I grew up on a steady diet of *The Friendly Giant*, *The Beachcombers* and *E.N.G.* and my mom is a huge *Murdoch Mysteries* fan. Are we a rarity in the Black community? I doubt it, but beyond the forgoing anecdote we have not had extensive empirical research to definitively answer the above question. Until now.

The **Being Counted: Canadian Race-based Audience Survey** definitively answers the question of whether Black Canadians consume Canadian content and so much more. This ambitious and pioneering survey launched by the Black Screen Office (BSO) interrogates the content consumption habits of other racialized groups revealing hitherto unknown perceptions and values of Canadian racialized communities with respect to content consumption. The data resulting from this survey will serve as an essential tool for the Canadian media industry as it makes strides toward real inclusivity.

As a result of the **Being Counted: Canadian Race-based Audience Survey**, the question is no longer whether Black Canadians consume Canadian content. Now, the question is whether we are "being seen". Is our viewership being measured? It is my hope this game-changing survey will provide the impetus for us to be included when it comes to audience measurement going forward. Once racialized audiences in Canada are recognized and valued, the creation of more inclusive and authentic Canadian content will be inevitable.

ACKNOWLEDGEMENTS

This research was commissioned by the Black Screen Office.

The research was conducted by IPSOS

The report was written by Quilin



We are greatly appreciative of the participants who took the time to respond to the online survey and participate in the qualitative interviews.

FUNDING PARTNERS

This study was made possible in part by generous contributions from the following organizations:



Any opinions, findings, conclusions, or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the project funders or of the Government of Canada. The author(s) are not mandataries or representatives of the funder or the Government of Canada, and the funders and the Government of Canada are in no way bound by the recommendations contained in this document.



EXECUTIVE SUMMARY

The audience research conducted in the Canadian Screen Media sector to date does not adequately represent the views of Black, Indigenous and People of Colour audiences. Systemic barriers to participation embedded in traditional audience research methodologies render these audiences largely invisible to broadcasters, and lead to an incomplete understanding of the “Canadian Screen Media Audience” upon which development and investment decisions are made.

This study centres the experiences, screen media preferences, and viewing habits of Black, Indigenous and People of Colour audiences - a first in Canadian audience research.

The findings and insights discussed in this report challenge assumptions about what ‘should’ be on screen and invite new narratives about which stories should be told, how, and by whom. These fresh insights offer new possibilities for ensuring Black, Indigenous, and People of Colour audiences are visible to broadcasters; that their perspectives drive the development of authentic and representative content, and that the related structural sector changes required for long-term, sustainable change are clear.

KEY FINDINGS

- **Streaming and movies** watched on TV dominate preferences for all audiences, with most participants watching content in English or French.
- Diversity and authentic representation are **fundamental expectations** of Black, Indigenous, and People of Colour audiences, and meaningfully **shape their viewing behaviours**.

Diversity is not the same as representation. While 'diversity' refers to the total number and proportion of Black, Indigenous and People of Colour characters on screen, 'representation' focuses on accuracy and authenticity.

This is especially true for children's content, for which there is an **exceptional sense of urgency to ensure the availability of authentic and representative children's entertainment content**.

- The **plethora of diverse, international entertainment content available through streaming services** enables audiences to **curate viewing experiences** that align with their expectations about diversity and representation on screen, especially when these expectations are not met by **Canadian content**.
- **Most current content does not meet the expectations of Black, Indigenous, and People of Colour audiences** in terms of diversity and authentic representation, and can instead 'other' a large proportion of Canadian communities through the **reinforcement of harmful stereotypes** and messages of 'not belonging'.
- **Systemic biases are embedded in traditional audience research methodologies**, limiting the discovery of new and innovative insights, and instead rationalizes existing practices.
- There is an **undeniable link between what is on screen and who occupies decision-making and creative roles in the sector**. Increased representation of Black, Indigenous and People of Colour producers and creators at all levels of the sector is essential for the development of truly authentic, representative content that reflects the experiences, preferences, and lives of Canadians.

KEY TAKE-AWAYS

- There is an **urgent need for representative content that has complex characters**, especially as the volume of diverse entertainment content available on other platforms continues to increase. **Addressing the need for authentic and representative content is critically important for children's content.**
- The development of **authentic, representative content is not possible without Black and Indigenous people, and People of Colour occupying critical decision-making and creative roles** in the sector.
- The experiences, preferences, and viewing behaviours of Black, Indigenous, and People of Colour audiences **must be disaggregated from typical audience research data** in order to be visible to broadcasters. Accordingly, **audience research methodologies and instruments must be updated to include Black and Indigenous people and People of Colour.**

WHY DOES THIS MATTER?

The collection of **credible data and insights** into audience preferences will **increase the visibility of Black, Indigenous and People of Colour audiences** that have been historically underrepresented in audience research, discounted and in many ways invisible to broadcasters. This research establishes a foundation upon which to **challenge assumptions** made by Canadian screen industries about what 'should' be onscreen and **invite new narratives about which stories should be told, how, and by whom.** Additionally, these insights create new possibilities for direction and **measures of accountability** to inform and motivate **sustainable industry change.**

PROJECT AIMS

As the first Canadian race-based screen audience study, this project seeks to shed light on the screen media preferences and consumption habits of Black and Indigenous people, and People of Colour, and provide an understanding of who these audiences are, what they are consuming, on which platforms they are consuming, factors affecting consumption, and perceptions of screen content.

A key consideration of this research addresses how Black, Indigenous and People of Colour audiences value seeing their likeness and stories on the screen, and therefore provides a view into how matters of diversity and representation feature in the viewing habits and behaviours of Black, Indigenous and People of Colour audiences in Canada.



In the UK and other places, we don't look at audience segmentation in this way around race or ethnicity and ethnic grouping, so to a large extent the content that is made doesn't relate to that audience. So, looking at how to represent communities to themselves actually creates an enormous amount of validity and it's actually quite pioneering. I would absolutely take it that [BSO's Race-Based Audience Survey] is the pioneering edge of this work.

– Deborah Williams, CEO, Creative Diversity Network, UK

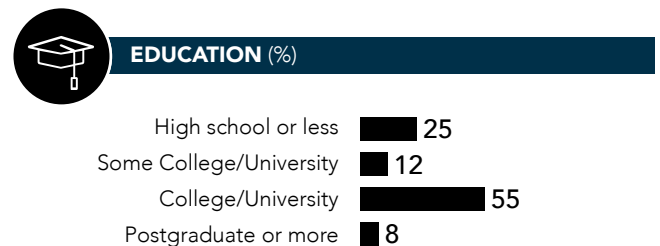
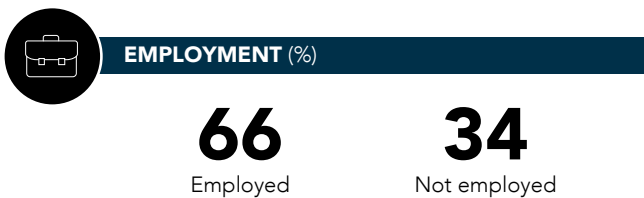
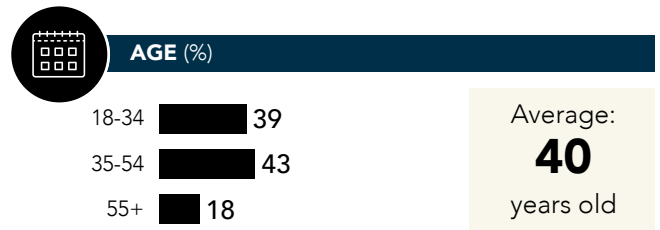
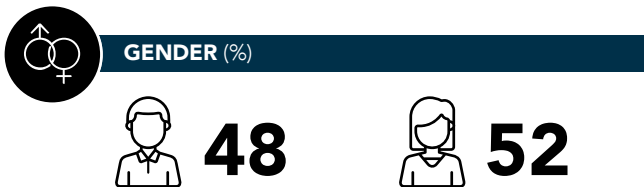


A PORTRAIT OF BLACK, INDIGENOUS AND PEOPLE OF COLOUR AUDIENCES

VIEWING HABITS AND PREFERENCES

BLACK AUDIENCES

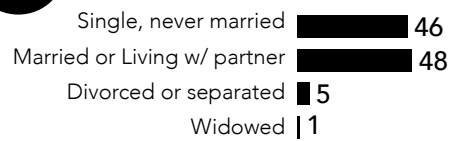
WHO ARE THEY?



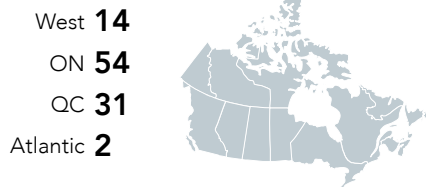
RACE, ETHNIC & CULTURAL BACKGROUND (%)



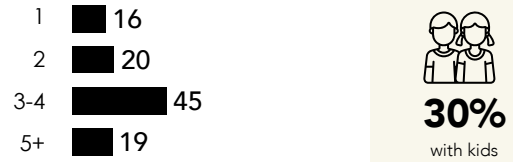
MARITAL STATUS (%)



REGION (%)



HOUSEHOLD MEMBERS (%)



IMMIGRANT GENERATION (%)



LANGUAGE M.O. SPOKE AT HOME (%)

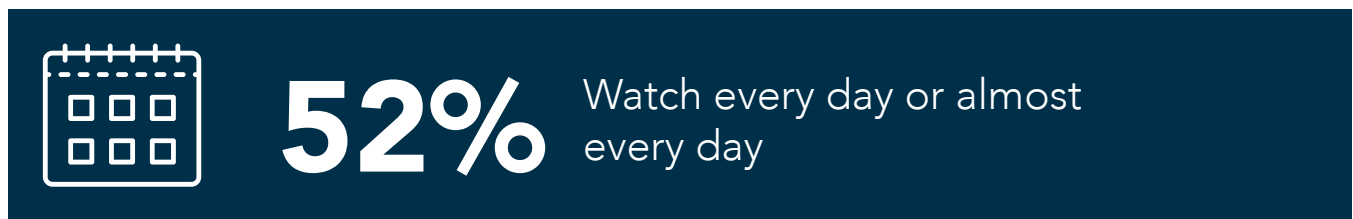


YEARS LIVING IN CANADA (%)



All Black respondents (n= 335)

HOW MUCH ARE THEY WATCHING?



Most Black audience participants (52%) reported watching entertainment content every day or almost every day, with 32% indicating they watch 4 hours or more content on a daily basis.

WHAT ARE THEY WATCHING?

Movies watched on TV are the most popular type of content reported by Black audience participants (85%), followed by live-action scripted TV series (56%) and news, current affairs, and information (53%). Among those who watch live-action scripted TV series, drama is the most frequently watched content type (77%), followed by crime (69%), suspense (67%) and sitcom/comedy (62%).

Most of this viewing occurs only in English or French (58%). In terms of content viewed in a language other than English or French (42%), movies are the standout selection (28%).

Among participants who identified as immigrants or as having immigrant parents, 46% consume content from their or their parents' country/countries of origin. In this case, the most-viewed content was split between movies (24%) and news, current affairs, and information (20%) with all other types of content viewed significantly less often.

HOW ARE THEY WATCHING?

TV remains the most popular device used to watch entertainment content (81%), ahead of smartphones (51%) and computers/laptops (47%).

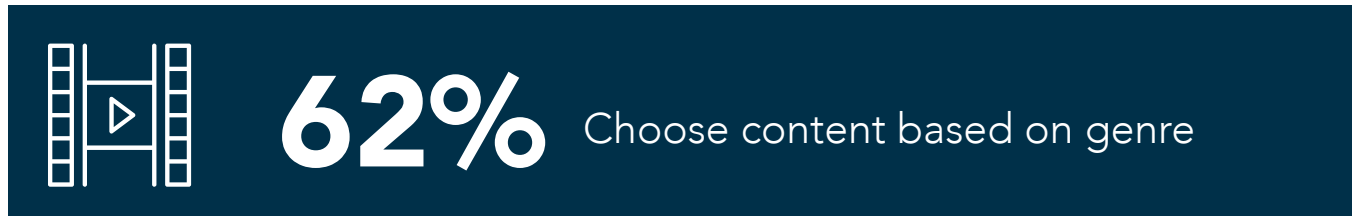
Participants reported using tablets (27%), set-top boxes such as AppleTV and Roku (12%) and game consoles like PS4 (11%) significantly less frequently.



80% Use a streaming platform

Streaming platforms were the most common means of accessing entertainment content (80%), no matter which device was being used, with typical streaming platforms, such as Netflix, AppleTV+, and Disney+ being the most popular (71%). Live television (60%) and on-demand (via TV set-top box) (29%) were also reported, while movie theatres and screening sessions (26%), set-top box (26%), and offline content (13%) were accessed less often.

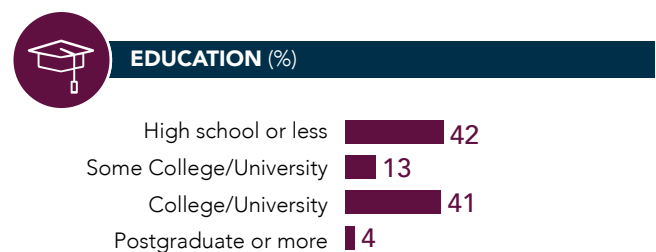
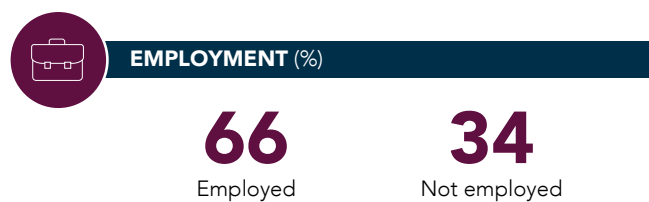
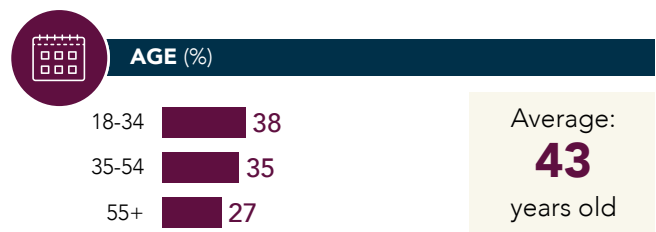
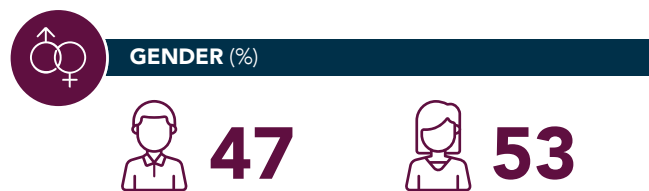
WHY ARE THEY WATCHING?

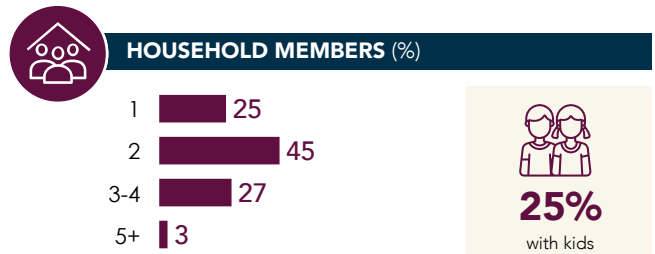
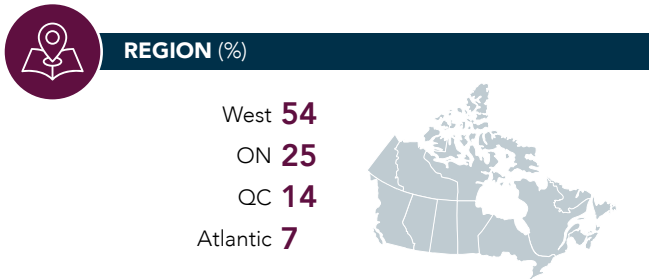
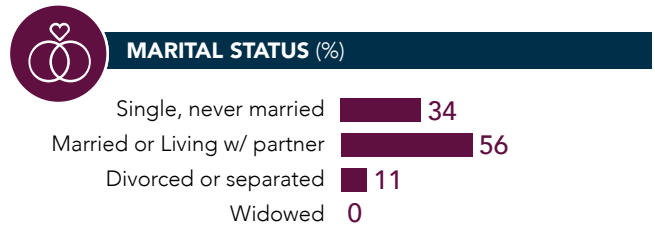
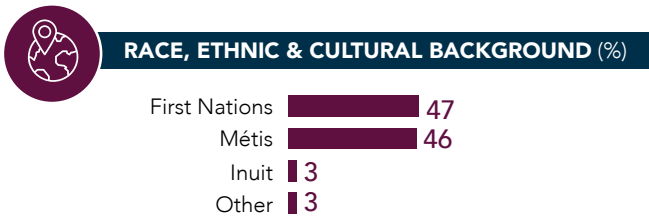


Black audience participants indicated that genre (62%), storylines (49%) and characters (37%) are significant criteria for choosing the entertainment content they usually watch – the highest percentage among all participants. Personal reasons were also important, especially for the role entertainment content serves in providing an escape (52%). Awards and recommendations were also significant, with suggestions by streaming services (44%) and popular opinion (37%) having the most influence in their decision-making.

INDIGENOUS AUDIENCES

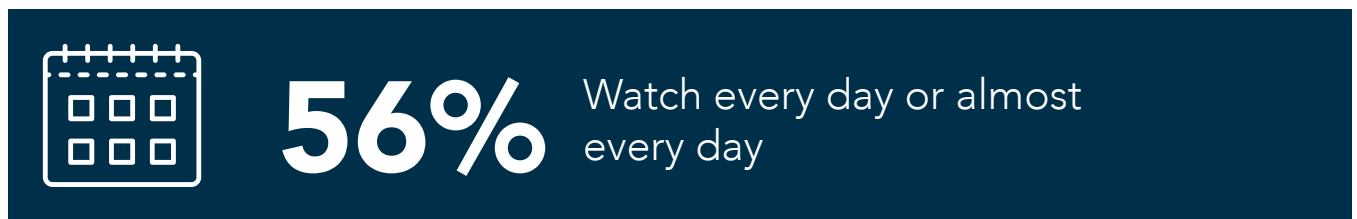
WHO ARE THEY?





All Indigenous respondents (n= 89)

HOW MUCH ARE THEY WATCHING?



56% of Indigenous audience participants indicated they watch entertainment content every day or almost every day, with 42% reporting 4 hours or more of daily viewing time.

WHAT ARE THEY WATCHING?

82% of Indigenous audience participants reported watching movies, followed by documentaries or biographies (53%) and news, current affairs, and information (48%). The vast majority of this content is viewed only in English or French (74%).

HOW ARE THEY WATCHING?

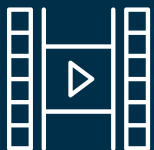
TV is the most commonly used device to view entertainment content (71%), followed by computers or laptops (39%) and smartphones (33%). Notably, the use of set-top boxes (22%) and game consoles (14%), though less common, are the highest for Indigenous audiences compared with other groups.



71% Use a streaming platform

Streaming content is, across all devices, the most frequently used platform for watching entertainment content (71%), and in particular, streaming platforms such as Netflix, Apple TV+, and Disney+ (66%). Live television (42%) is also popular. Interestingly, although offline content (DVD, recorded content, etc.) remains one of the least-accessed platforms, Indigenous audiences reported watching offline content almost twice as much (24%) as Black and People of Colour audiences.

WHY ARE THEY WATCHING?



47% Choose content based on genre

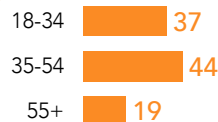
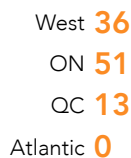
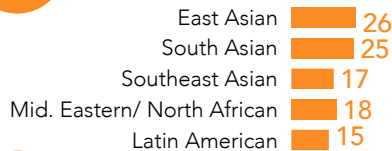
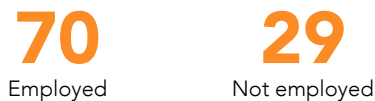
Genre (47%) and storylines (30%) are key factors for Indigenous audiences when choosing entertainment content.

Awards/recommendations are also important, with 39% relying on recommendations from friends or family, and 35% following suggestions from a streaming service.

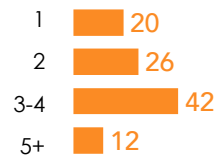
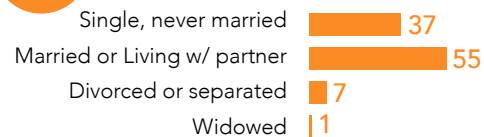
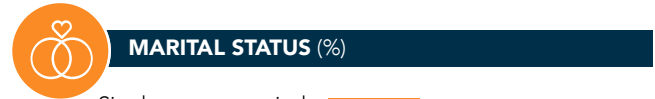
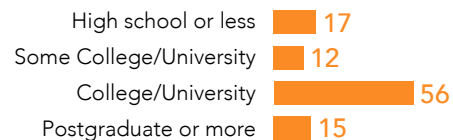
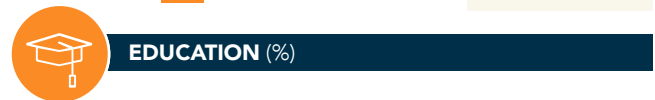
Among the personal reasons for watching reported by Indigenous participants, providing an escape or opportunity to unwind was the most common (42%), followed by a desire for educational or thought-provoking content (25%).

PEOPLE OF COLOUR AUDIENCES

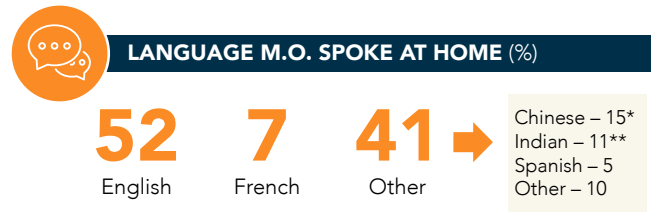
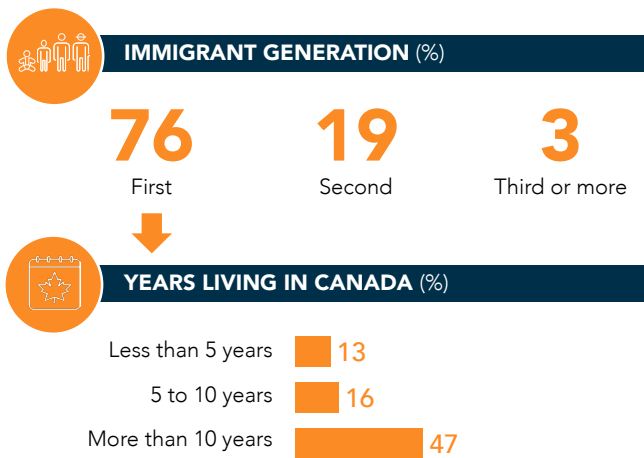
WHO ARE THEY?



Average:
41
 years old



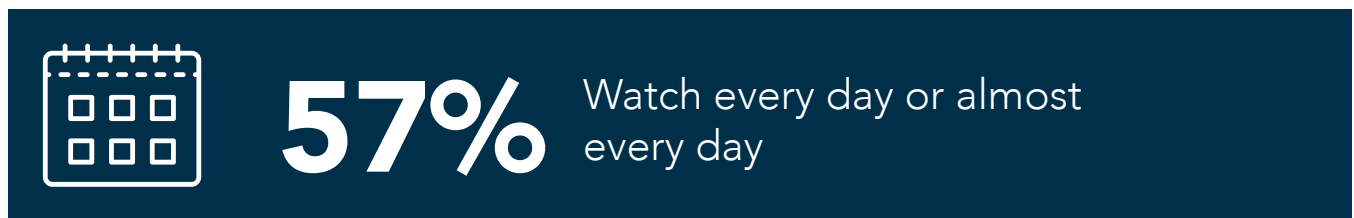
31%
 with kids



* Net responses based on the following options: Chinese – Mandarin, Chinese – Cantonese, Chinese – Other
 ** Net responses based on the following options: Indian – Hindi, Indian – Punjabi, Indian – Other

All People of Colour respondents (n= 365)

HOW MUCH ARE THEY WATCHING?



57% of People of Colour audience participants indicated they watch entertainment content every day or almost every day, but for less time than any other group: 21% indicate watching 4 hours or more, 41% watch 2-4 hours, and 38% watch 1-2 hours of entertainment content daily.

WHAT ARE THEY WATCHING?

85% of People of Colour audience participants reported watching movies on TV, followed by news, current affairs, and information (47%) and documentaries or biographies (41%). Only 24% of People of Colour audience participants reported watching content only in English or French.

This study was conducted during the COVID-19 pandemic, when audiences were spending more time at home. Industry trends reported by the Canada Media Fund in 2021¹ showed an

1 Canada Media Fund. (2021). [Pause and rethink: Annual trends report in the audiovisual industry.](#)

acceleration of viewing trends toward streaming services and overall increases in time spent viewing entertainment content. Indeed, Black and Indigenous participants in the current study, in particular, reported more time spent viewing content on a typical day. It is possible that the longer viewing time available is contributing to increased movie consumption, compared to episodic TV.

HOW ARE THEY WATCHING?

Participants report watching most entertainment content on TV (73%) followed by computers or laptops (54%)—of which they are the highest users—and smartphones (50%).



Streaming content is, across all devices, the most frequently used platform for watching entertainment content (87%). Streaming platforms such as Netflix, Apple TV+, and Disney+ (77%) are the most used.

YouTube is used by 59% of People of Colour audience participants—the most across all groups. These habits are perhaps best understood considering the significant proportion of participants who identified as immigrants or as having parents who are immigrants, **the majority of whom reported watching entertainment content (76%) in languages other than English or French.** And 70% of People of Colour participants reported watching content from their or their parents' country/countries of origin, with movies (45%) and news, current affairs, and information (21%) as the most common types.

WHY ARE THEY WATCHING?



41%

Choose content based on recommendations from friends or family

71% of People of Colour audience participants reported Awards/Recommendations among their primary criteria when choosing entertainment content. Popular opinion (44%), recommendations from friends or family (41%) and suggestions by a streaming service (40%) were most common, with Awards/Nominations and Critical Reviews exerting considerably less influence (26% and 23% respectively). These patterns were elaborated upon by the participants who were engaged qualitatively² (“EyeJournal participants”):

Older participants consistently expressed a strong sense of ‘shared identity’, with several participants introducing themselves as ‘belonging’ to a group (Black, Indigenous, Asian). Younger participants also showed patterns of belonging and connection. In this case, participants recognized a growing ‘I’ within the ‘We’ that seemed to emphasize peer groups or relatable popular figures more than specific ethnic or cultural communities, citing inspirational role models who they think have ‘done the right thing’ (e.g., Pink, Lady Gaga, Reese Witherspoon) not necessarily owing to a cultural affinity.



I find people like Priyanka Chopra, Oprah Winfrey relatable; they seem like me and I feel there is a lot of similarities between them and me – as women, as people who are not white, people who are immigrants, etc. (Woman, 25-34, Black)

These feelings of community, belonging, and connection offer insight into how and why recommendations take such precedence in shaping viewing behaviours, and indeed, how the source of recommendations factors into consumption habits.

² This study included a qualitative investigation into the perceptions, experiences, and expectations of Black, Indigenous and People of Colour audiences using IPSOS’ proprietary EyeJournal. The EyeJournal is an online platform that invites participants to capture and reflect on their own viewing habits over the course of three days. This method goes beyond traditional viewing diaries by permitting researchers to interact with participants in response to what they capture in ‘real time’. In this way, the EyeJournal experience is a combination of auto-ethnography (where participants record and reflect on their own behaviours); questions provided in text form (participants may respond using text or video) and online interaction with moderators.

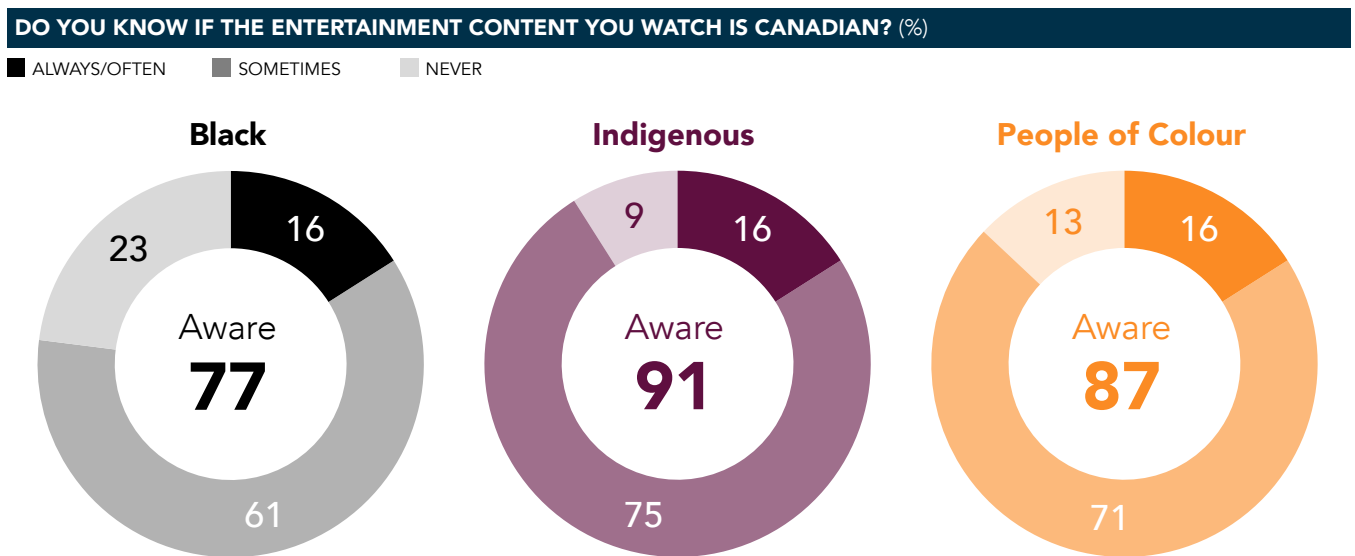
DIVERSITY ONSCREEN AND MOTIVATION TO WATCH

Cultural Content and Cast and Crew were among the lowest-rated criteria motivating entertainment choices indicated by survey participants. EyeJournal participants, however, helped clarify that these results should not be understood to mean that cultural content is unimportant. On the contrary, diversity and representation were prioritized across all EyeJournal participants, many of whom expressed clear desires for more quality content driven by authentic portrayals of Black, Indigenous and People of Colour characters and stories. Moreover, all survey respondents underscored the importance of diversity in every area of content creation (see [Diversity On Screen](#) later in this report).

It is possible, therefore, that the reduced importance of Cultural Content as a decision-making factor captured by the survey is a reflection of the content available – that is, the current lack of authentic, culturally relevant, inclusive content prevents it from being a primary driver of behaviour; there is simply not enough to choose from.

SPOTLIGHT ON CANADIAN CONTENT

Overall, participants consistently reported awareness of viewing Canadian content, with 26% indicating they do so for reasons related to pride in and/or support for Canadian content.



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365)

Among Black, Indigenous and People of Colour audiences who know when they are watching Canadian³ content, it comprises 26%-32% of their viewing time.

While participants cited several reasons for watching Canadian content, including wanting to know what is going on in Canada or wanting to learn about Canadian culture, few participants referenced program quality or feeling connected to the stories being told, which highlights a significant opportunity for producers to better understand and engage these audiences.

COVID-19 CONSIDERATIONS

This study occurred during the second year of the COVID-19 pandemic, during which significant segments of the Canadian population (particularly in Ontario and British Columbia) experienced lengthy periods of lockdown and social isolation. For many communities, these lockdown periods prevented access to viewing experiences they might have otherwise engaged in, like going to movie theatres.

Although race-based audience data has not previously been collected in Canada, preventing direct comparisons to pre-pandemic viewing habits, general population trends suggest a decrease in movie-going during the pandemic period. It is expected, therefore, that these societal constraints have also influenced the viewing behaviours of Black, Indigenous, and People of Colour audiences.

Other notable changes in behaviour and viewing habits include:

- Preferences for shows that *do not* reflect current reality, including literal reality (e.g., not watching something about a pandemic, not watching violent films/shows) and emotional reality (e.g., not watching sad/angry/unhappy things and using happy/uplifting/inspirational shows/films to help their own moods). While these preferences were also typical in the general population before the pandemic, EyeJournal participants underscored the intentionality of making viewing choices that support their mood/needs during this time.

³ For the purposes of this study, “Canadian entertainment content” means filmed entertainment that is produced and/or created by Canadian creators and producers, primarily for Canadian broadcasters and their streaming services.



SATISFACTION WITH SCREEN MEDIA CONTENT IN CANADA



Only **20%** or less are 'very satisfied'

In terms of general satisfaction with the entertainment content currently available, 38%-51% of Black, Indigenous and People of Colour participants reported feeling 'somewhat satisfied', while only 20% or less in each group said they were 'very satisfied'. Indigenous audience participants reported the *most dissatisfaction* with current entertainment content, with 14% of respondents indicating they are *somewhat unsatisfied* and 7% reporting feeling *very unsatisfied*.

DIVERSITY ONSCREEN

This study further explored satisfaction with entertainment content through the lenses of diversity and representation.

By examining Black, Indigenous and People of Colour audiences' perceptions and expectations of diversity and representation in entertainment content, this study contributes to a growing body of research that brings urgent attention to the insufficient and problematic address of equity, diversity, and inclusion in all aspects of Canada's Screen Media sector¹.



I admire the thought and consideration of inclusion and diversity in media. I think it is important to create that normalcy for youth and society about the diverse culture we live in. More so in today's time where there is a lot happening around us. I enjoy watching Indigenous shows, however they are not on the same quality level as most, are B-rated mostly. However, it has some interesting stuff regardless of quality. (Woman, 45-54, Indigenous)



A lot of things have changed. It's good for my daughter to see herself in a positive light depicted on TV. Even if it's not another child or young girl – another Person of Colour of any age, gender, station in life. These are always positive things and I'm happy to see that. (Woman, 35-44, Indigenous)

The underrepresentation of Black, Indigenous and People of Colour producers, creators and other stakeholders in decision-making roles in Canada's Screen Media sector² is of particular relevance to this study, as the perspectives occupying these roles shape the narrative landscape of the sector. Canada's Screen Media sector remains dominated by straight, white, cis men, the harms of which continue to be critically highlighted by organizations like the Indigenous Screen Office (ISO)³ and the Racial Equity Media Collective (REMC)⁴.



Old ways of thinking, talking and doing. Generations of individuals have been taught that you can't respect what is different. You can mock it, hate it, ignore it or in many cases, get rid of it. I can only hope that with time, how we think of ourselves, and others will finally reflect what is really good about our species. Fingers crossed. (EyeJournal participant, Man, 25-34, Black)


1 For example: Coles, A., & Verhoeven, D. (2021). [Deciding on Diversity: COVID-19, risk and intersectional inequality in the Canadian Film and Television Industry](#). Women in Film and Television Canada Coalition (WIFT).

2 For example: Women in View. (2021, June). [Women in View: On Screen Report](#) ; Writers Guild of Canada. (2021). [Equity, Diversity and Inclusion Report](#). WGC.

3 The Indigenous Screen Office. (2019). [A Review of the Canada Media Fund's Aboriginal Program: Key Trends, Stakeholder Perspectives and Future Directions](#). Communications MDR.

4 REMC & Inspirit Foundation. (2021, November 25). [Racialized funding data in the Canadian film and television industry](#). Nordicity.

PERCEPTIONS OF DIVERSITY AND REPRESENTATION IN ENTERTAINMENT CONTENT



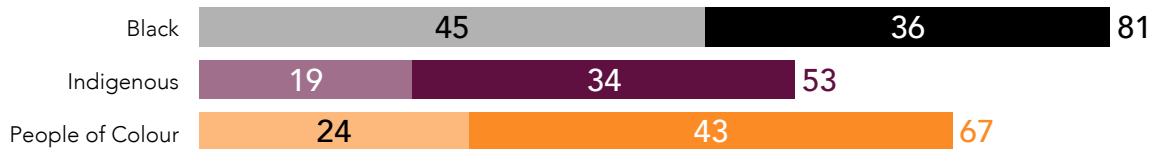
71% Want broader, authentic representation of different racial and cultural backgrounds

A majority of participants, in both the quantitative survey and the EyeJournal, strongly agreed that having entertainment content that represents one’s racial and cultural background is important. Most participants reported wanting to see broader, authentic representation of different racial and cultural backgrounds in entertainment content (71% strongly or somewhat agree) and that *how* one’s racial and cultural backgrounds are represented is a critical consideration.

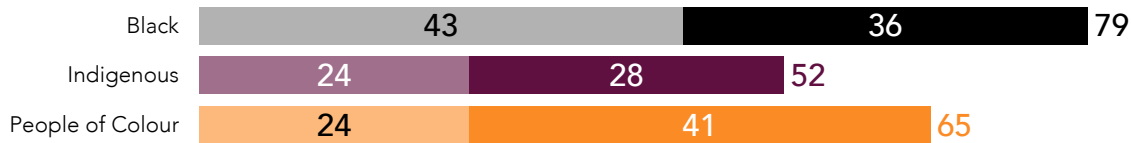
HOW MUCH DO YOU AGREE OR DISAGREE WITH THE FOLLOWING STATEMENTS RELATED TO ENTERTAINMENT CONTENT? (%)

STRONGLY AGREE
 SOMEWHAT AGREE
 STRONGLY/SOMEWHAT AGREE

I would like to see more entertainment content with a broader and authentic representation of different racial and cultural backgrounds



The way entertainment content represents my racial and cultural background is important



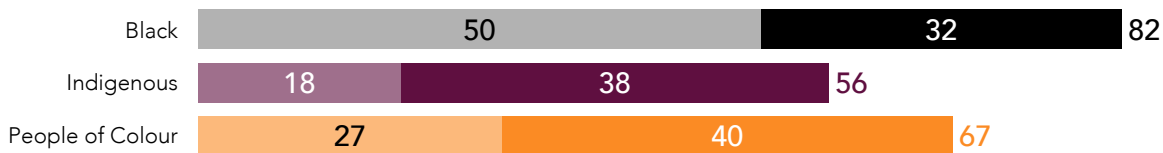
All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365)

This importance was stressed, in particular, for children’s content among both quantitative survey and EyeJournal participants. Most participants confirmed that children benefit from role models onscreen that reflect their racial and cultural backgrounds (36% strongly agree and another 36% somewhat agree), and that diversity and representation matter even more when watching content with or choosing content for children (29% strongly agree and another 39% somewhat agree).

HOW MUCH DO YOU AGREE OR DISAGREE WITH THE FOLLOWING STATEMENTS RELATED TO ENTERTAINMENT CONTENT? (%)

STRONGLY AGREE
 SOMEWHAT AGREE
 STRONGLY/SOMEWHAT AGREE

Children would benefit from having role models that better reflect their racial and cultural backgrounds in the content they watch



Diversity and representation matter more when I watch with or choose content for my kids*



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365)
 * Those who have children at home (Black: n= 129; Indigenous: n= 39; POC: n= 160)



My older son never felt confident about himself, his skin colour, but my younger son feels no different than his white friend. This is because I have made a conscious choice getting him to see content that is reflective of who he is and how it is normal to not look like most of his classmates in school. (Woman, 45-54, Indigenous).

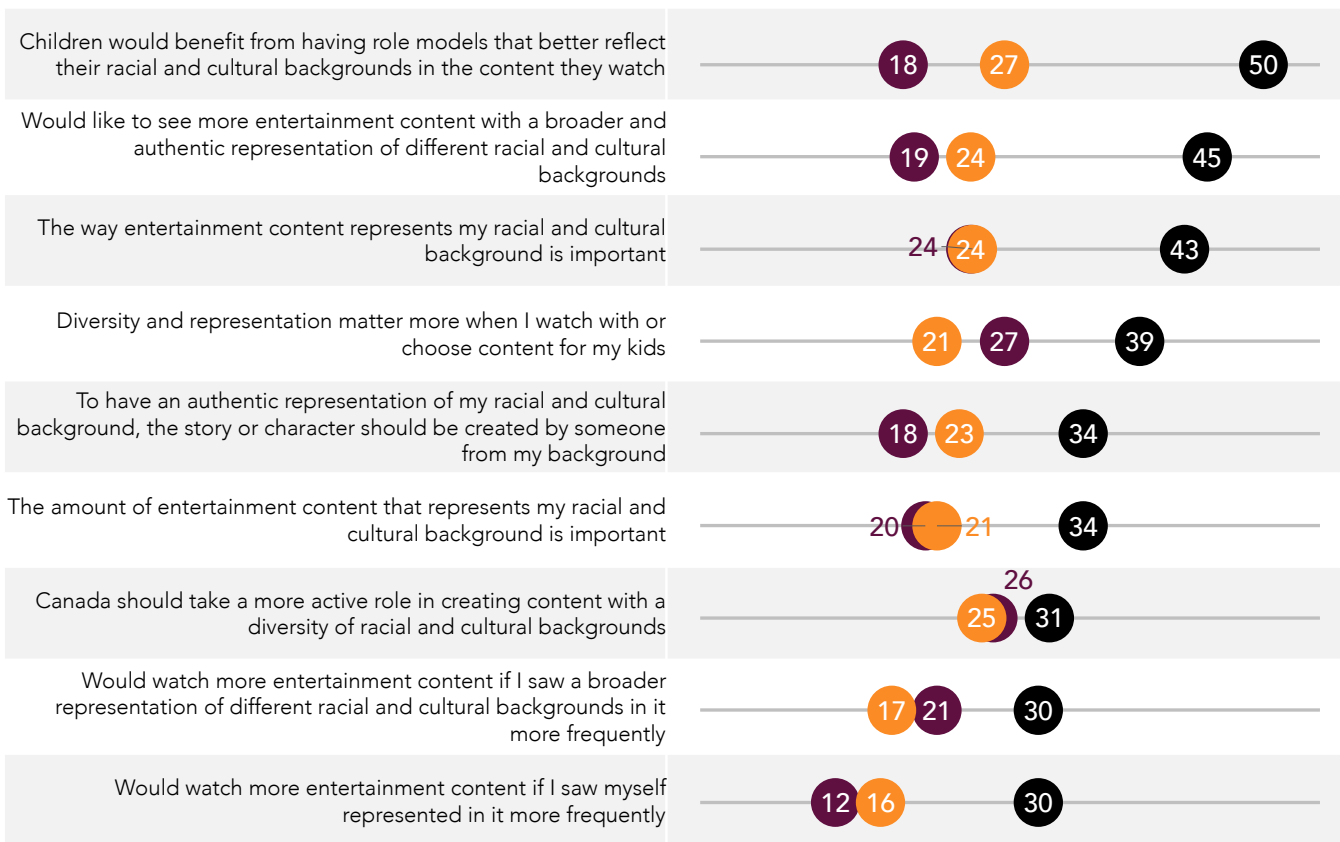
The significance of having diverse and representative content available, especially for children, was particularly critical among Black audience participants. The importance of diverse and authentically representative content cited by Black participants signals an urgency, and the potential to strongly influence future behaviours. Indeed, while all participants agreed they would watch more content with broader representation and more content in which they could ‘see themselves’ more frequently, Black participants showed the strongest agreement across both options.



As for kids, there could be more strides made in representation in kids shows. Disney is one such example which is huge with kids. There are lots of kids' shows that my daughter and other kids watch. While some of the shows have people of colour in them, they are often the 'best friend, the neighbour, the sidekick, part of the ensemble cast', but many a time and most of the time, they are not the main character of the show. The show is not named after them nor are they the lead. The only show that comes to mind right away where a Person of Colour was the face and name of the show was 'That's so Raven' with Raven Symone but that was many, many years ago. (Woman, 45-54, Black)

HOW MUCH DO YOU AGREE OR DISAGREE WITH THE FOLLOWING STATEMENTS RELATED TO ENTERTAINMENT CONTENT? (STRONGLY AGREE %)

■ BLACK ■ INDIGENOUS ■ PEOPLE OF COLOUR



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365)

When it comes to seeing oneself on screen, Black participants strongly agreed that they would watch more entertainment content if they saw themselves represented more frequently, at close to twice the rate of Indigenous and People of Colour audiences.



I worry that if my children don't grow kind and accepting of people who are not like them, in the future there might be no place for them. All these kids today are learning it so early in life, that the lack of such traits in their personality may even mean that they'll not be successful. (Man, 35-44, Black)

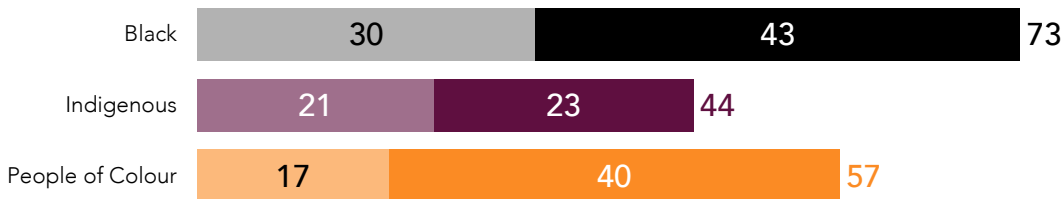
HOW MUCH DO YOU AGREE OR DISAGREE WITH THE FOLLOWING STATEMENTS RELATED TO ENTERTAINMENT CONTENT? (%)

STRONGLY AGREE
 SOMEWHAT AGREE
 STRONGLY/SOMEWHAT AGREE

I would watch more entertainment content if I saw myself represented in it more frequently



I would watch more entertainment content if I saw a broader representation of different racial and cultural backgrounds in it more frequently



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365)

While EyeJournal participants, overall, expressed concern about the negative portrayals of Black, Indigenous and People of Colour characters, Black EyeJournal participants more frequently described current content that centres harmful stereotypes and negative portrayals of Black characters.

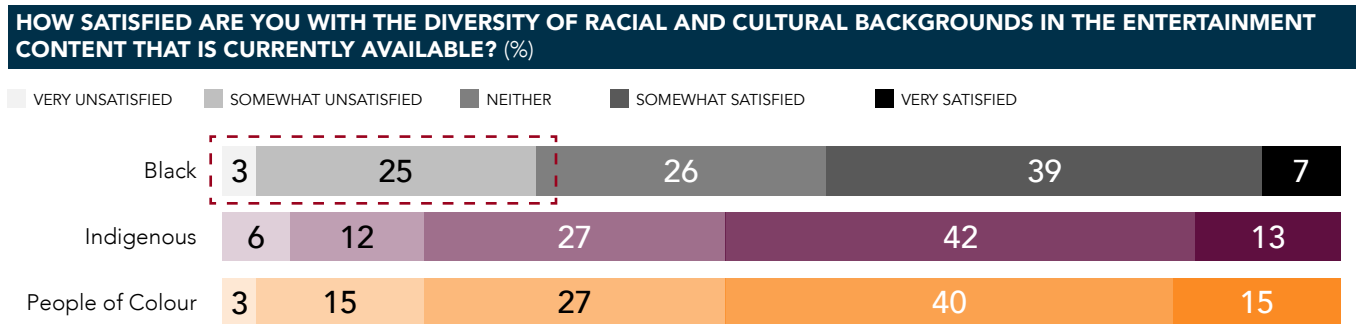
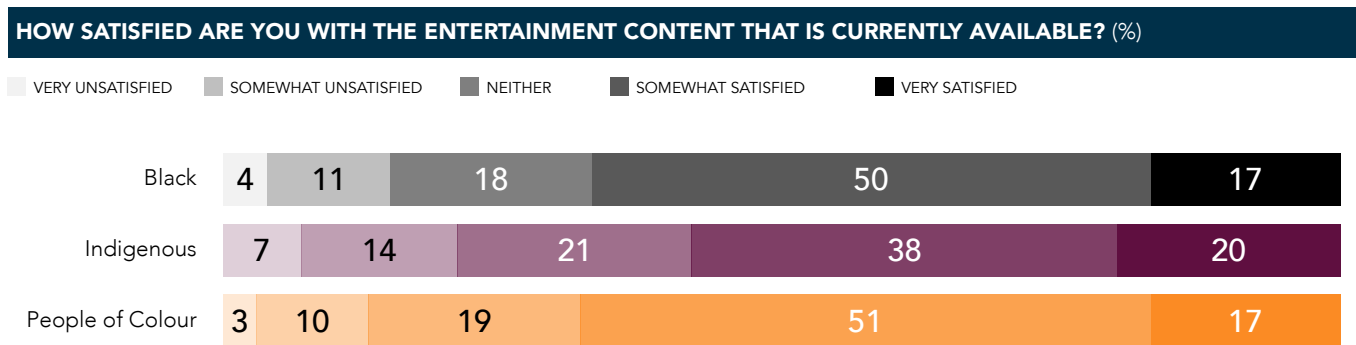
Black participants detailed how these observations reinforce the importance of children having access to strong, authentic role models: it is not only the *absence* of seeing oneself on screen that is harmful, but the *misrepresentation* of one's likeness through the repeated presentation of false, negative, and often violent narratives that give children a contracted view of who they are and can be. Moreover, EyeJournal participants frequently referred to the way media portrayals teach audiences about each other, which means that negative portrayals and the reinforcement of stereotypes are doubly threatening to Black, Indigenous and People of Colour audiences as they contribute to a society that may accept these presentations as fact.



I find that too often ethnic characters are used for rather negative stories like gangs, violence, abuse, etc. Too often they are chosen to represent stereotypes. We don't see enough movies or series where the main character is ethnic and experiences a more positive life. Being a Black woman, I know we have more to offer than just our pain and our trauma. (Woman, 25-34, Black)

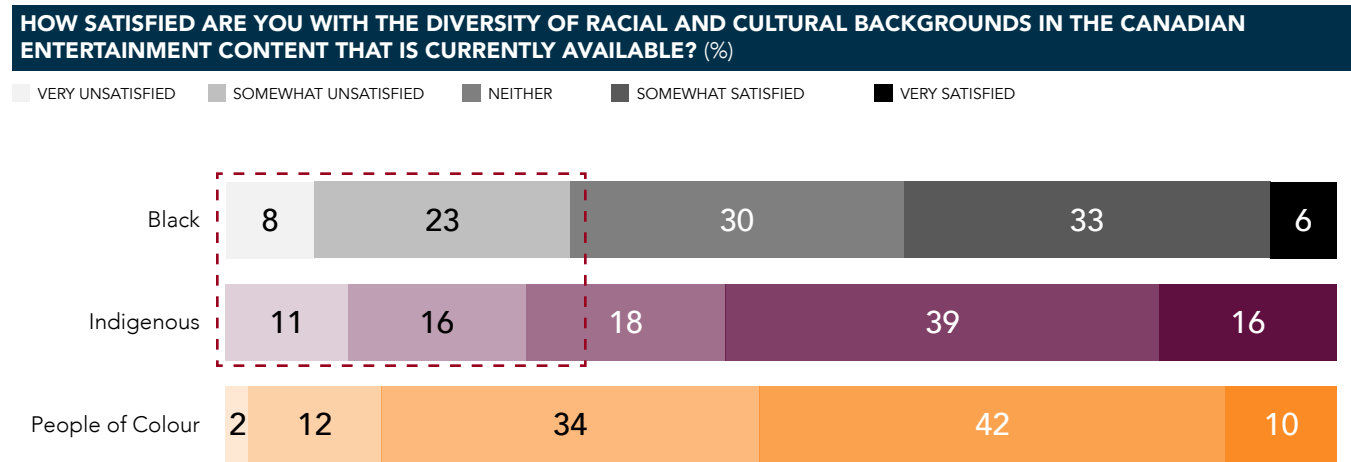
HOW IS CANADA DOING? DIVERSITY IN CONTENT AND CONTENT CREATION

All Black, Indigenous, and People of Colour audiences reported lower levels of satisfaction when it came to diversity in entertainment content.



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365)

Dissatisfaction with diversity in entertainment content is even lower for Canadian content, particularly among Black and Indigenous audience participants.



Those who are aware of/watch Canadian content (Black: n= 250; Indigenous: n= 85; POC: n= 328)

To better understand participants’ (dis)satisfaction, survey participants were asked to rate the importance of various aspects of entertainment content in which diversity plays a role. For Black audience participants, it was most important that diversity be present in the principal/main actor (69%), the characters portrayed (67%) and overall cast/ensemble (64%), and the storylines (63%).

Most important that diversity be present in:



69%
principal/main actor



63%
storylines

Similar priorities were reported by People of Colour audience participants, for whom characters (55%) were the most important, followed by storylines (53%) and the principal/main actor (51%) and overall cast (50%).

Indigenous participants placed the most emphasis on screenwriters (42%), followed closely by storylines, principal/main actors and the overall cast (all 40%).

Jesse Wente, Executive Director of the Indigenous Screen Office (ISO), highlights narrative sovereignty as the key to bridging the gap of understanding between Indigenous and non-Indigenous Canadians, emphasizing that Indigenous people should control their own stories and the tools used to tell those stories¹.

He explains, “Canada invests in its own narrative sovereignty in continuous and continual ways. This most often results in the erasure of Indigenous expression in all forms of art”².

Indeed, the power of storytelling and concerns about the messages conveyed through irresponsible storytelling emerged throughout the EyeJournal entries from Black, Indigenous and People of Colour audience participants. Combined with results from the survey, particularly among Indigenous participants, it is clear that audiences recognize and prioritize the relationship between the quality and authenticity of onscreen representation, and who is telling those stories.

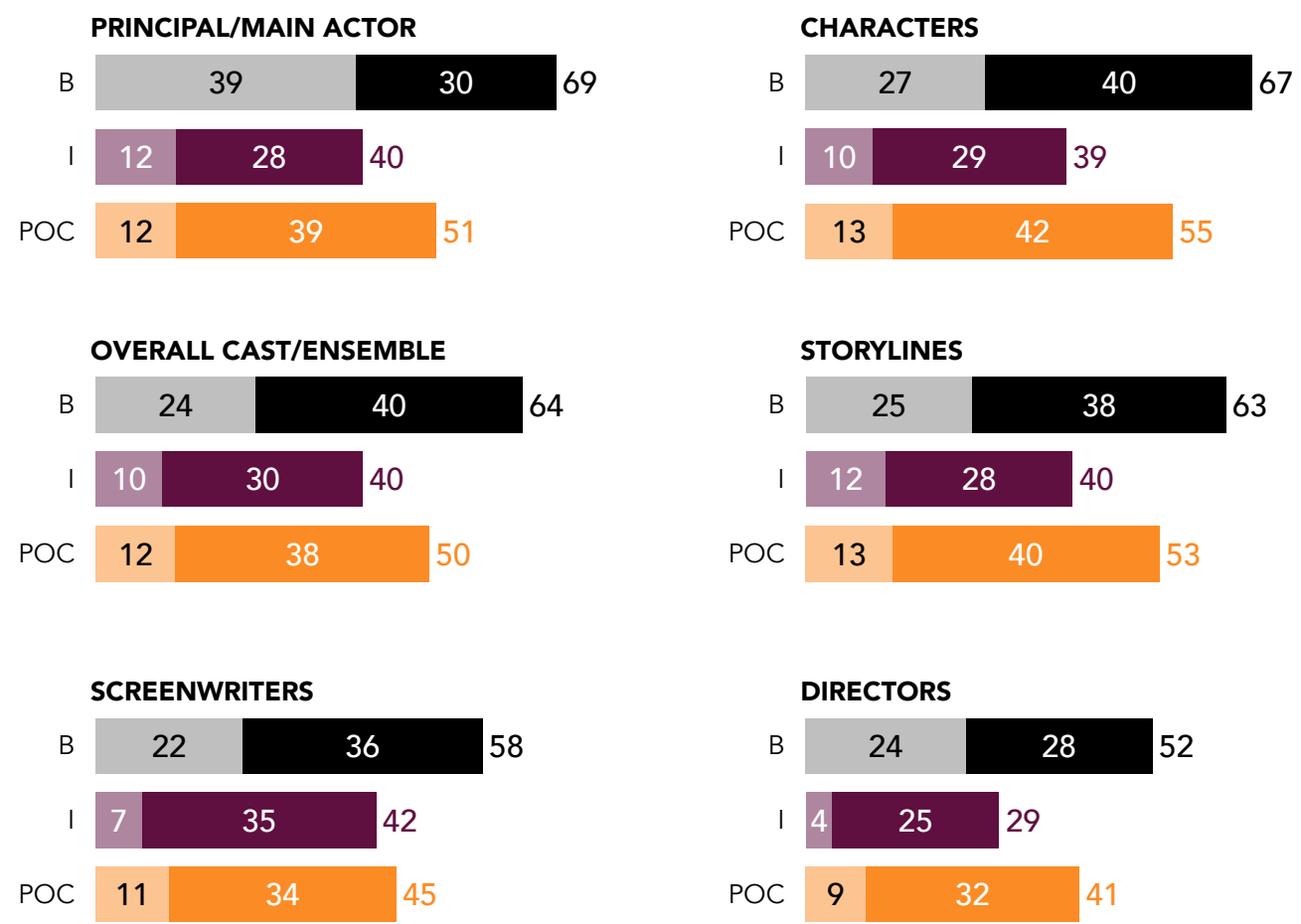


I feel that although we have made advancements over time with diversity, inclusion and representation issues, we still have a long way to go despite the major reckoning which took place last year [2020]. I feel that there still isn't nearly enough representation across the board, but small strides are being made along the way. With respect to the media, there is still a lot of bias in the way People of Colour are depicted versus their Caucasian counterparts in similar scenarios. (Woman, 45-54, Black)

1 Bower, D. (2021). [Writing his own chapter. Winnipeg Free Press](#); Wente. (2021). [Unreconciled : family, truth, and Indigenous resistance](#). Allen Lane Canada.
2 Sinclair, N. (2021, September 22). Indigenous voices are changing the film industry. [‘Canada needs to sit, listen and watch’](#). [MACLEAN’S](#).

HOW IMPORTANT IS IT THAT A DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS (YOURS AND OTHERS') IS REPRESENTED IN EACH OF THESE AREAS RELATED TO THE ENTERTAINMENT CONTENT? (%)

■ EXTREMELY IMPORTANT ■ VERY IMPORTANT □ EXTREMELY/VERY IMPORTANT



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365)

With these priorities established, participants were further invited to report their levels of satisfaction with the way diversity is represented in those priority areas overall, and more specifically, according to their own racial and cultural backgrounds.

IMPORTANCE AND SATISFACTION WITH DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS IN RELEVANT AREAS OF CONTENT CREATION

IMPORTANCE OF DIVERSITY

How important is it that a diversity of racial and cultural backgrounds (yours and others') is represented in each of these areas related to the entertainment content?

(% Extremely/Very Important)

All respondents (Black: n= 335; Indigenous: n= 89)

SATISFACTION WITH OVERALL DIVERSITY

How satisfied are you with the diversity of racial and cultural backgrounds represented in each of these areas related to the entertainment content that is currently available?

(% Very/Somewhat Satisfied)

Those who know how to answer (Black: n= 268-328; Indigenous: n= 78-88)

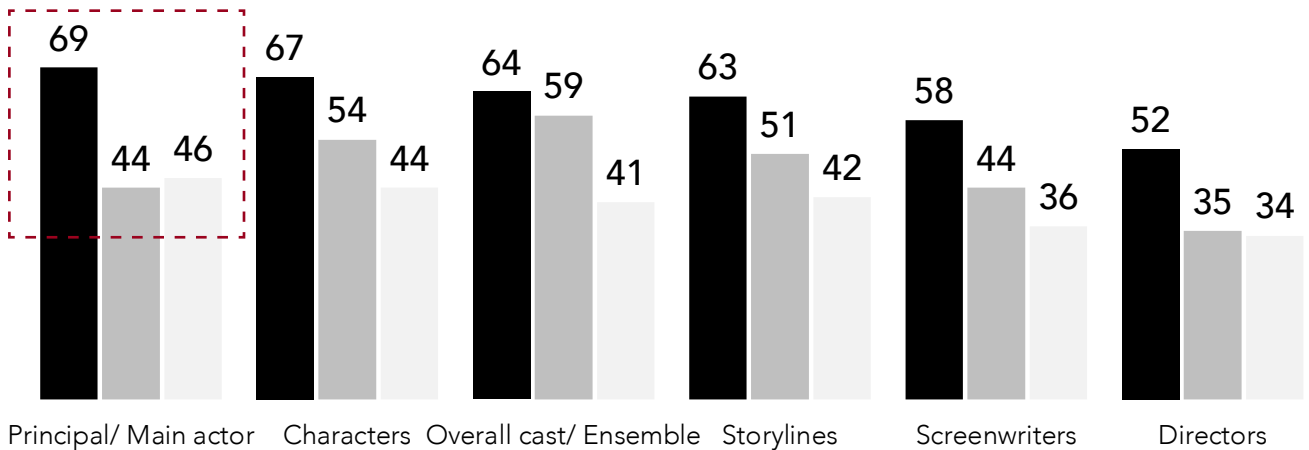
SATISFACTION WITH OWN BACKGROUND REPRESENTATION

How satisfied are you with the representation of your racial and cultural backgrounds in each of these areas related to the entertainment content that is currently available?

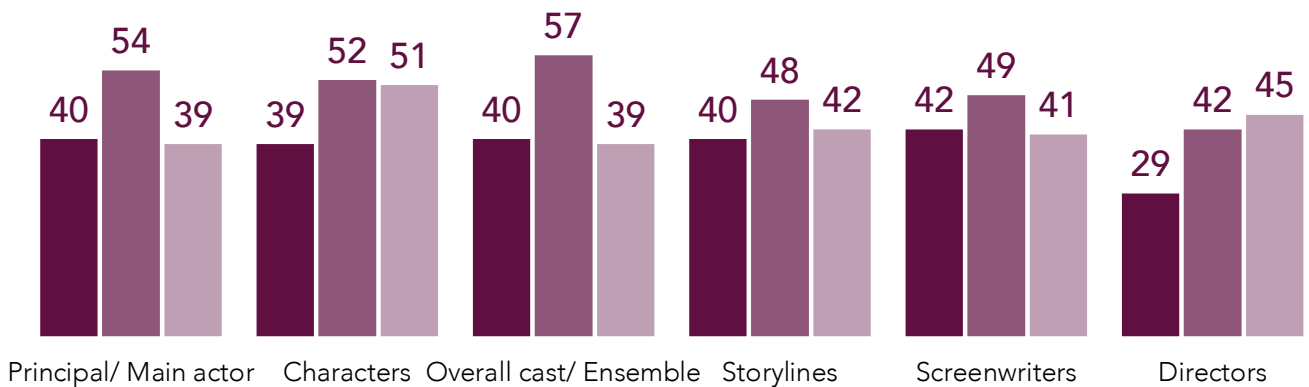
(% Very/Somewhat Satisfied)

Those who know how to answer (Black: n= 270-323; Indigenous: n= 78-88)

BLACK AUDIENCES



INDIGENOUS AUDIENCES





Participants expressed limited levels of satisfaction with diversity across the target areas of content creation. Significantly, for Black and Indigenous people, less than half reported feeling satisfied with diversity in the areas related to content creation (i.e., Principal/Main actors, Directors, Screenwriters) that they prioritized most. In other words, **Black and Indigenous participants are not satisfied in the areas that mattered to them.**



Media starring BIPOC casts with BIPOC creators that depict stories that are not trauma or race-based. Most BIPOC media/characters have their storyline reduced to their race and ethnicity, so to see more shows with BIPOC simply existing like in shows with white characters. (Woman, 18-24, Black-African)

A different pattern emerged among People of Colour audiences, who tended to express higher levels of satisfaction overall in each area related to content development, especially in those areas that Participants of Colour indicated to be more important.

IMPORTANCE AND SATISFACTION WITH DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS IN RELEVANT AREAS OF CONTENT CREATION

■ IMPORTANCE OF DIVERSITY

How important is it that a diversity of racial and cultural backgrounds (yours and others') is represented in each of these areas related to the entertainment content?

(% Extremely/Very Important)

All respondents (POC: n= 365)

■ SATISFACTION WITH OVERALL DIVERSITY

How satisfied are you with the diversity of racial and cultural backgrounds represented in each of these areas related to the entertainment content that is currently available?

(% Very/Somewhat Satisfied)

Those who know how to answer (POC: n= 316-352)

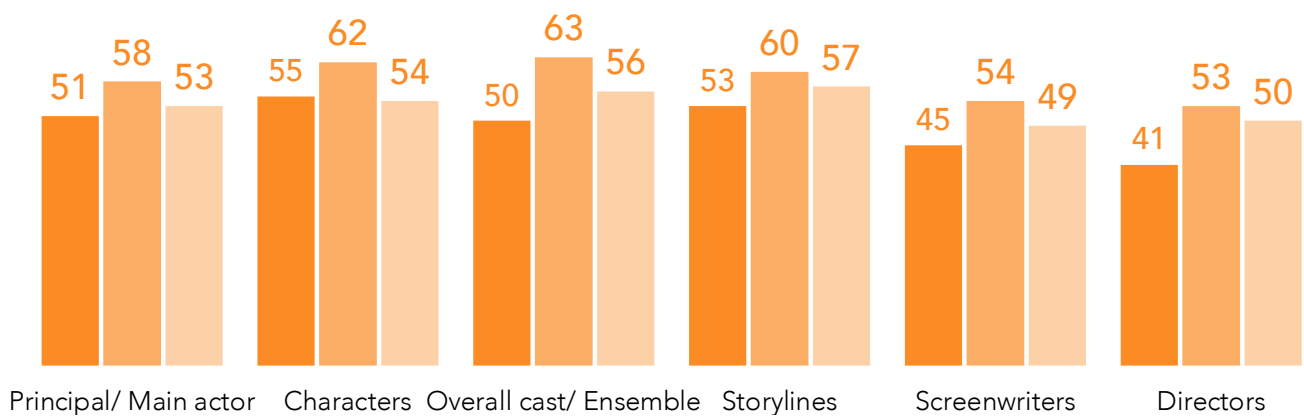
■ SATISFACTION WITH OWN BACKGROUND REPRESENTATION

How satisfied are you with the representation of your racial and cultural backgrounds in each of these areas related to the entertainment content that is currently available?

(% Very/Somewhat Satisfied)

Those who know how to answer (POC: n= 323-349)

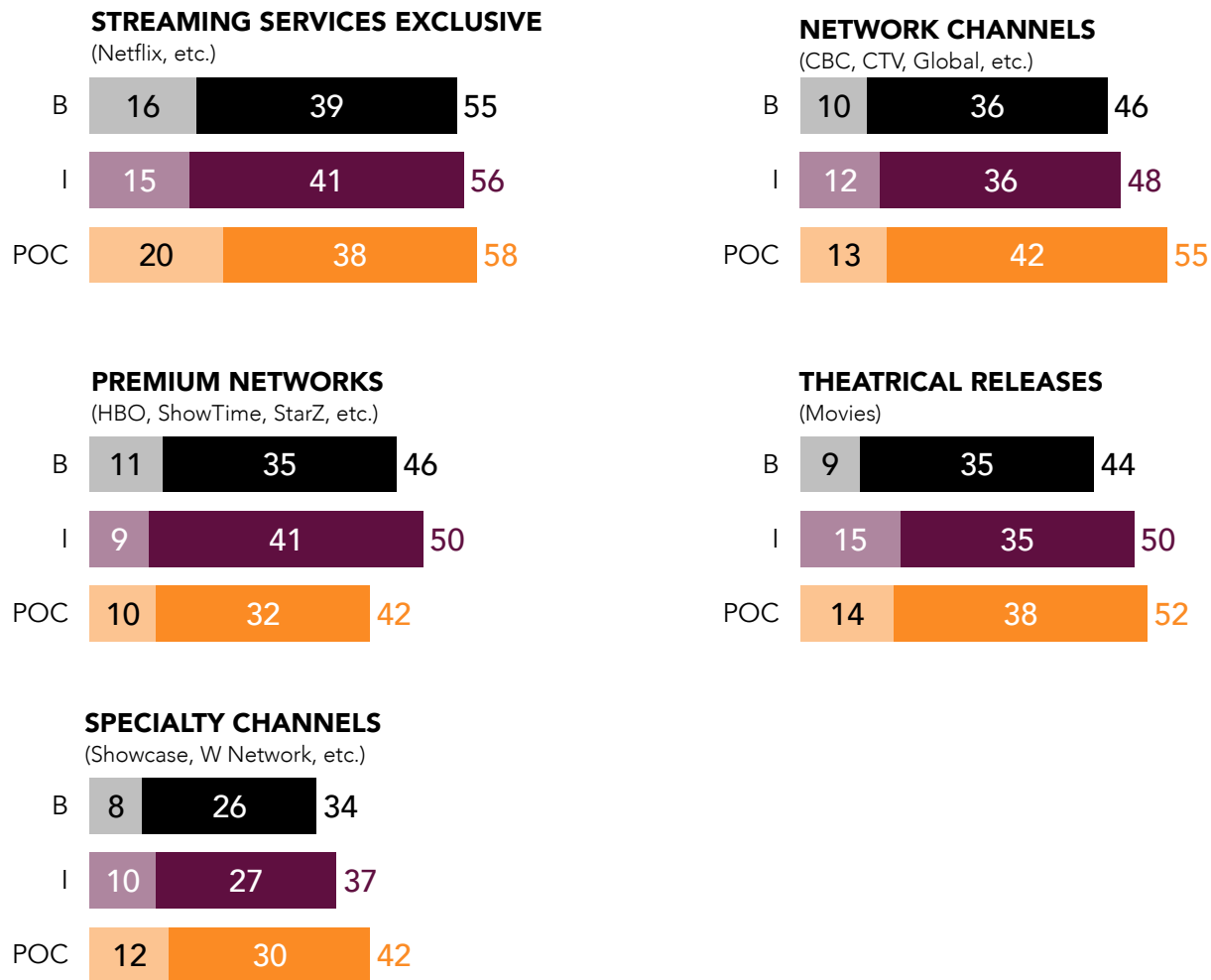
PEOPLE OF COLOUR AUDIENCES



Considering participants' viewing platform preferences and their reported satisfaction with the diverse representation in the content offered by those platforms provides some insight into these differences.

HOW SATISFIED ARE YOU WITH THE DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS REPRESENTED IN EACH OF THESE SOURCES OF CONTENT? (%)

■ VERY SATISFIED ■ SOMEWHAT SATISFIED □ VERY/SOMEWHAT SATISFIED



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365)

As with diversity overall, participants expressed mediocre levels of satisfaction with diversity in entertainment content delivered across all platforms. Among those platforms, streaming services received the highest ratings of satisfaction with diversity, while specialty channels were rated significantly lower than all others.

When considering the differences in levels of satisfaction among participants according to representation of their specific racial and cultural background, the majority of People of Colour audiences—who consistently reported higher levels of diversity satisfaction across all areas of content creation—use streaming platforms for their content. These participants were more likely to report watching content in languages other than English or French, and choosing content from their or their parents’ country of origin. These viewing preferences are matched by the increased availability, variety, and local specificity typical of streamed content.

It is possible, therefore, that People of Colour audiences curate a viewing experience that better aligns with their expectations about diversity and representation.

In contrast, Indigenous participants expressed the most concern not only about who is on screen but *what* is onscreen and *who* is creating that content. Indigenous stories comprise significantly fewer of the mainstream media offerings³, and when those stories are presented, content development has not consistently been led by Indigenous creators (directors, screenwriters, showrunners). Although Indigenous participants reported similar overall patterns of platform use, they also reported a greater spread in the kinds of platforms used, which included consuming more content from offline sources, where programming innovation is slower to appear.



3 The Indigenous Screen Office. (2019). [A Review of the Canada Media Fund’s Aboriginal Program: Key Trends, Stakeholder Perspectives and Future Directions](#). *Communications MDR* ; see also Sinclair, N. (2021, September 22). [Indigenous voices are changing the film industry. ‘Canada needs to sit, listen and watch’](#). *MACLEAN’S*.



DRIVERS OF SATISFACTION/ DISSATISFACTION WITH CONTENT AND CONTENT CREATION

Black, Indigenous and People of Colour EyeJournal participants offered insights that elaborate on the survey findings regarding satisfaction with diversity in entertainment content and content creation.

EyeJournal participants across all groups acknowledged the genuine efforts they have observed in recent years to improve diversity and representation in entertainment content, and agreed that some positive change has occurred. **At the same time, participants emphasized the insufficiency of those changes, citing the inauthentic expressions of diversity and representation in media that remain common.**

Several participants **questioned the sincerity** of the efforts publicized by various media organizations as **virtue-signaling** (i.e., striving for political correctness) versus a deep belief in the need for change. Such motivations **come across as forced and even condescending** to Black, Indigenous and People of Colour audiences.



*I think we're heading in the right direction but are consistently missing the mark. Whenever I think about this, I go back to MuchMusic, and look back at the lineup of the MuchMusic VJs. It was a super diverse cast of people, aside from not knowing where they land on the spectrum of sexuality and gender, I think they were way ahead of the curve in terms of representation. **We don't need more shows about BBQ with Black people, we don't really need more diversity for diversity's sake kind of line ups, but we have to start somewhere. Maybe the pendulum is on its way back and we're about to land at a perfect middle ground, only time will tell.** (Man, 25-34, Black)*

Representation Black and Indigenous people and People of Colour are happy with:

- Diverse characters occupying main roles in large-budget productions, such as the more recent development of Asian and Black Marvel Super-Heroes (Black Panther, Shang-Chi and the Legend of the Ten Rings).
- Quality character development (i.e., characters that reflect the complexity of the human experience versus one-dimensional characters only included to be in service to other characters or to 'check a box').
- Having the opportunity to see content framed from the perspectives of identities different from their own, allowing them to learn about others and to see/experience the world from different perspectives. Some participants remarked on the capacity for such content to redefine 'otherness' from an equity lens, rather than treating difference as a threat or judgment.



[Show] How minorities deal with their family's cultural expectations while also balancing the cultural [sic] they were raised in outside of Canada. How multicultural relationships deal with their different cultures and even religions in a Canadian social frame. (Woman, 35-44, Middle Eastern/North African)

Strongly representative examples shared by EyeJournal participants:

- Showcases diversity; a range of ethnicities and cultures.
- Portrays diversity positively; not based on negative stereotypes (all genders, ethnicities, sexual orientations, relationships, body types) in strong, complex, intelligent roles; Black, Indigenous and People of Colour characters in a variety of roles, professions, etc.).
- Characters are strong, intelligent, and powerful.
- Storylines send a positive message and take on difficult topics with respect and dignity.

TV

Grey's Anatomy, Modern Family, The Rookie, Mr And Mrs Chinnathirai, Euphoria, Blackish, This is Us, Never Have I Ever

Film

Moana, Hidden Figures, Coco, Crazy Rich Asians, Waves, Black Panther, Shang-Chi: The Legend of the Ten Rings

What Black, Indigenous and People of Colour audiences are unhappy with:

- Inauthentic expressions of race and cultural background, such as the use of white actors to play characters of colour (e.g., Emma Stone in Aloha representing a Hawaiian; Tilda Swinton in Doctor Strange representing an Asian character).
- Characters that promote negative stereotypes.
- Lack of character development.
- The tokenization of racialized characters (checking a box, presenting characters as a composite of stereotypes).
- Narrow, negative, repeating storylines that tell a single kind of story about a race or culture.



When it forces diversity into the cast where you start to think that the characters were hired based on the colour of their skin rather than talent and makes you appreciate less of the talent of the person acting. (Man, 18-24, Person of Colour)

Less representative examples shared by EyeJournal participants:

- Do not celebrate inclusion or diversity.
- Focus on/promote White culture (even when set in a diverse city like NYC).
- White people are portrayed as 'superior' and 'elite' (wealthier, smarter).
- Rebooting past content with Black, Indigenous and People of Colour characters inauthentically (participants would prefer NEW content and stories).
- Include but misuse ethnic representation. Highlight stereotypical characters and storylines.

TV

The 100, Sex Education, Kim's Convenience, Glee, 90 Day Fiancée, Superstore

Film

Hustlers, Cobra Kai, American Pie, Twilight, Daredevil



It reflects that People of Colour don't have the means to amass wealth. That you have to look a certain way to achieve or gain opportunities. That the beauty standards are measured against one group and when they did infuse one Person of Colour on the show, she is so close to white (likely of mixed race) in her features, hair, etc. that she

could probably pass for a white person of maybe Spanish, Italian, Portuguese origin. Again, painting the ugly picture that darker/Black/Person of Colour is not 'beautiful/glamorous'. This can be damaging to the young, vulnerable, little girl trying to find where she fits in this society. (Woman, 45-54, Black, Referring to the television series, "All American".)

The least representative examples shared by EyeJournal participants:

- Overt stereotyping and racism.
- Deplorable and irresponsible content.
- Whitewashing storylines.
- Race-baiting.
- False 'reality' TV.
- Forced/inappropriate humour.
- Forced inclusiveness - checking boxes/tokenism.

TV

Family Guy, The Simpsons, South Park, Real Housewives, Ozark, The Grand Tour, You

Film

Me Before You, The Meg, Lady & The Tramp (Siamese cats), Peter Pan (Indian Chief)

WHAT MATTERS MOST TO BLACK, INDIGENOUS AND PEOPLE OF COLOUR AUDIENCES?

- Broad representation of different races, cultures, and intersectional identities (e.g., 2SLGBTQIA+, Disability, Gender).
- Authentic portrayal of diverse characters and storylines.

- Complex, well-developed narratives that reflect the whole human experience from the perspective of Black, Indigenous and People of Colour characters.
- Content written and directed by Black, Indigenous and People of Colour creatives. This is true for all content and is non-negotiable when the material centres the perspective/experience of a character who identifies as Black, Indigenous or a Person of Colour.
- The educational power of screen media and its role in introducing a broad cultural landscape to viewers. Participants noted the responsibility of Canadian media in authentically representing that landscape.
- The availability of strong, authentic role models for children that share their race and/or cultural background—a particularly urgent priority for Black audience participants.

WHAT'S GETTING IN THE WAY?

Black, Indigenous and People of Colour EyeJournal participants were invited to share their observations about the factors currently limiting improvements in diverse representation and inclusion in media today.

Recognizing that what is onscreen is an outcome, participants' explanations clearly outlined the relationships between who is making decisions and how and what is driving those choices. Overall, participants consistently pointed to sector biases and processes that slow the process of systemic change.



I suspect it's a reflection on who sits at the top table of the networks. If we were talking about a mid-western city, rural franchise, perhaps this could be the norm, but most definitely not in New York City. Examine reality for what it really is and not for one's perceived notion of reality...also to recognize that your viewers are diverse. (Woman, 45-54, Black)

- Media companies view diversity as a promotional/PR tactic, rather than a true need for change.



I think too often people are portrayed as characters based on their stereotypes... I don't like this... also, in some shows, it's as though they will add someone in who is other than the majority of the other characters and they are clearly there as a token of diversity... (Woman, 35-44, Indigenous)

- Lack of funding supporting diverse content – limiting the number of projects undertaken and reducing the quality of those productions.
- Unwillingness on the part of producers to pursue diverse stories/productions.
- Narratives about ‘pleasing the masses’ that are based on assumptions about what the masses do/do not want, justified as business decisions.
 - Here, the observations of EyeJournal participants underscore how the absence of data on the viewing preferences of Black, Indigenous, and People of Colour audiences drive assumptions that do not represent the total Canadian population.
- Lack of Black and Indigenous people and People of Colour writers and authentic stories written by and about historically underrepresented groups.



Oftentimes in the film industry, the writers are generally the same. Maybe if there was a more diverse group of writers, there would be fewer stereotypes in the movies. (Man, 45-54, Black-European)

- Lack of Black and Indigenous people and People of Colour in decision-making and creative roles leads to a mishandling of ethnicity, and of diversity and representation overall.
- Lack of ‘seeing’ diverse actors/characters on screen. Participants noted a cycle of “you see, you get adapted, you want to see more”.



Unfortunately, I still feel that (the) media lacks diversity and tries to shoehorn individuals into roles that they do not represent. For example, multiple shows have various Asian descents (such as Chinese, Japanese, Korean) represented by the same set of actors who themselves do not belong to any of these backgrounds (Man, 25-34, Person of Colour)

CONCLUSION

Diversity is not the same as representation

There is a difference between how participants understood ‘diversity’ and ‘representation’:

- **Diversity** refers to the total number and proportion of Black, Indigenous and People of Colour characters on screen (e.g., does the content include Black, Indigenous, and People of colour characters?).
- **Representation** focuses on **accuracy** (does the content represent real life or a series of stereotypes, assumptions) *and* **authenticity** (multi-dimensionality of characters and stories, resonance with audiences’ lived experiences).
- For example, ‘diversity’ looks at the proportion of Black actors on screen but might not consider whether these are primary or secondary roles, the complexity of character development, or the extent to which their portrayal reinforces or challenges stereotypes. Whereas **representation** focuses on all of these aspects—**quality and quantity**.
- While both diversity and representation are important, Black, Indigenous, and People of Colour audiences prioritize **representation**—that is, *how* diverse characters and stories are reflected onscreen and the authenticity of those portrayals—when considering the overall quality of content and their motivation to watch.
- Although participants acknowledged efforts toward diversity, representation remains a problem: participants detailed both overt issues, like the reproduction of stereotypes, and more subtle problems, like the relegation of racialized characters to supportive roles, and lack of character development.

Diversity and authentic representation are fundamental

- The authentic, representative portrayal of diverse characters and stories is a fundamental expectation of screen media that directly shapes viewing choices and behaviours among Black, Indigenous and People of Colour participants.



We need more. Simple as that. Talent spans the globe. There is not enough representation/diversity in [the] media and it’s high time we have it, not ask for it. At a grassroots level, you can see so many talented individuals showcasing his/her talent irrespective of who they are, where they’re from. (Man, 45-54, Indigenous)

Current content misses the mark

- Though improvements have been made, current entertainment content reflects a considerable lack of authentic representation among Black, Indigenous and People of Colour stories and characters.
- A considerable portion of the current content conveys a lack of belonging, perpetuates stereotypes, and continues to harm and 'other' a large proportion of Canadian communities. **This reality raises the stakes considerably for Black, Indigenous, and People of Colour audiences.**
- Black, Indigenous and People of Colour audience participants agree (28% strongly agree and another 40% somewhat agree) that Canada should be taking a more active role in creating content that authentically represents a diversity of racial and cultural backgrounds.



Canada should be taking a more active role in creating content that authentically represents a diversity of racial and cultural backgrounds.

Traditional audience research is set up for bias

- Audience research invites feedback from participants regarding what is currently on screen; current content significantly underrepresents stories, perspectives and characters who identify as Black, Indigenous and People of Colour. Accordingly, audience feedback reduces or excludes content that centres diverse perspectives, reinforcing the assumption that such content is not desirable or of primary interest.
- Audience research methods and questions of interest were not developed for the current social or media ecosystem in which the viewing preferences of Black, Indigenous, and People of Colour audiences differ significantly from each other, and from what is often termed the "general population". Consequently, traditional research methods can introduce systemic biases directly into the research methodology. For example, census data informs panel composition, which means that while the proportion of Black, Indigenous, and People of Colour participants on a panel might align with the census, these perspectives are lost when aggregated into broader 'general population' categories that report according to gender, language, and location. Pre-established panels are shaped by their original purpose, which can lead to an overrepresentation of particular demographics. For example, many incentivized panels have a high composition of people who are not working.

- Audience research populations dominated by white or non-racialized participants fail to recognize gaps in authentic representation, likely because they are already well-represented onscreen. Accordingly, they may be less likely (and perhaps able) to provide feedback identifying gaps in authentic, representative content.
- General population responses fail to capture gaps in diversity and representation. Data gathered from the general population (which tends to be dominated by white participants, since it is based on the census) indicates similar levels of dissatisfaction with diversity in entertainment content as reported by Black, Indigenous and People of Colour participants. However, when invited to clarify which kinds of currently underrepresented storylines/narratives they would like to see more of, almost 20% indicated that ‘nothing is missing’.
- Minimally, this suggests a limitation in the general population’s understanding of current gaps in representation and authentic storytelling - such as the difference between diversity (number of people onscreen) and representation (authenticity and quality of storytelling and character portrayal). It might also shed light on the performative quality of ‘supporting diversity’ (differences between true belief and understanding versus doing what is politically correct or socially desirable).
- Black, Indigenous and People of Colour audiences, who are better positioned and more likely to recognize and accurately identify diversity content gaps, are not disaggregated from broader audience data. Consequently, such feedback, if available (i.e., if this question is asked) risks being lost amidst broader categories of segmentation.
- Current audience research practices are not set up to discover new and innovative insights, but to clarify how current practices should continue.

Canada’s screen media sector is dominated by ‘General Population’

- The gaps in understanding about diversity and representation revealed in the general population audience highlight how identity and positionality in a white-dominated society can limit true understanding of diversity and representation onscreen.
- Decision-making, producing, and creative roles in Canada’s screen media sector continue to be dominated by white, cis, often male professionals¹ - that is, the composition of Canada’s Screen Media sector parallels the biases present in general population audience research, pointing to a significant and urgent limitation in the sector’s capacity for creating more authentic and representative content.

¹ Women in View. (2021, June). [Women in View: On Screen Report](#).

- These findings underscore the need to prioritize representation of Black, Indigenous and People of Colour producers and creators at all levels of the sector, and especially in decision-making roles. Without this change, the development of truly authentic, representative content that reflects the experiences, preferences, and lives of Canadians will not be possible.



More discussions need to happen in the future about these topics. For too long, sweeping everything under the rug, or putting it on the back-burner was the go-to action. No longer can that take place. Ipsos handled this study and this topic very well. You got my brain melting, that's for sure. This could be seen as a rallying cry for me. I've been too indifferent, even resistant to change. Being involved in this study gives me confidence that maybe I can be helpful in making humanity just a little bit better. (Woman, 35-44, Indigenous)



CALL TO ACTION FOR STAKEHOLDERS

This study profiles the perspectives, experiences, and expectations of Black, Indigenous and People of Colour audiences who, until now, have never been appropriately represented in audience data. These insights offer new direction for the creation of representative content by injecting new, fresh, and unique perspectives into what all audiences seek from Canadian entertainment content and are currently finding elsewhere.

For the first time, this study provides sector stakeholders with an informed path toward reaching these audiences, guided by the following calls to action:

Refresh audience measurement methods

- Recalibrate the distribution of audience measurement instruments to capture urban centres where 50+% of Black, Indigenous and People of Colour Canadians live.
- Audience measurement instruments must be updated to include Black, Indigenous and People of Colour audience members. These audiences are watching Canadian content, but their viewership is not being captured.

Prioritize and accelerate authentic, representative content creation

- Canadian content is under pressure: Black, Indigenous, and People of Colour Canadians are lukewarm about Canadian content. Some audiences are supportive of Canadian content creation — a motivation that was highest among Black participants.

There is an urgent need for representative content that has complex, well-developed characters to hold these audiences, especially as the plethora of diverse entertainment content available on other platforms continues to increase. A delayed response by Canada’s screen media sector will render it obsolete.

- Equally, this research highlights the significant opportunities for creativity and innovation in entertainment that remain insufficiently explored.
- Prioritizing and accelerating the development of authentic, representative content means:
 - Making significant investments in content produced by Black, Indigenous, and People of Colour creators.
 - Increasing the size of budgets allocated to authentic and representative content to match the production quality of other high-value entertainment content.
 - Making representative Canadian kids’ content rather than relying on US content. There is an urgent need for children to see themselves onscreen and to have role models who look like them.
 - Use the profiles of Black, Indigenous and People of Colour audiences to optimize the purchase of advertising airtime during TV shows that centre around authentic, representative content.

Implement structural interventions and measure impact

- Authentic, representative content is an outcome of a diverse, representative sector ecosystem. To create sustainable change, sector stakeholders are encouraged to collaborate with Black, Indigenous and People of Colour-led sector organizations to implement structural interventions that address the lack of representation in critical decision-making roles and processes, and in all creator and crew roles in the sector.

Structural interventions should include:

- Evidence-based protocols such as *Being Seen: Directives for Creating Authentic and Inclusive Content*, and *Onscreen Pathways and Protocols: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories*.
- Strategies, frameworks and tools that enable practical system-level change and accountability at all levels (individual, employer, sector).
-



APPENDIX

APPENDIX A - METHODOLOGY

BSO would like to extend our gratitude to the following people for their support and collaboration at every stage of this study.

Stakeholder Advisory Group

Tina Apostolopoulos, BellMedia

Stephanie Gosine, Corus Entertainment

Mathieu Perreault, Telefilm

Isabelle Sire, Telefilm

Rameeza Ahmed, CBC-Radio Canada

Angie Balata, Inspirit Foundation

Michael Kehoe, IPG Mediabrands

BSO Community and Industry Advisory Group

Floyd Kane, Producer, BSO Board Member - Chair, BSO Research Committee

Quanita Ahmed, Data Product Manager, Sharethrough

Jay Horowitz, VanguardArtists

Margaret Lewis, RBC Account Manager

P.J. Marcellino, Anatomy of Restlessness Film

Isabelle Ruiz, Program Manager, Indigenous Screen Office

Hayden Wazell, Game Designer, BSO Board Member

Kai Little White, Children's Programming Associate Producer, CBC

Leena Minifie, Impact and Film Marketing Strategist, Stories First

RESEARCH APPROACH

The research began with a review of the current sector landscape, including existing audience research. This context was followed by two complementary phases: (1) An Online Audience Survey, and (2) Qualitative Audience engagement using Ipsos EyeJournal – an auto-ethnography methodology.

These activities were informed by the following principles:

- The research design (how) and areas of focus (what) are determined using input and direction from industry stakeholders, funders, and the BSO Advisory Groups, as well as from experienced researchers.
- The collection and interpretation of data, and the sharing of findings, are conducted in a way that provides individuals with the opportunity to tell their own stories, in their own words.
- The participant sample is as representative as possible at this stage, given the absence of consistent demographic information about the sector.

DIGITAL ETHNOGRAPHY ('EYEJOURNAL')

Qualitative engagement makes it possible to explore a broader range of perspectives, experiences, and motivations underlying media consumption habits, thereby providing depth and texture to survey-based (quantitative) data.

This study included a qualitative investigation, in the form of digital ethnography¹, into the perceptions, experiences, and expectations of Black, Indigenous and People of Colour audiences. IPSOS' proprietary EyeJournal is an online platform that invites participants to capture and reflect on their own viewing habits over the course of three days.

This method goes beyond traditional viewing diaries by permitting researchers to interact with participants in response to what they capture in 'real time'. In this way, the EyeJournal experience is a combination of auto-ethnography (where participants record and reflect on their own behaviours); questions provided in text form (participants may respond using text or video) and online interaction with moderators.

24 Black, Indigenous and People of Colour participants from across Canada were engaged in this phase of the research².

ONLINE AUDIENCE SURVEY

The study employed established social research survey methods to engage adult (18+ years old) audiences across Canada who watch screen media content at least twice per week for at least one hour per day.

The survey contributed foundational data to build a profile of Black, Indigenous and People of Colour audiences for the first time, by collecting:

- demographic information;
- media consumption habits and drivers of/motivations for media consumption; and, types of content consumed.

1 Ethnography is the study of people in a real-world environment. Digital ethnography is the transition of this practice into an online environment that allows researchers and participants to interact virtually. This permits participants to remain in their natural viewing environments, while bringing the researchers 'to them' through the internet.

2 See Appendix for full distribution of EyeJournal participant demographics.

Additionally, the survey examined overall satisfaction with current screen media content among Black, Indigenous and People of Colour audiences. A deeper exploration of satisfaction with the representation of race, ethnicity and cultural backgrounds in current content and content creation overall—and specifically in Canadian content—was then pursued, including:

- where diversity and representation are effectively addressed in current content and content creation;
- where the most pressing gaps currently exist, both in quality and quantity of authentic and representative content; and,
- which storylines and narratives they would like to see more of.

A representative sample of 1,019 respondents participated in the survey³.

ADAPTATIONS AND LIMITATIONS

Screen media audience research has been driven by data from white, cis, middle-class participants. Black, Indigenous and People of Colour audiences are underrepresented in, and excluded by, many of the traditional methods and sampling strategies used in audience research (e.g., using survey panels).

As this is the first Canadian study to centre the perspectives, experiences, and expectations of Black, Indigenous and People of Colour audiences, the recruitment of study participants required over-indexing on participants from these communities in order to overcome the biases embedded in traditional audience research methods. As the study focuses on Black, Indigenous and People of Colour audiences, this over-indexing aids in the disaggregation of data while preserving participant confidentiality. It is not, however, expected to have influenced the direction or quality of participants' responses (i.e., this sampling strategy did not change how Black, Indigenous and People of Colour audiences feel; it helped make those perspectives visible).

³ See Appendix for full distribution of survey participant demographics.

APPENDIX B - DEMOGRAPHIC CHARTS

BLACK, INDIGENOUS AND PEOPLE OF COLOUR AUDIENCE RESEARCH PARTICIPANTS

This study invited participation from 813 French and English Canadian screen media consumers (including Francophones living outside Quebec and Anglophones living in Quebec) who identify as Black, Indigenous and People of Colour⁴. A total of 789 Black, Indigenous and People of Colour participants responded to the online quantitative survey, and 24 participated in the EyeJournal.

DIGITAL ETHNOGRAPHY SURVEY – EYEJOURNAL

We engaged a total of 24 participants across Canada for the digital ethnography phase as outlined in the table below. (We were aiming for 22 completes and over-recruited to achieve this. However, we had high engagement in the topic and commitment to complete the tasks*.) Fieldwork was conducted from September 16-18, 2021.

	BC	PRAIRIES	ON	QC	EAST COAST	TOTAL
Black	1 EN	1 EN	2 EN, 2 FR	1 EN, 1 FR	1 EN	6 EN, 3 FR
Indigenous	2 EN	2 EN	1 EN	1 FR	1 EN	6 EN, 1 FR
People of Colour	1 EN	1 EN	1 EN, 1 FR	1 EN, 1 FR	2 EN	6 EN, 2 FR
TOTAL	4	4	7	5	4	24

A recruitment screening questionnaire was developed with the following specifications:

- Mix of genders, age and income

⁴ An additional 216 participants who do not identify as Black, Indigenous or People of Colour also participated in the survey. Together, all participants (1,019) comprise the 'general population'.

- Inclusion of households with kids/no kids
- Media consumption (frequency, quantity, platforms used, etc.)
- Variety of types of programs consumed
- Ensure comfort with online platforms, uploading photos, videos, etc.
- Consent to use their videos/images for presentation purposes

A professional marketing research recruiting company reached out to potential participants on its database. These individuals were taken through the screener to determine whether they qualified and were interested in participating. If these criteria were met, they were invited to participate in the study.



AGE

- 1 19-year-old
- 3 in 20s
- 10 in 30s
- 6 in 40s
- 6 in 50s +



CHILDREN

- 13 HH with children under 18
- 11 HH w/o kids



MARITAL STATUS

- 12 Married / common law partner
- 8 Single (W/O Kids)
- 3 Single mothers
- 1 Divorced / separated



ANNUAL HOUSEHOLD INCOME

- 4 under \$35,000
- 3 between \$35,000-\$49,000
- 8 between \$50,000-\$75,000
- 4 between \$75,000-\$100,000



EDUCATION

- 1 – some school
- 1 – completed high school
- 3 – some college university
- 16 – completed college / university
- 3 – postgraduate

ONLINE QUANTITATIVE SURVEY

For the Online Quantitative Survey, 1,019 respondents were recruited from email invites, social media and media platforms, and through face-to-face interactions. Quotas based on 2016 Canadian Census of the Population⁵ results were put in place to ensure maximum representativeness of consumers.

Sample was composed of two main groups:

- Nationally representative sample: Representative of the national audience to provide a benchmark and help us better understand how different/similar BSO’s audiences of interest are.
- Targeted boost sample for respondents from specific races, ethnic and cultural backgrounds to ensure sufficient base size for analysis among each group.

All sample groups were open to respondents of any gender identity, sexual orientation, race, colour, national origin, age, disability, or religion.

		CANADIAN DISTRIBUTION	NATIONALLY REP SAMPLE	TARGETED BOOST SAMPLE	TOTAL SAMPLE
White		74.5%	216	-	216
	African		4	81	85
	Caribbean		3	66	69
	European		1	55	56
Black*	North American	3.1%	2	62	64
	South/ Central American		2	54	56
	Other		0	12	12
Indigenous		4.3%	9	70	79
	South Asian	5.3%	9	79	88
	East Asian	5.5%	17	84	101
People of Colour	Southeast Asian	3.1%	8	49	57
	Middle Eastern/ North African	2.1%	5	60	65
	Latin American	1.3%	2	52	54
Other		0.8%	17	-	17
TOTAL		100%	295	724	1,019

*Subgroups information not available

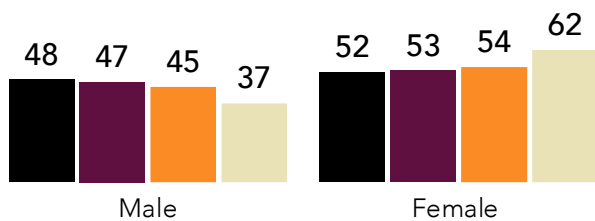
5 <https://www12.statcan.gc.ca/census-recensement/2016/index-eng.cfm>.

The nationally representative sample and the targeted boost sample were weighted as a whole and within each group to represent each specific population in Canada as close as possible to the 2016 Canadian Census of the Population. Weights were applied on the following demographics: age, gender, region, race, ethnic and cultural backgrounds, language, immigration, employment, education, household composition and income.

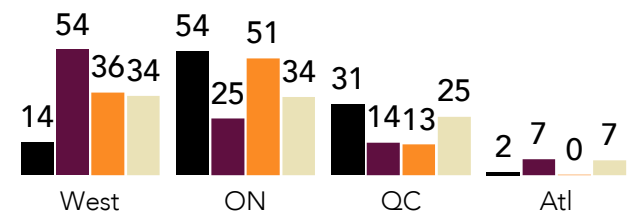
DEMOGRAPHIC BREAKDOWN OF SAMPLE

■ BLACK ■ INDIGENOUS ■ PEOPLE OF COLOUR ■ GEN POP

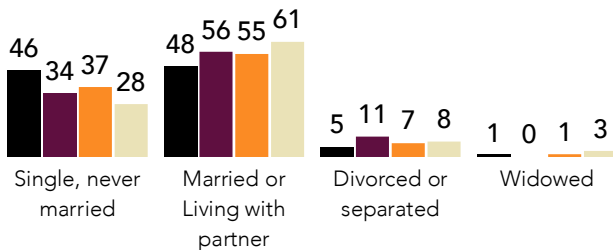
GENDER (%)



REGION (%)

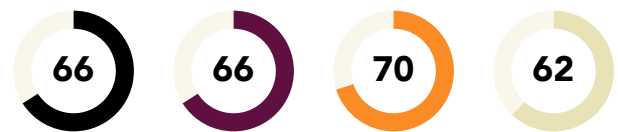


MARITAL STATUS (%)

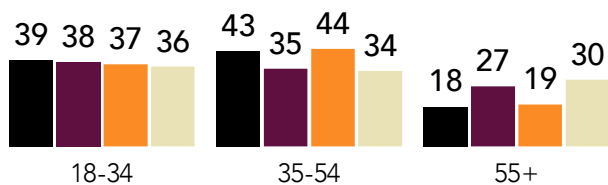


EMPLOYMENT (%)

Employed



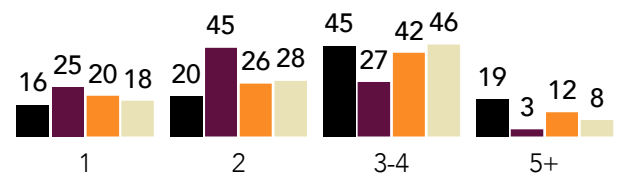
AGE (%)



Average age:



HOUSEHOLD MEMBERS (%)

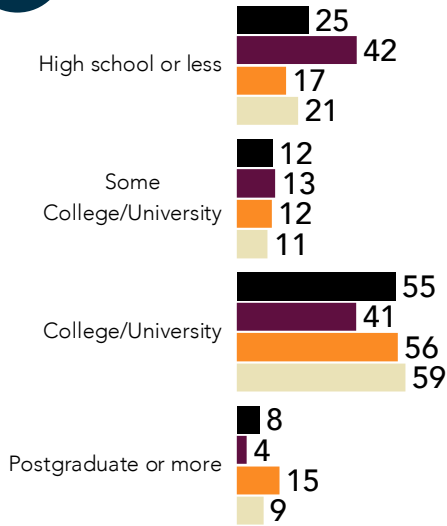


% with kids:

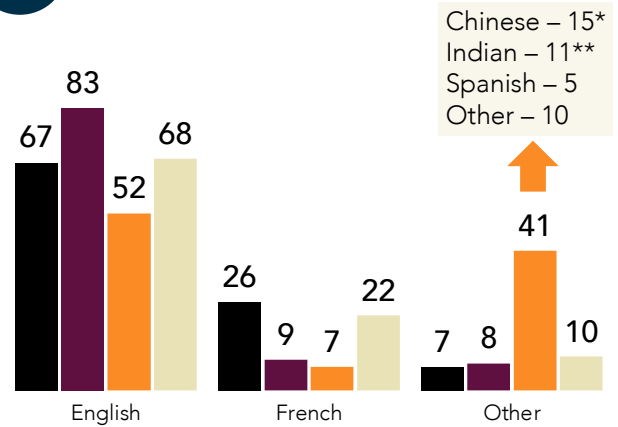


■ BLACK ■ INDIGENOUS ■ PEOPLE OF COLOUR ■ GEN POP

EDUCATION (%)

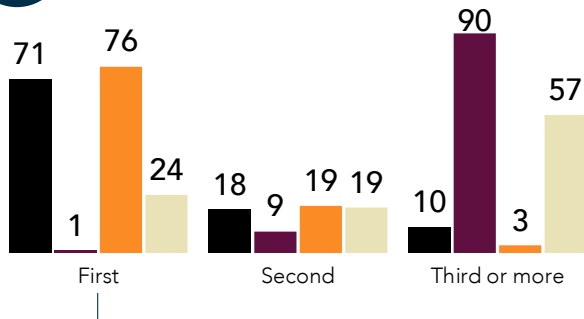


LANGUAGE M.O. SPOKEN AT HOME (%)

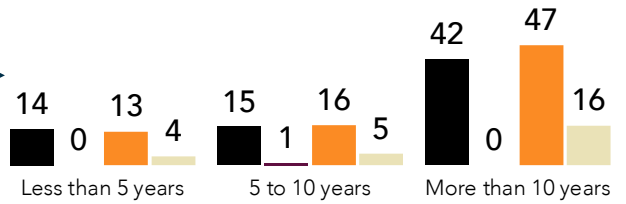


* Net responses based on the following options: Chinese – Mandarin, Chinese – Cantonese, Chinese – Other
 ** Net responses based on the following options: Indian – Hindi, Indian – Punjabi, Indian – Other

IMMIGRANT GENERATION (%)



YEARS LIVING IN CANADA (%)

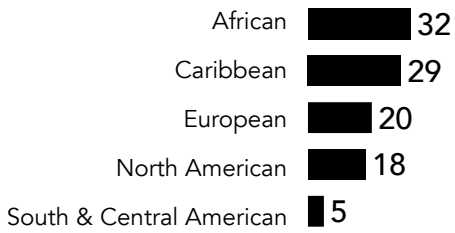


■ BLACK ■ INDIGENOUS ■ PEOPLE OF COLOUR ■ GEN POP

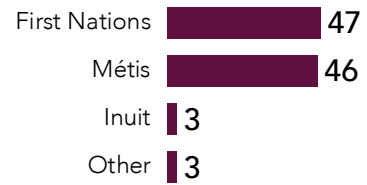


RACE, ETHNIC & CULTURAL BACKGROUND (%)

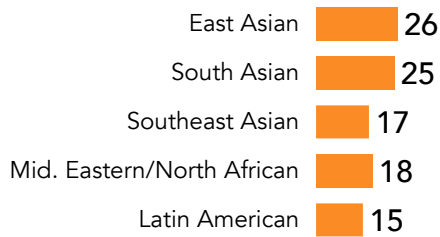
Black



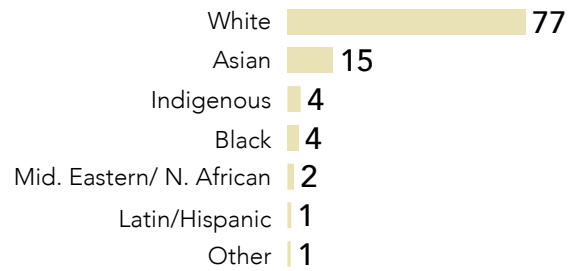
Indigenous



People of Colour



Gen Pop



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

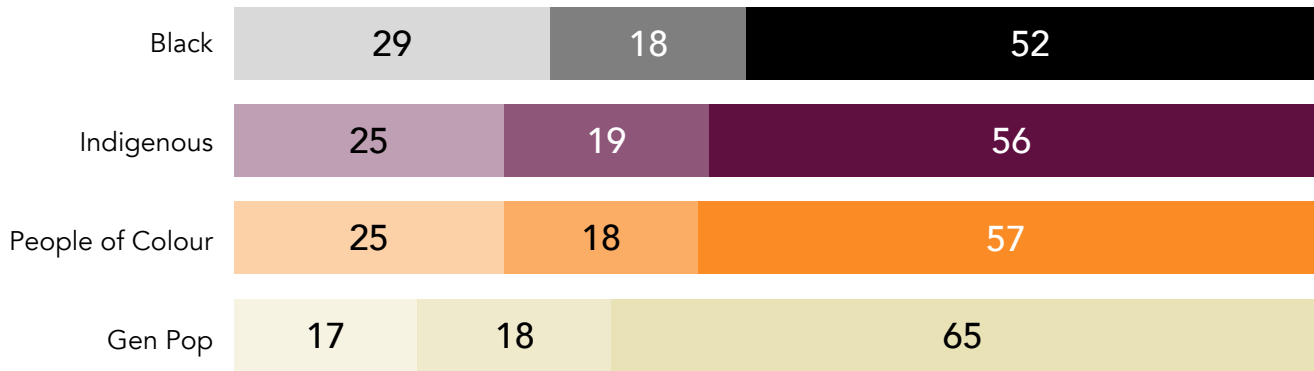
APPENDIX C – COMPLETE SURVEY RESULTS

BLACK, INDIGENOUS, PEOPLE OF COLOUR AND GENERAL POPULATION AUDIENCES

VIEWING HABITS

HOW OFTEN DO YOU TYPICALLY WATCH ENTERTAINMENT CONTENT? (%)

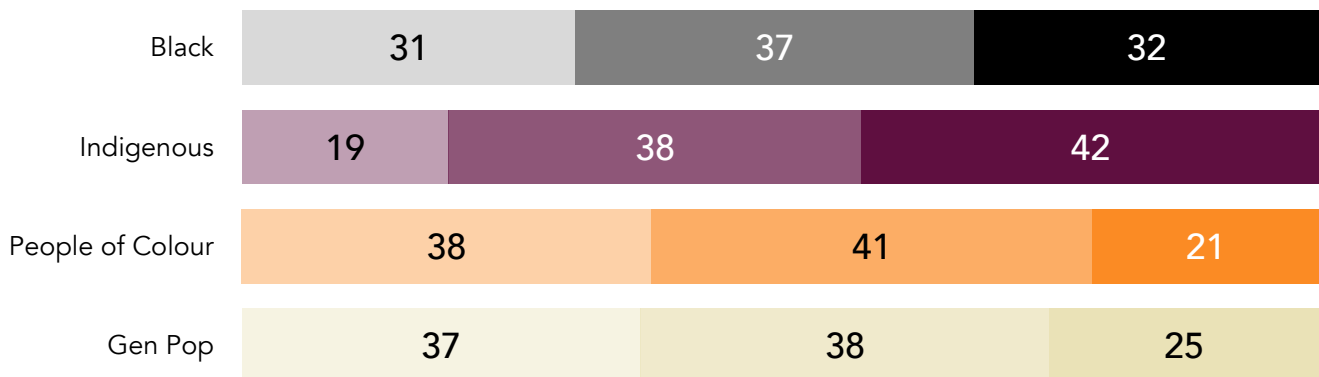
■ 2-3 TIMES A WEEK ■ 4-5 TIMES A WEEK ■ EVERYDAY OR ALMOST EVERYDAY



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

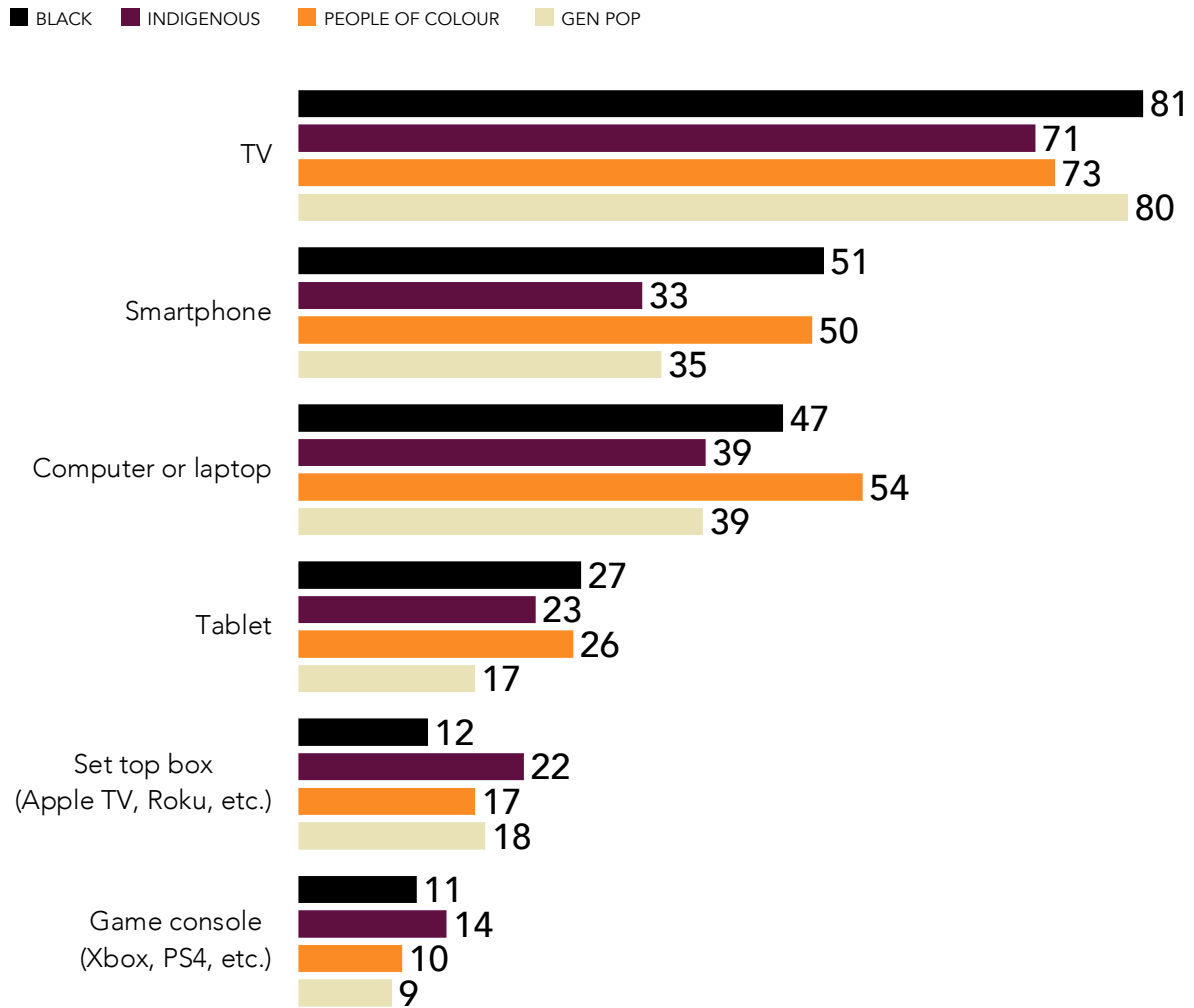
IN A TYPICAL DAY, HOW MUCH TIME DO YOU SPEND WATCHING ENTERTAINMENT CONTENT? (%)

■ 1 TO 2 HOURS ■ 2 TO 4 HOURS ■ 4 HOURS OR MORE



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

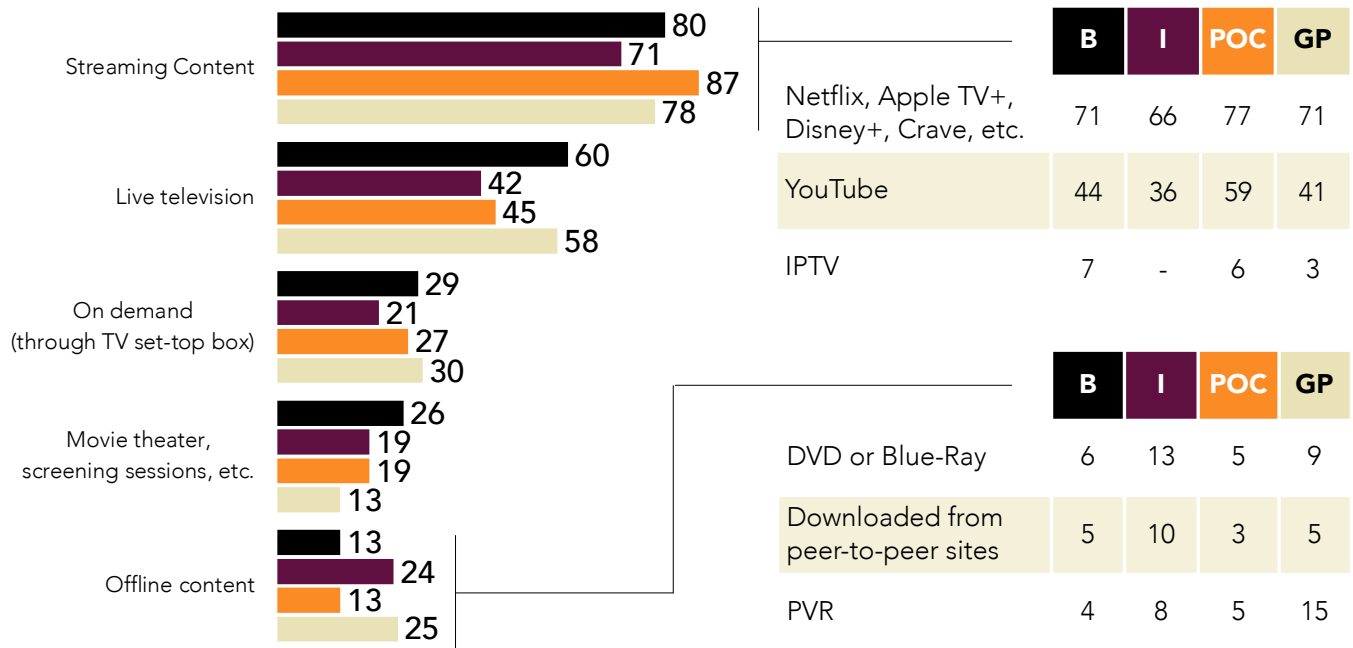
ON WHICH OF THESE DEVICES DO YOU USUALLY WATCH ENTERTAINMENT CONTENT? (%)



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

HOW DO YOU TYPICALLY WATCH ENTERTAINMENT CONTENT? (%)

■ BLACK ■ INDIGENOUS ■ PEOPLE OF COLOUR ■ GEN POP

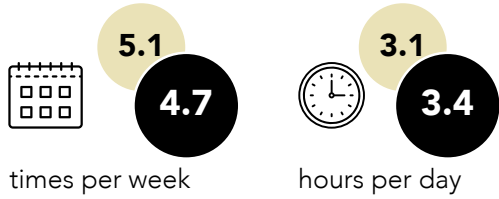


All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

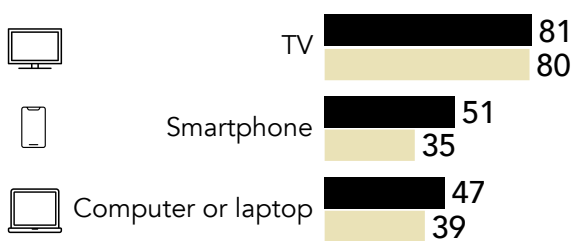
VIEWING HABITS – SUMMARY

VIEWING HABITS | BLACK AUDIENCES

■ BLACK ■ GEN POP

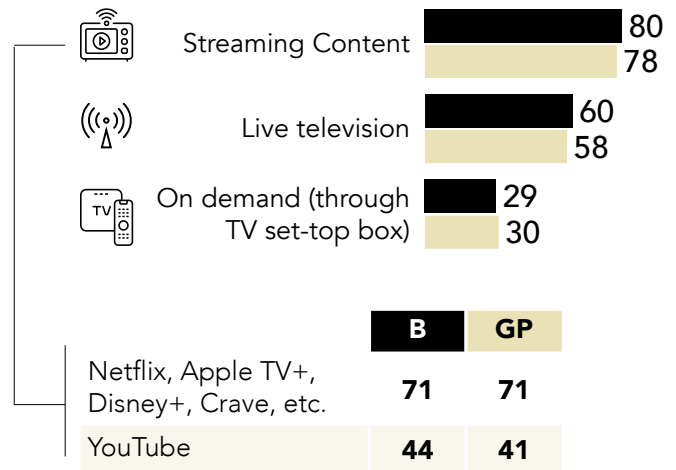


DEVICES USED – TOP 3 (%)



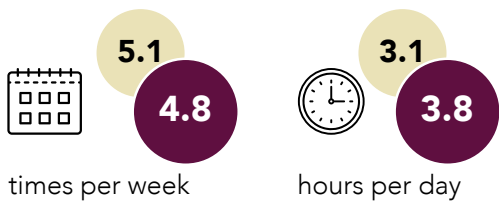
All respondents (Black: n= 335; Gen Pop: n= 1,019)

PLATFORMS USED – TOP 3 (%)

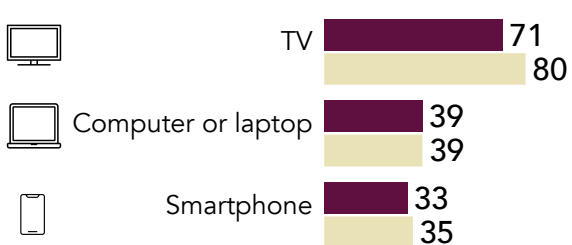


VIEWING HABITS | INDIGENOUS AUDIENCES

■ INDIGENOUS ■ GEN POP

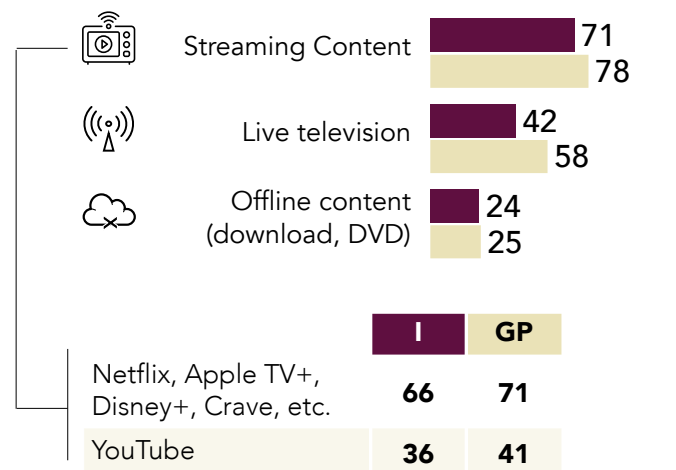


DEVICES USED – TOP 3 (%)



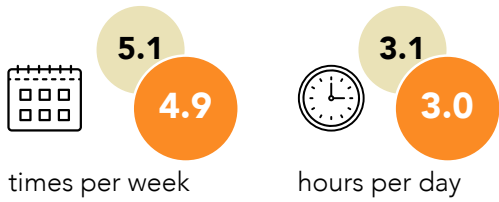
All respondents (Indigenous: n= 89; Gen Pop: n= 1,019)

PLATFORMS USED – TOP 3 (%)

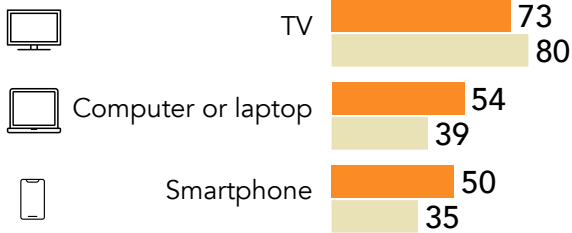


VIEWING HABITS | PEOPLE OF COLOUR AUDIENCES

POC: PEOPLE OF COLOUR | GP: GEN POP

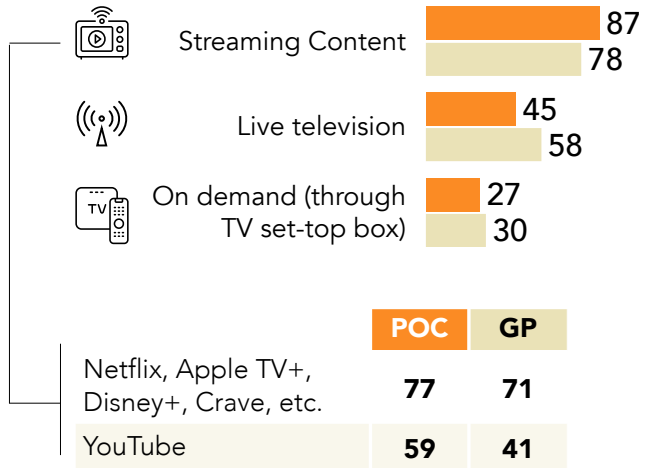


DEVICES USED – TOP 3 (%)



All respondents (POC: n= 365; Gen Pop: n= 1,019)

PLATFORMS USED – TOP 3 (%)



TYPE OF CONTENT WATCHED

WHICH TYPES OF CONTENT DO YOU USUALLY WATCH? (%)

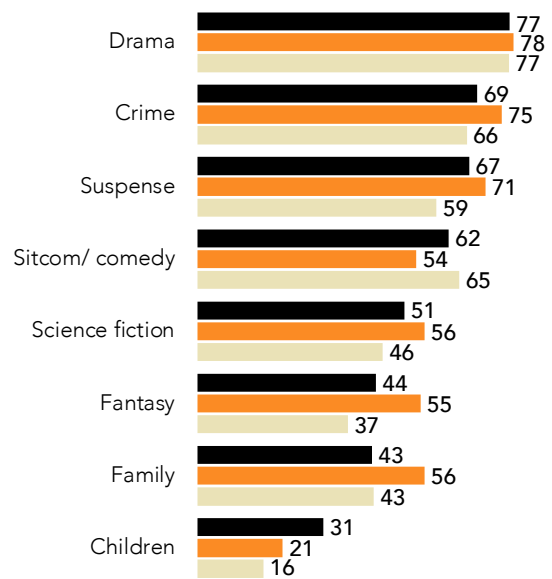
BLACK | INDIGENOUS | POC | GEN POP

	B	I	POC	GP
Movies	85	82	85	80
Live action scripted TV series	56	36	32	49
News, current affairs, info	53	48	47	43
Documentaries or Biographies	42	53	41	44
Sports	36	36	38	34
Reality TV	36	26	32	35
Home shows (Gardening, DIY, etc.)	34	35	34	38
Game shows	30	16	24	20
Talk shows	28	17	23	13
Nature or animal shows	26	27	26	26
Stand-up or sketch comedy	23	29	26	23
Anime or Animated series	19	12	23	12
Other	2	-	3	4

All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

WHICH GENRE OF SHOWS DO YOU USUALLY WATCH? (%)

(among those who watch Live action scripted TV series)



Base size for Indigenous group too small to report (n=30)
 Those who watch TV series (Black: n= 204; POC: n= 119; Gen Pop: n= 476)

WHICH OF THESE TYPES OF CONTENT DO YOU USUALLY WATCH IN A LANGUAGE OTHER THAN ENGLISH OR FRENCH? (%)

	B	I	POC	GP
Any type of content	42	26	76	36
Movies	28	12	53	23
Live action scripted TV series	13	5	15	10
News, current affairs, info	9	6	23	6
Documentaries or Biographies	8	9	15	5
Anime or Animated series	8	1	12	5
Sports	7	3	17	7
Home shows (Gardening, DIY, etc.)	6	4	16	5
Reality TV	6	4	14	6
Nature or animal shows	4	5	9	4
Talk shows	4	1	12	3
Game shows	4	-	8	3
Stand-up or sketch comedy	3	4	11	3

All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

WHICH OF THESE TYPES OF CONTENT THAT YOU USUALLY WATCH ARE FROM THE COUNTRY/COUNTRIES YOU OR YOUR PARENTS WERE BORN? (%)

(among those who are immigrants and/or have immigrant parents)

	B	I	POC	GP
Any type of content	42	N/A	76	36
Movies	24		45	41
News, current affairs, info	20		21	21
Live action scripted TV series	11		13	14
Sports	8		14	15
Documentaries or Biographies	7		8	15
Reality TV	6		10	10
Home shows (Gardening, DIY, etc.)	6		9	13
Stand-up or sketch comedy	5		9	8
Talk shows	5		10	7
Nature or animal shows	3		7	6
Game shows	2		6	8
Anime or Animated series	2		5	3

Base size for Indigenous group too small to report (n=9)

Those who are immigrants and/or have immigrant parents (Black: n= 304; Indigenous: n= 9; POC: n= 344; Gen Pop: n= 737)

MOTIVATION TO WATCH ENTERTAINMENT CONTENT

WHAT ARE THE CRITERIA YOU USE TO CHOOSE THE ENTERTAINMENT CONTENT YOU USUALLY WATCH? (%)

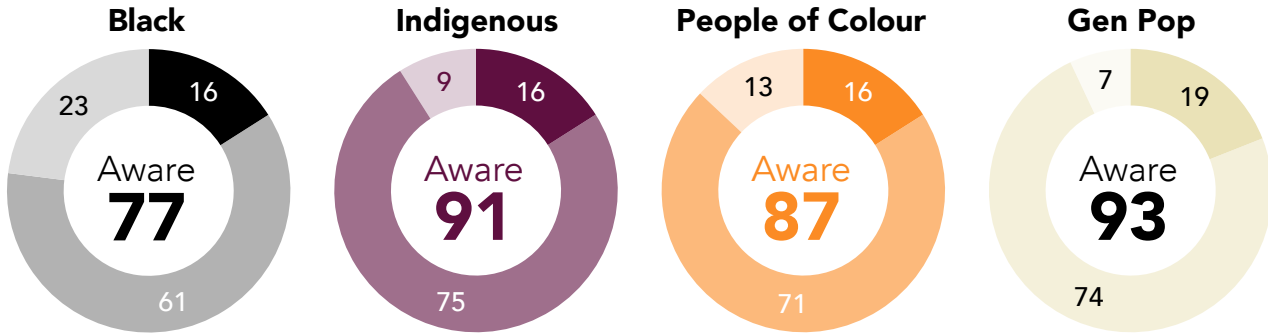
	B	I	POC	GP
Visual and Genre/ Storylines (NET)	82	64	67	73
Genre	62	47	50	62
Storylines	49	30	36	50
Characters	37	26	31	33
Design (costumes, effects, set, etc.)	21	7	17	13
Personal reasons (NET)	69	55	52	59
Will allow me to escape or unwind	52	42	32	46
Educational or thought-provoking	37	25	26	25
For whole family, appropriate for kids	22	8	22	22
Awards/ Recommendations (NET)	68	62	71	69
Suggested by streaming service	44	35	40	37
Popular/ Everybody's talking about it	37	23	44	41
Recommendations (friends or family)	35	39	41	47
Awards or Nominations	23	12	26	16
Critical reviews	20	13	23	19
Cultural Content (NET)	64	57	58	51
Language (English or French)	40	35	38	40
Overall diversity and representation	29	15	15	10
Relevant to race, ethnic & cultural bkgnd.	23	11	16	7
Country of origin (Canada)	18	11	19	17
Country of origin (Not Canada)	17	10	20	14
Language (Not English or French)	12	3	16	7
Cast and crew (NET)	45	39	39	42
Overall cast/ Ensemble	29	18	25	26
Principal/ Main actor	25	21	23	27
Directors	11	18	15	10
Screenwriters	8	1	8	5

All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

SPOTLIGHT ON CANADIAN CONTENT

DO YOU KNOW IF THE ENTERTAINMENT CONTENT YOU WATCH IS CANADIAN? (%)

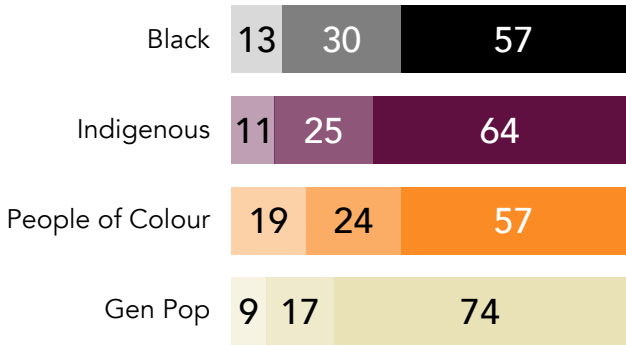
■ ALWAYS/OFTEN ■ SOMETIMES ■ NEVER



All respondents (POC: n= 365; Gen Pop: n= 1,019)

DO YOU WATCH ANY CANADIAN ENTERTAINMENT CONTENT? (%)

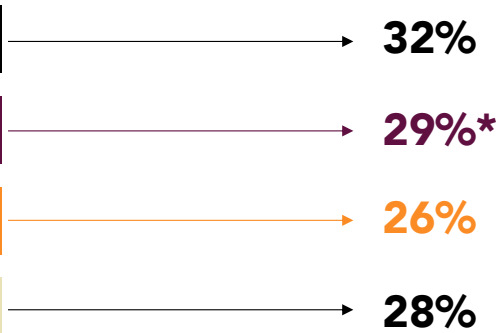
■ NO ■ NOT SURE ■ YES



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

WHICH PERCENTAGE (%) OF THIS TIME DO YOU USUALLY SPEND WATCHING CANADIAN ENTERTAINMENT CONTENT? (%)

Average % of the time spent watching Canadian content (among those who watch it)



* Small base size, analyze data with caution

All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

WHAT ARE THE REASONS WHY YOU WATCH CANADIAN CONTENT? TOP 10 (%)

(among those who watch Canadian content)

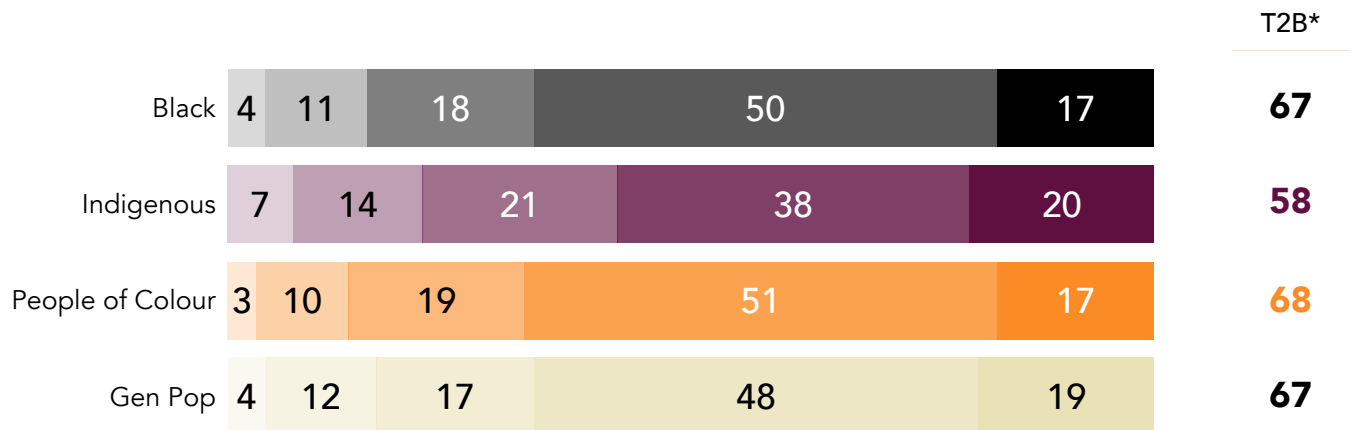
	B	I	POC	GP
To support Canadians/ local content	20	12	13	16
To know what's going on in Canada	13	7	11	3
No specific reason	12	8	17	19
There are good shows/ programs	9	5	6	12
It interests me	8	9	11	11
To see/ learn about Canadian culture	8	4	3	3
I can relate to it/ feel a connection	7	13	10	10
It's entertaining/ fun	7	2	4	3
It's great/ I like it	6	14	7	10
I live in Canada/ I am Canadian	4	7	7	3

Those who watch Canadian content (Black: n= 171; Indigenous: n= 63; POC: n= 219; Gen Pop: n= 632)

SATISFACTION WITH SCREEN MEDIA CONTENT

HOW SATISFIED ARE YOU WITH THE ENTERTAINMENT CONTENT THAT IS CURRENTLY AVAILABLE? (%)

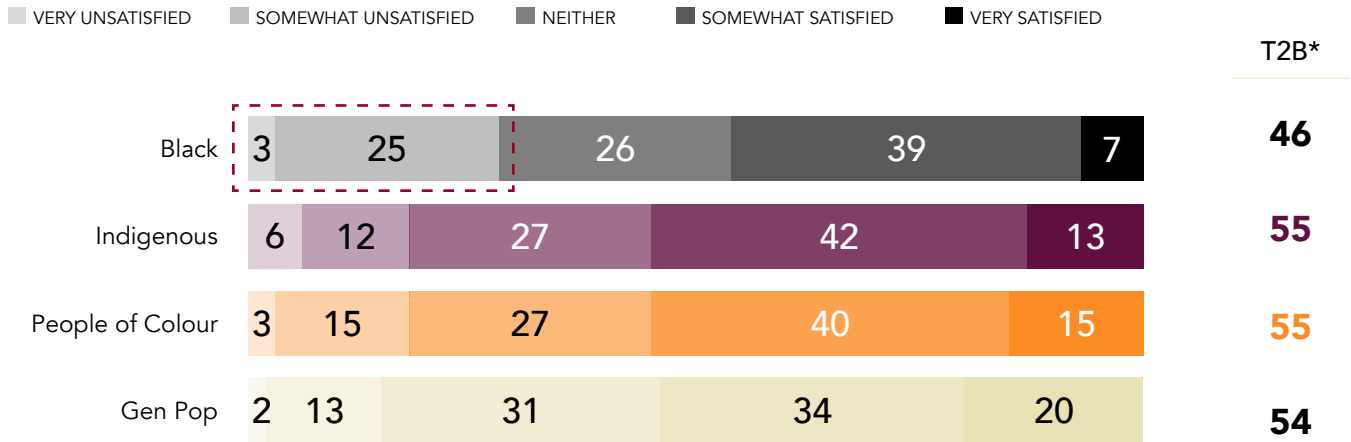
VERY UNSATISFIED
 SOMEWHAT UNSATISFIED
 NEITHER
 SOMEWHAT SATISFIED
 VERY SATISFIED



* T2B = Very/ Somewhat satisfied

All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

HOW SATISFIED ARE YOU WITH THE DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS IN THE ENTERTAINMENT CONTENT THAT IS CURRENTLY AVAILABLE? (%)

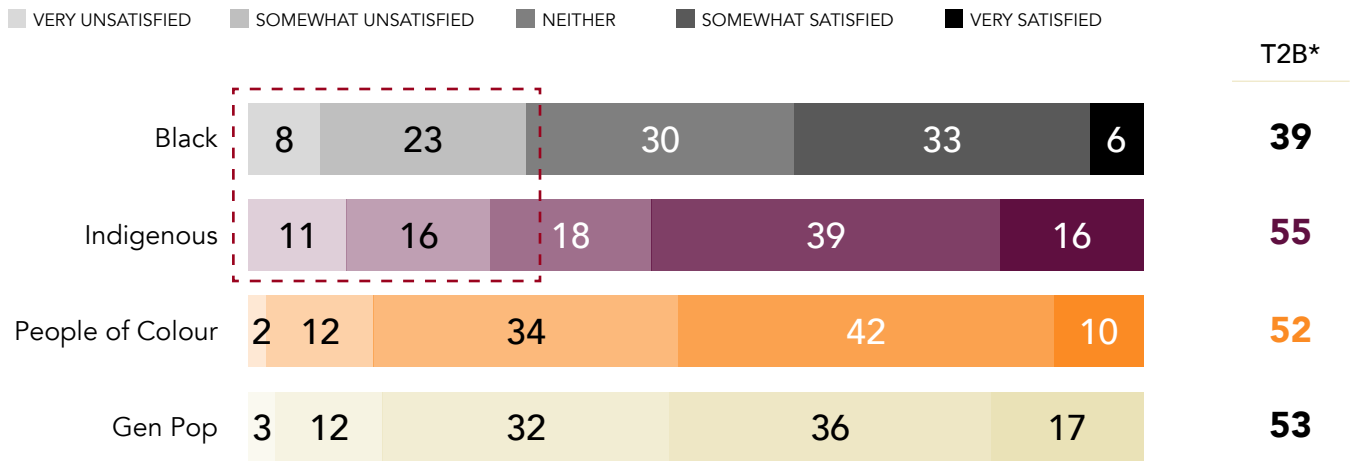


* T2B = Very/ Somewhat satisfied

All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

HOW SATISFIED ARE YOU WITH THE DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS IN THE CANADIAN ENTERTAINMENT CONTENT THAT IS CURRENTLY AVAILABLE? (%)

(among those who are aware and/or watch Canadian content)



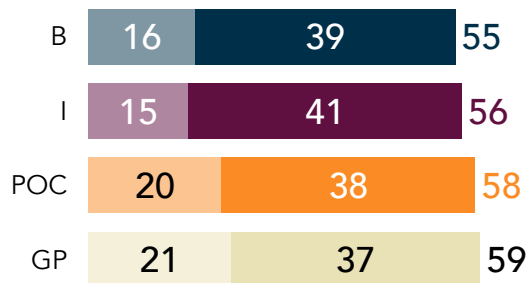
* T2B = Very/ Somewhat satisfied

Those who are aware of/watch Canadian content (Black: n= 250; Indigenous: n= 85; POC: n= 328; Gen Pop: n= 883)

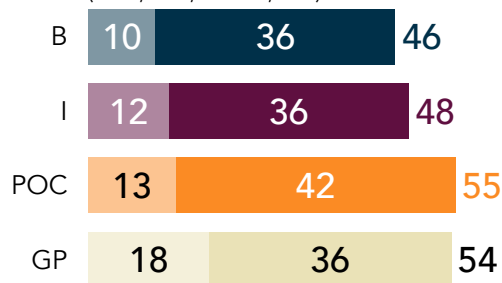
HOW SATISFIED ARE YOU WITH THE DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS REPRESENTED IN EACH OF THESE SOURCES OF CONTENT? (%)

■ VERY SATISFIED ■ SOMEWHAT SATISFIED □ VERY/SOMEWHAT SATISFIED

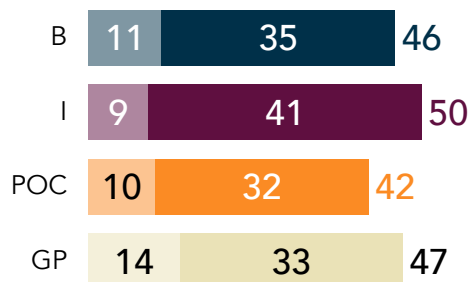
STREAMING SERVICES EXCLUSIVE
(Netflix, etc.)



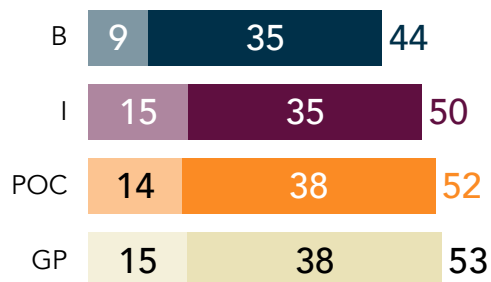
NETWORK CHANNELS
(CBC, CTV, Global, etc.)



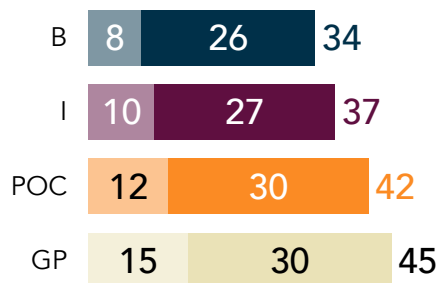
PREMIUM NETWORKS
(HBO, ShowTime, StarZ, etc.)



THEATRICAL RELEASES
(Movies)



SPECIALTY CHANNELS
(Showcase, W Network, etc.)

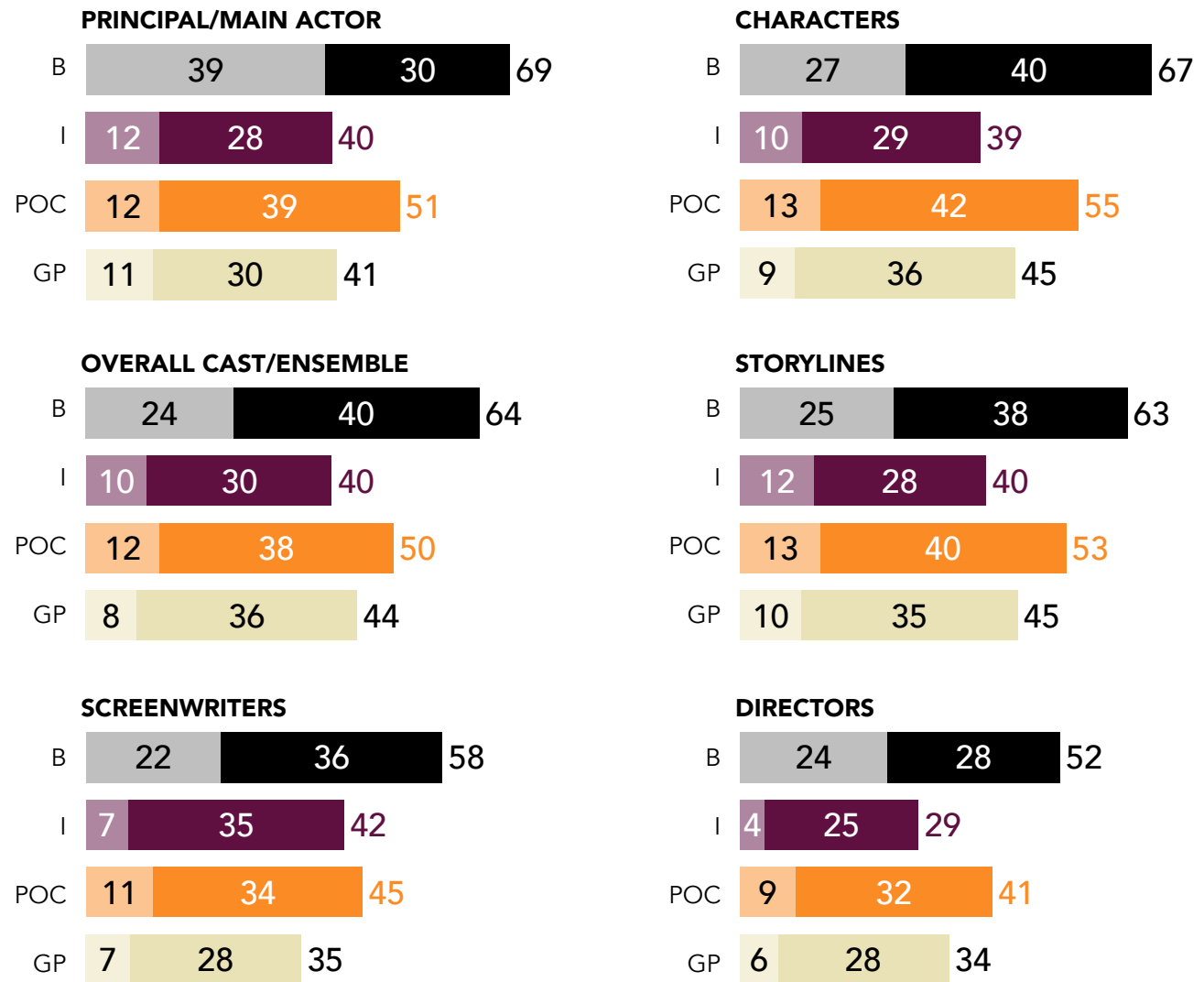


All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

IMPORTANCE AND SATISFACTION WITH DIVERSITY IN AREAS OF CONTENT CREATION

HOW IMPORTANT IS IT THAT A DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS (YOURS AND OTHERS') IS REPRESENTED IN EACH OF THESE AREAS RELATED TO THE ENTERTAINMENT CONTENT? (%)

■ EXTREMELY IMPORTANT ■ VERY IMPORTANT □ EXTREMELY/VERY IMPORTANT

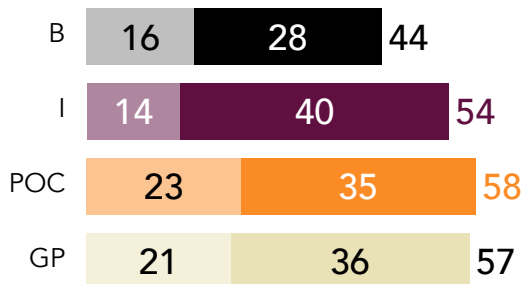


All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

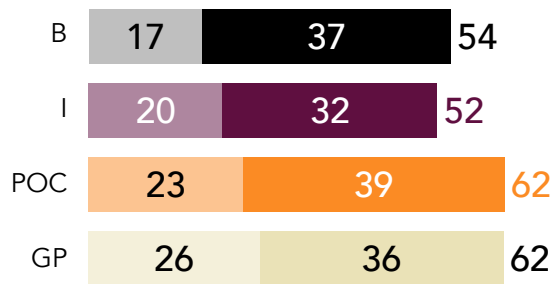
HOW SATISFIED ARE YOU WITH THE DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS REPRESENTED IN EACH OF THESE AREAS RELATED TO THE ENTERTAINMENT CONTENT THAT IS CURRENTLY AVAILABLE? (%)

■ VERY SATISFIED ■ SOMEWHAT SATISFIED □ VERY/SOMEWHAT SATISFIED

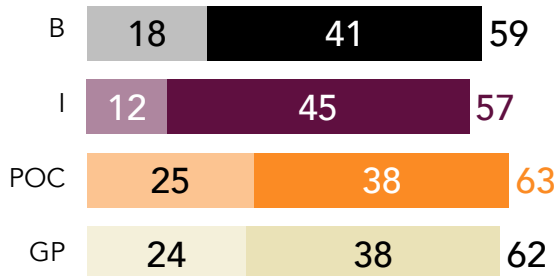
PRINCIPAL/MAIN ACTOR



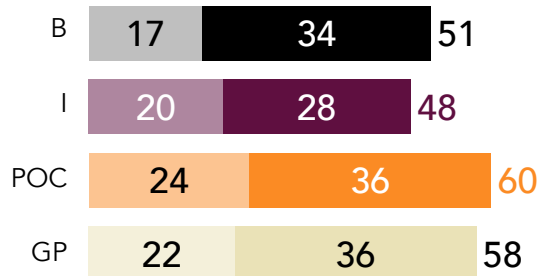
CHARACTERS



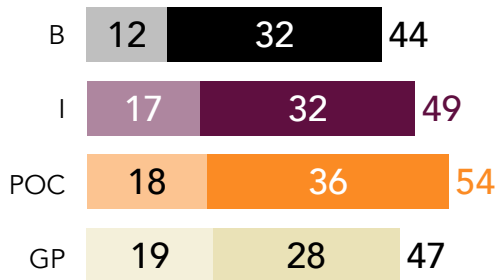
OVERALL CAST/ENSEMBLE



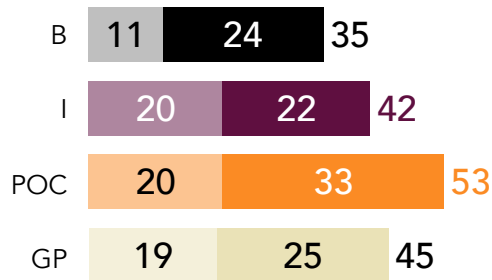
STORYLINES



SCREENWRITERS



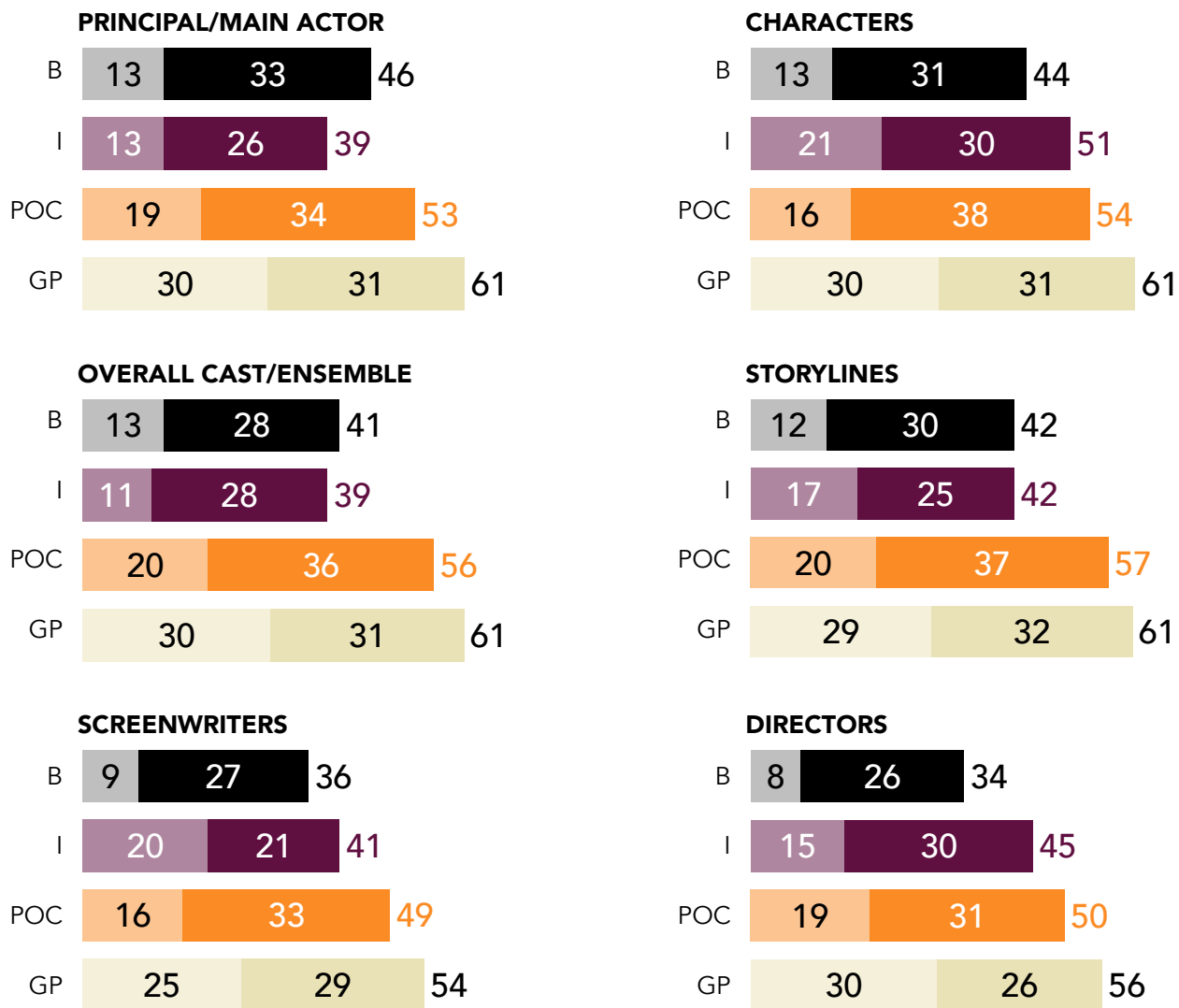
DIRECTORS



Those who know how to answer (Black: n= 268-328; Indigenous: n= 78-88; POC: n= 316-352; Gen Pop: n= 881-1,019)

HOW SATISFIED ARE YOU WITH THE REPRESENTATION OF YOUR RACIAL AND CULTURAL BACKGROUNDS IN EACH OF THESE AREAS RELATED TO THE ENTERTAINMENT CONTENT THAT IS CURRENTLY AVAILABLE? (%)

■ VERY SATISFIED ■ SOMEWHAT SATISFIED □ VERY/SOMEWHAT SATISFIED

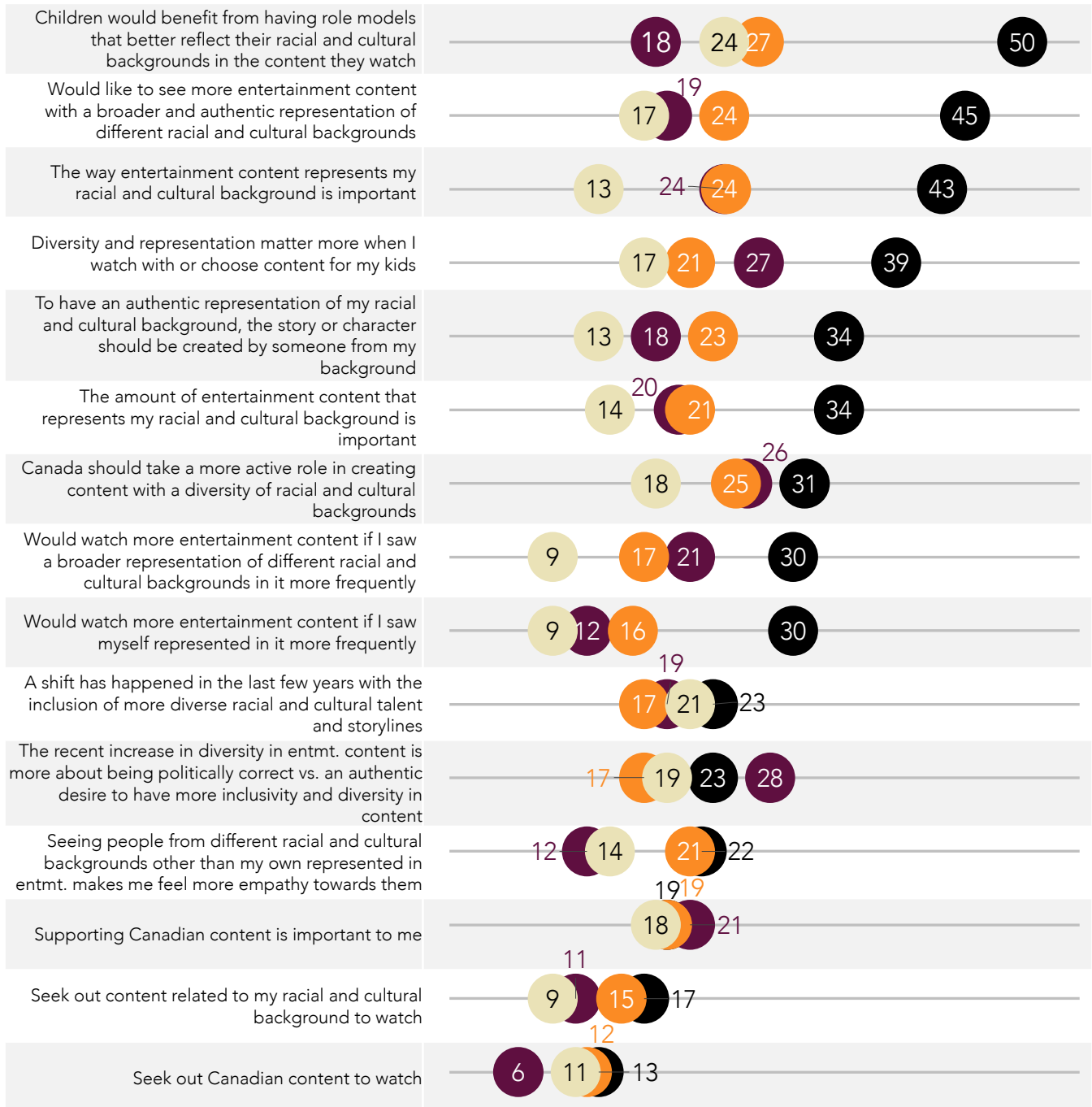


Those who know how to answer (Black: n= 270-323; Indigenous: n= 78-88; POC: n= 323-349; Gen Pop: n= 893-1,009)

PERCEPTIONS OF DIVERSITY AND REPRESENTATION IN ENTERTAINMENT CONTENT – SUMMARY

HOW MUCH DO YOU AGREE OR DISAGREE WITH THE FOLLOWING STATEMENTS RELATED TO ENTERTAINMENT CONTENT? (STRONGLY AGREE %)

■ BLACK ■ INDIGENOUS ■ PEOPLE OF COLOUR ■ GEN POP



All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

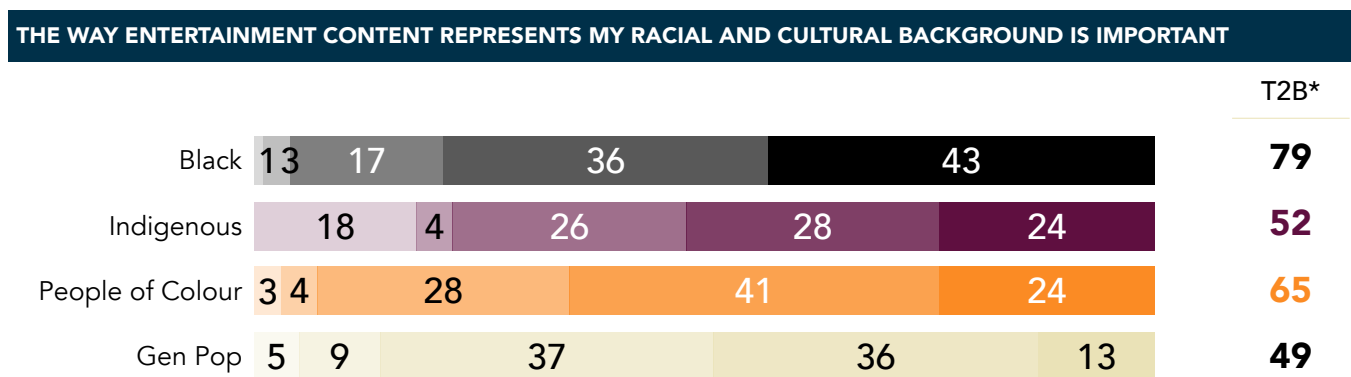
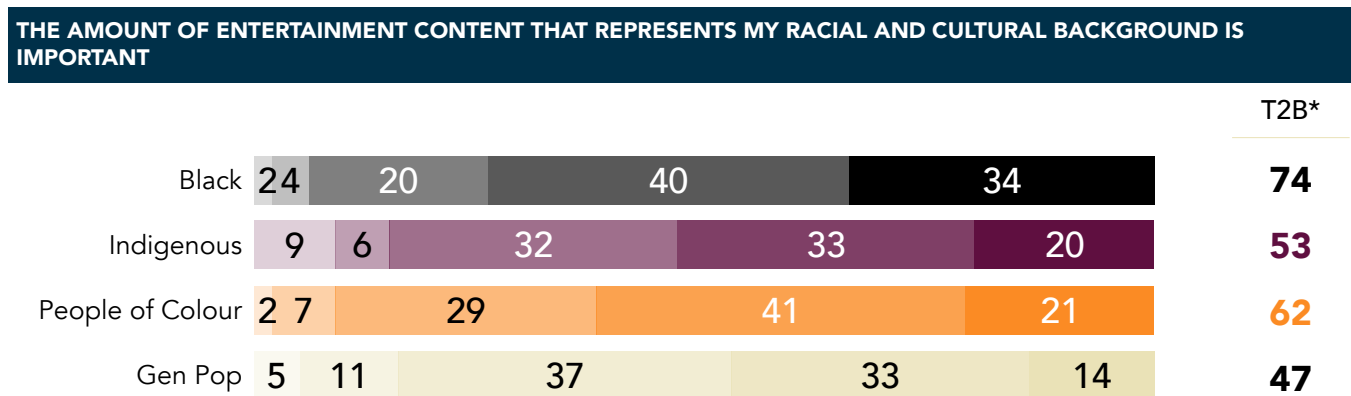
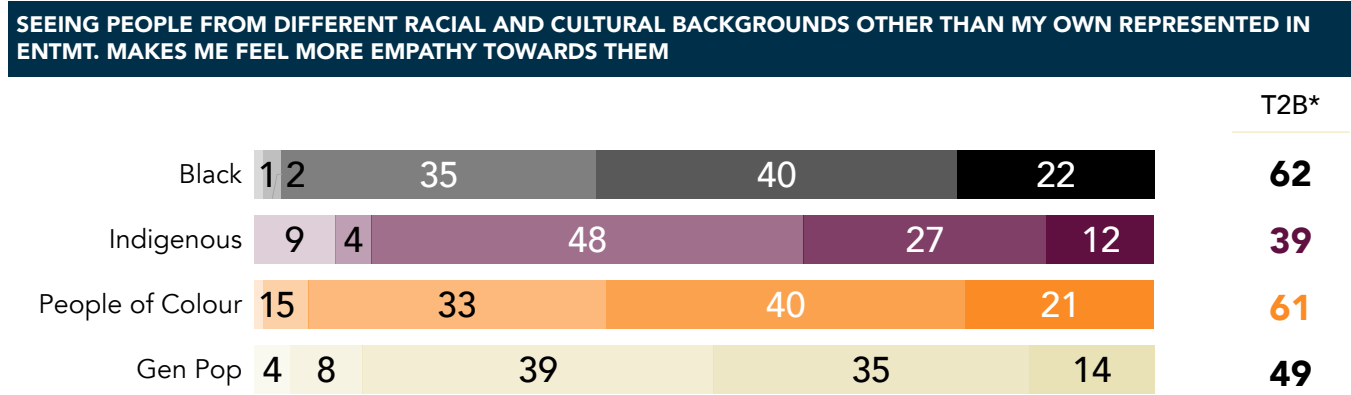
WHAT KIND OF UNDERREPRESENTED STORYLINES/ NARRATIVES WOULD YOU LIKE TO SEE MORE OF IN ENTERTAINMENT CONTENT? TOP 10 (%)

	B	I	POC	GP
Different cultures/ minorities	23	14	13	8
Specific genres	16	17	16	13
Black/ Black representation (on screen and behind)	14	-	2	1
Different types of stories	10	12	9	8
Educational / Thought provoking	10	12	8	5
True stories/ Real people in real situations and struggles	7	6	9	6
Not stereotyping different ethnicities	7	-	4	2
Underrepresented people	3	7	2	3
Indigenous	3	19	4	8
Nothing is missing	9	14	14	19

All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

PERCEPTIONS OF DIVERSITY AND REPRESENTATION IN ENTERTAINMENT CONTENT

STRONGLY DISAGREE SOMEWHAT DISAGREE NEITHER SOMEWHAT AGREE STRONGLY AGREE

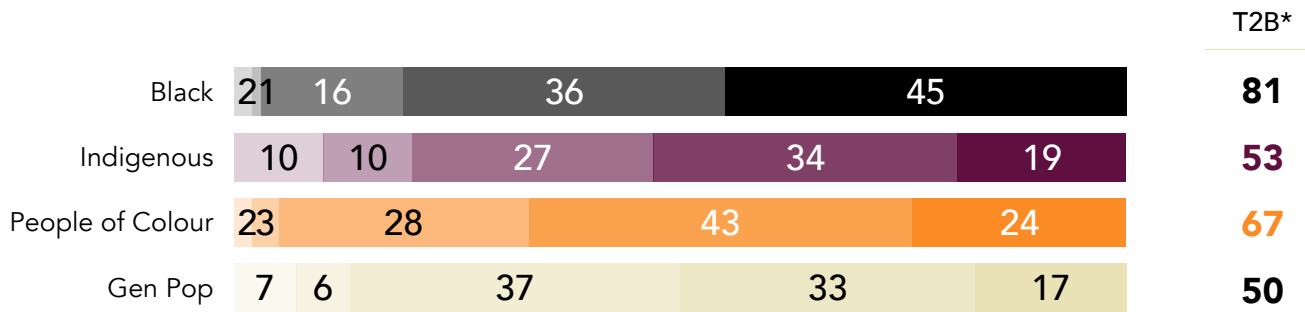


* T2B = Strongly/ Somewhat agree

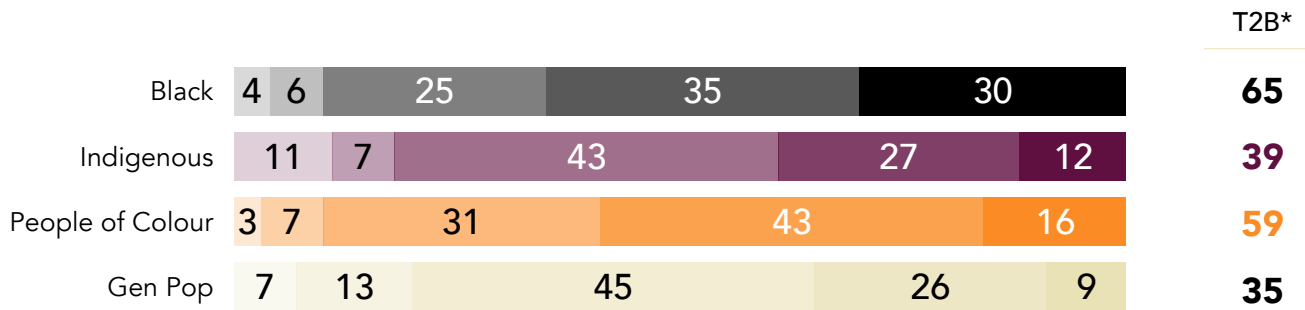
All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

STRONGLY DISAGREE SOMEWHAT DISAGREE NEITHER SOMEWHAT AGREE STRONGLY AGREE

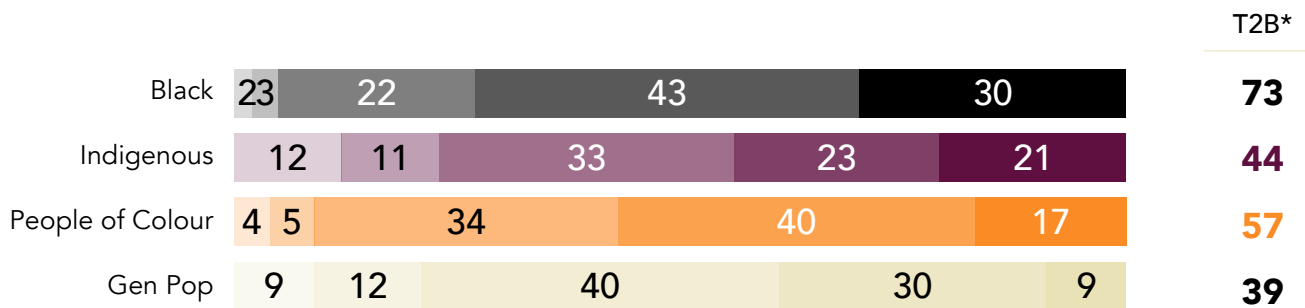
I WOULD LIKE TO SEE MORE ENTERTAINMENT CONTENT WITH A BROADER AND AUTHENTIC REPRESENTATION OF DIFFERENT RACIAL AND CULTURAL BACKGROUNDS



I WOULD WATCH MORE ENTERTAINMENT CONTENT IF I SAW MYSELF REPRESENTED IN IT MORE FREQUENTLY



I WOULD WATCH MORE ENTERTAINMENT CONTENT IF I SAW A BROADER REPRESENTATION OF DIFFERENT RACIAL AND CULTURAL BACKGROUNDS IN IT MORE FREQUENTLY

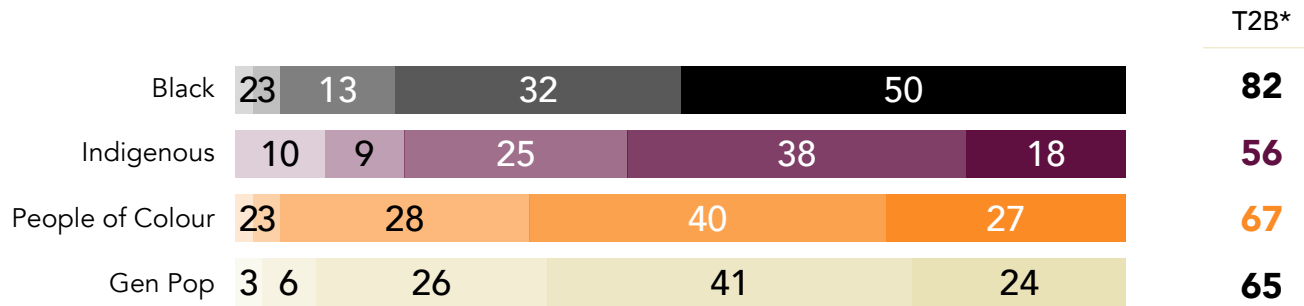


* T2B = Strongly/ Somewhat agree

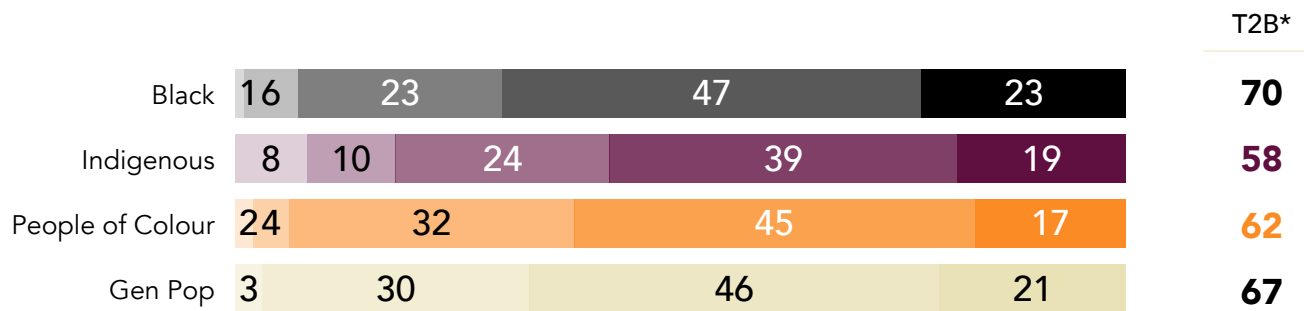
All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

STRONGLY DISAGREE SOMEWHAT DISAGREE NEITHER SOMEWHAT AGREE STRONGLY AGREE

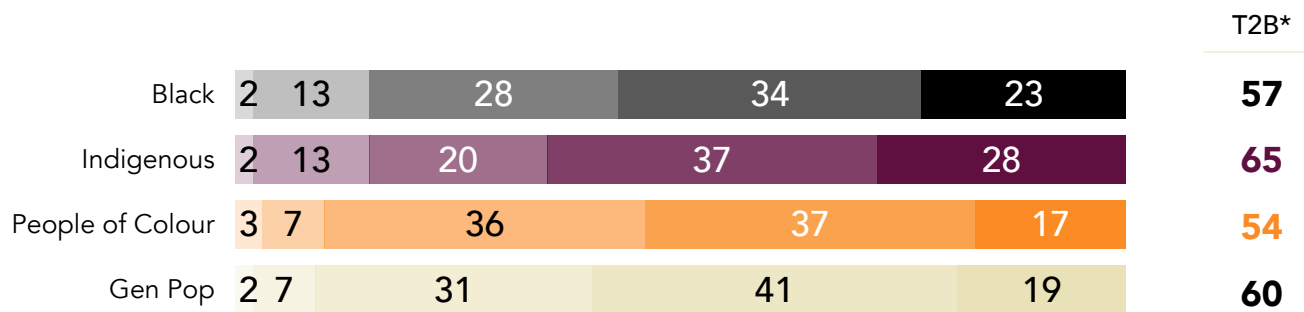
CHILDREN WOULD BENEFIT FROM HAVING ROLE MODELS THAT BETTER REFLECT THEIR RACIAL AND CULTURAL BACKGROUNDS IN THE CONTENT THEY WATCH



I FEEL A SHIFT HAS HAPPENED IN THE LAST FEW YEARS WITH THE INCLUSION OF MORE DIVERSE RACIAL AND CULTURAL TALENT AND STORYLINES



I FEEL THAT THE RECENT INCREASE IN DIVERSITY IN ENTERTAINMENT CONTENT IS MORE ABOUT BEING POLITICALLY CORRECT VS. AN AUTHENTIC DESIRE TO HAVE MORE INCLUSIVITY AND DIVERSITY IN CONTENT

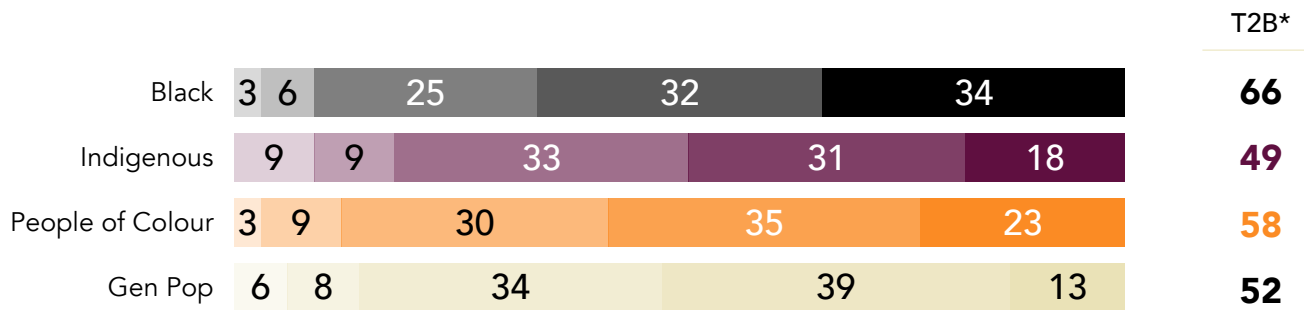


* T2B = Strongly/ Somewhat agree

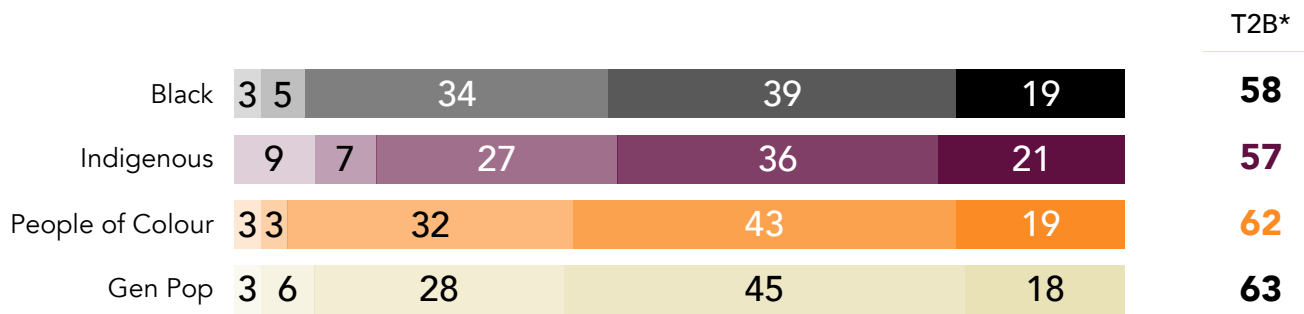
All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

STRONGLY DISAGREE SOMEWHAT DISAGREE NEITHER SOMEWHAT AGREE STRONGLY AGREE

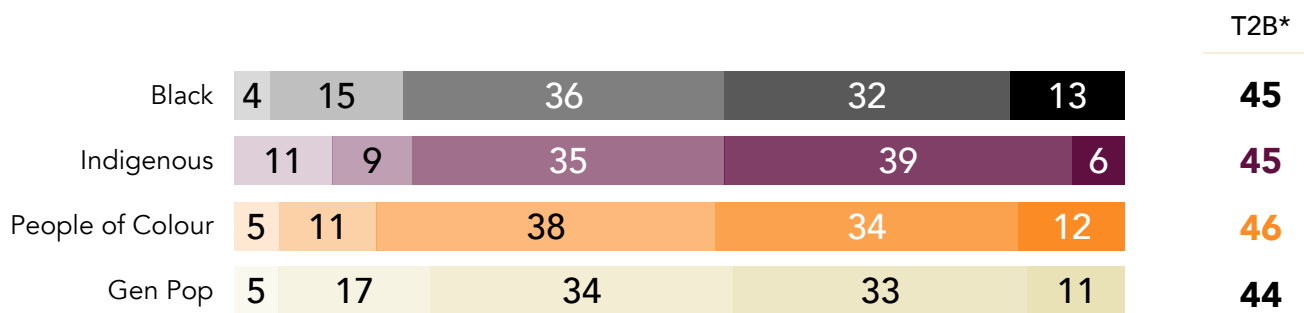
I FEEL THAT TO HAVE AN AUTHENTIC REPRESENTATION OF MY RACIAL AND CULTURAL BACKGROUND, THE STORY OR CHARACTER SHOULD BE CREATED BY SOMEONE FROM MY BACKGROUND



SUPPORTING CANADIAN CONTENT IS IMPORTANT TO ME



I SEEK OUT CANADIAN CONTENT TO WATCH

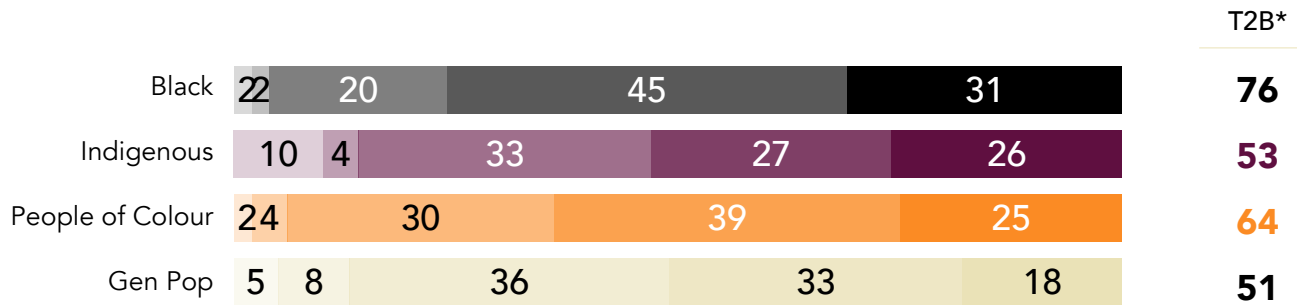


* T2B = Strongly/ Somewhat agree

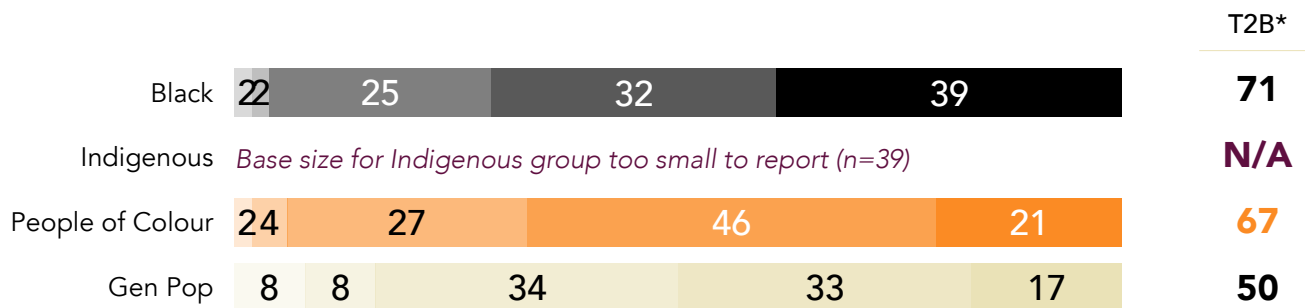
All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

STRONGLY DISAGREE SOMEWHAT DISAGREE NEITHER SOMEWHAT AGREE STRONGLY AGREE

I THINK CANADA SHOULD TAKE A MORE ACTIVE ROLE IN CREATING CONTENT WITH A DIVERSITY OF RACIAL AND CULTURAL BACKGROUNDS

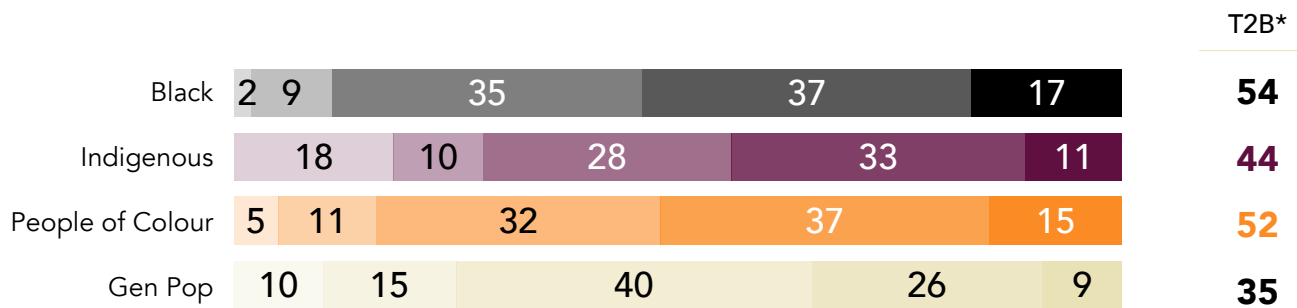


DIVERSITY AND REPRESENTATION MATTER MORE WHEN I WATCH WITH OR CHOOSE CONTENT FOR MY KIDS**



** Those who have children at home (Black: n= 129; Indigenous: n= 39; POC: n= 160; Gen Pop: n= 418)

I SEEK OUT CONTENT RELATED TO MY RACIAL AND CULTURAL BACKGROUND TO WATCH



* T2B = Strongly/ Somewhat agree

All respondents (Black: n= 335; Indigenous: n= 89; POC: n= 365; Gen Pop: n= 1,019)

BEING COUNTED | CANADIAN RACE-BASED AUDIENCE SURVEY

