BC KNOWLEDGE NETWORK PRELICENSES 2014-2021

INDEPENDENT EQUITY AUDIT REPORT

Current State Funding Assessment

November 2021

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INTRODUCTION

The Knowledge Network Corporation (KNC) is a provincial Crown agency under the Ministry of Tourism, Arts and Culture, and Sport. It is federally licensed by the Canadian Radio-television and Telecommunications Commission (CRTC) and is also a registered charity with the Canada Revenue Agency, engaging in fundraising activities through Knowledge Partners and the Knowledge Endowment Fund. KNC is supported through donations from viewers and an annual operating grant from the Province of British Columbia. KNC develops, licenses, and prelicenses documentaries and children's programming for broadcast on all platforms across Canada.

This equity audit report is a summary of the findings of a review of the KNC's prelicenses from 2014 to 2021. This equity audit was prompted by a call to action from provincial stakeholders and organizations, including the Vancouver Asian Film Festival, the Racial Equity Screen Office, the Documentary Organization of Canada (specifically the British Columbia, Yukon and Northwest Territories Chapter), the Canadian Media Producers Association, and BC Producers Branch.

Stakeholders requested an independent audit specifically on the proportion of prelicensing funds allocated to racialized creatives by KNC. Based on this, a methodology was developed to understand the degree to which KNC employs funding processes and practices that result in equitable access to funding for BIPOC creatives.

This report encompasses findings from the execution of part one of the methodology further described below.

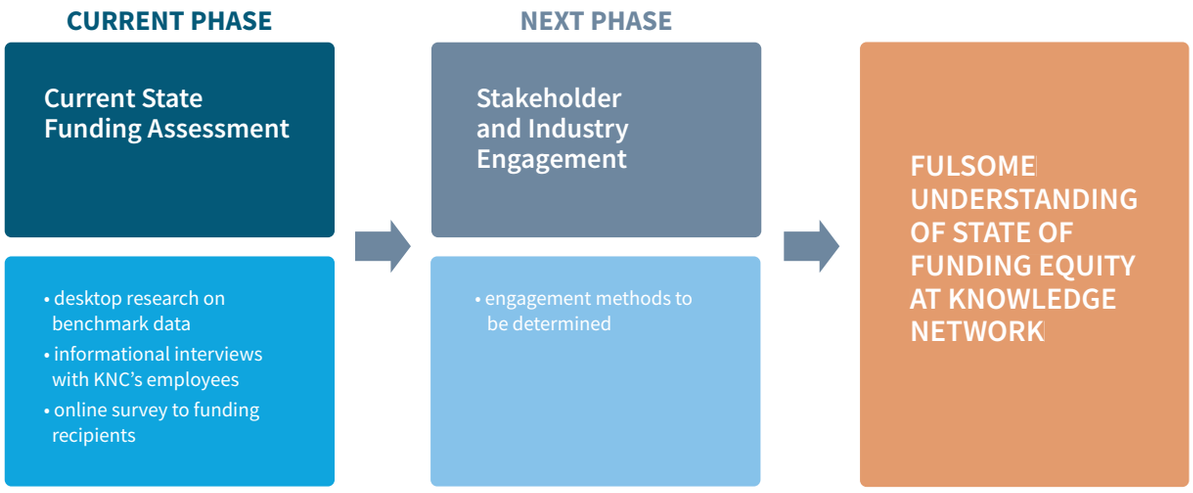
METHODOLOGY

The following section outlines the research questions and approach to data collection.
A methodology that employs extensive quantitative and qualitative data collection is best practice to determine not only an outcome – how many individuals of a particular group are funded – but also a process - to determine why those individuals were funded over others. We developed the overarching methodology presented in figure 1.

In an effort to be more responsive to stakeholder's requests for transparency and data on funding, a qualitative assessment of the funding was prioritized over a more qualitative approach that looked at uncovering potential barriers to access for funding. This report is therefore not conclusive on a broad equity query which would seek to understand the degree to which KNC employs funding processes and practices that result in equitable access to funding for BIPOC creatives or majority BIPOC owned production firms.

In order to arrive at this understanding, a second phase of work must be done to engage stakeholders and creatives to gather qualitative insights on their experiences with KNC funding processes.

Figure 1: Recommended overarching methodology



Key Audit Questions:

The audit questions examined in part one of the Equity Audit are as follows:

1. Of the total prelicenses financed by KNC between the fiscal years of 2014/2015 to 2020/2021, how many were:
    a. Produced by creative teams with at least one self-identified racialized person, or self-identified Indigenous person?
    b. Produced by production firms that had majority racialized person(s) or majority Indigenous person(s) ownership?
2. Of the total dollars allocated to prelicenses by KNC, how much of those was allocated to:
    a. Majority racialized owned production firms?
    a. Majority Indigenous-owned production firms?
    a. Creative teams with at least one self-identified racialized person?
    a. Creative teams with at least one self-identified Indigenous person?

Process

The following section lists the process with which data was collected to inform this report.

- Raw data was pulled from KNC's funding tracker to assess the quality of KNC data and whether it contained any diversity data with specific focus on racialized and Indigenous individuals and production firms.
- It was determined that there were no fields to capture diversity data within the funding tracker's data. Further to this, KNC's current funding application process does not include fields for applicant self reporting on diversity data.
- Information interviews were conducted with KNC employees responsible for administration of prelicense funding and financial reconciliation to determine an initial data set that answered the following:
    - » Whether productions funded in the last 7 years had a creative team with at least one racialized or Indigenous individual; and
    - » Whether the license of the production funded was majority owned by racialized individuals or majority-Indigenous owned production firms.
- To verify the data provided in informational interviews with KNC employees, the Castlemain Group developed and deployed an online survey (see Appendix A), to KNC funding recipients requesting self reported diversity data associated with productions they had received funding for.
- The online survey was deployed by email between August 18th and September 10th, 2021. Respondents included recipients of KNC prelicense funding within the fiscal years of 2014/2015 to 2020/2021. Of the 141 recipients of the survey, 82 responded for a response rate of 58%.
- Additionally, when reconciling responses to an updated data sheet provided by KNC, it was found that a 18 of the 150 projects previously included, had not been completed or were funded in an earlier fiscal year. This means that only 132 projects where prelicensed during the last 7 fiscal years.

Table 1: Summary of Castlemain Survey Responses

Total solicitation emails sent	Total e-mail Bounce backs	Total responses	Survey response rate
150	9	82	58%

DEFINITIONS OF TERMS

This section defines terms used throughout this report. The definitions are aligned with the Canada Media Fund's *Terminology Guide for Data Collection on Racialized and Indigenous Communities* that was developed in consultation with racialized and Indigenous communities.

The complete terminology guide can be found online at:
https://cmf-fmc.ca/now-next/research-reports/terminology-guide-for-data-collection-on-racialized-and-indigenous-communities/

BIPOC – acronym for Black, Indigenous, and People of Colour. BIPOC is an acronym created recently (2012) that aims to emphasize the historic oppression of Black and Indigenous people.

Indigenous - In Canada, the term Indigenous encompasses three large subgroups: First Nations, Inuit or Métis. Each of the above identified subgroups may have their own additional subgroups, each with unique histories, languages, cultural practices, and spiritual beliefs.

Visible Minority – is a legal term defined by the Canadian Federal Employment Equity Act as "individuals, other than Indigenous peoples, who are non-Caucasian in race or non-white in colour. Members of visible minority groups include persons who were born in Canada or other countries."

Racialized individual – is a person who is non-Caucasian, non-white in race or ethnic background. Indigenous Peoples to Canada are excluded from this definition. This term recognizes that race is a social construct that is used to marginalize people and communities on the basis of race, ethnicity, language, religion and culture. The term intends to underscore that historical and contemporary racial prejudice are not the result of innate inferiority or shortcomings.

Creative team – for the purposes of our survey, this term refers to either a writer, director or producer.

Majority owned – this term refers to production companies whose ownership shares are 51% or more held by racialized or Indigenous individuals.

Diversity data – for the purposes of this report, this term refers to self-reported data which identifies racial or Indigenous identity or ownership in relation to an organization or a particular production that was financed by the KNC between 2014 and 2021.

Commission - a project that Knowledge Network initiates. Development of the project is supported and a higher license fee is paid. Knowledge Network is involved creatively and has the exclusive broadcast rights in Canada.

Lead - The term "lead" is used internally at KNC to differentiate between solicited and unsolicited commissions. It is an unsolicited commission where a producer comes to KNC with a project.

Second window - when Knowledge Network prelicenses the broadcast rights for a program after the lead broadcaster. Knowledge Network is not involved in the development of the project and pays a lower license fee which helps the producer close their financing.

LIMITATIONS & CONSIDERATIONS

As survey data was being analyzed and compared to data collected from the informational interviews with KNC, it became clear that there are multiple data limitations that cannot allow for conclusive analysis of findings. As mentioned in the methodology section, further research that employs a more qualitative methodology is recommended. The following section outlines the data limitations and important considerations when reviewing the survey response data.

Differentiation on types of prelicenses

It is important to apply to an additional nuance when interpreting data related to Knowledge Network prelicenses as there are a variety of prelicense arrangements that exist within their process. See definition of "prelicenses" in Definition of Terms section. Each of the three prelicense arrangements differs with respect to the level of control KNC has on the creative process and creative team.

When prelicensing projects as second windows, KNC maintains it has less influence since creative teams are already formed. With second windows, KNC highlights the reliance on other broadcasters' content and dependence on them having commissioned diverse creative teams or BIPOC owned production firms. This highlights a dependency on commissions and content sourced through other broadcasters and the need for standards around equity that are industry-wide.

This is critical considering that approximately 69% of KNC's prelicenses are second windows. See more discussion of this consideration specific to "Context Data".

Potential reporting bias

Respondents were made aware of the fact that the survey was part of an equity audit. This may have skewed the data as respondents who did not have diverse creative teams could associate a negative value judgement with their non-diverse creative teams.

Additionally, respondents could be less incentivized to answer accurately if they perceive a future risk of not being funded due to lack of diverse creative teams.

Further to this, KNC's funding tracker only collected contact information for the individual processing the funding proposal. At no point in the funding application process does KNC request self-identification related to diversity data collection. This means that the data from our survey results is not based on racialized or Indigenous individuals self-identifying, rather, it is contingent on the individual who submitted the funding proposal to identify racialized or Indigenous creative team members.

Non-response bias

Given the 58% response rate, there is a chance that those who had diverse creative teams, or who are BIPOC majority owned, were more likely to participate in the survey as they may have felt less negative feelings or had less concerns over potential risks relating to future fundings. This potential bias in survey participation may have also skewed the data to reflect a greater proportion of respondents who have diverse creative teams or production firms that are majority owned by racialized or Indigenous person(s).

Seven year scope

Since the scope of the audit encompasses the last seven years of KNC prelicense funding, may of the individuals we had solicited survey participation from may have moved on from their role or didn't remember the composition of creative teams on their projects. This may also be relevant when considering reasons for low survey response rates.

Scoping of terminology "creative teams"

In an effort to align our terminology to other industry stakeholders undertaking this work, we scoped our inquiry to focus specifically on diversity amongst directors, producers and writers. This means, that while the broader team supporting production of a film or series may have had BIPOC representation (e.g., actors, production assistants or other roles), this is not reflected in the data or analysis.

No benchmark data

There is presently no baseline industry data at the provincial or national level, that captures information on participation of racialized or Indigenous persons as owners of production firms or members of creative teams. This restricts the findings of this report to focus on film production funding outcomes without having industry-level data comparisons.

Methodological limitations

Time constraints, due to stakeholder's needs to have the quantitative funding data publicly presented, restricted qualitative data collection from BIPOC creatives during part one of this equity review. This means that the quantitative findings presented in the Equity Audit Data section of this report, do not illuminate more nuanced perspectives that could shed light on the why's and how's underpinning potentially biased or inequitable decision-making processes related to funding within KNC.

CONTEXT DATA

The following section provides contextual data on:

- The diverse demographic composition of British Columbia;
- the overall investment of the 132 projects supported by KNC over the last 7 fiscal years;
- the proportion of BC based productions versus national; and
- breakdown of survey response data by prelicence categories.

B.C. Diverse Demographic Composition

Based on figures from the 2016 national census, B.C.'s population is made up of 30.3%[1] "visible minorities" or racialized individuals. The two largest sub-demographics within this percentage are individuals of Chinese and South Asian ancestry. Additionally, based on census data, persons who self identify as 'Aboriginal' make up 5.9% of B.C.'s overall population. Table 2 provides further details on B.C.'s racialized demographic makeup.

[1] *Statistics Canada. 2017. British Columbia [Province] and Canada [Country] (table). Census Profile. 2016 Census. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017. https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/prof/index.cfm?Lang=E (accessed November 18, 2021).*

Table 2: B.C.'s racialized demographic composition

Visible Minority	Percentage of B.C. Population
Arab	0.4%
Asian*	12.8%
Black	1%
Filipino	3.2%
Latin American	1%
Multiple Visible Minorities**	0.9%
South Asian	8%
Southeast Asian	1.2%
Visible Minority N.I.E***	0.2%
Non-Visible Minority****	69.7%

* 'Asian' includes persons of Chinese, Japanese and Korean ancestry

** Includes persons who gave more than one visible minority group by checking two or more mark-in responses, e.g., 'Black' and 'South Asian.

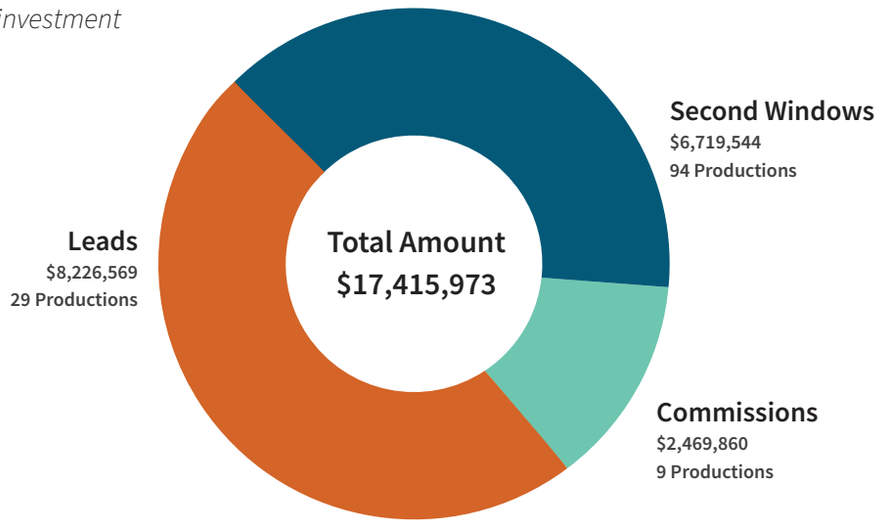
*** 'N.I.E' means 'not included elsewhere'. Includes persons with a write-in response such as 'Guyanese,' 'West Indian,' 'Tibetan,' 'Polynesian,' 'Pacific Islander' etc.

****Includes persons who reported 'Yes' to the Aboriginal group question, as well as persons who were not considered to be members of a visible minority group.

Overall investment

Figure 2 below, shows the breakdown and total prelicence fees for productions supported over the last 7 fiscal years.

Figure 2: Overall investment



Proportion of BC Based Productions

Figure 3 below, presents the proportion of BC based productions against the number of productions from across Canada. While a large proportion of KNC's commissions and lead projects are supporting BC based producers, the proportion of KNC Second Window projects support Canadian producers. This is largely due to KNC supporting Canadian children's series where TV Ontario is the lead broadcaster. Children's series are typically produced by animation companies that are largely based in eastern Canada. More details on figures relating to children's series can be found in table 3.

In addition to details provided on prelicenced children's series, a breakdown of documentary prelicenses and proportion of BC projects can be found in table 4.

Figure 3: Proportion of BC based productions

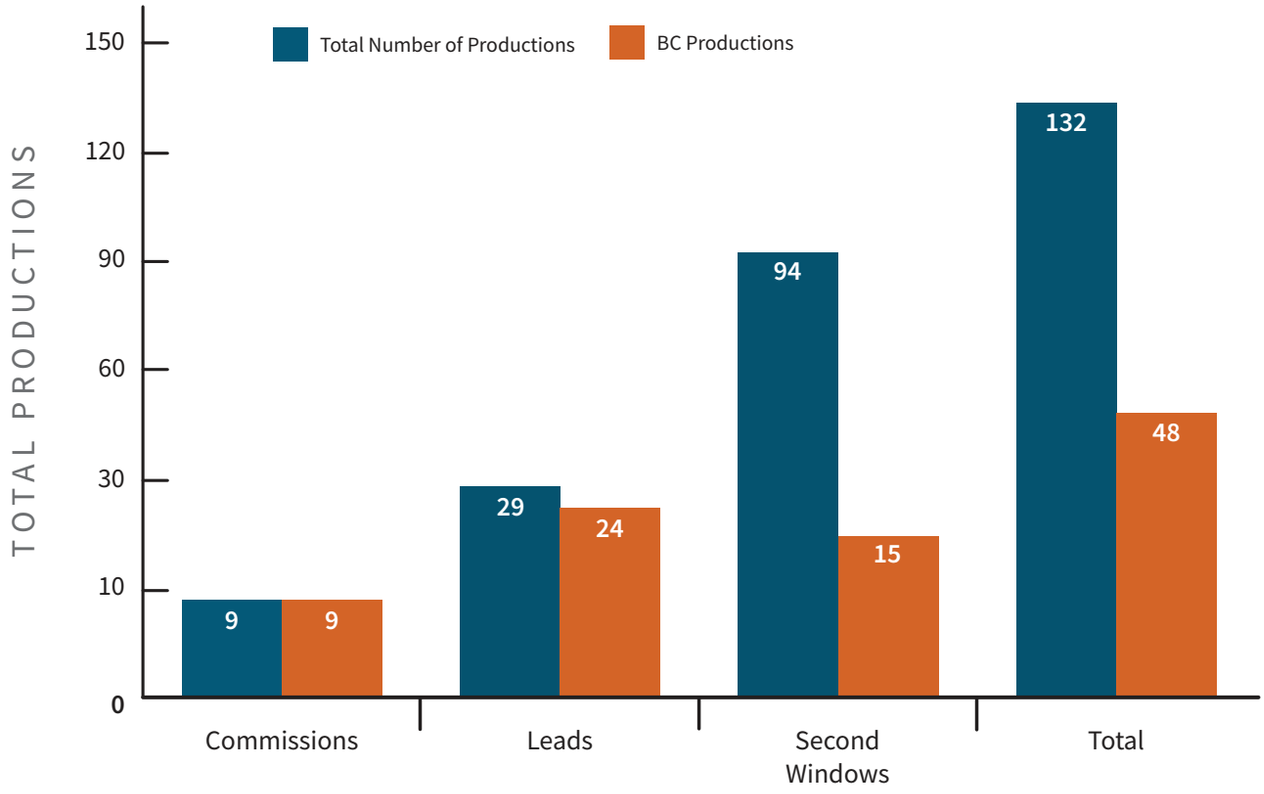


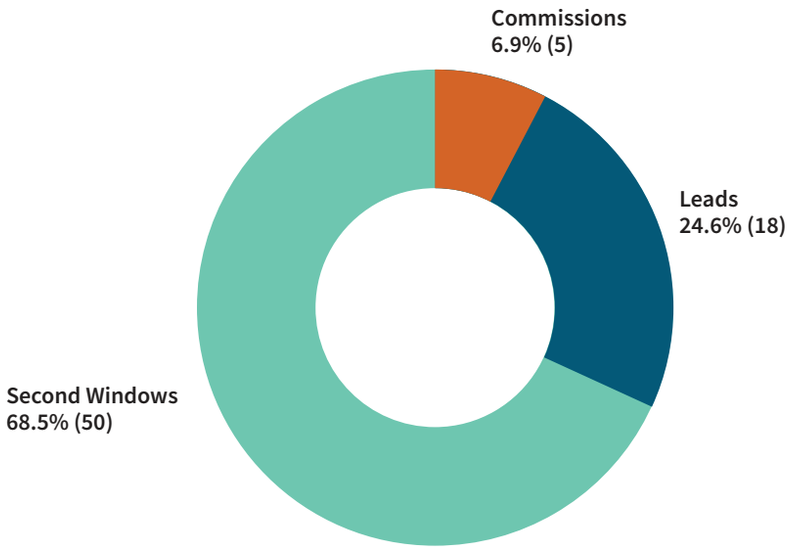
Table 3: Children's series as a proportion of KNC prelicenses

Prelicense Type	Genre: Kids	Total Amount	BC Production
Commissions	0	0	0
Lead	0	0	0
Second Windows	50	$4,410,972	12
Total	**50**	**$4,410,972**	**12**

Table 4: Documentary prelicenses

Prelicense Type	Genre: Documentary	Total Amount	BC Production
Commissions	9	$2,469,860	9
Lead	29	$8,226,569	24
Second Windows	44	$2,308,572	3
Total	**82**	**$13,005,001**	**36**

Figure 4: Survey response data by prelicense categories



EQUITY AUDIT DATA

This section outlines the data retrieved from survey responses to answer Part 1- Key Audit Questions outlined in the Methodology section. This section should be read with consideration to the data limitations outlined in the Limitations & Considerations section.

1. Productions financed with diverse creative teams and through majority owned production firms

This section presents data pertaining to the first research question:

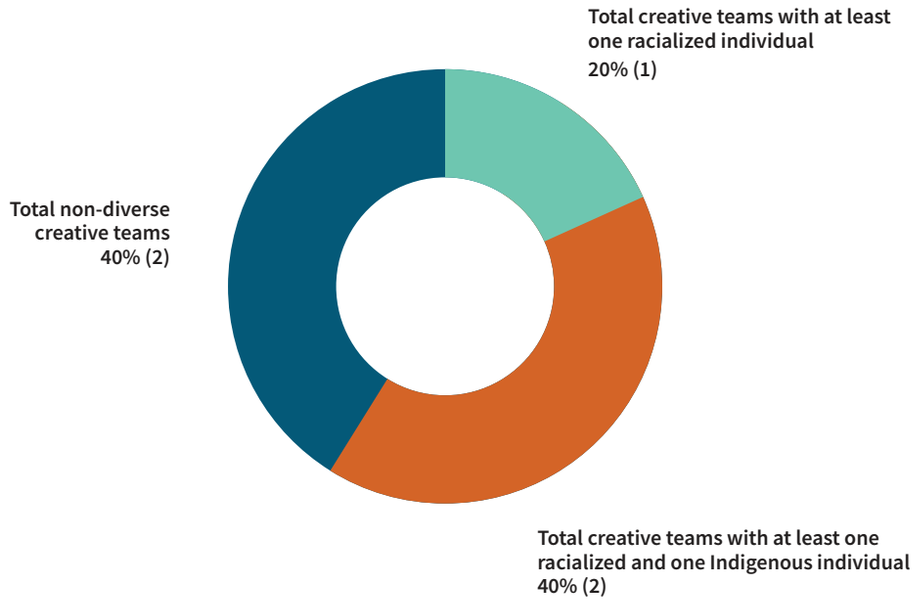
> Of the total commissions financed by KNC between the fiscal years off 2014/2015 to 2020/2021, how many were:
>
> a) Produced by creative teams with at least one self-identified racialized person, or self-identified Indigenous person?
>
> b) Produced by production firms that had majority racialized person(s) or majority Indigenous person(s) ownership?

The data was collected in a way that allows segmentation between racialized and Indigenous individuals as well as KNC prelicense category.

Commissions segmented by survey equity data

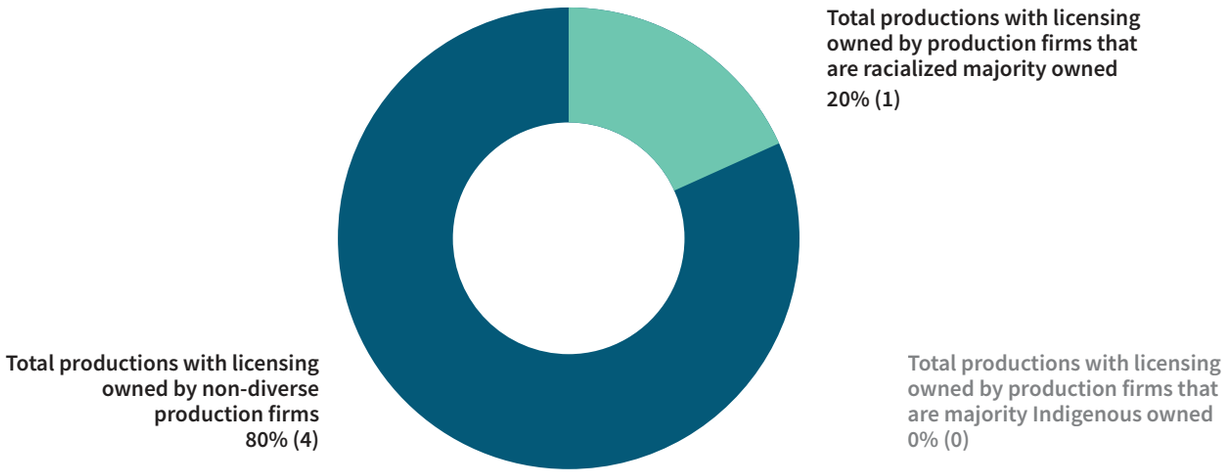
Of the 5 overall commissions funded by KNC, approximately **60%** (3) had creative teams with at least one racialized individual. Of the 3 total teams with racialized individuals, two of them also had Indigenous creative team members (figure 5).

Figure 5: Summary of commissions segmented by creative team representation



Commissioned prelicenses for projects created by racialized majority owned production firms made up **20%** of survey response data. No commissions were led by majority Indigenous owned firms. See figure 6 for details.

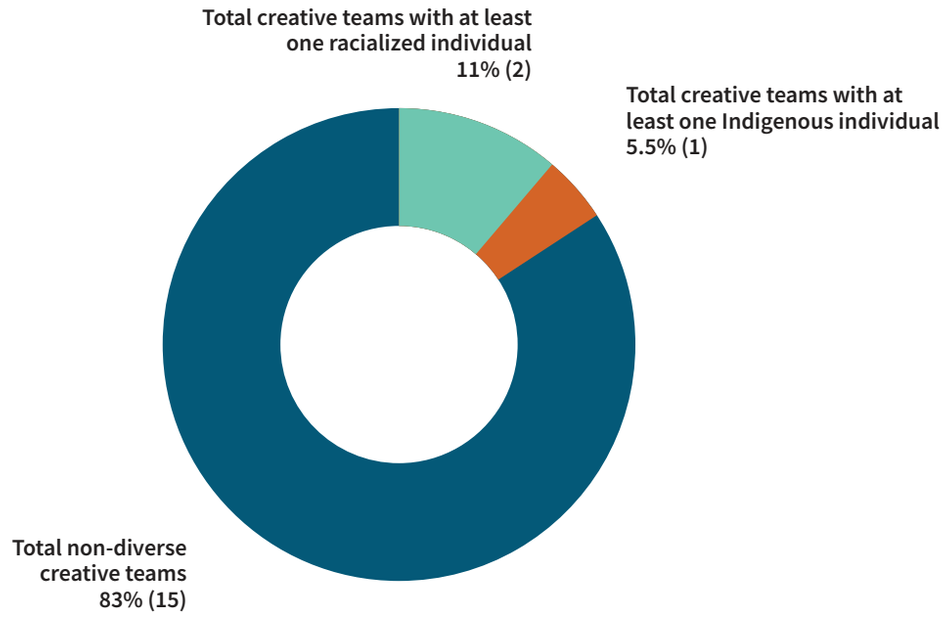
Figure 6: Summary of commissions segmented by production firm ownership



Leads segmented by survey equity data

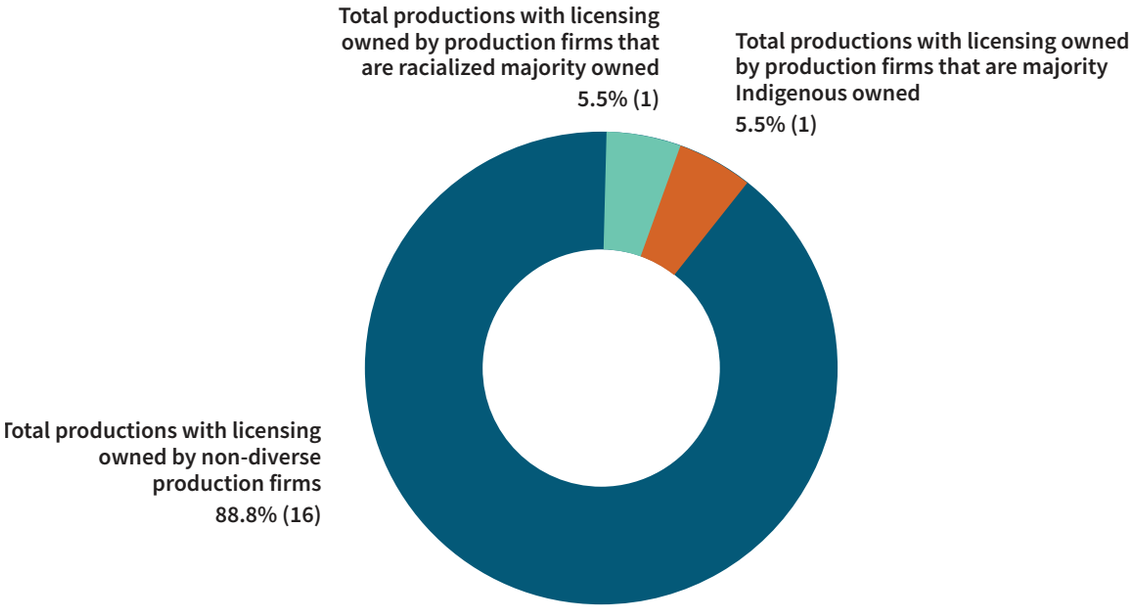
Of the 18 leads funded by KNC, approximately **11%** of these were made up of productions with at least one racialized and 5.5% with at least one Indigenous member of creative teams. This means **83%** of respondents in the lead prelicense category had non diverse teams (figure 7).

Figure 7: Summary of leads segmented by creative team representation



Of the 18 lead prelicenses surveyed, the majority had non-diverse production firm ownership with only **5.5%** whose licenses were owned by majority racialized and Indigenous owned production firms (figure 8).

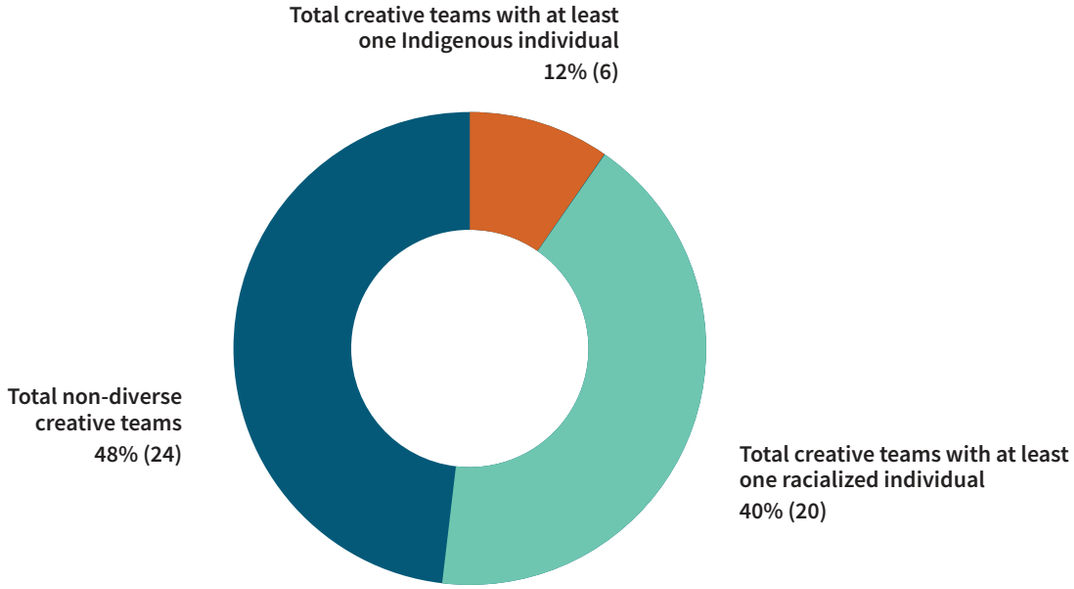
Figure 8: Summary of leads segmented by production firm ownership



Second windows segmented by survey diversity data

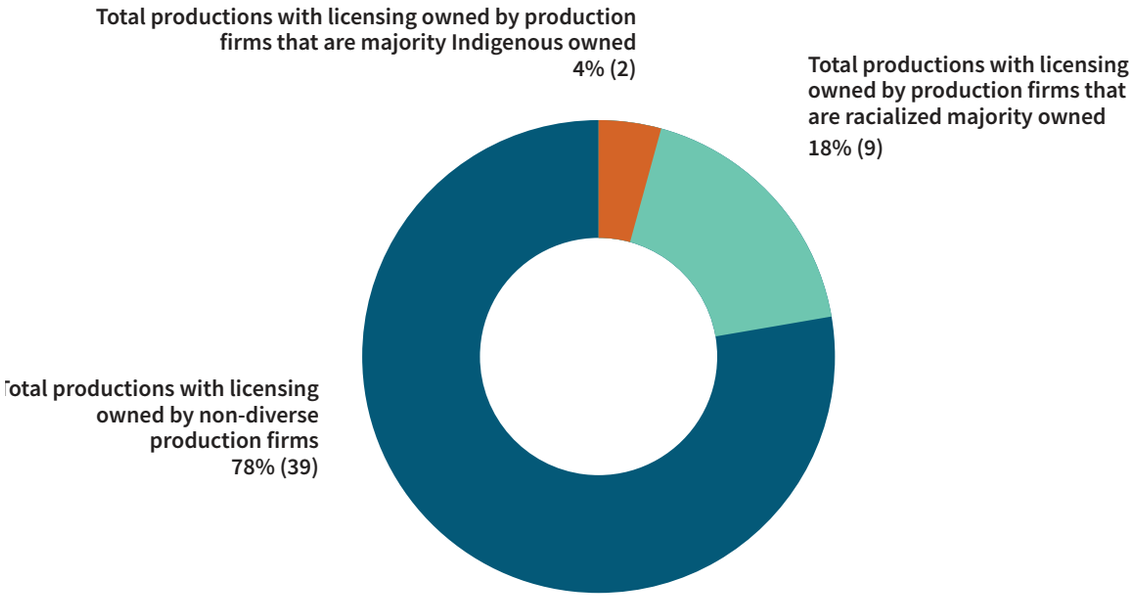
Of the 50 second window prelicenses funded by KNC, approximately **40%** had at least one racialized individual on their creative team. Additionally, **20%** had at least one Indigenous member on their creative team.

Figure 9: Summary of second windows segmented by creative team representation



Of the 50 second window prelicenses funded by KNC, the majority were projects whose licenses are owned by non-diverse production firms. Only **18%** of second window prelicenses supported majority racialized owned production firms. Additionally, only **4%** of second window prelicenses supported majority Indigenous owned production firms.

Figure10: Summary of second windows segmented by production firm ownership



Further Considerations

As mentioned in the general "Limitations and Considerations", KNC maintains that given the extent of second window prelicenses they fund (see figure 1), due to budget limitations, they have less influence over the composition of creative teams or support for BIPOC owned production firms. With that said, there is nothing barring KNC from establishing criteria for funding that is heavily weighted in favour of productions by BIPOC majority owned or diverse creative teams in order to raise the market demand and create an environment of equity within the industry. KNC has the opportunity to consider their investments as leverage to advocate for more diversity in the sector as part of a greater movement in the industry towards equity.

Additionally, four respondents to the survey, skipped questions on Indigenous representation within creative teams and ownership. The rationale behind this is not clear and cannot be determined through the current data set. With that said, this flags a hesitation to participate on the part of those respondents. This may be related to considerations outlined in the "Limitations & Considerations" section of this report, specifically under the "reporting bias" subheading on fear of being perceived negatively or negative impact on future funding opportunities. Further qualitative research in part two of the equity audit should explore sentiments around supporting greater diversity within the film sector and fears or hesitations of in-group creatives and firms. A greater understanding of in-group fears can support with the development of communications that aim to demystify racially motivated fears or concerns of participating in data collection around diversity initiatives.

2. Overall funds allocated to BIPOC production firms

The following section presents the data findings associated with audit question 2 on the total funds allocated by KNC to:

a. Majority racialized owned production firms;
b. Majority Indigenous owned production firms;
c. Creative teams with at least one self-identified racialized person; and
d. Creative teams with at least one self-identified Indigenous person.

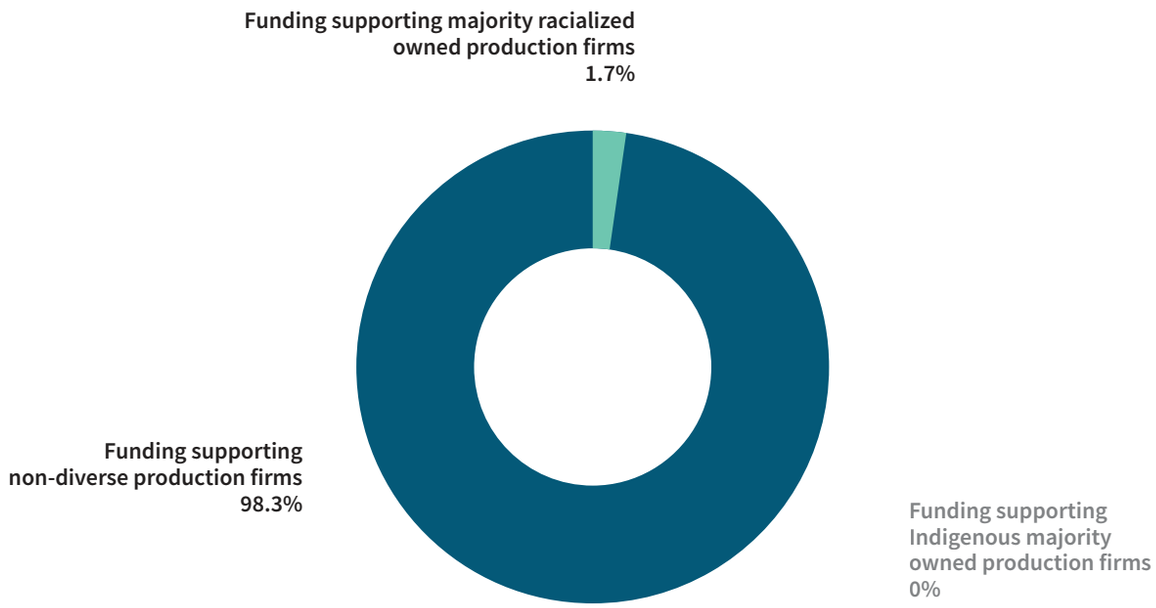
Funding dollars are an aggregate of two main envelopes that represent the total amount of funds that KNC has decision making authority over:

1. KNC License Fee, which are administered and disbursed by KNC; and
2. Canada Media Fund (CMF) Performance Envelope, which are administered and disbursed by the CMF, but require KNC decision on recipients and allocation amount.

Commissions funding segmented by survey equity data

Of the $2.054 million dollars in prelicense funding, only $34,150 was funding that supported majority racialized owned production firms. Based on the limited survey data, no commissions were done by Indigenous majority owned production firms. This leaves approximately $2.02 million dollars in commissions that were funding non-diverse production teams (figure 11).

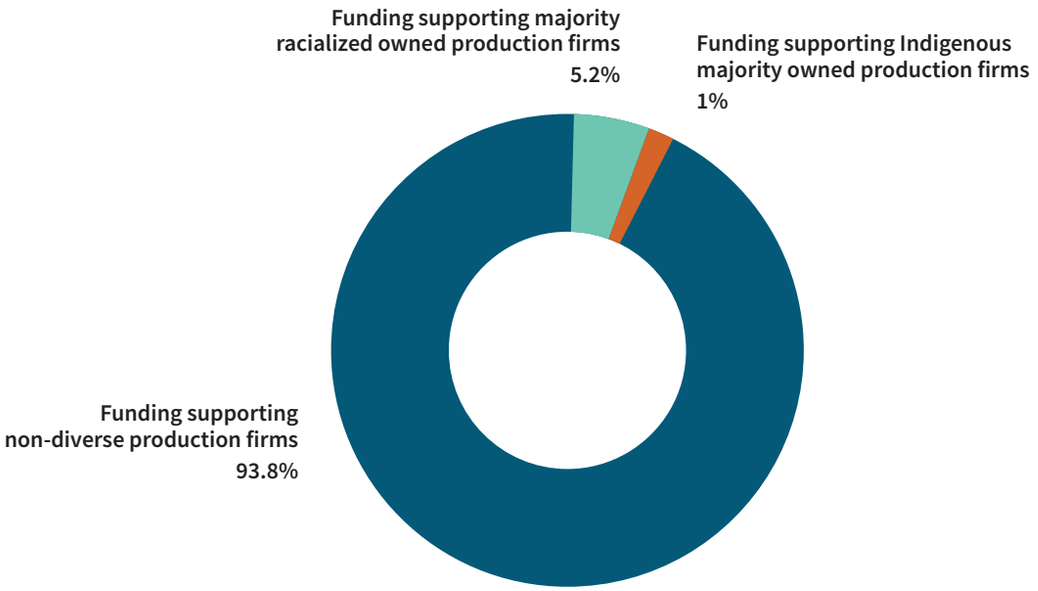
Figure 11: Summary of commissions funding by production firm ownership



Leads funding segmented by survey equity data

Of the $6.92 million allocated to lead prelicense funding, only $360, 440 was allocated to supporting majority racialized owned production firms. Additionally $70,500 was allocated to Indigenous majority owned production firms. This means the majority of funding for lead commissions was in support of non-diverse production firms (figure 12).

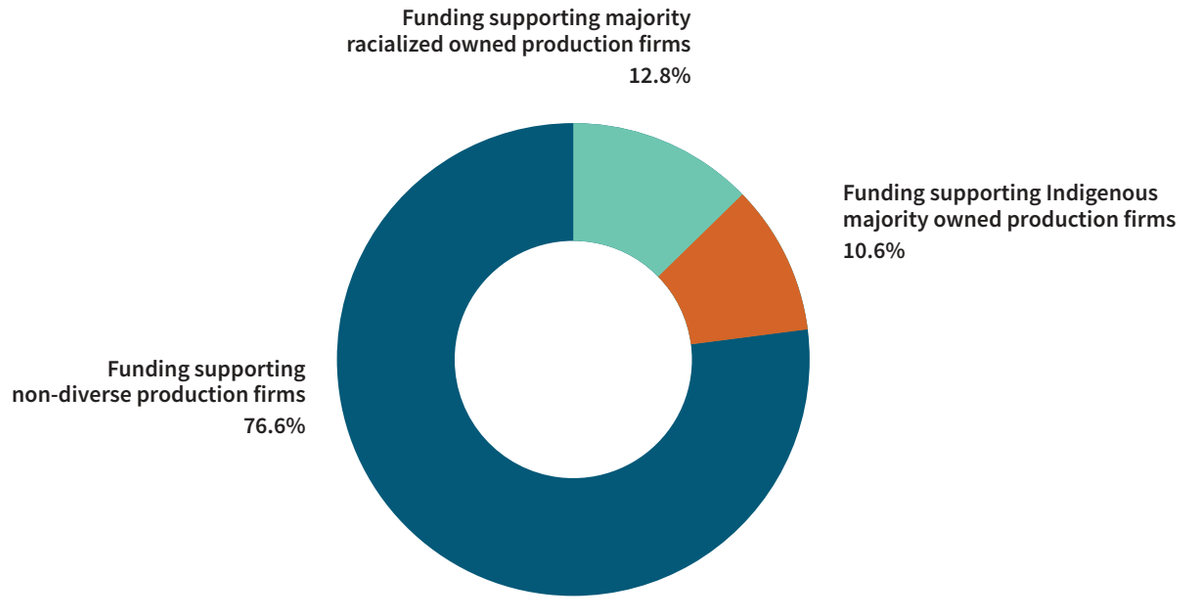
Figure 12: Summary of leads funding by production firm ownership



Second window funding segmented by survey equity data

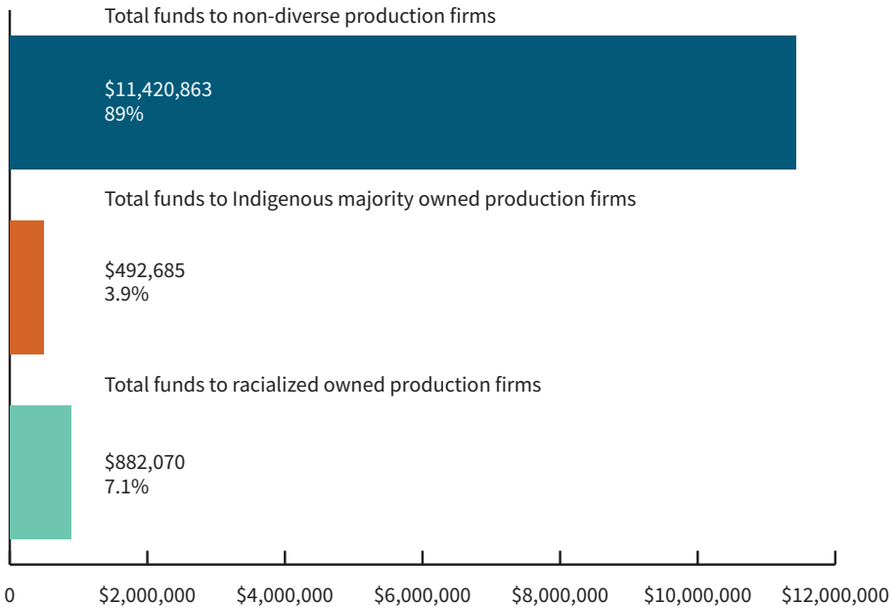
Of the $3.82 million funds allocated to second window productions, approximately $487, 500 were allocated to majority racialized owned production firms. Additionally, approximately $422,200 was allocated to Indigenous majority owned firms.

Figure 13: Summary of second windows funding by production firm ownership



Overall, an aggregate $11.4 million was allocated to non-diverse production firms while approximately $882,000 was allocated to majority racialized owned production firms and $493,000 was allocated to Indigenous majority owned firms (figure 14).

Figure 14: Aggregate funding by production firm ownership



Considerations and Limitations

Limitations of data used to answer these audit questions include the lack of industry-wide data on the total number of majority racialized owned and majority Indigenous owned production firms. With this base line data, the results can be compared to how many firms there are in the industry, compared to how many are trying to access KNC funding.

An additional limitation is the lack of information on the total number of applications and data for majority racialized owned or majority Indigenous owned production firms and BIPOC creative teams. This application data would illuminate how many firms are trying to access KNC funding but are unsuccessful. This would allow KNC in making more informed process changes, if required, to support eliminating barriers to funding for racialized and Indigenous creatives.

The limited data collected shows a clear disparity in funding when comparing dollars allocated to non-diverse production firms and those allocated to BIPOC majority owned firms.

CONSIDERATIONS FOR STAKEHOLDER & INDUSTRY ENGAGEMENT

The following are a few recommendations that can mitigate future data limitations and support more accurate and sustained reporting on diversity data as is related to KNC prelicenses in the future. These have been made based on equity and inclusion best practices and with consideration to the province of British Columbia's 3-year *Where We All Belong: Diversity and Inclusion Strategy*.

Integrate diversity data into funding process

It is recommended that for the sake of bolstering data integrity, establishing consistent diversity data benchmarks and measuring future progress on diversity outcomes, that KNC integrate fields for voluntary self-reporting within their financing application process.

Forging industry partnerships

It is evident that many industry organizations are doing the important work of interrogating their data collection, policies, practices and processes as part of enhancing equity within the film and broadcasting sector. It is highly recommended that KNC forge partnerships with industry organizations who are leading such work to benefit from their learnings, approaches and experiences. This will also ensure that resulting strategies and actions are aligned with the rest of the industry so that there is consistency in practice across organizations and baseline data, targets and metrics are established. Such efforts will allow for greater transparency in reporting and enable accountability around progress made towards equity and enhanced inclusion in the industry.

Alignment with industry stakeholders who are undergoing initiatives to establish consistent diversity data metrics and collection protocols provincially and nationally is a critical step to establishing robust data sets that provide the ability to compare diversity data outcomes across funding organizations. This can be achieved through KNC joining the Equity and Inclusion in Data Collection (EIDC) Roundtable.

Expanding scope for greater inclusion

Due to the circumstances surrounding the initiation of this audit, the scope of research was limited to BIPOC creatives in the film and broadcasting industry. There is no doubt additional work that needs to be done to understand barriers that may be faced by individuals from other marginalized communities. Given the province of BC's *Where We All Belong: Diversity and Inclusion Strategy* and its broad scope that reaches beyond racialized equity groups, it is recommended that the scope of stakeholder and industry engagement is broadened to include persons with disabilities, women and LGBTQAI2S+ individuals.

Meaningful engagement

It is recommended that qualitative insight gathering is done by KNC in subsequent phases in order to better understand experiences and barriers faced by equity seeking creatives. This will enable a greater degree of insights into the diverse experiences of racialized and other equity-seeking creatives to be amplified, and more specifically identify gaps, or barriers in process, policy and programs that can be mitigated with subsequent strategies and actions.

BIPOC Stories

For further investigation, it is recommended to examine whether BIPOC or non-BIPOC individuals are telling stories about racialized persons lived experiences. Due to the limitations in the data, it is unclear to what extent projects commissioned by KNC are telling racialized stories, and if projects commissioned by KNC are being told by BIPOC individuals or majority owned BIPOC firms. Investigation into who is telling racialized stories would impact authenticity on narratives and experiences of racialized persons, and may inform preventative practices of non-racialized creatives from benefiting from lived experiences and stories of BIPOC individuals.

This issue is particularly aligned to KNC's current service plan goal 3, to "champion more B.C. stories and support storytellers." Knowledge must ensure that the storytellers they support, through commissioning, should reflect the diversity present within BC.

APPENDIX A: INDEPENDENT EQUITY AUDIT – SURVEY QUESTIONS

Castlemain

BC Knowledge Network - Independent Equity Audit

Knowledge Network Funded Projects

Context

As more people have been awakened to the realities of systemic and institutional racism, the Knowledge Network has identified that as an organization, it needs to do more to support systemic change, address inequities and strive for racial justice.

The federal Employment Equity Act acknowledges that these significant inequities exist within professional spheres, and provides guidelines for how they may be addressed and mitigated. It is intended to ensure that no person is denied opportunities or benefits for reasons unrelated to their professional skills or technical abilities and aims to correct the conditions that facilitate the systemic disadvantages experienced by marginalized groups, including Indigenous and racialized peoples. The Employment Equity Act also establishes that equity "means more than treating persons in the same way but also requires special measures and the accommodation of differences". The permeation of these inequities into the standards, practices and processes of individual organizations and entire industries forms the basis for the present audit being undertaken by the Knowledge Network.

The survey will take approximately 2-5 minutes to complete. It will collect and analyze information about the number of programs that the Knowledge Network has pre-licensed over the past seven years to determine how many projects were awarded to or licensed by: a) directors and/or producers who are Indigenous; b) directors and/or producers who are racialized persons; c) production companies that are majority Indigenous owned; and/or d) production companies that are majority owned by racialized persons.

Other than questions on racial identity, the survey will not collect any personal data, and none of your information will be stored or used for purposes external to the audit. Anonymized survey results will be aggregated and publicly shared following the audit's conclusion.

1. Which Knowledge Network funded project are your survey responses related to? (If you have been the recipient of funds for more than one project, please fill out a different survey for each project)

2. What fiscal year was this project funded?

2015/2016 2016/2017 2017/2018

2018/2019 2019/2020 2020/2021

2021/2022 None of the above

Racialized Producers, Directors and Writers

This section of the survey seeks to determine if racialized individuals worked on, or own, the license related to this project.

The term **'racialized'** is synonymous with the term **'visible minority**' which is defined by federal legislation as **"individuals, other than Indigenous peoples, who are non-Caucasian in race or non-white in colour."**

3. Did the creative team, of the above mentioned project, have at least one individual who is racialized or a member of a visible minority group? (Note: 'creative team' refers to either a director, producer or writer). w

Yes No I don't know

4. Is the licensing of the project held by a production company that is majority owned by racialized persons?

Yes No I don't know

Indigenous Producers, Directors and Writers

This section seeks to determine if Indigenous individuals worked on, or own, the license related to this project.

The term **'Indigenous'** is synonymous with the legal term **'Aboriginal'** defined in federal legislation as a member of three large groups: **First Nations, Inuit and/or Metis.**

5. Did the creative team, of the above mentioned project, have at least one individual who self identifies as Indigenous? (Note: 'creative team' refers to either a director, producer or writer).

Yes No I don't know

6. Is the licensing of the project held by a production company that is majority Indigenous owned?

Yes No I don't know