

WHO IS RESPONSIBLE?

THE FAMILY CARE PROJECT

**TOWARDS ON-SET AND ON-DEMAND FAMILY CARE
IN CANADA'S SCREEN INDUSTRIES**

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FOR THE WIFT CANADA COALITION
OCTOBER, 2021



WOMEN IN FILM
AND TELEVISION
CANADA COALITION

This report was made possible through funding from the Government of Canada's Emergency Support Fund for Cultural, Heritage and Sport Organizations, distributed by the Canada Media Fund. The report is available in English and French at the WIFT Canada Coalition's website: <https://wiftcanadacoalition.ca/>

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We would like to acknowledge that this report was written on the unceded Indigenous land belonging to the Coast Salish people, including the xʷməθkʷəyəm (Musqueam), Sk̓w̓x̓w̓ú7mesh (Squamish), sə́ilwətaʔ (Tseil-Waututh) and Shísháhl (Sechelt) nations.

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EXECUTIVE SUMMARY

The Covid-19 pandemic has devastated women in the workforce in Canada, including in the film and television production industry. Many members of the Women in Film and Television Canada Coalition (WIFT Canada) have struggled to find adequate childcare and care for their aging and special-needs family members.

100,000
WOMEN IN CANADA

Early in the 2020 pandemic many women were forced to stop working in order to care for their families, especially as schools and daycares went online or closed. Women in Canada already do 1.5 hours more of unpaid labor per day compared to menⁱ. The pandemic intensified this inequality as women had to assume the role of teacher and nurse for their families in addition to their already extensive caregiving and household duties. Many women have been forced to stop working outside the home: by mid-pandemic it was estimated that 100,000 women in Canada had left the workforce, 10 times the rate of menⁱⁱ.

Care is devalued even by those who are doing it and normalises the idea that a productive environment is a world in which children and other dependents are neither seen nor heard.

— *Raising Films Australia (2018)*

Through the survey and discussions with numerous women in the Canadian film and TV production industry, it became apparent many women working in the sector are facing the same challenges. To better understand and quantify the challenges of child and family care in our industry during the pandemic, WIFT Canada launched the Family Care Project which, in conjunction with Reel Families for Change Canada, undertook a cross-Canada industry survey in early 2021. A total of 322 responses were received from workers in the film and TV production industry. The project team also researched childcare and industry work practices with data from Canada and around the world in order to supplement the survey.

“The film industry is generally a very unhealthy work environment because of unrealistic demands, long hours and stressful working conditions. It’s time that production companies begin to focus on creating a healthier work environment/life for the people they hire. Their product will actually improve if they do this.”

— *survey respondent*

This report cannot fully address the profound impacts of the pandemic on workers in our industry, nor capture the increased discrimination and limitations imposed upon Indigenous Women, Black Women and Women of Colour. It does, however, identify the underlying issues that have surfaced during the pandemic, particularly for those workers who are mothersⁱⁱⁱ.

Ultimately, the film and television production industry’s approach to child and family care is underpinned by society’s historic unwillingness to address the unpaid labor of caring. That has inflicted unrelenting, burdensome demands upon women and carers that became devastating during the pandemic^{iv}.

We have never valued the work that goes into caring for our families – we’ve never accounted for it, we have made it invisible and have always taken for granted that women will shoulder the responsibility.

— *Al-Jen Poo, Care in Action (2021)^v*

HIGHLIGHTS

KEY STATISTICS

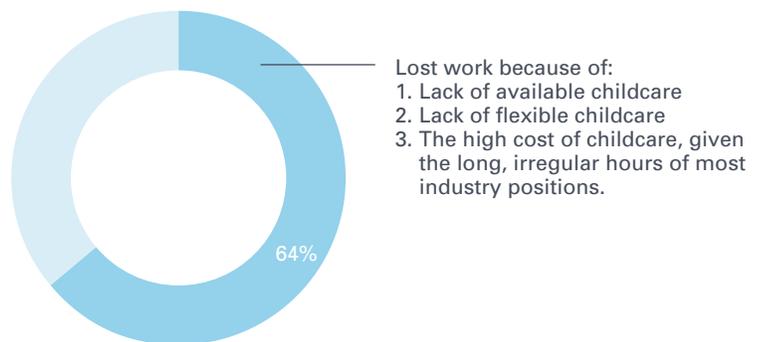
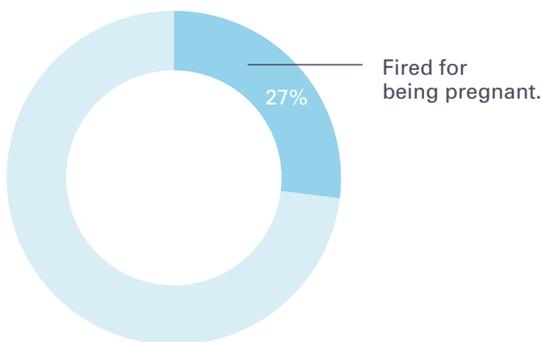
Women represented 93% of respondents to the Family Care Project survey conducted in early 2021. Most worked in unionized production (86%), and of those, 27% reported they had been fired for being pregnant. The survey found many women went to great lengths to avoid being known as a parent.

“For me it was an issue of an automatic assumption I would not leave my child so the producer I was working with went and hired someone else behind my back and told me I was not needed to come to set. No discussion was even had.”

— *survey respondent*

Almost two-thirds of survey respondents outside of Quebec, at 64%, reported they had lost work because of:

1. Lack of available childcare
2. Lack of flexible childcare
3. The high cost of childcare, given the long, irregular hours of most industry positions.



“I left the workplace for more than a decade to focus on my family because my husband also works in the industry. We would’ve needed a live-in nanny to succeed. We did not want that, nor was it economically feasible.”

— *survey respondent*

In Quebec, where a province-wide subsidized daycare program has operated since the mid-1990s, the numbers were significantly better, with only 24% of respondents reporting childcare availability issues.

However, the Quebec subsidized childcare program is oversubscribed and is based on 'regular' working hours from Monday to Friday. It does not provide coverage for the demanding work hours required by the film and television production sector. In general, however, the childcare program has been widely successful in terms of increased participation of women in the workforce and in cost efficiency^{vi}. The Quebec program demonstrates how childcare is key to having parents, especially women, enter and remain in the film and TV production industry, particularly now when the industry desperately needs labour.

In Denmark, which offers a tiered system of partially funded childcare, a recent study by the National Bureau of Economic Research found that 'having children is the main reason women still face gender inequality'.

— *Bloomberg.com (2018)*

Overall, the Canadian screen industry was described by respondents as unwelcoming to parents and carers, with working conditions hostile to establishing a work-life balance.

“This is a reputational industry. Your ability to deliver is fundamental for your success. If it doesn't seem possible to make a job work, you don't apply. Being labelled as challenging is as detrimental to your reputation as failure to execute. In a precarious workforce this is a huge issue.”

— *survey respondent*

These working conditions are not unique to Canada. A 2017 report from Creative Scotland noted that “a budget-driven demand for 'rigour' and 'endurance' ensures that the balance between work and life tips heavily to those who are able to function within these exacting parameters and excludes those who aren't”^{vii}.

For those who have parental or career responsibilities there is ongoing systemic intolerance and inflexibility, meaning that many are forced to step out of the industry.

— *Creative Scotland (2017)*

CORE ISSUES

Our 2021 survey and supplemental research identified three core issues for women and caregivers in the Canadian screen industry:

- » There is limited funding and availability of childcare or family care, including culturally appropriate child and family care, throughout the larger community.
- » The ‘work-life balance’ of the screen industry is notably unbalanced. Long hours, compulsory overtime, and gig working conditions keep out people with family obligations or limit their opportunities.
- » There is no over-arching requirement for unions and the industry to address child and family care.

“Eldercare is just as important as childcare. It is unacknowledged and there are no legal accommodations for those with eldercare responsibilities, who are mostly women.”

— *survey respondent*

RECOMMENDATIONS

Canada's film and television industry must change the workplace structures and conditions, including discriminatory labour practices, that discourage and exclude women and others with children and family responsibilities. Government, unions, carers and employers must work together to develop, finance and implement on-set and on-demand (drop-in) child and family care that is of high quality, culturally appropriate and flexible.

“Workers from underrepresented groups face additional cultural barriers and experience intersectional issues that affect their access to healthcare and social services... Yet all pregnancy and family-planning discussions are focused on a typical white family with two incomes... those of us managing homes and extended families often need to work multiple jobs, care for aging immigrant parents, mentally ill family members... Pregnancy and family planning are luxuries for many of us and this is not acknowledged by unions, employers and HRs.”

— *survey respondent*

The film and television production industry is a global and competitive one. To support and retain Canadian talent in this industry, caregiving responsibilities and work-life balance must be addressed. As noted further in this report, industry groups in the UK are lobbying for significant changes, including incorporating childcare costs in production budgets, to be implemented by 2024 for child and family care. Given the harsh impact of the pandemic on women and marginalized workers/caregivers in Canada, the need for urgent action underlies the following similar timelines for the report's recommendations.

Some specific recommendations:

1. Trust and relationships must be built with under-represented communities in the Canadian industry. There is a lack of fair representation and data for workers and carers across the production sector, and more critical research needs to be undertaken as a first step.
2. Government, unions and employers must collaborate with workers/caregivers to design, finance and provide flexible and culturally appropriate childcare and family care for workers. Clear targets and timelines should be devised for establishing a national industry childcare and family support program by 2024, beginning with the establishment of an overarching Canadian industry policy with guidelines and standards, together with a coordination framework to advance appropriate and equivalent service provision in all production regions in Canada.

3. Federal and provincial government agencies do not currently allow childcare as an allowable production budget line item. In order to implement change, the government must require culturally appropriate, affordable and flexible child and family care as a production budget line item in order for projects to be eligible for federal or provincial labour-based tax credits and/or government agency funding by 2024.
4. Given the overlap in jurisdictions relating to the licensing of daycares, particularly between provinces and municipalities, the resulting licensing requirements are often not in sync and can be confusing. Federal and provincial governments must revise childcare licensing and zoning requirements at the municipal, provincial and federal levels to allow for the establishment of comparable on-set and on-demand childcare across the various production centres in Canada by 2024.
5. Government, employers and unions must immediately work together to establish healthier working conditions, through mandating reasonable work weeks, work safety, and work hours in the industry, such as a maximum 10-hour workday and 50-hour work weeks^{viii}.

The federal government should immediately call for an industry round table to begin discussions with unions and employers on the goal of implementing recommended changes to federal labour tax credit policy to support childcare and family care by 2024. At the same time, government, industry employers and unions must address the more immediate need to implement balanced and equitable working conditions in the Canadian production industry.

CONCLUSION

As an industry, we need to address the systemic social and economic barriers to women and carers from all backgrounds from entering and having a successful career in the Canadian film and TV production industry.

There is no prize for sacrificing your health and family for a television show. It's just TV. Unfortunately, BIPOC people and women lose out when that mentality takes hold in a production office. Unable to keep the long hours because of other obligations, we leave the industry, and our stories never get told. Changes within our industry, along with changes to provincial childcare options, would help remedy this situation greatly.”

— survey respondent

The COVID-19 pandemic that emerged in early 2020 immediately impacted Canada's screen industry, with abrupt production shut-downs, reduced crews and increased safety regulations. Yet these challenges were quickly met by the Canadian production industry. As a recent Globe and Mail article noted:

Diligent (and expensive) adherence to health and safety protocol has film and television production surging during the virus's persistent third wave and with low reports of COVID-19 incidents...

Industry stakeholders unanimously honed in on what they see as a social contract. What they're talking about is the collaborative efforts of producers, guilds and unions in keeping things safe on set. The commitment to COVID-19-related protocol is nothing less than existential. 'Everybody wants this industry to continue to survive'^{ix}.

“In the middle of a pandemic, why is film and television production in Canada the picture of health?” by Brad Wheeler, Globe and Mail, May 27, 2021.

“When people are forced to be flexible, then they can be. Turns out, we can work from home for the most part if we choose, meetings can be virtual, but people (men or those who are child-free) don't want to change the way things are done, even though as we see, it's completely possible.”

— survey respondent

The pandemic showed that working within its constraints – which brought a rigorous focus on health and safety - actually modeled an approach that is healthier for industry workers. In addition, the ability of the industry to pivot virtually overnight to an entirely new and more expensive production mode demonstrates that redesigning the industry to become more supportive of women and families is entirely possible.

“There needs to be an entire culture shift. I have a ton of ideas to accommodate working moms, but I don’t know how to change minds. And the works starts there.”

— *survey respondent*

If the pandemic has taught us anything, it is that we must - and can - radically re-orient the outdated social and economic attitudes, expectations, and norms that overtly and covertly discriminate against women and carers.

But if you ask Canadian mothers themselves what they need to help them out of their current crisis, their demands tend to be broader in scope. They include having access to quality affordable mental health services, widespread recognition of the value of caregiving and the encouragement to speak frankly about their struggles, without fear of blame or judgment^x.

‘Tapped out’: why mothers are vulnerable to the next wave of the pandemic, one of poor mental health,’ by Wendy Leung, Globe and Mail, June 3, 2021.

BACKGROUND & APPROACH

This report is intended as the first step to addressing child and family care issues specific to the screen industry across Canada. It takes into account the impact of COVID-19 and makes recommendations for change.

To prepare this report, a survey was conducted during January and February of 2021, in conjunction with Reel Families for Change Canada. To augment survey findings and analysis, the project team conducted research on childcare and industry work practices through sector organization data from Canada and around the world.

ISSUES & RECOMMENDATIONS

1. DATA LIMITATIONS OF THE REPORT

RECOMMENDATION 1:

Trust and relationships must be built with under-represented communities in the Canadian industry. There is a lack of fair representation and data for workers and carers across the production sector, and more critical research needs to be undertaken as a first step.

Our 2021 survey targeted women, self-identified females, parents, and caregivers (including those with adult or elder dependents or special needs children). It generated 322 responses, with the majority (93%) identifying as female. Only 22% of respondents self-identified as Indigenous (First Nations, Inuit, and Métis); Black, Asian, a Person of Colour; as part of the LGBTQ2+ communities; or as a person with disabilities.

Researchers have acknowledged there are complications relating to self-identification for some groups, particularly with Indigenous peoples and Black and Persons of Colour communities, and that a survey is therefore not the best way to reach these marginalized groups. Much more work needs to be done to address these serious limitations to identifying barriers for under-represented workers.

We also need to better understand the dynamics of the intersectionalities of gender identity, race, ethnicity, age, sexual orientation, disability and other defining identities. As Women in View's 2021 On Screen report points out:

“When we look at the data for women through a racialized lens, the numbers tell a different story. We can no longer use the blanket term ‘women’ to mean all women when the numbers show that not all women are being raised up.”^{xi}

The WIFT Canada Coalition believes advancing and focusing on these types of research and advocacy work in the Canadian screen industries is crucial:

- » It's a fundamental issue of equity. There should be equitable opportunity and access for all Canadians to jobs and funding in our screen industries, much of which is supported by taxpayer dollars.
- » It's a safety issue. One of the main risk factors for a culture of harassment is a homogenous workforce, according to studies. And working long hours are simply not healthy or safe for workers.
- » It's an economic issue. Research shows that films with women and people with diverse identities, both behind the scenes and on screen, earn more at the box office^{xiii}.

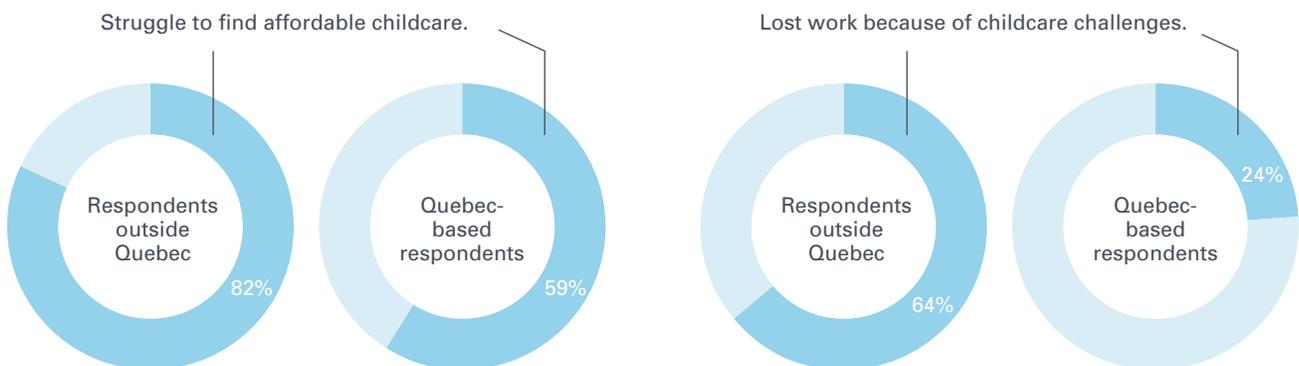
Most importantly, who works behind the scenes fundamentally impacts what appears on screen and helps define the role models of society.

2. PROVISION OF QUALITY, AFFORDABLE, CULTURALLY APPROPRIATE CHILD AND FAMILY CARE OPTIONS

RECOMMENDATION 2:

Government, unions and employers need to work in collaboration with carers to design, finance and provide flexible and culturally appropriate childcare and family care for Canadian industry workers. Clear targets and timelines must be devised for the establishment by 2024 of a national industry childcare and family support system.

- » More than 82% of respondents outside Quebec and 59% of Quebec-based respondents said they struggle to find affordable childcare.
- » Almost 64% of non-Quebec respondents have lost work because of childcare challenges, compared to 24% of Quebec respondents.



“In my experience whether it’s a childcare centre or a home daycare they want you to commit to x days a week. So I have to choose to commit to 2 or 3 days a week whether I need them or not, just so I know I always have part of my week covered. If I need more then I rely on friends and family who have flexible schedules. Often I pay for childcare when I’m not working just to keep our spot.”

— survey respondent

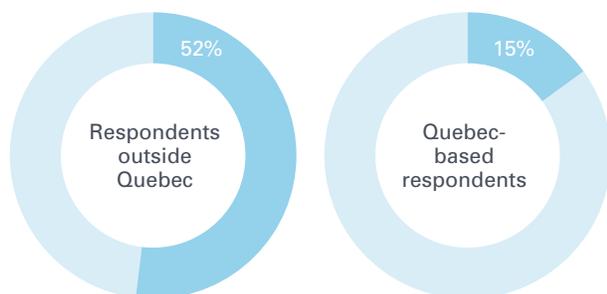
There is a widespread lack of last-minute, short-notice, or emergency care, limiting the ability of carers to accept short-term contracts within the screen industries. Due to the lack of childcare, women cannot accept jobs. And often they are not even hired, as employers fear childcare issues could be disruptive and cause delays in production if women have to attend to family needs. There is no overarching requirement for unions and employers to address this ongoing discrimination in hiring practices.

“Despite working the required hours, it was always an issue when my child was young that I left earlier than others doing the same position — despite the fact I arrived much earlier and completed everything to everyone’s satisfaction.”

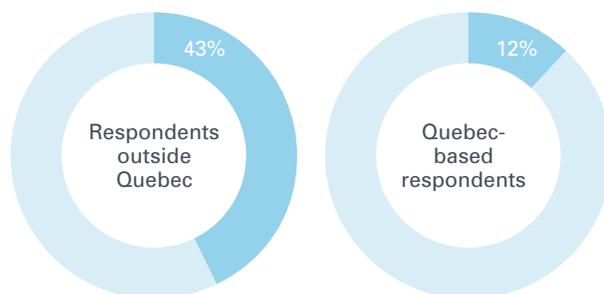
— survey respondent

As previously noted, the pressures of arranging care differ by province in Canada.

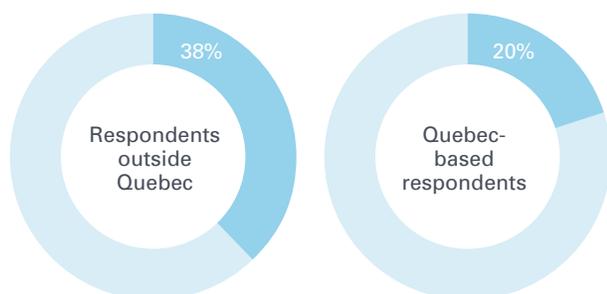
» More than 52% of non-Quebec respondents have had to forego networking events (15% Quebec)



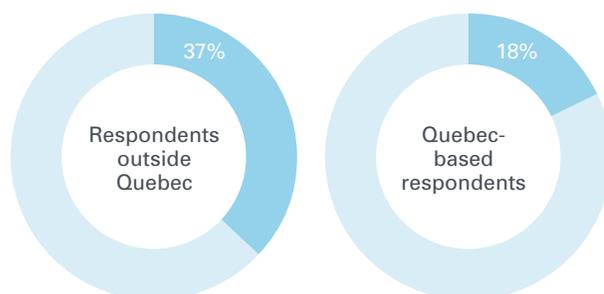
» More than 43% of non-Quebec respondents have been unable to attend festivals (12% Quebec)



» More than 38% of non-Quebec respondents have had to turn down higher paying positions (20% Quebec)



» More than 37% of non-Quebec respondents have been unable to attend training sessions because of a lack of childcare (18% Quebec)



It is clear from these statistics that the work–care dynamic must be modified to enable a successful film and television production industry for all workers. If not, the entrenched and effectively discriminatory structures will continue to obstruct fair and equitable participation in the industry. On-demand drop-in care, particularly on production sets, would enable women and carers to participate more fully in the industry.

Creatively reframing work–care dynamics is also about safeguarding the screen industry. Our long-term investment in substantial resources – both human and financial – should enable an inclusive, productive, resilient, sustainable and successful screen industry... Not caring about caring however, means that this investment remains unrealised and is too often lost altogether. It perpetuates existing industrial and social inequalities.

— *Raising Films Australia (2018)*

On Culturally Appropriate Child and Family Care

There is limited availability of culturally appropriate child or family care, which raises additional barriers for Indigenous Women, Black and Women of Colour to enter and remain in the screen industries. Survey parents provided feedback that they want their children to be cared for by people they can trust from a similar cultural or ethnic background. This may be extended family members who are not eligible for payment under current government childcare policies.

In particular, child and family care subsidies need to support community care to encourage Indigenous families to participate in non-Indigenous-based employment, including film and television production in Canada. As expanded upon below, Sean McQuillan of Reel Families for Change Canada stated, “We need to acknowledge that there is generational trauma and very recent interference from social services that make Indigenous families mistrusting of the colonial childcare system”.

An Indigenous Perspective

by Sean McQuillan

Cree Métis, parent, IATSE member

During the course of our Family Care survey, 0.7% of English-speaking respondents identified as Indigenous and 0.6% of respondents overall identified as Indigenous. While this was a somewhat predictable outcome when looking at other research done in the film industry, it leaves us to question how you talk about childcare problems for Indigenous film workers when there are so few engagements in a survey? How do we create programs that include diverse communities when the starting grounds are so different and when generational mistrust in the systems of discussion are at play?

Speaking up about it is difficult when you are one of very few Indigenous people working in the production industry and you are concerned about job security and rehire-ability. Can you really speak up? The power dynamic is so slanted that it is leaving many parents, Indigenous filmmakers and other racialized groups angry, hurt and feeling there is no place for them in the industry.

We need to look at the social and cultural barriers that Indigenous people face in the current film environment. From a cultural level, prioritizing family and community participation is integral. This in itself is counter-intuitive to the way most large productions operate, prioritizing commitment to work. It is not uncommon to be asked to work overtime, to work a 6th day or 7th day in a row – to put the work before all else. We are asked to miss funerals, births, important life events. Often work is prioritized over health.

This is counter to the core values of Indigenous tradition. Choosing to not participate in this aspect of community is often looked at unfavourably by other community members and can result in being ostracized. Ultimately, the demands of the film and screen industries are counter-intuitive to raising children and caring for elders – which is the core question we ask in this study.

3. FUNDING FOR CHILD AND FAMILY CARE

RECOMMENDATION 3:

Federal and provincial government agencies do not currently allow childcare as an allowable production budget line item. In order to implement change, the government must require culturally appropriate, affordable and flexible child and family care as a production budget line item in order for projects to be eligible for federal or provincial labour-based tax credits and/or government agency funding by 2024.

To establish widespread on-set and on-demand childcare by 2024, a collaborative framework involving the Canadian government, unions, and employers is vital. It must be undertaken in partnership with stakeholders from under-represented groups of workers.

This work begins with the establishment of an overarching Canadian industry policy with guidelines and standards, together with a coordination framework to advance appropriate and equivalent service provision in all production regions in Canada. This process should begin at an industry round table, led by the federal government and in partnership with under-represented groups of industry workers.

As with pandemic support, government needs to take the first step. If public funding for film and TV production is contingent upon providing more access to care on-set and on-demand, then real change will happen.

Imagine a day when you don't have to fear for your safety on location and can negotiate contract details that include basic rights. A day when you can advocate for fairness and integrity without the fear of being black-listed.

— *Canadian Media Guild (2016^{xiv})*

Canadian production unions were very supportive in promoting the Family Care Project's survey amongst their members, which points to the high response rate from union members. At the same time, as illustrated in the survey responses, unions must seriously re-examine their current child and family care support structures and commitments to their workers who are parents and carers.

One of the most concerning statistics from our survey is that unions received less than a 4 out of 10 confidence rating from their members that their union or guild would support them in the face of parental discrimination. Most notably, 25% of respondents gave unions a 1 out of 10 confidence rating. Unions need to actively support their workers and make child and family care a priority, and thus foster a less distracted and more supported workforce. Further work also needs to be undertaken to explore and assess working conditions on non-union productions.

“We need some serious discussions about hours and turn-around for the non-unionized side of TV. Claiming there isn’t budget for OT or hotels shouldn’t fly any more. Clearly there was a budget for doing additional Covid safety measures so there is always money somewhere.”

— *survey respondent*

Tying basic incentives or requirements for the provision of child and family care in film and television productions to the government-funded tax credit and agency funding systems would have a profound and positive impact on the Canadian industry’s workforce. The labour tax credit system gives employers a subsidy for hiring Canadian workers and it is an important source of government funding for both union and non-union film and television production in Canada. However, these companies receive the labour tax credits without any requirements to meet hiring targets or provide a representationally-balanced workforce.

Together these tax rebates represent an estimated \$1 billion contribution of public funds to Canadian-content certified productions. There are no publicly available figures on the amounts paid out exclusively to foreign-based productions (predominantly U.S. studio production), but it is estimated to be equal or more than this amount^{xvi}.

Tying industry labour tax credits to social and cultural criteria is a concept that is already taking off in other jurisdictions, including the United States and United Kingdom . In 2020, The WonderWorks organization was created in the UK with a mission “to ensure that no person in the film industry will ever have to choose between their job or their family again!”^{xvii} The organization is sponsored by industry groups including Times Up! (UK), BAFTA, the British Film Institute, Warner Bros and Raising Films (UK).

“I think integrated childcare solutions need to happen. It would address the hours away from family issue, it would help maintain attachments and healthy relationships, it will minimize risk of exposure to COVID and protect the integrity of the production, all while being able to get things done. If it was an industry norm, we would see fewer producers taking the route of automatically replacing women who have family obligations and putting men in their place.”

— *survey respondent*

The WonderWorks initiated the Keep Families in Film campaign in the UK in April of 2021, via an open letter signed by many leading representatives from TV and film, to stop vital talent being lost because of parental responsibilities. The initiative calls for film and TV productions to become more family

friendly, with the aim of every production committing an amount in their production budgets for childcare by 2024. Signatories include Keira Knightley, Jodie Whittaker and Cillian Murphy, as well as media and entertainment union Bectu, and the Writers' Guild of Great Britain.

People work so hard in the early years of their career to hone their skills and then, just as they are starting to get established, find that they can't sustain a career in production once they become parents. It's time to address the inequality in our industry – we need to keep families in film.

— *Charlotte Riley, The WonderWorks, (2021^{xix})*

The recommendations in this report have been strongly influenced by the UK approach and therefore argue for similar time-based recommendations for our industry in Canada. By incorporating childcare costs into production budgets, all financing partners cover a portion of the funding, including government and employers. The film and television production industry is a global and competitive one. To succeed, Canada must step up.

4. CHILDCARE LICENSING REQUIREMENTS AND ZONING

RECOMMENDATION 4:

Federal and provincial governments must work with industry to revise childcare licensing and zoning requirements at the municipal, provincial and federal levels to facilitate the establishment of standardized on-set and on-demand childcare across the various production centres in Canada by 2024.

Childcare licensing requirements and zoning can create issues that prevent an employer or production studio from providing workplace childcare solutions. Childcare in Canada is provincially and municipally regulated and facilities must comply with policies at both government levels that are not necessarily compatible across the various jurisdictions. These differing childcare policies complicate the ability of the Canadian production industry to standardize and implement appropriate child and family care programs across production centres.

“As a gig worker, I am not employed all the time. Daycares are not equipped to take the children for a few months every few months. It’s very expensive to pay for day care when you don’t need it in order to keep your spot for the next time you get a show.”

— *survey respondent*

Additionally, in discussion with workers in the film and TV production industries, many advised that they experience higher costs in covering childcare than for the average Canadian 9 to 5 job – assuming they can even find such childcare. At the same time, due to the hours, overtime and short contracts, screen industry workers are highly paid and therefore many found that they do not usually qualify for provincially-funded childcare subsidies. This puts the entire financial burden of child and family care costs solely on the shoulders of parents and caregivers who want to work in the industry. The entire screen sector needs to step up to alleviate this caregiver discrimination and provide funding and solutions for industry workers.

“While working is great for my mental health, when it comes to our family’s financial health, I have to wonder if it’s even worth it or if I should leave the workforce until the kids are older. I hate to become another statistic, but it is a struggle that constantly weighs on my mind.”

— *survey respondent*

5. THE WORK-LIFE BALANCE

RECOMMENDATION 5:

Government, employers and unions must immediately establish healthier working conditions, through mandating reasonable work weeks, work safety, and work hours in the industry, such as a maximum 10-hour workday and 50-hour work weeks.

- » Union members believe their unions will not support them in face of parental discrimination, giving their unions less than a 4 out of 10 confidence rating.
- » Similarly, respondents gave the industry a less than 4 out of 10 rating for work-life balance.
- » Almost 62% of all respondents said their unions and employers did not offer typical family accommodations, or were unsure if their unions even had a family care policy.

Raising Films UK's report *Making It Possible: Voices of Parents & Carers in the UK Film and TV Industry* (2016) noted that their survey revealed very clear barriers for parents and carers in the UK film and television industry "which do not only affect women, but continue to affect them disproportionately"^{xx}.

“My children are now grown – as a department head I do allow and make concessions for the women that work for me with families – this WAS NEVER AN OPTION FOR ME and there are still a lot of department heads out there that insist on the full day and if you have to leave to deal with family etc you are expected to make up your hours or your pay will be deducted”

— *survey respondent*

As the UK report noted, and as we similarly found in the Family Care survey in Canada, there is a strong desire for a cultural shift within the industry to support structural changes towards a more equal workplace, in order for parents and carers to have genuine and fair access.

“During Covid, the work shortage my department is currently experiencing has allowed me time to focus on home life that I never previously had – and it has been sorely needed. It has also highlighted areas of malaise in my personal life that I previously did not have time to focus on, or was able to cast aside by diving into my work.”

— *survey respondent*

It is imperative that we provide carers’ support in our industry, for equity, inclusiveness and effectiveness, and their own well-being.

A more than 10-12 hours working day is seriously influencing and strengthening other serious problems in our business: the gender and diversity issue (who can have children with a more than 10-12 hour working day? – who over 50 can base their life and income on 15-17 hour days?) and still maintain the high quality standard of their work, avoid heart attacks, other illnesses and divorces, and of course not least, long working hours strongly influences safety on set!

— *International Federation of Cinematographers (2019)*

FINAL THOUGHTS

Care issues in the film and television industry are coming to the forefront in other countries. New care programs are being explored and piloted, including portable daycares for on-location shooting and childcare pilot programs for providing care on-set and in-studio^{xii}. Funding through production budgets and tax credits are garnering wide support in other countries.

Recently, studios and streamers including Netflix and Warner Bros have begun childcare pilot projects on film and TV productions currently starting up in the UK. These are exciting new programs that should be emulated and implemented in the Canadian screen industry.

“The industry needs to change how they view employees. It often feels like you’re replaceable and so if you’re not accommodating to the most “productive” film schedule then you’re not working hard enough or committed enough, and you lose out on opportunities because someone else is willing will do it.”

— *survey respondent*

The Raising Films Australia 2018 report, *Honey, I Hid the Kids!*, took a “care-focused approach” to assessing the Australian screen industry and concluded:

“This report then is not just about care; **it is an intervention of care** (emphasis added). It advances a screen industry that is invested in transparent and equitable work-care relations, that values all carers (inclusive of self-care), and that is directed to long- term sustainability (both individual and industrial) based on a better work-life balance in the screen industry.”

The Canadian production industry is in dire need of an **intervention of care**. Caregiving responsibilities and work-life balance must be addressed in Canada’s film and television production industry, if the sector is to continue to grow and prosper, and particularly if the industry continues to receive government funding.

“We need to look at the right to manage and how that is affecting human rights – specifically parental rights – and reasonable accommodation in the industry”

— *survey respondent*

The federal government should immediately call for an industry round table with unions and employers in order to begin to implement these recommended changes to federal labour tax credit policy to support childcare and family care by 2024. At the same time, government, industry employers and unions, together with workers/caregivers, must immediately address the critical need to implement balanced and equitable working conditions in the Canadian production industry.

The workplace structures and conditions that discourage and exclude women and others with children and family responsibilities must be addressed. All industry stakeholders, including government, unions, carers and employers must work together and actively contribute to implementing the recommendations in this report in order to achieve a fairer and more equitable workplace by 2024.

END NOTES

- i. Statistics Canada, *Daily average time in hours and proportion of day spent on unpaid domestic and care work by sex*, <https://www150.statcan.gc.ca/t1/tbl1/en/tv.action?pid=4510001402>
- ii. Dawn Desjardins and Carrie Freestone, March 4, 2021, Royal Bank of Canada, *COVID Further Clouded the Outlook for Canadian Women at Risk of Disruption*, https://thoughtleadership.rbc.com/covid-further-clouded-the-outlook-for-canadian-women-at-risk-of-disruption/?utm_medium=referral&utm_source=media&utm_campaign=special+report
- iii. *"Covid has revealed the fact that we live with two incompatible ideas when it comes to women. The first is that women are essential to every aspect of life and our survival as a species. The second is that women can easily be violated, sacrificed and erased. This is the duality that patriarchy has slashed into the fabric of existence, and that Covid has laid bare. If we are to continue as a species, this contradiction needs to be healed and made whole"*.
V (formerly Eve Ensler), *The Guardian*, June 1, 2021, *Disaster Patriarchy: how the pandemic has unleashed a war on women*. <https://www.theguardian.com/lifeandstyle/2021/jun/01/disaster-patriarchy-how-the-pandemic-has-unleashed-a-war-on-women>
- iv. *"Women are still the main providers of unpaid housework and care giving. Women with young children spend more than twice as much time as men providing child care and are more likely to provide care for dependent adults and frail seniors. Women also spend 1.5 times more time than men on housework. Women's unpaid care work is essential, not only to their households, but to the well-being of the population"*.
Canadian Research Institute for the Advancement of Women, *Valuing Unpaid Work in the Home*, 2020. <https://www.criaw-icref.ca/images/userfiles/files/UnpaidWork.pdf>
- v. Ai-jen Poo as quoted by Alisha Haridasani Gupta, *Child Care in Crisis: Can Biden's Plan Save It?* *New York Times*, March 31, 2021. <https://www.nytimes.com/2021/03/31/us/child-care-centers-crisis.html>
- vi. : Bloomberg, 2018, *The Global Legacy of Quebec's Subsidized Child Daycare*, Bloomberg.com. December 31, 2018. <https://www.bloomberg.com/news/articles/2018-12-31/affordable-daycare-and-working-moms-the-quebec-model>
- vii. : Creative Scotland, 2017, *Equality Matters: A Review of Equalities, Diversity and Inclusion in Scotland's Screen Sector*, https://www.creativescotland.com/data/assets/pdf_file/0009/37935/Equality-Matters-Screen-EDI-Review-FINAL.pdf.
- viii. See for example how Marvel Studios shoots on 10-hour days:
"The biggest adjustment was that we shot 10-hour days (instead of the standard 12-hour days). It was tricky for me as a DP, but amazing as a mom."
Filmmaker Magazine, March 12, 2018. *DP Rachel Morrison on Black Panther, Scaling Up for Marvel and 10-Hour Days*. <https://filmmakermagazine.com/104990-dp-rachel-morrison-on-black-panther-scaling-up-for-marvel-and-10-hour-days/#.YOIzrehKiUk>
Also see:
"Working 40-45 hours per week is actually already the norm in much of the entertainment industry outside of the 'studio system', including a decent portion of the non-scripted world, largely in the corporate world, and even in the scripted world in many European countries. (They call them "French Hours" for a reason). And if it's good enough for the Coen brothers who do it in 50 hours, or Clint Eastwood who's well known for shooting eight-hour days, meeting his deadlines, and coming in UNDER budget, it should be good enough for all of us."
Optimize Yourself, 2020. *Dear Hollywood: It's Time For An Intervention About The Hours We Work*. <https://optimizeyourself.me/dear-hollywood-its-time-for-an-intervention-about-hours-we-work/>
- ix. *"On-set health and safety protocols involve everything from personal protective equipment, to regular testing, to the hiring of third-party medical service providers, to extra security staff and cleaners, to more food servers because communal eating is no longer allowed. According to a 2020 report put together by Film Ontario, the costs for the new measures and extra staff can take up as much as 15 per cent of a production budget"*.
Brad Wheeler, *In the middle of a pandemic, why is film and television production in Canada the picture of health?*, *Globe and Mail*, May 27, 2021. <https://www.theglobeandmail.com/arts/article-in-the-middle-of-a-pandemic-why-is-film-and-television-production-in/>
- x. *"According to a study published in March, mental-health problems among Canadian mothers sharply rose during the first wave of the pandemic, with rates of anxiety and depression nearly double what they were pre-COVID. An Ontario parent survey conducted around the same period by McMaster University found nearly 60 per cent of respondents – almost all of them women – reported symptoms that met the criteria for depression. And more recent survey data, released in May by the Canadian Centre on Substance Use and Addiction and the Mental Health Commission of Canada, revealed 37 per cent of women (compared with 24 per cent of men) with young children reported having moderate to severe anxiety."*

Wendy Leung, *'Tapped out': why mothers are vulnerable to next wave of the pandemic, one of poor mental health*, Globe and Mail, June 3, 2021. <https://www.theglobeandmail.com/life/parenting/article-covid-19-has-led-to-a-mental-health-decline-for-canadian-mothers/>

xi. Women in View, *On Screen Report 2021*. [https:// Womeninview.ca](https://Womeninview.ca).

xii. Megan Gates, *How to Create a Culture to Prevent Harassment*, ASIS International, April 1st, 2020. <https://www.asisonline.org/security-management-magazine/articles/2020/04/how-to-create-a-culture-to-prevent-harassment/>

See also:

Film Stories, April 25th, 2019, *The realities of working on a film set? A social life isn't likely to be an optional extra*. <https://www.filmstories.co.uk/features/changing-times-working-on-a-film-set/>

xiii. Kira M. Newman, January 12, 2021, *Diverse Films Make More Money at the Box Office*, Berkeley University. https://greatergood.berkeley.edu/article/item/diverse_films_make_more_money_at_the_box_office

xiv. Canadian Media Guild, *Guide to working in Canadian factual TV production 2016 Edition*. https://www.cmg.ca/en/wp-content/uploads/2016/04/WorkingInFactualTVProduction-2016_WEB.pdf

xv. *The federal government provides two tax credit programs for film and video production: the Canadian Film or Video Production Tax Credit, available only to Canadian production companies producing Canadian content, and the Film or Video Production Services Tax Credit which encourages Canadian and foreign-based producers to use Canada as a production location and to employ Canadians. Many of Canada's provinces also provide labour tax credits.* See <https://www.canada.ca/en/canadian-heritage/services/funding/cavco-tax-credits/canadian-film-video-production.html>

xvi. According to the Canadian Media Producers Association's Profile 2020:

(Based on the most recent 'normal' year of 2018-19)

The total Canadian-content film and television production volume of \$3.33 billion in 2018-19 received \$948 million from federal and provincial tax credits (28% of budgets on average).

Foreign location services (FLS) accounted for \$4.86 billion in Canadian production volume in the same year. There is no public data available on the labour tax credit amounts paid out to FLS productions in Canada. To estimate the federal and provincial tax credits to FLS requires making assumptions on the equivalent tax rate. Canadian content productions can receive a federal 25% tax rebate on Canadian eligible labour, and on average 35% from provincial agencies such as BC, for a basic total of 60% of allowable Canadian labour expenses. This translated into 28% of production financing on average, or just less than half of the combined labour tax rate.

For FLS, the same percentages are 16% from the federal government and in BC 28% of eligible labour, for a total of 44% of eligible Canadian labour expenses. Using a comparative analysis, an assumed equivalent tax rate for FLS productions at just under half of that % would be approximately 20% of production volume. At a total FLS production volume of \$4.86 billion in 2018-19, 20% would equal \$972 million in federal and provincial tax credit contributions.

<https://cmpa.ca>

xvii. Recently, the UK Film Diversity Action Group made such a proposal, published in Screen Daily and in the US, union heads lobbied for tax credits to incorporate EDI requirements.

See Terry Illott, Apr 8, 2021, *"Use tax credit to promote greater diversity in the UK film industry"*, Screen Daily. <https://www.screendaily.com/comment/guest-comment-use-tax-credit-to-promote-greater-diversity-in-the-uk-film-industry/5158635.article>.

Also see David Robb, Feb 11, 2021, *"Hollywood's Union Leaders Call On Congress To Enact Laws Advancing Diversity And Equity In The Arts, Entertainment & Media,"* DEADLINE online, <https://deadline.com/2021/02/hollywood-unions-urge-congress-to-pass-laws-advancing-diversity-equity-in-arts-entertainment-media-1234692164/>

xviii. See The WonderWorks website: <https://www.thewonderworks.co.uk>

xix. Charlotte Riley as quoted by Lucy Cotter, April 9, 2021, *Charlotte Riley on her campaign to improve film sets for parents following launch of on-site studio nursery: Peaky Blinders and Wuthering Heights star Charlotte Riley is campaigning to help keep parents working in the film industry*, Sky News. <https://news.sky.com/story/charlotte-riley-on-her-campaign-to-improve-film-sets-for-parents-following-launch-of-on-site-studio-nursery-12269513>

xx. Raising Films and University of Stirling UK, 2016, *Making It Possible: Voices of Parents & Carers in the UK Film and TV Industry*. <https://www.raisingfilms.com/wp-content/uploads/2018/12/Making-It-Possible-Full-Report-Results.pdf>

xxi. *"The movement for an effective childcare infrastructure for workers in the U.K. film and TV industry is taking a major leap forward with the opening of the first dedicated, on-site childcare facility at a U.K. studio... Warner Bros. Studios Leavesden will open a nursery this summer, providing 40-50 places to both Warner Bros. staff and productions shooting at the studio. Crucially, the nursery will hold flexible hours in order to meet the demand of extended production schedules.*

Productions set to shoot at Warner Bros. Studios Leavesden are being encouraged to reserve spaces at the nursery ahead of shooting for crew members, which can then be subsidized. Overall, there is a two-tier system, with coverage for standard nursery hours and extended hours for production staff. Payment is based on market day rates and flexes up as days get longer.”

Ravindran, Manori, March 6, 2020, *Childcare Drive for Film & TV Gains Traction With First Nursery at Warner Bros. Studios*. Variety. <https://variety.com/2020/biz/news/childcare-drive-for-film-tv-gains-traction-with-first-nursery-at-warner-bros-studios-exclusive-1203525275/>

Also see:

“This time last year, Moms-in-Film had its first-ever Wee Wagon up and running in the parking lot of the Zach Theater at the SXSW festival in Austin, Texas. The mobile childcare unit, which can be moved around on studio lots and taken to location shoots as well as film fests, is at the heart of MiF’s ambition to help create gender parity for people working in the film and television industry.”

Valentini, Valentina I., March 14, 2018, *Moms-in-Film Finds Parenting Solutions for Industry Workers With Long Hours*, Variety. <https://variety.com/2018/artisans/production/moms-in-film-helps-industry-parents-1202725725/>

^{xxii.} Raising Films Australia, *Honey, I Hid the Kids! Experiences of parents and carers in the Australian Screen Industry*, November, 2018. https://www.raisingfilms.com/wp-content/uploads/2019/05/HoneyIHidtheKids_FullSurveyReportFinal.pdf

ACKNOWLEDGEMENTS

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The Family Care Report was commissioned by the WIFT Canada Coalition with funding from the Government of Canada’s Emergency Support Fund for Cultural, Heritage and Sport Organizations, distributed by the Canada Media Fund. We thank the Government and the CMF for their vital support.

WIFT Canada would like to acknowledge the input and cooperation of the Canadian associations, unions and guilds that shared and promoted the Family Care survey with their members.

The WIFT Canada Coalition is a dynamic group of autonomous WIFT chapters across Canada. Recognizing the influence and power of numbers, these organizations have come together as one active force for change. The Coalition is committed to exploring issues, to challenging the status quo and to championing initiatives that contribute to an equitable and safe environment for all women and gender diverse people in the Canadian screen industry. (<https://wiftcanadacoalition.ca/>)

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APPENDIX 1 – METHODOLOGY AND SURVEY DATA

METHODOLOGY

The Family Care Project was commissioned by the Women in Film and Television Canada Coalition (WIFT Canada) in late 2020, funded through the federal government’s COVID-19 pandemic funding for cultural organizations. The topic of childcare was raised as a major concern by members of WIFT chapters during the summer of 2020, at the early to middle stages of the pandemic. Reports and studies were also being released at that time, documenting that the increasingly burdensome demands being placed upon women and carers was becoming devastating during the pandemic.

WIFT Canada commissioned the author to put together a project team, conduct a survey and provide a report to better understand and quantify the challenges of child and family care in the Canadian film and television production industry during the pandemic. In conjunction with Reel Families for Change Canada (RFCC), the project team prepared a questionnaire, building on the expertise and feedback RFCC gained during their own member survey conducted several months previously. Together, the Family Care survey was vetted and then launched across Canada in both English and French in January and February of 2021, and was promoted in the Canadian media and on WIFT Canada and other websites.

A total of 322 responses were received from workers in the Canadian film and TV production industry by the end of the survey in February, 2020. At the same time, the project team also researched childcare and industry work practices with data from Canada and around the world, in order to supplement the survey and expand on key issues. Additionally, the Family Care Project had an ad hoc advisory committee comprised of WIFT Canada members, Women in View members, members of Reel Families for Change Canada, as well as discussions with numerous individuals working in the industry. Collectively, their expertise and input were invaluable in the content and drafting of recommendations for this report.

Nonetheless, the recommendations in this report are based on the author’s own conclusions. The Canadian film and television production industry is in critical need of a systemic overhaul when it comes to including and supporting women and carers that work in this sector. The pandemic has illustrated and greatly exacerbated the discrimination faced by women, even more severely by Indigenous, Black and Women of Colour, and family caregivers who hope to have a successful career in the government-subsidized Canadian film and television industry.

The need for urgent action underlies the timelines for the report’s recommendations. A three-year time frame to 2024 for implementation of the recommendations is considered reasonable, given the recent ability of both the Canadian government to release funding and the industry to pivot quickly to implement pandemic restrictions and absorb new costs over the past year. It is enough lead time for new tax credit requirements to be legislated and implemented, and for employers to adjust their budgets accordingly. Further, it is currently being implemented in the UK and in parts of the US, and as a major global production centre, Canada cannot be left behind in addressing such issues of critical concern to industry workers.

The film and television industry in Canada needs to commit, with government support, to addressing the child and family care needs of its workforce in this country, today.

FAMILY CARE PROJECT SURVEY RESULTS – SPRING 2021

What province do you live in?	English % (147/147)	French % (175/175)	TOTAL %
Ontario	46.3%	0.6%	21.4%
British Columbia	21.8%	0.6%	10.2%
Alberta	12.9%	0.6%	6.2%
Quebec	10.9%	89.7%	53.7%
Nova Scotia	4.1%	0.6%	2.2%
Manitoba	1.4%	0%	0.6%
New Brunswick	0.7%	0%	0.3%
Newfoundland and Labrador	0.7%	0%	0.3%
Northwest Territories	0%	0%	0.0%
Nunavut	0%	0%	0.0%
Prince Edward Island	0%	0%	0.0%
Saskatchewan	0%	0%	0.0%
Yukon	0%	0%	0.0%
Other	1.4%	0%	0.0%

What is your gender identity?	English % (147/147)	French % (167/175)	TOTAL %
Female-identifying	92.5%	95.2%	93.9%
Non-binary	4.1%	0%	1.9%
Male-identifying	2.0%	1.2%	1.6%
Other	1.4%	0%	0.6%
Prefer not to answer	0.7%	0%	0.3%

Do you self-identify as any of the following?	English % (146/147)	French % (165/175)	TOTAL %
None of these	64.4%	89.7%	77.8%
Person of Colour	13.7%	1.2%	7.1%
LGBTQIA2S+	10.3%	3.0%	6.4%
Person with disability	8.9%	0.0%	4.2%
Black	4.8%	0.6%	2.6%
Indigenous	0.7%	0.6%	0.6%
Other	2.7%	1.8%	2.3%

How long have you worked in the industry?	English % (147/147)	French % (174/175)	TOTAL %
10 years or more	66.0%	75.3%	71.0%
5-10 years	18.4%	14.9%	16.5%
2-5 years	8.2%	2.3%	5.0%
0-2 years	7.5%	1.7%	4.4%

In what part of the industry do you work?	English % (147/147)	French % (169/175)	TOTAL %
Film and TV production	83%	89.3%	86.4%
Digital, animation, video games	9.5%	4.1%	6.6%
Post-production, facilities, other production-related services	8.8%	11.8%	10.4%
Funding agencies, associations and other industry organizations	8.2%	0.6%	4.1%
Broadcasting/distribution	4.8%	0%	2.2%

What specific areas of work do you do?	English % (147/147)	French % (172/175)	TOTAL %
On Set Pre-production and Production Crew	34.7%	44.8%	40.1%
Independent Producer	29.3%	5.8%	16.6%
Employee of a Union, Guild or professional association	27.2%	30.8%	29.2%
Above-the-line Creative (writer/director)	25.2%	9.3%	16.6%
Office-based Production Support	12.2%	5.2%	8.5%
Post Production/VFX	5.4%	9.3%	7.5%
Broadcasting/distribution	4.1%	0%	1.9%
Studio/Facilities Operation	1.4%	0%	0.6%
Other	11.6%	2.9%	6.9%

Are you a member of a union?	English % (147/147)	French % (175/175)	TOTAL %
Yes	57.1%	86.9%	73.3%
No	42.9%	13.1%	26.7%

What union do you belong to?	English % (83/147)	French % (149/175)	TOTAL %
IATSE	41%	28.2%	32.8%
DGC	36.1%	7.4%	17.7%
ACTRA	22.9%	0.7%	8.6%
AQTIS-IATSEO	15.7%	85.2%	60.3%
UNIFOR	4.8%	0%	1.7%
WGC	3.6%	0.7%	1.7%
ACFC	2.4%	0%	0.9%
ARRQ	1.2%	2.7%	2.2%
SCGC (composers union)	1.2%	0.7%	0.9%
ICG	0%	0%	0.0%
SARTEC	0%	2.7%	1.7%
Teamsters	0%	0%	0.0%
UDA	0%	0%	0.0%
Other	6%	0%	2.2%
I do not belong to a union	0%	0%	0.0%

Overall, how welcoming do you feel the Canadian screen-based production industries are for people with family and childcare obligations?	English % (147/147)	French % (175/175)	TOTAL %
	3.8 Average rating	3.5 Average rating	
1	20.4%	26.3%	23.6%
2	16.3%	13.7%	14.9%
3	12.2%	14.9%	13.7%
4	10.2%	10.9%	10.6%
5	15%	14.9%	14.9%
6	11.6%	9.7%	10.6%
7	7.5%	5.7%	6.5%
8	4.8%	2.9%	3.7%
9	2.0%	0.6%	1.2%
10	0%	0.6%	0.3%

In your experience, is family accommodation generally:	English % (147/147)	French % (167/175)	TOTAL %
Seen as something that is not possible in this type of work	43.5%	46.1%	44.9%
Seen as an inconvenience	30.6%	35.9%	33.4%
Seen as an earned right for good work	17%	6.6%	11.5%
Given to every employee equally	8.8%	8.4%	8.6%

Do you feel your career has work-life balance? 1 is not all 10 is very balanced	English % (147/147)	French % (159/175)	TOTAL %
	4.0 Average rating	3.7 Average rating	
1	10.9%	18.2%	14.7%
2	14.3%	14.5%	14.4%
3	21.1%	20.8%	20.9%
4	21.1%	11.3%	16.0%
5	9.5%	11.9%	10.8%
6	9.5%	7.5%	8.5%
7	4.8%	12.6%	8.8%
8	5.4%	2.5%	3.9%
9	2%	0.6%	1.3%
10	1.4%	0%	0.7%

How satisfied are you with how your career in screen industries integrates with other areas of your life like raising a family and pursuing and maintaining friendships and romantic relationships?	English % (147/147)	French % (160/175)	TOTAL %
	3.9 Average rating	3.8 Average rating	
1	19.0%	16.2%	17.6%
2	14.3%	16.9%	15.6%
3	17%	16.9%	16.9%
4	12.2%	11.9%	12.1%
5	10.2%	13.1%	11.7%
6	13.6%	10%	11.7%
7	6.1%	11.2%	8.8%
8	4.1%	3.8%	3.9%
9	3.4%	0%	1.6%
10	0%	0%	0.0%

Does your union or guild or employer offer any of the following:	English % (146 /147)	French % (164/175)	TOTAL %
None of the above/Don't know	62.3%	62.2%	62.3%
Work from home	21.9%	9.1%	15.2%
Flexibility for family appointments	18.5%	14%	16.1%
Parental leave or Parental leave top ups	11.6%	18.3%	15.2%
Take newborn/infant to work	5.5%	0%	2.6%
Breastfeeding space	4.8%	0.6%	2.6%
Program to ensure members do not lose their status while on parental leave	4.8%	10.4%	7.7%
Programs to ensure members can keep their parental benefits while they are on parental leave	3.4%	2,4%%	2.9%
Job sharing	1.4%	0%	0.6%
Offer a childcare reimbursement for meetings	1.4%	1.8%	1.6%
Re-entering training the workforce after leaving	0.7%	1.2%	1.0%
Individualized on-the-job training services	0%	0%	0.0%
Parking for expectant parents nearby	0%	0.6%	0.3%

Do you feel confident that your union or organization is prepared to represent or support you if you face parental or caregiver discrimination in the workplace?	English % (142/147)	French % (162/175)	TOTAL %	
	3.6 Average rating	4.2 Average rating		
1	28.2%	21.6%	24.7%	
2	14.1%	7.4%	10.5%	
3	12%	15.4%	13.8%	
4	12.7%	11.1%	11.8%	
5	10.6%	17.3%	14.1%	
6	7.7%	7.4%	7.6%	
7	5.6%	6.8%	6.3%	
8	4.2%	7.4%	5.9%	
9	2.8%	2.5%	2.6%	
10	2.1%	3.1%	2.6%	

Does your union, studio, employer or association have a clear pathway for reporting discriminatory practices and finding resolutions?	English % (146/147)	French % (165/175)	TOTAL %	
Not sure/ I don't know	36.3%	55.8%	46.6%	
Yes	35.6%	21.8%	28.3%	
No	28.1%	20%	23.8%	

Do you have children? What are the ages?	English % (147/147)	French % (174/175)	TOTAL %	
older than 18 years/ I don't have children	36.1%	23%	29.0%	29.0%
2-5 years of age	26.5%	18.4%	22.1%	22.1%
5 to 12 years of age	24.5%	34.5%	29.9%	29.9%
12 to 18 years of age	23.1%	20.1%	21.5%	21.5%
0-2 years	12.9%	14.9%	14.0%	14.0%

Has revealing a pregnancy resulted in a loss of work or being terminated within the screen industries?	English % (142/147)	French % (170/175)	TOTAL %	
Yes	27.5%	27.6%	27.6%	
No	72.5%	72.4%	72.4%	

Who made this decision?	English % (37/147)	French % (46/175)	TOTAL %
I left for personal reasons	37.8%	26.1%	31.3%
Department head ended my employment	29.7%	17.4%	22.9%
Production studio ended my employment	18.9%	17.4%	18.1%
I left due to my employer refusing to accommodate	13.5%	23.9%	19.3%

In my household, parenting duties are:	English % (138/147)	French % (160/175)	TOTAL %
Split between myself and a co-parent who works outside the industry	32.6%	38.1%	35.6%
Mostly mine	23.9%	21.9%	22.8%
Split between myself and a co-parent who works within the industry	18.2%	24.4%	21.5%
Entirely mine	10.9%	10.6%	10.7%
Split between myself and other family or community members	6.5%	1.9%	4.0%
Mostly or entirely other family or community members	4.3%	0.6%	2.3%
Mostly a co-parent	2.9%	0.6%	1.7%
Entirely a co-parent	0.7%	1.2%	1.0%

Your hours can be long and irregular with the screen industry. Do you have to pay for additional childcare for night time or weekends?	English % (94/147)	French % (158/175)	TOTAL %
Yes	58.5%	46.8%	51.2%
No	41.5%	53.2%	48.8%

Is it a struggle to find affordable childcare?	English % (95/147)	French % (165/175)	TOTAL %
Yes	82.1%	58.8%	67.3%
No	17.9%	41.2%	32.7%

Do you feel that working in this career was the reason childcare was a struggle?	English % (95/147)	French % (166/175)	TOTAL %
Yes	63.2%	44.0%	51.0%
No	36.8%	56.0%	49.0%

To be able to work your hours, what type of childcare do you usually require?	English % (91/147)	French % (172/175)	TOTAL %
Full time (5 days a week)	42.9%	31.4%	35.4%
Full time plus (more than full time 6-7days a week)	23.1%	16.3%	16.7%
Part time (a few days a week)	18.7%	23.8%	22.1%
Occasional (a few days a month)	15.4%	21.5%	19.4%

Are your childcare needs usually?	English % (91/147)	French % (146/175)	TOTAL %
Long term (more than 3 months need)	59.3%	54.1%	56.1%
Short term (less than 3 months)	26.4%	29.5%	28.3%
Summer and winter break only	14.3%	11%	12.2%

What do you pay for childcare?	English % (94/147)	French % (173/175)	TOTAL %
I do not have childcare expense	33.0%	43.4%	39.7%
\$60/day	22.3%	4.6%	10.9%
\$100/ day	14.9%	1.7%	6.4%
\$150/day	9.6%	0.6%	3.7%
30/day	7.4%	9.8%	9.0%
\$200 +	6.4%	0.6%	2.6%
Quebec Subsidized Day Care Program	4.3%	31.2%	21.7%
Free	2.1%	1.2%	1.5%

Have you lost work due to childcare challenges?	English % (91/147)	French % (157/175)	TOTAL %
Yes	63.7%	24.2%	38.7%
No	36.3%	75.8%	61.3%

Who made this decision?	English % (58/147)	French % (37/175)	TOTAL %
I left for personal reasons	48.3%	48.6%	48.4%
I left due to my employer refusing to accommodate	36.2%	16.2%	28.4%
My dept head ended my employment	10.3%	21.6%	14.7%
Production studio ended my employment	5.2%	2.7%	4.2%

Do you have a parent or adult family member that is dependent on you?	English % (146/147)	French % (172/175)	TOTAL %
Yes	27.4%	11.6%	18.9%
No	72.6%	88.4%	81.1%

Has lack of caregiving support prevented you from participating in the following:	English % (143/147)	French % (148/175)	TOTAL %
Networking Events	51.7%	14.9%	33.0%
Festivals	43.4%	11.5%	27.1%
Taking higher paying positions	38.5%	19.6%	28.9%
Training	37.1%	17.6%	27.1%
None of the above	27.3%	69.6%	48.8%
Voting in Union decisions	8.4%	7.4%	7.9%
Other	2.8%	0.7%	1.7%

Do you feel that working in screen-based industries has negatively affected your emotional or mental health?	English % (147/147)	French % (173/175)	TOTAL %
Yes	68%	64.7%	66.3%
No	32%	35.3%	33.8%

If it has negatively affected you, please tell us how.	English % (135/147)	French % (148/175)	TOTAL %
Long, irregular hours and working at night	60.7%	66.0%	61.8%
Too much time away from family	51.9%	59.6%	54.4%
Lack of diversity in upper-level positions	48.1%	16.3%	31.1%
Lack of growth opportunities or recognition	48.1%	34.8%	40.3%
Unchecked bullying, coercion, harassment, abuse of power	45.2%	20.6%	31.8%
Ineffective HR department or third-party conflict resolution agency	32.6%	19.1%	25.1%
Lack of morale or teamwork building time, resources or activities	32.6%	38.3%	34.6%
Lack of mental health resources	28.9%	16.3%	21.9%
Racism and Lack of cultural awareness or diversity	24.4%	2.8%	13.1%
Lack of appropriate gender recognition or active misgendering	17%	15.6%	15.9%
Other	3.7%	4.3%	3.9%

Do you feel you have lost work or been discriminated against for your choice to have a family?	English % (144/147)	French % (169/175)	TOTAL %
Yes	50%	43.2%	45.9%
No	50%	56.8%	53.2%

Please tell us what happened. Remember this is totally anonymous	English % (103/147)	French % (91/175)	TOTAL %
It was implied that I would be treated unfairly if I did not meet certain demands	30.1%	27.5%	28.9%
I was bullied or harassed at work	23.3%	11%	17.5%
I was laid off or fired	14.6%	7.7%	11.3%
I was presented with an ultimatum	6.8%	5.5%	6.2%
Other	40.8%	56%	47.9%

Was it reported to?	English % (107/147)	French % (94/175)	TOTAL %
It was not reported	79.4%	83%	81.1%
Union	10.3%	10.6%	10.4%
Department head	9.3%	5.3%	7.5%
Studio	6.5%	1.1%	4.0%
Provincial work agency (ie : Worksafe BC, WSIB in Ontario, CNESST Québec)	2.8%	2.1%	2.5%

If additional services were offered which of the following would be helpful to you or your family?	English % (144/147)	French % (169/175)	TOTAL %
Onsite childcare/ childminding	57.6%	53.8%	55.6%
Support with working from home	56.9%	30.8%	42.8%
Mental health resources/wellbeing support	43.1%	22.5%	31.9%
Nanny sharing/Nanny	37.5%	15.4%	25.6%
Job sharing	33.3%	33.7%	33.5%
Tutor for children	28.5%	31.4%	30.0%
Eldercare resources for my family	21.5%	7.1%	13.7%
Other	4.2%	4.7%	4.5%

To what degree has the COVID-19 had an impact on your work and your family? (Scale of 1 to 10 from Negative impact to Positive impact)	English % (143/147)	French % (157/175)	TOTAL %
	4.6 Average rating	4.6 Average rating	
1	21%	15.3%	18.0%
2	10.5%	10.8%	10.7%
3	14.0%	13.4%	13.7%
4	5.6%	9.6%	7.7%
5	14%	19.1%	16.7%
6	6.3%	8.9%	7.7%
7	5.6%	6.4%	6.0%
8	6.3%	6.4%	6.3%
9	7.7%	5.1%	6.3%
10	9.1%	5.1%	7.0%

How has COVID19 impacted you and your family?	English % (140/147)	French % (148/175)	TOTAL %
Fewer work opportunities available, increased financial pressures	71.4%	57.7%	66.0%
Additional pressure on you as a parent/caregiver	65%	50%	58.7%
Limited opportunities for self-care or mental health support	62.1%	41.7%	52.8%
More time needed to devote to child/family care responsibilities (ie: home schooling etc)	47.9%	45.5%	47.9%
More difficulty arranging child and family care	36.4%	31.4%	34.7%
More work schedule conflicts with increased family obligations	35%	45.5%	41.7%
Other	4.3%	5.8%	5.2%

In your experience, has the COVID-19 pandemic resulted in changing attitudes towards flexibility for family and child care in your work environment?	English % (140/147)	French % (150/175)	TOTAL %
No change	47.9%	60.0%	54.1%
Yes for the better	38.6%	22.0%	30.0%
Worse	13.6%	16.7%	15.2%

Has the COVID-19 pandemic changed how you consider or approach your work/life balance in our industry ? If yes, please describe	English %	French %	TOTAL %
Yes (= people who describe)	70%	61.0%	65.1%
No	30%	39.0%	34.9%

NOTES:

- Some survey responses may total more than 100% for questions with multiple options for response
- Some survey questions have less than 100% totals due to respondents not answering all questions

APPENDIX 2 – COMPENDIUM OF MEDIA ARTICLES AND STUDIES

In addition to the research references and citations in the body of this report, the following list presents a summary of media articles, studies and reports relating to the impact of the pandemic on women's financial, physical and emotional well-being, caregiving and work-life balance, gender-based violence, and race-based discrimination. This list was compiled during the course of research for the report from mid-2020 to mid-2021, and is divided by topic, some of which may relate to more than one area. This list is not exhaustive.

UNPAID LABOUR AND ITS IMPACT ON WOMEN

OXFAM UK, 2020. *Time to Care- Unpaid and underpaid care work and the global inequality crisis*. <https://indepth.oxfam.org.uk/time-to-care/>

OXFAM Canada, 2021, *Feminist Scorecard 2021: Accelerating a Feminist COVID-19 Recovery*. <https://www.oxfam.ca>

United Nations, 2020. *World's Women 2020 - Heavier loads of unpaid work keep women out of the labour market*. <https://www.un.org/en/desa/world%E2%80%99s-women-2020-heavier-loads-unpaid-work-keep-women-out-labour-market>

Canadian Women's Foundation, July, 2020. *RESETTING NORMAL: WOMEN, DECENT WORK AND CANADA'S FRACTURED CARE ECONOMY*, <https://theonnc.ca/wp-content/uploads/2020/07/ResettingNormal-Women-Decent-Work-and-Care-EN-1.pdf>

Connor Garel. January 27, 2020. *Huffington Post Canada, Work Women Don't Get Paid For Is Worth At Least \$10.8 Trillion: Study*, https://www.huffingtonpost.ca/entry/women-unpaid-work-wage-gap_ca_5e29d961c5b6779e9c2f3d70

SHE-CESSION AND FINANCIAL INSTABILITY

Fast Company. 2020, April 09. *Women are disproportionately impacted by the economic fallout of COVID-19*

United Nations. 2020, April 09. *Policy Brief: The Impact of COVID-19 on Women*

The National Bureau of Economic Research. 2020, April. *The Impact of COVID-19 on Gender Equality*

Plan International. (n/a). *How will COVID-19 affect girls and young women?*

Forbes. 2020, April 13. *What Do Countries With The Best Coronavirus Responses Have In Common? Women Leaders*

Women Lobby. 2020, April 21. *The gendered impact of COVID-19*

Urelles. 2020, May 15. *Quel est l'impact de la crise sur les femmes en technologie? Résultats du sondage*.

VOX EU. 2020, April 22. *COVID-19 and gender gaps: Latest evidence and lessons from the UK*

Cision. 2020, April 23. *Regard sur l'entrepreneuriat féminin en période de COVID-19: Les femmes durement impactées, mais prêtes à rebondir pour la relance*

Horasis. 2020, April 27. *The impact of the COVID-19 pandemic on women*

Behind the numbers. 2020, April 27. *Gender impact of Canada's income supports*

TV5 Monde. 2020, April 27. *Covid-19 : les cheffes d'entreprise plus impactées par la crise économique*

International Growth Center. 2020, April 28. *COVID-19 and the impact on women*

Cision. 2020, May 13. *Falling through the cracks, report: Women and minority business founders hit harder by economic impact of COVID-19*

Scotia Bank. 2020, May 14. *Helping women-led businesses through COVID-19*

Nature Index. 2020, May 19. *The decline of women's research production during the coronavirus pandemic*

National Association of the Women and the Law. 2020, May 19. *Letter from BC Federation of Labour Women's Rights Committee*

United Nations Development Program. 2020, May 27. *The Economic Impacts of COVID-19 and Gender Equality*

The Nova Scotia Advocate. 2020, May 28. *Nova Scotia's war on women*

TVA Nouvelles. 2020, May 28. *Les 35 ans et moins et les femmes sont les plus touchés financièrement*

Venture. 2020, June 03. *The economic impact of coronavirus may be worse for women*

LMIC. 2020, June 18. *Impacts of COVID-19 on Women Working Part-Time*

Sustainable Development Solutions Network. 2020, July 07. *Parliamentarians Examine COVID-19's Impacts on Women*

Women of influence. 2020, July 13. *A conversation with Sarah Kaplan on COVID's greater impact on women — and how we can rebuild equitably*

Atlantic Council. 2020, July 13. *COVID-19's economic impact on women*

RBC. 2020, July 16. *Pandemic Threatens Decades of Women's Labour Force Gains*

La Presse. 2020, July 17. *Un recul sans précédent pour les femmes*

Statistics Canada. 2020, July 17. *Impact of COVID-19 on businesses majority-owned by women, May 2020*

Business Vancouver. 2020, July 17. *Women's return to pre-pandemic employment levels 'won't be easy': RBC*

Alliance de la fonction publique du Canada. 2020, July 17. *Les femmes et la COVID-19 : L'impact disproportionné de la pandémie sur les femmes marginalisées*

Toronto Sun. 2020, July 22. *Women must be central to Canada's pandemic recovery*

Inter Press Service. 2020, July 23. *Impact of COVID-19 on Women and Children in South Asia*

The Conversation. 2020, October 13. *La pandémie pourrait avoir un impact sur la place des femmes dans nos universités*

CBC News. 2021, March 04. *Pandemic job losses threaten to leave women behind permanently, RBC warns*

Globe and Mail. 2021, March 04. *Women at risk of long-term work disruption as pandemic alters job market, RBC warns*

PHYSICAL AND EMOTIONAL HEALTH

- The interpreter. 2020, March 20. *Why gender matters in the impact and recovery from Covid-19*
- Oxfam Quebec. 2020, March 23. *Inégalités face au coronavirus: certains groupes seront davantage touchés*
- RAND Corporation. 2020, April 13. *Women and COVID-19: Studying the Impact of Sex and Gender*
- CDEACF. 2020, April 22. *Bulletin - Spécial COVID : Impacts sur les femmes*
- Libération. 2020, April 28. *L'ONU s'inquiète de l'impact du Covid-19 sur la santé des femmes*
- Project Syndicate. 2020, May 08. *The Pandemic's Gender Imperative*
- World Economic Forum. 2020, May 09. *What the COVID-19 pandemic tells us about gender equality*
- Business Insider. 2020, May 17. *Unlike the rest of the world, Canada is seeing more COVID-19 deaths in women than in men. Here's why.*
- L'Actualité. 2020, May 25. *Une crise genrée exige une réponse genrée*
- The Conversation. 2020, June 03. *Covid-19 : un impact plus grand chez les femmes*
- Human Rights Watch. 2020, July 14. *HRC Urged to Address Women's Rights Impact of the Covid-19 Pandemic*
- Le Devoir. 2021, Jan 12. *La Covid nuit à la santé mentale, surtout celle des femmes*

WORK-LIFE BALANCE

- Women Entrepreneurship Knowledge Hub. (n/a). *The Impact of COVID-19 on Women Entrepreneurs*
- Bloomberg Businessweek. 2020, March 11. *Women Are Bearing the Brunt of Coronavirus Disruption*
- Canadian Women's Foundation. 2020, March 14. *Gendered Impacts of Coronavirus*
- Future of good. 2020, March 17. *Why women will feel the societal impacts of coronavirus more intensely*
- Fondation Canadienne des Femmes. 2020, March 17. *Impacts genrés du coronavirus*
- Global Citizen. 2020, March 25. *Coronavirus Pandemic is Making Existing Gender Inequalities Worse*
- Global Union. 2020, March 30. *Women bear the brunt of COVID-19 impact, say UNI unions*
- Fast Company. 2020, April 09. *Women are disproportionately impacted by the economic fallout of COVID-19*
- Your story. 2020, April 26. *Working from home is helping discussions around gender diversity in the corporate world*
- The Guardian. 2020, April 28. *GUEST OPINION: What COVID-19 reveals about gender inequality*
- United Nations. 2020, April 30. *The pandemic is exposing and exploiting inequalities of all kinds including gender inequality*
- Vancouver Sun. 2020, June 09. *COVID-19 has fostered 'perfect storm pushing women out of their jobs': UBC study co-author*
- VPR. 2020, June 29. *Report: COVID-19 Disproportionately Impacts Women's Health, Work & Financial Security*
- BBC. 2020, June 30. *How Covid-19 is changing women's lives*

Women of influence. 2020, July 06. *How does COVID affect gender dynamics at home? This researcher is finding out.*

Globe and mail. 2021, February 9. *With homes growing messier in lockdown, spouses are reconsidering their approach to chores*

FAMILY CAREGIVING

Bloomberg. 2018, December 31. *The Global Legacy of Quebec's Subsidized Child Daycare*

World Economic Forum, April 24. *COVID-19 highlights how caregiving fuels gender inequality*

La Presse. 2020, May 23. *Ottawa aborde l'impact de la crise sur les femmes*

CTV News. 2020, May 23. *Feds probing ways to address COVID-19 impact on women*

Le Droit. 2020, May 23. *Ottawa veut une relance qui tient compte de l'impact de la crise sur les femmes*

Swift Current. 2020, May 24. *Feds probing ways to address COVID-19 impact on women*

Gazette des femmes. 2020, May 28. *L'après COVID-19 : en finir avec les inégalités de genre?*

Afeas – La voix des femmes. 2020, July 14. *COVID-19 et travail invisible: contrer les impacts sur les femmes*

The New York Times. 2020, July 15. *'They Go to Mommy First' - How the pandemic is disproportionately disrupting mothers' careers*

McKinsey & Company. 2020, July 15. *COVID-19 and gender equality: Countering the regressive effects*

France 24. 2020, July 23. *Pauvreté, tâches parentales, promotions : le prix payé par les femmes à la crise du Covid-19*

New York Times. 2021, February 18. *There's No Natural Dignity in Work' Punishing mothers for needing help cannot be the answer*

Globe and Mail. 2021, March 13. *COVID-19 has shown how unbreakable mothers are – underscoring the need for stronger child-care policies*

GENDER-BASED VIOLENCE

New Europe. 2020, April 01. « The impact of COVID-19 on women's rights »

Care France. 2020, April 01. « CORONAVIRUS : Les femmes, premières victimes des crises »

La Presse. 2020, April 10. « COVID-19: un impact disproportionné sur les femmes »

RFI. 2020, April 28. "Covid-19 will have lasting negative impact on women, French minister warns »

Americas Quaterly. 2020, May 1st. "What COVID-19 Tells Us About Gender Inequality in Latin America »

Social Europe. 2020, May 05. "The Covid-19 crisis is exacerbating gender inequalities—but who cares? »

La Banque Mondiale. 2020, May 15. "La pandémie de COVID-19 risque d'aggraver l'inégalité entre les sexes en Amérique latine et dans les Caraïbes »

World Health Organization. 2020, June 18. "WHO concerned over COVID-19 impact on women, girls in Africa"

RACE-BASED DISCRIMINATION

LSE. 2020, April 23. *Gender and Covid-19: the immediate impact the crisis is having on women*

Forbes. 2020, April 10. *COVID-19's Impact On Women Of Color*

The Guardian. 2020, May 29. *Covid-19 crisis could set women back decades, experts fear*

L'Actualité. 2020, June 17. *La femme invisible*

Alliance de la fonction publique du Canada. 2020, July 17. *Les femmes et la COVID-19 : L'impact disproportionné de la pandémie sur les femmes marginalisées*

Deadline. 2021, February 11. *Hollywood's Union Leaders Call On Congress To Enact Laws Advancing Diversity And Equity In The Arts, Entertainment & Media*