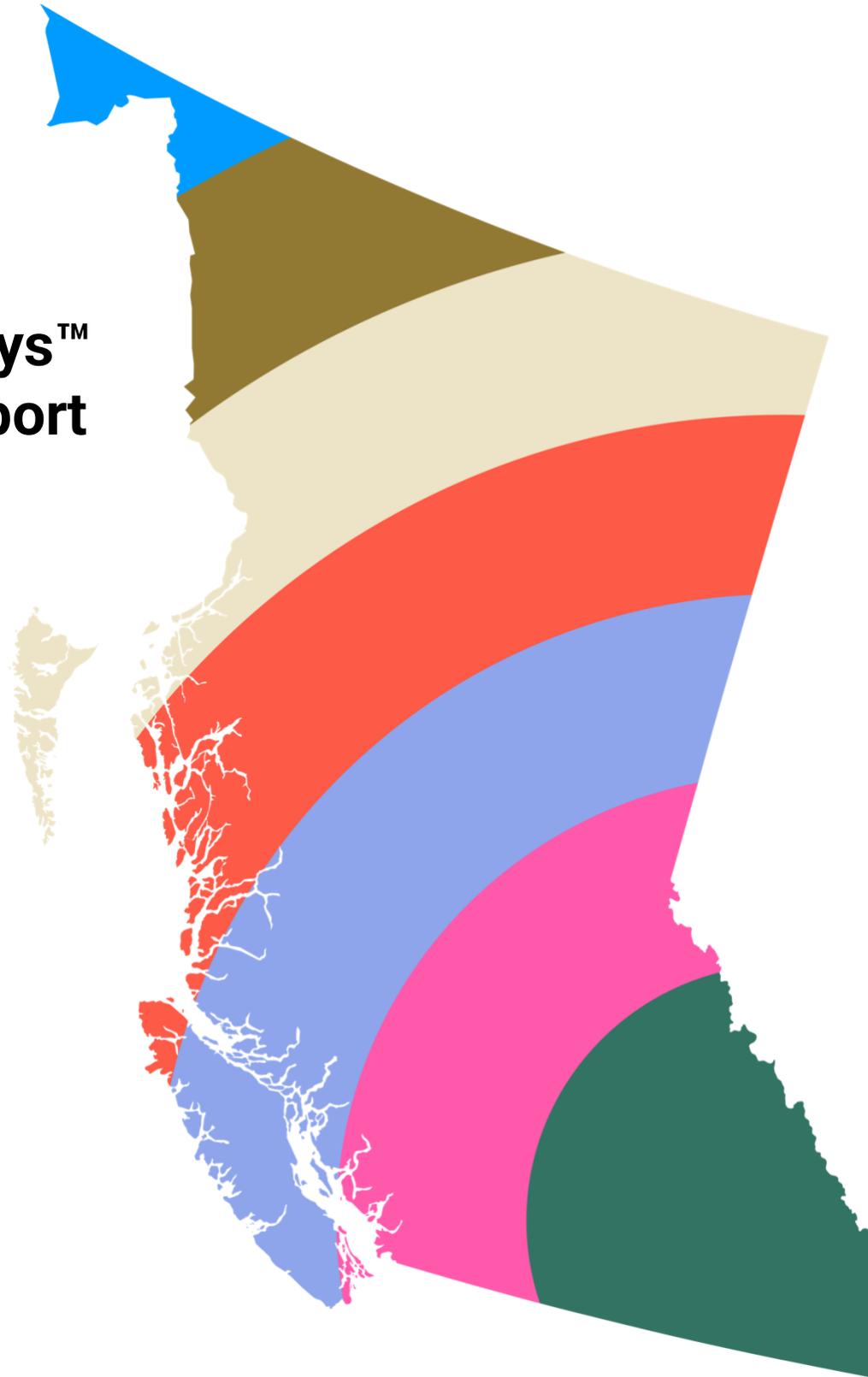


Creative Pathways™ Project Final Report

February 2023





*Funding provided through the Canada-British Columbia
Labour Market Development Agreement.*

The views and opinions expressed in this report are those of its author(s) and not the official policy or position of the Government of British Columbia.

Table of Contents

Introduction.....	4
Executive Summary.....	5
Report Overview	7
1. Project Goals And Activities	8
A) Progress On Project Management Workplan.....	10
Project Timeline	11
B) Progress On Communication & Engagement Strategy + Communications Tools.....	12
C) Creative Pathways Project Governance Committee.....	19
2. Results of The Project Evaluation.....	20
Successes, Challenges And Key Lessons Learned.....	39
Sustainability Plan.....	41
Next Steps Four Recommendations For Industry	43
Appendix A: Setwork Report.....	44
Appendix B: Meet 10 Report.....	49
Appendix C: Greet 10 Event - Black Creatives in BC	58
Appendix D: BC's Motion Picture Industry Commitments to Advance Diversity, Equity, and Inclusion.....	59
Appendix E: The Evaluation Strategy's Project Logic Model	61
Appendix F: Social Identity Characteristics of the Governance Committee	63
Appendix G: The Career Seeker's Journey.....	64

Introduction

Stories are at the heart of the motion picture industry. Whether for entertainment, connection or discovery, stories told through film and television are a powerful form of communication, seen locally and around the globe. British Columbia's highly collaborative motion picture industry joins to champion a dynamic motion picture workforce in B.C. that is equitable, diverse, and inclusive. Over the past five years, industry has studied its workforce and from these insights and informed by current economic and social conditions, developed strategies and actions to make inclusive change happen.

Central to this vision is Creative Pathways, an industry initiative conceived and developed by Creative BC that bridges between communities of career seekers and the complex, interconnected motion picture industry. Creative Pathways seeks to welcome and support new entrants in their journey into careers in BC, North America's third largest motion picture production hub, and maker of stories watched around the world.

Beginning with the belief that career information can be available to all, the Creative Pathways project supports transparency of information and builds upon that foundation to connect hirers to career seekers, with a focus on equity streams, which prioritizes access for British Columbians who have historically been systemically excluded from work opportunities in the motion picture industry. The approach is to help people Learn, Meet and Work to enter and advance their careers.

With this foundation established, the tools and capacity are in place to support workforce development for an industry that generates \$2.4 billion in GDP and \$3.25 billion in direct economic impact.¹ As a growing sector in British Columbia, a key competitive strength is the experienced and talented people that work to make the film and television stories the world loves to watch.

This report provides results and reflects the work done to build and test a collective tool that industry can use to transform its complex workforce over time.

Together with direct feedback from the workforce, and under the support and guidance of our many important partners and stakeholders, the collective power of the motion picture industry is just getting started.

"The power of storytelling is that it helps people to see the world through someone else's eyes and understand their experiences"

~ Chimamanda Ngozi Adichie, writer and novelist

We gratefully acknowledge the unceded ancestral territories of the **34 First Nations** language and cultural groups upon whose homelands the province's creative industries work and live.

¹ CIERA™ 2021. Creative BC [Research + Reports](#)

Executive Summary

The Creative Pathways project was conceived by industry following two important catalysts: demand for skilled workers and calls for system change to welcome and support the careers of people who have been systemically excluded from work in B.C.'s motion picture industry, a globally competitive location of choice.

As a trusted party that bridges industry and government, Creative BC led the Creative Pathways project to build the tools and infrastructure to drive awareness and support system change. Through equity stream programs and collaboration, the project has been able to test and measure tactics that support change.

With key industry partners, significant commitments to build a diverse and inclusive workforce are underway. All six unions and guilds and many of the industry's major employers, including multinational studios such as Warner Bros. Discovery and Disney are making change happen.

Key Project Activities:

The Creative Pathways project used four main tactics to drive its goals. Guided by a Project Management workplan, the project built two websites: Creative Pathways and the Creative Equity Roadmap and two equity streams: Meet 10 for networking and Setwork for recruitment. The project was guided by a Governance Committee, supported by Communications and Engagement Strategy, measured against an Evaluation Strategy and framed by a Sustainability Plan to set it up for ongoing operations.

The project successfully met all of its expected outcomes. The Creative Pathways website now provides an essential information hub that provides guidance on careers in the motion picture industry. The companion website for industry, the Creative Equity Roadmap is now built and ready for further engagement by the workforce. The Meet 10 networking sessions have allowed hirers and career seekers to connect about upcoming freelance work opportunities. Finally, there is Setwork, a bridge connecting workers to Employers in a complex industry. While the scale of the Setwork equity stream program was modest in outcome with 30 recruits and 27 new hires into a workforce that in 2021 is estimated to be 25,329 direct jobs² those 27 individuals worked 832 days across 53 productions, averaging 25 days of paid work. The important goal of establishing and testing a connecting bridge between community and industry has been met and there is now a functional resource that partners can use to increase workforce participation of people from systemically excluded groups, a capacity that did not exist prior to this project.

Extensive engagement and communication activities have introduced Creative Pathways to many stakeholders, ensuring awareness among many parties – from career seekers to educational institutions.

The evaluation was built on two major inputs: participant surveys and digital tools. Surveys are excellent tools for gathering candid insights, provided there is a strong participation. The Project's digital tools such as web analytics, social media metrics, newsletter tracking, and candidate selection by Employers provide real-time insight on trends and resource needs.

Finally, the project has successfully raised 90% of its annual operating funds directly from industry, a strong endorsement on the value of Creative Pathways and a long-term industry-wide commitment to transformation.

² CIERA™ 2021, Motion Picture, [Research + Reports](#)

Key Findings:

Information is for everyone. Transparency and accountability support systems change. Providing a central hub to understand a complex industry is a welcome resource. Visitors return for time-based opportunities for work, learning and networking in all areas of motion picture: above-the-line, below-the-line, in animation, visual effects and post production and in film-adjacent roles.

Equity streams work. Prioritizing equity streams is critical to building connections and providing access to work and networking opportunities for new entrants. Wider industry adoption of this approach will support system change.

Change takes time. Many organizations and productions are committed to inclusivity and are moving into implementation. Training and resources for all parts of the ecosystem are critical supports on this journey.

No two days of work are alike. Project-based motion picture work means variable demand for freelance crew with supply and demand changing daily. Competition for skilled workers in BC is high and the motion picture industry needs to be mindful of attracting those who want to build a freelance career that is built day by day, project by project.

Recommendations:

Employer Services

Continued collaboration to support equity streams for paid work in motion picture production in BC.

Cultural Competence

Increase cultural competency among all levels of industry to serve workforce, leaders, and ecosystem competitiveness.

Workforce Development

System enhancement through investment in training and knowledge transfer.

Measurement + Accountability

Develop industry-wide workforce measurement systems for transparency and accountability.



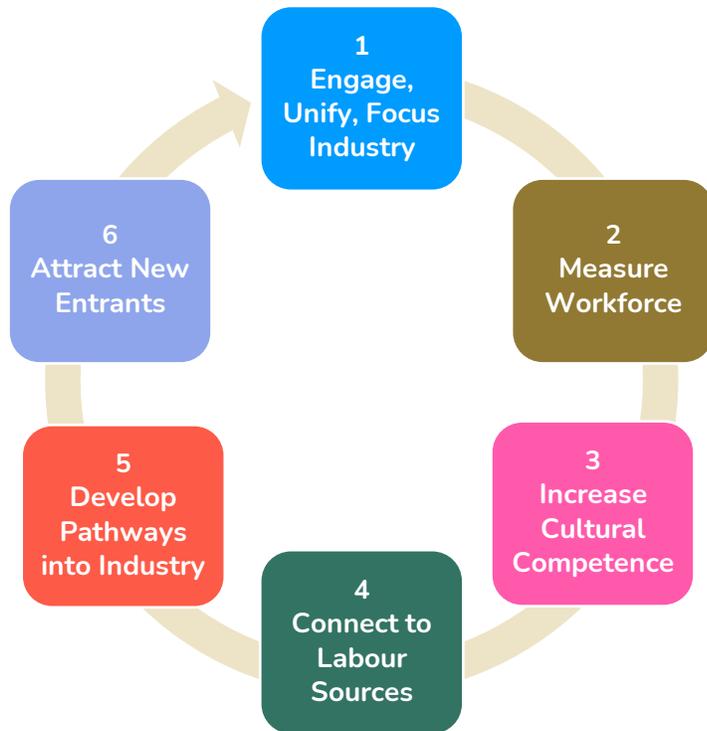
Report Overview

This Final Report serves the Sector Labour Market Partnership Project Strategy Implementation phase of the Creative Pathways project. The report captures all Project Activities to date, provides an Evaluation of the Project and outlines a Sustainability Plan for the ongoing operations of Creative Pathways.

Photo credit: Colour Study, Anthem Jackson Productions

1. Project Goals and Activities

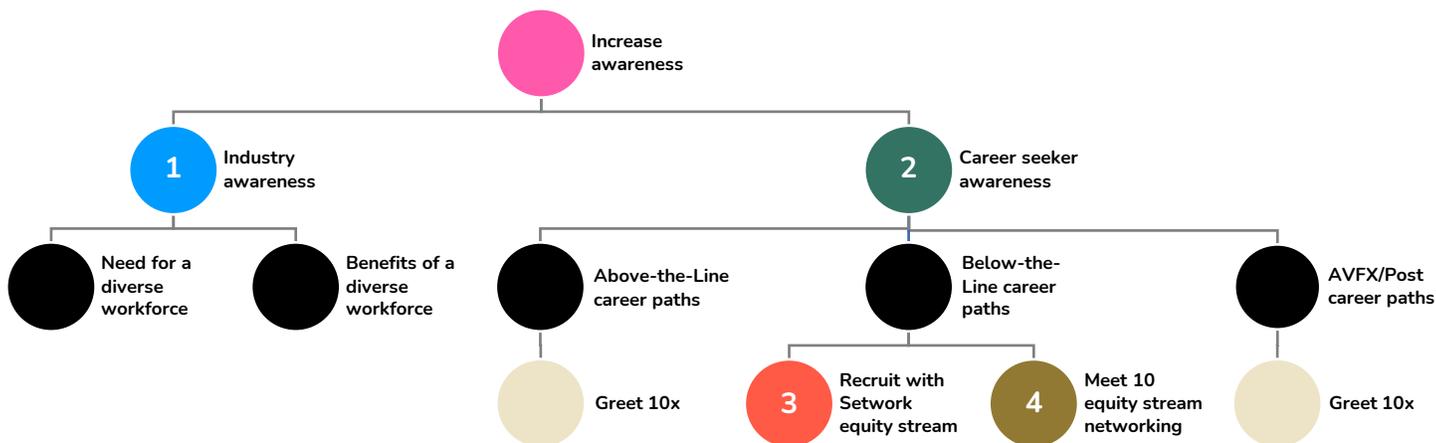
Creative Pathways is the B.C. motion picture industry’s initiative to champion a dynamic motion picture workforce that is equitable, diverse, and inclusive. Following an initial research phase supported by industry partnership and including workforce consultation, a six-part strategy for workforce development was formed in collaboration with the Motion Picture Production Industry Association of BC (MPPIA) and Creative BC. After the initial industry-funded research phase, Creative BC secured funding from Warner Bros. Discovery and the Province of British Columbia and the Government of Canada through the Sector Labour Market Partnership (SLMP) program for the *Strategy Implementation* phase.



This two-year SLMP Project focussed on strategic areas four, five and six and resulted in two websites and the development of three programs to support workforce development in B.C.'s motion picture industry.

Creative Pathways is guided by four interconnected goals:

- 1) Increase awareness of the need for and benefits from a diverse and inclusive workforce.
- 2) Increase awareness about career pathways and opportunities to work in B.C.'s motion picture industry.
- 3) Increase the below-the-line (crew) labour pool supply, particularly for people from systemically excluded groups, through recruitment services.
- 4) Provide an alternative to (personal) network-based recruitment practices for hiring below-the-line.



Infrastructure established to champion a dynamic motion picture workforce

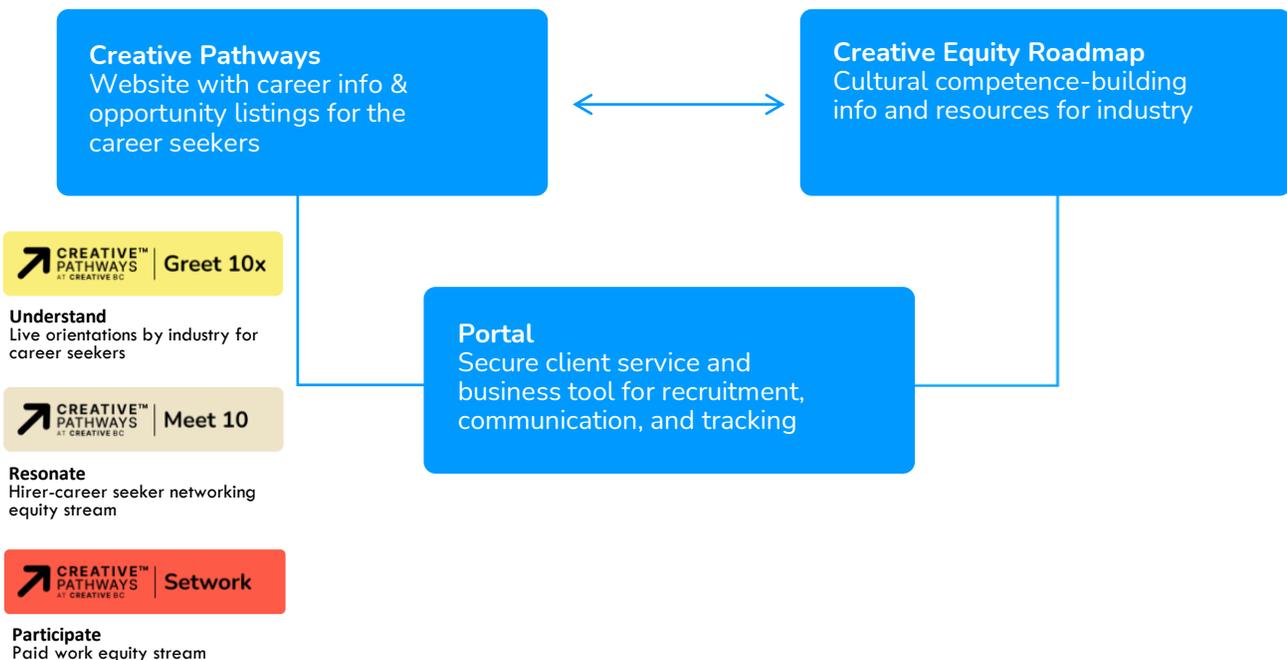
The Project's four interconnected goals have been achieved through the Project's creation of a suite of outreach, process management and communication tools which are:

Two Websites | [Creativepathwayscanada.com](https://creativepathwayscanada.com) provides information for career seekers looking for pathways into B.C.'s motion picture industry and the [Creative Equity Roadmap](#) microsite provides industry leaders with resources to develop cultural competency including anti-discrimination practices.

One Recruitment and Engagement Portal | A secure business platform built in Salesforce for industry clients connecting applicants from the Creative Pathways posted opportunities with film productions and department hirers, thus servicing and tracking industry networks of support while building and engaging a candidate pool of self-identified career seekers from systemically excluded groups.³

Two Equity Streams + Information for Everyone

- 1) **Setwork** | A service that identifies career seekers (non-union members, typically) from systemically excluded groups and connects them with employers for paid work in production.
- 2) **Meet 10** | Facilitated online meetings where groups of career seekers from systemically excluded groups are connected with motion picture employers and hiring managers.
- 3) **Greet 10x** | Moderated online info sessions about pathways into the motion picture industry for everyone.



³ Defined as Indigenous (First Nations, Métis, Inuit), People of Colour, People living with a disability, people from 2SLGBTQAI+ communities and women

How the Creative Pathways SLMP Project was structured:

The two websites, three program streams, and portal design were guided by a *Project Management Workplan*, supported by a *Communications & Engagement Strategy*, and measured against an *Evaluation Strategy*. Activity was overseen by Creative BC and subject matter expertise and insight was delivered by the project's *Governance Committee* which included ex-officio members from the Province of B.C.



Project Team:

Sponsor: Prem Gill, CEO, Creative BC

Lead: Lisa Purdy, President, Notio Media

Manager: Karin Watson, Director of Business Operations, Creative BC

Advisor: Marnie Gee, B.C. Film Commissioner + Director of Production Services, Creative BC

Creative Pathways Lead: Katannya “Kat” Yee, Creative BC

A) Progress on Project Management Workplan

All phases outlined in the approved Project Management Workplan have been completed. Two websites and three programs were launched in March 2022. See the Project Timeline below for details.

Project Timeline



⁴ Funded through the SLMP under the Research phase

⁵ Funded by Industry partners

B) Progress on Communication & Engagement Strategy + Communications Tools

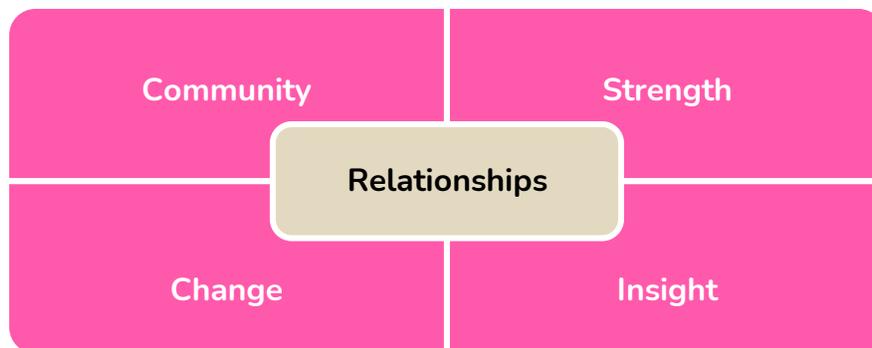
Communication & Engagement Strategy Summary

Key to the Project's Communications and Engagement Strategy was a shared intent to support career seekers into motion picture work. The strategy focussed on achieving the following outcomes for the Creative Pathways initiative:

- enduring relationships
- a supportive stakeholder community
- feedback loops that increase strength of the Project's impacts
- messaging and resources engaging industry change
- measurement that provides insight and accountability

Ongoing stakeholder input helps the Project refine its approach and pivot to meet changing business conditions.

Refining the messaging to attract stakeholder buy-in and participation will sustain interest and support in the Project, and challenge thinking and behaviour within industry.



The Communications Journey

The audience journey mapped for the Communications and Engagement Strategy was to move individuals from **Discovery** to **Understanding** to **Resonance** to **Participation**. Following launch, tactics were focussed on driving awareness and engagement to encourage participation with Creative Pathways. These tactics ranged from amplifying social media posts, uploading Opportunities listings to the site, or promoting Setwork or Meet 10 call outs.



Audience Segmentation

For any Communications or Engagement activity, the tactics are tailored to the Creative Pathways audiences that the Project reaches. These prioritized audiences are divided into four groups and further split into eight audience segments.

Group A Hirers Employers, unions, and guilds		Group B Workers Career Seekers		Group C Suppliers Schools, workforce development programs		Group D Stakeholders Industry stakeholders	
Employers Who Hire	Labour Organizations	People Seeking Work	Interested Communities	Educational Institutions	Labour Suppliers	Peer Organizations	Service + Supply
Studios (Warner, Disney, etc.) & Local Production Companies	Six motion picture labour organizations supplying members for hire by employers	British Columbians who want to work in B.C.'s motion picture industry	Organizations representing British Columbians who want to participate in B.C.'s motion picture industry	Public secondary and post secondary schools, private post secondary	Workforce development programs (i.e.: Work BC, Mosaic)	Industry partners that foster networks	Industry ecosystem

This prioritization determines the allocation of resources. Some segments require a high touch. For example, career seekers may need guidance and support. This segment is also subject to a natural churn rate⁶ as they move up and through their career paths. As the Project moves into its Sustainability phase, it will need to continue attracting new career seekers and convert them to applicants.

“I just wanted to let you know I unsubscribed from the emails. I found a new job as a VFX PA, so it does not make sense for me to attend anymore... I have now 12 months as a PA, and have been a VFX PA since February, with a break in July and August so I am already slightly grizzled on Marvel shows.” ~Meet 10 registrant

“Thanks for the email and consideration. I have started a new job and would like to withdraw my application at this time [...] I am working with Entertainment Partners now. I have attached some resumes of my team members that I have previously worked with and would highly recommend.” ~Setwork: A Million Little Things applicant

⁶ Churn is also known as attrition. A churn rate measures how clients/customers will stop engaging with the Project over a time.

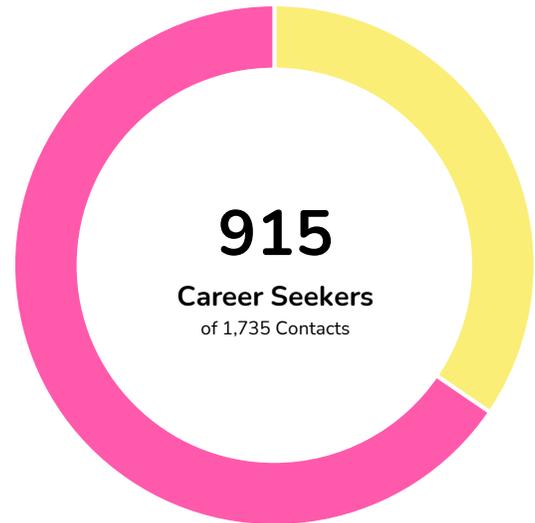
How Audiences are Reached

For audience segment Worker/Career Seekers (Group B), churn means that the project must always attract new career seekers *and directly reach them*. Those that Creative Pathways has direct access to (meaning that they have signed up to the newsletter or are current applicants to Meet 10 or Setwork opportunities) are a closely tracked number, which supports the Project's ability to move users along their journey from Discovery to Participation and to understand Career Seeker trends and barriers.

Direct Access to 1,735 individual contacts of which 915 are expressly identified as career seekers.

An equally important method to reach career seekers is through the Suppliers (Group C) and Stakeholders (Group D) who play a strong role in amplifying messages to career seekers. This intermediated access has a potentially large reach, but is not guaranteed access to audiences, as it is subject to external partner resourcing.

Intermediated Access to Audience Segments via Suppliers (42), Communities (12) and Stakeholders (42).



Tools for Audience Engagement

Creative Pathways uses a platform called **Pardot** to manage outbound communication (newsletters and targeted emails) with all Creative Pathways audience segments (contacts). Pardot is integrated with Salesforce, the customer relationship management (CRM) tool that manages all customers/contacts that Creative Pathways engages with via email.

Pardot tracks user behaviour such as newsletter opens and email forwards and based on that user behaviour, assigns engagement scores for each email address that Creative Pathways directly engages with. These insights are informing communications tactics. Organizations that generate high engagement scores are educational institutions and career counsellors. Where a key contact and important audience segment shows no to low engagement, Creative Pathways can investigate if there are issues with email delivery to ensure that newsletters and targeted emails are getting to the right people.

Workforce Development Programs (Group C: Suppliers)

Note that the ranking system is dependent on unique emails, so a company's score in Pardot may be indicative of a changed email. The engagement score in Pardot is a numerical value assigned based on a prospect taking action.

Company Engagement Score

Intersections Media Opportunities for Youth Society	92
Vancouver Post Alliance	21
Canadian Council on Rehabilitation and Work (CCRW)	21
Métis Nation	16
Visual Effects Society – Vancouver	7
IM4 Media Lab	4
Spark Computer Graphics Society	4
Presidents Group	5
Disability Screen Office	2
DigiBC	2
Immigrant Services Society of B.C. (ISS)	1
Focus@Work	1
Women in Animation	1

Educational Institutions (Group C: Suppliers)

Creative Pathways is doing proactive outreach with educational institutions to ensure connections and awareness.

Company Engagement Score

Vancouver Film School	150
BCIT Burnaby Campus	136
Emily Carr University of Art + Design	64
Langara College – Film Arts Program	54
Pacific Design Academy	7
North Island College (NIC)	7
Powell River Digital Film School	4
UBC	4
Simon Fraser University (SFU) – School for the Contemporary Arts	4
Vancouver Island Film Commission North	3
Okanagan College	3
Okanagan College Animation Diploma	2
CapilanoU School of Film Arts	1
CG Masters School of 3D Animation & VFX	1

Snapshot of Newsletter Open and Click Rates

This table below tracks Creative Pathways unique outbound communications to audience segments by campaign name. A metric that indicates the success of email campaigns is click-through rate (CTR). The more targeted the email list and message is, the higher the CTR. For example, a Setwork opportunity was directly emailed to a group of 117 individuals who are Meet 10 applicants. As these email recipients are career seekers looking for entry level work, they are more likely to open the email and click through to the Setwork application. By contrast, a Meet 10 that is specifically for work in the Grips department (Meet 10: Wesley Degenstein) will likely attract people who are specifically looking to work in that department.

Name	Sent on	Sent	Delivery Rate	Bounces	Total Opens	Unique Clicks	Unique CTR
Film Commission Night Jan 19, 2023	1/10/2023	444	100%	0	706	38	8.56%
Film Commission Night Jan 2023	12/20/2022	448	98.88%	5	725	65	14.67%
Meet 10 – Gary Lam (Editor)	11/21/2022	160	100%	0	230	19	11.88%
Meet 10 – Allisa Swanson (Costume Designer)	11/14/2022	169	100%	0	307	4	2.37%
Setwork AMLT S5 – General Email	10/31/2022	53	100%	0	364	12	22.64%
Setwork AMLT S5 – Current Meet 10 filtered applicants	10/31/2022	117	100%	0	183	39	33.33%
NIC Microcredentials	10/20/2022	676	99.56%	3	907	69	10.25%
Creative Pathways IATSE 891 Meet 10 Expression of Interest	9/12/2022	81	100%	0	165	28	34.57%
Greet 10x – Black Creatives in B.C.	9/9/2022	48	95.83%	2	132	13	28.26%
Greet 10x – Changing Perceptions of Disability in the Film Industry	8/24/2022	716	98.04%	14	616	22	3.13%
Meet 10 – SIM Camera and Careers in Rental Houses	8/11/2022	704	100%	0	520	18	2.56%
Meet 10 – Valentin Moulia	8/4/2022	709	100%	0	591	19	2.68%
Greet 10x – Lark – Careers in Post Production	8/3/2022	709	100%	0	582	18	2.54%
Meet 10 – Wesley Degenstein	7/28/2022	714	99.86%	1	589	54100	1.40%
Greet 10x – Lark – Careers in Post Production	7/27/2022	744	99.87%	1	716	328	3.77%
Meet 10 – Wesley Degenstein	7/27/2022	726	99.86%	1	860	24	3.31%
Total		7,218	99.63%	27	8,193	426	5.92%

Live Presentations from Creative Pathways

Creative Pathways Lead Kat Yee frequently presents to various partners, whether a community group, a division of a Studio, an industry organization or educational institution. This is the count current to February 1, 2023, and represents groups, not individuals.

Group A Hirers	Group B Workers (specifically communities of interest)	Group C Suppliers	Group D Stakeholders
32	8	24	17

Social Media Reach and Results

Creative Pathways social media channels are: [Instagram](#) | [Facebook](#) | [LinkedIn](#)

Below is a summary of all Creative Pathways outbound social media channel reach and engagement, by month. Also included is Creative BC reach and engagement on Creative Pathways social media content that is promoted on other channels.

Observations: Facebook has the broadest reach but the lowest engagement of the three Creative Pathways branded social channels. Instagram follows close behind Facebook in terms of reach (i.e.: number of individuals and their visibility percentage or estimation of audience views of posts) yet double the engagement of Facebook. Lastly, Creative Pathways LinkedIn page has fewer impressions overall, but the highest rate of engagement at 10.19% and has grown impressions by 486% since launch.

Social Media Engagement Report | March 29, 2022 to February 1, 2023

Account	Mar 29 -Apr 30	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Total	Engagement Rate per Impressions
Creative Pathways Facebook												
Reach	6,144	10,356	2,320	3,936	5,931	197	2,365	2,657	3,847	5,974	43,727	
Engagements	120	424	173	188	203	18	175	101	82	243	1,727	3.95%
Creative Pathways Instagram												
Reach - grid + stories	3,331	2,577	5,276	4,781	2,950	1860	2,641	1,948	4,665	3,611	33,640	
Interactions - grid	389	227	329	291	196	92	276	125	315	307	2,547	7.57%
Creative Pathways LinkedIn												
Impressions	703	509	1,315	645	1,176	959	803	2,869	3,869	4,123	16,971	
Engagements	118	162	190	108	164	110	158	275	202	242	1,729	10.19%
Creative BC Facebook												
Reach	3,049	341	0	2,335	1,787	1,044	309	0	1,245	1,207	11,317	
Engagements	41	18	0	25	12	13	8	0	18	39	174	1.54%
Creative BC Instagram												
Impressions	930	147	1,855	1,328	0	540	0	1,240	1,443	762	8,245	
Engagements	2	5	32	0	0	3	0	0	0	28	70	0.85%
Creative BC LinkedIn												
Impressions	76	198	1,380	303	556	535	0	159	308	563	4,078	
Engagements	1	12	79	17	18	28	0	8	7	12	182	4.46%
Creative BC Twitter												
Impressions	3,807	649	1,365	0	1,474	716	1,127	696	504	860	11,198	
Engagements	93	27	33	0	45	20	52	8	2	5	285	2.55%

Creative Pathways on Social Media

Creative Pathways
Your path to a career in film and television.
Non-profit Organizations · Vancouver, British Columbia · 257 followers

✓ Following Visit website More

Home About Posts Events

About
Championing a dynamic motion picture workforce in B.C. that is equitable, diverse and

See all details

Page posts

Creative Pathways
257 followers
1h · 🌐

Applications are being accepted year-round for the **Indigenous Screen Office** Director Fellowship Registry presented by the Indigenous Screen Office & the **Directors Guild of Canada - National**.

Creative Pathways
257 followers
2h · 🌐

The WBD Access x Canadian Program is a professional d

12:46 creativepathwayscanada 106 Posts 814 Followers 982 Following

Creative Pathways
Your path to a career in film and television in #BCFilm at @creativebcs.
linkin.bio/creativepathwayscanada

Followed by wbdaccess.canada, mppiabc and 72 others

Following Message Email

Organizations and Directories Promoting Diverse Talent

Learn about #BCFilm

Resources Networking + Relationships

Resources Marketing Yourself

C) Creative Pathways Project Governance Committee

The SLMP Project Governance Committee was responsible for the Project governance and oversight of the key deliverables. The committee has met 12 times in scheduled online meetings to provide feedback on deliverables as well as input into the Project's strategy and directions. There were no subcommittees formed for this Project. The table below describes the composition of the Governance Committee. Please see their self-reported social identity characteristics in Appendix F.

The Governance Committee represents the motion picture industry through its organizational representatives, and the expertise of its members.

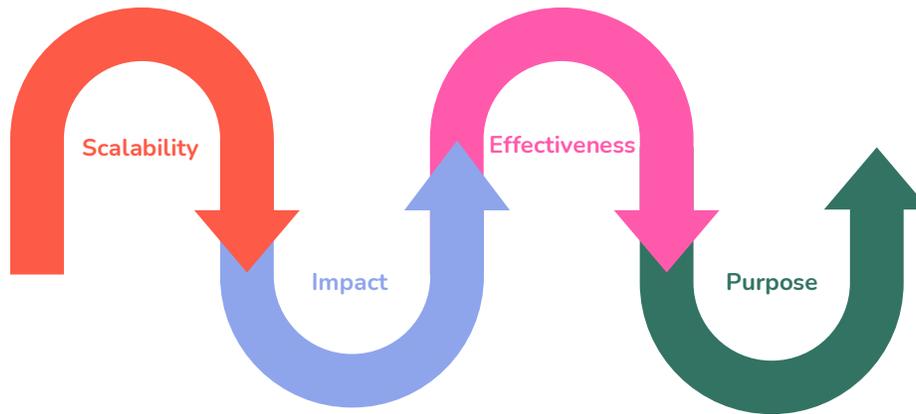
Sector Representation	Name, Title, Organization
Economic Development Agency & Project Sponsor	Prem Gill, CEO, Creative BC
Workforce	Sheryl Wilson, Hairstylist, IATSE Local 891 Member
Labour	Crystal Braunwarth ⁷ , Business Representative, IATSE Local 891 Kendrie Upton, Executive Director, Directors Guild of Canada BC District Council
Employers	Erika Kumar, Director, Access to Action Warner Bros. Discovery Canada
Producers	Tracey Friesen, Managing VP, Canadian Media Producers Association BC Producers Branch
Labour Relations Specialist, Training & Coaching for a Culture of Inclusion	Natasha Tony, President, Elevate Inclusion Strategies
Animation & Visual Effects	Tara Kemes ⁸ , General Manager, Cinesite
Indigenous Filmmakers	Kerry Swanson, Executive Director, Indigenous Screen Office
Black Filmmakers	Joan Jenkinson, Executive Director, Black Screen Office
Racialized Filmmakers	Barbara Lee, Founder, Vancouver Asian Film Festival & Racial Equity Screen Office
Industry Organization the following Governance Committee members are also board members of MPPIA, the Motion Picture Production Industry Association of BC	Tracey Friesen, Managing VP, Canadian Media Producers Association BC Producers Branch Crystal Braunwarth, Business Representative, IATSE Local 891 Kendrie Upton, Executive Director, Directors Guild of Canada BC District Council
Ex-officio Governance Committee members	Ryan McCormick, Senior Program Manager, Sector Labour Market Partnership Office, Ministry of Post-Secondary Education and Future Skills Adrienne Beck, Director, Film & Digital Media Policy, Ministry of Tourism, Arts, Culture and Sport Melissa Peters, Senior Policy Analyst, Creative Sector Branch, Ministry of Tourism, Arts, Culture and Sport

⁷ This position was held by Phil Klapwyk, Business Representative, IATSE Local 891 up until October 2022

⁸ Tara Kemes resigned from the SLMP Governance Committee in October 2022

1. Results of the Project Evaluation

The Project Evaluation (as outlined in the Evaluation Strategy delivered in July 2021) is designed to determine outcomes of the Project Activities and is framed along four key areas of enquiry, Scalability, Impact, Effectiveness and Purpose.



How the Project did on the Key Areas of Enquiry

Area of Focus	Key Questions	Results to Date
Scalability	<ul style="list-style-type: none"> Can we extend the Project's capabilities to ATL and AFX/Post? Can we extend the Project to other jurisdictions? 	<ul style="list-style-type: none"> Yes. Greet 10x events were effective ways to serve these areas of interest Yes. The Project has received several enquiries from within Canada to do so
Impact	<ul style="list-style-type: none"> Did the tools developed during the Project have impact in achieving the objectives? 	<ul style="list-style-type: none"> Yes. The tools continue to be suitable for industry's near-term approaches to hiring
Effectiveness	<ul style="list-style-type: none"> Did the Project effectively clarify, attract, and increase workforce participation, with a priority on people from systemically excluded groups? Did the Project provide resources to introduce additional methods of recruitment (beyond networked recruitment) and tools for anti-discrimination, supporting the development of cultural competencies? 	<ul style="list-style-type: none"> Yes. All candidates who applied for and participated in both Setwork and Meet 10 voluntarily self-identified that they belonged to a systemically excluded group Yes. Setwork and Meet 10 supported a new form of recruitment and the Creative Equity Roadmap provides industry leaders with tools for anti-discrimination and cultural competence development.
Purpose	<ul style="list-style-type: none"> Reviewing the rationale for the Project is it "on purpose" and relevant? Does it address the need for an expanded workforce? Does it address the need for a more diverse workforce? 	<ul style="list-style-type: none"> Yes. The Project's intent is clear to industry, this is evident in industry stakeholder support and mentions Partly. Labour organizations continue to be best suited to recruit workforce at scale. Partly. The Project has been able to source candidates from systemically excluded communities and secure them paid days of work

At a Glance – Expected Outcomes against Key Performance Indicators

KEY PERFORMANCE INDICATOR	PROJECT EXPECTED OUTCOMES (per Evaluation Strategy Appendix E)	DETAILED RESULTS	OUTCOME
<p>KPI #1 Determine whether career seekers were hired on productions and number of hires in which roles, for which duration & KPI #2 Track candidate career progression defined by candidate's career goal</p>	30 Setwork candidates from systemically excluded groups placed in productions based in BC	<p>27 of the target of 30 recruited individuals were hired and had paid work experience in BC's motion picture industry, working for 832 days. 100% of Setwork Cohort members provided feedback and insight on their career paths.</p> <p><i>See Appendix A for details.</i></p>	
<p>KPI #3 Number of Setwork opportunities supported by Studio/Employers over Project term (October 2021 to December 2022)</p>	More than one bona fide equity program designed by employers and made available in BC	One studio (Warner Bros. Discovery) supported two Setwork intakes; a second Studio (Disney) facilitated a third Setwork with placements across multiple Disney productions	
<p>KPI #4 Published union & guild strategies and actions to support equity and inclusion (both publicly available & those available only to members)</p>	Unions and guilds take actions to support equity and increase their inclusive hiring practices to increase workforce participation of people from systemically excluded groups	<p>100%. All 6 labour organizations have taken action to support equity and inclusion in the workforce.</p> <p><i>See Appendix D for details.</i></p>	
<p>KPI #5 Union and guild support of Meet 10 events (as representatives, promoters, and suppliers of hiring managers) KPI #8 Meet 10 attendance, interest and outcomes based on post-event surveys to attendees.</p>	Creative Pathways will host a minimum of ten Meet 10 events	<p>One labour organization (IATSE Local 891) supported Meet 10 by sourcing over 80 hirers and subject matter experts to host Meet 10s. Across 10 Meet 10 sessions 84 people from systemically excluded groups attended sessions. In post-event surveys, of the 16 who reported, 3 of them were hired.</p> <p><i>See Appendix B for details.</i></p>	

KEY PERFORMANCE INDICATOR	PROJECT EXPECTED OUTCOMES (per Evaluation Strategy Appendix E)	DETAILED RESULTS	OUTCOME
<p>KPI #6 Creative Equity Roadmap toolkit online engagement with available resources by site visits and length of time</p>	<p>No web traffic targets set.</p>	<p>Average length of visit = 3 minutes 40 seconds. Total downloads of resources to develop cultural competency = 25. Lower than anticipated engagement</p>	
<p>KPI #7 User engagement and conversion rates on key goals set by the Project</p>	<p>No web traffic targets set.</p>	<p>Total Creative Pathways site users: 18,263 with average length of visit 2 minutes 21 seconds. Conversion rate = 620% Most popular section: Opportunities/Paid Work.</p>	

Evaluation Methodology and Approach

Using a combination of digital tracking tools (i.e.: Google Analytics, Pardot and social media metrics) and qualitative data via custom surveys direct to individuals, the Project was able to track results and adjust tactics as needed. Magnify Digital Inc. supported the Evaluation stage by establishing various web user journeys, outlining the Project's key web success metrics via goal setting, configuring goals and tracking buttons in the Google Analytics accounts for both Creative Pathways and the Creative Equity Roadmap, and supporting the project through a major version upgrade from Google Analytics to GA4.

Primary Research:

- Web analytics using both Google Analytics and GA4
- Salesforce data on client interaction
- Surveys with Setwork Cohorts, tracking at three intervals: post-Setwork, then at 4- and 8-month intervals following the Cohorts' career progress post-Setwork
- Post-event surveys with Meet 10 attendees
- Surveys with Employers and Unions and Guilds (with an informational interview as a substitute method for data collection). The quantity of surveys is dependent on which Employers and Unions and Guilds participate in Setwork
- Survey post-Project with Governance Committee members

Secondary Research:

- Union and guild member survey data, as available and data on permittee and member growth
- Reported results on workforce "diversification programs" from comparable jurisdictions, such as California's Career Readiness Program
- Best in practice motion picture workforce development initiatives such as Screen Skills UK and Screen Skills Ireland

Limitations and Applications of the Evaluation Work:

Measurement is reliant on data input frequency, accuracy, and timeliness. As the primary method for determining career progression, timely and complete survey participation by individuals was critical. To gather accurate information, completion of surveys was incentivized by direct payment for Setwork. Even so, full survey participation required frequent follow-up by the Creative Pathways Lead.

The information gathered from the Setwork Cohort was extremely insightful and has helped the Project better understand how the Cohort members secure work and what the barriers are to career progression. These barriers are now being communicated to employers and labour unions, both of which are using the insights to improve practices. While survey participation rates typically vary, this project had 100% survey participation for the Setwork Cohort. In contrast, the Meet 10 participants were offered a chance to win a gift card to complete surveys so the participation rates were low, nor were follow-up surveys administered, so there was less insight into hiring outcomes.

Finally, for the Creative Equity Roadmap, there were two limitations which impacted insights: the website was rebuilt to align with Creative BC's web rebuild, and the Google Analytics web measurement system transitioned from their long-standing Universal Google Analytics to GA4, which limited comparison across the time period the project measures.

KPI # 1, 2 and 3

Setwork Outcomes

Setwork is a starting point for new entrants to begin their career path. All Setwork Cohort members begin as Production Assistants (commonly referred to as PA), the industry’s typical entry-level job. From this starting point, one’s career path can diverge widely, depending on both parties' interest and commitment, as well as the frequency and availability of work.

Setwork’s equity stream facilitates the hiring of qualified candidates from systemically excluded groups onto BC-based motion picture productions.

PA’s typically work on “day calls” to meet the always-variable demands of production. While motion picture production work is designed to be completed within a predictable schedule, there is tremendous variability in workdays: a complex, stunts-heavy location shoot in a downtown city street has different labour needs than two performers in dialogue filming at a soundstage. Day call workers are the industry’s solution to meet this fluctuating demand.

To date, the Project has recruited 30 individuals from systemically excluded groups into Setwork and of those, **27 individuals** (of an expected outcome of 30) secured paid work in B.C.’s motion picture industry. Creative Pathways’ Setwork equity stream acts as a bridge between a community of career seekers, employers seeking to hire and unions and guilds responsible for labour, providing services which: attract candidates for employer selection, coordinate mandatory training and provide guidance for cohort members in partnership with DGC BC.

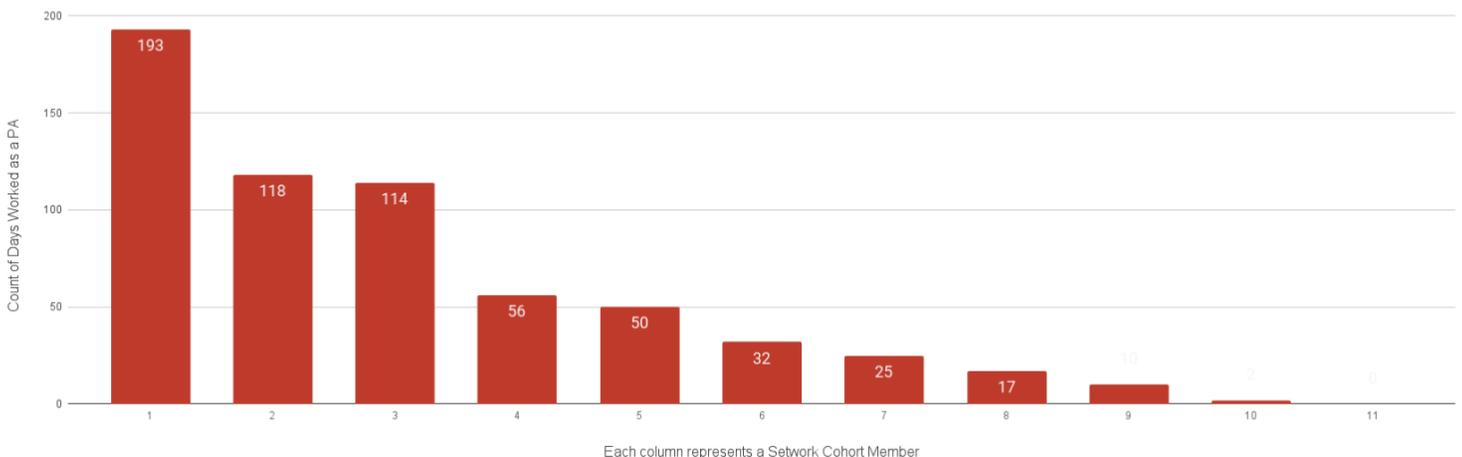
KPI # 1

Determine whether career seekers were hired on productions and number of hires in which roles, for which duration.

- **27** Setwork Cohort members report a total of **832 days of paid work as Production Assistants across 53 unique productions**. Of the 30 recruited, two have left the Setwork program entirely and three have yet to secure paid days of work as a Production Assistant.
 - For context, the camera trainee program administered by the International Cinematographers Guild (ICG 669) has 15 BC based trainees who typically accumulate 150 days across multiple productions, or 2,250 days over a 18-24 month period. While the highly competitive trainee program is not a direct comparison, this shows that the number of days worked by Setwork cohorts is both substantial and meaningful.

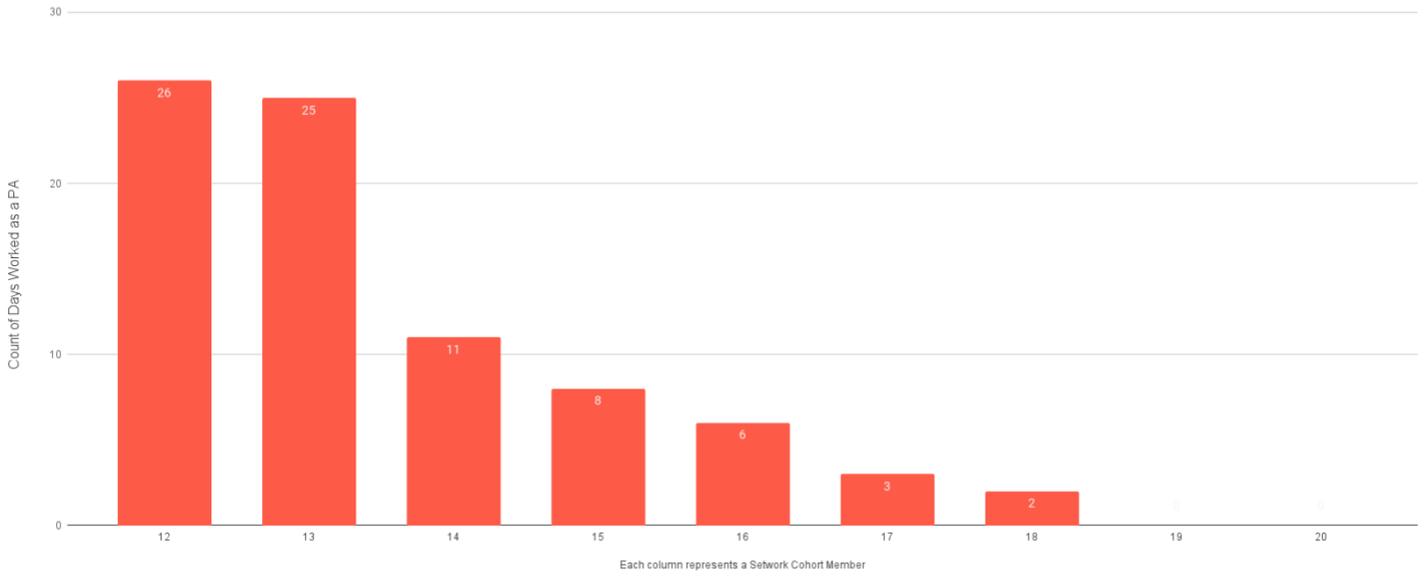
SETWORK COHORT #1 - Paid Days of Work as a PA

Source: Setwork surveys for 15 month period of Sept 2021 to Dec 2022. (n=11)



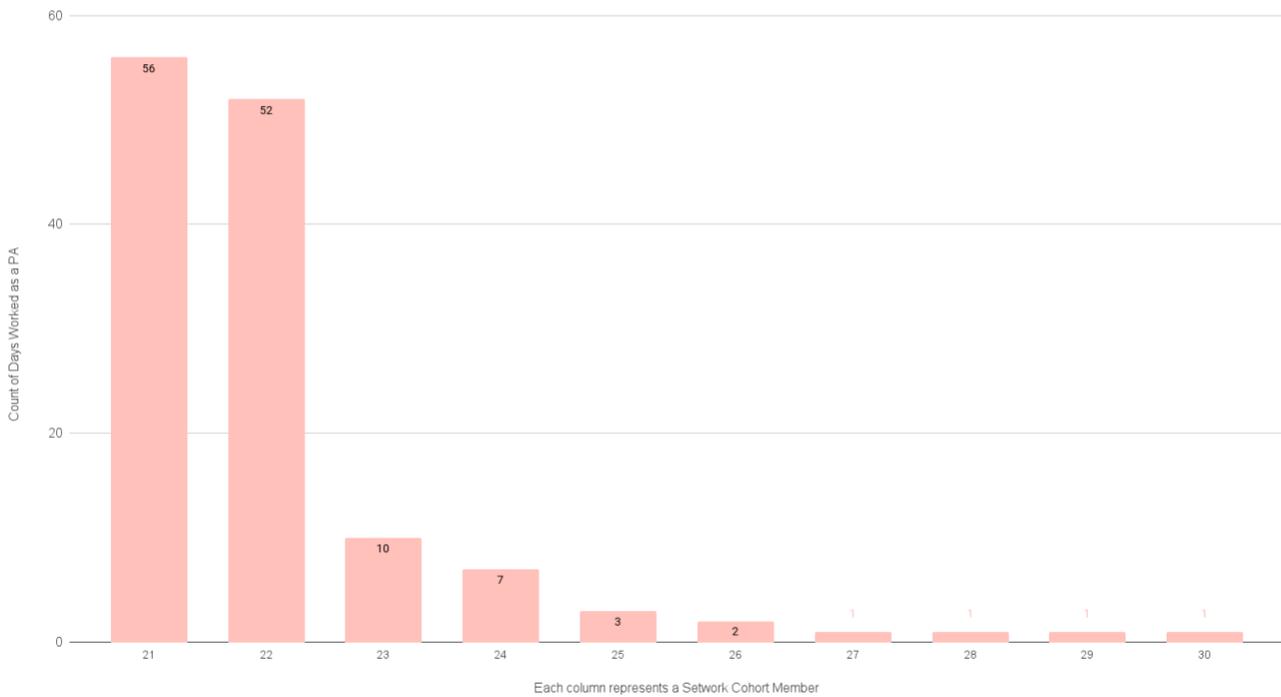
SETWORK COHORT #2 - Paid Days of Work as a PA

Source: Setwork surveys for 5 month period of Jun 2022 to Dec 2022. (n=9)



SETWORK COHORT #3 - Paid Days of Work as a PA

Source: Setwork surveys for 3 month period of Nov 2022 to Jan 2023. (n=10)

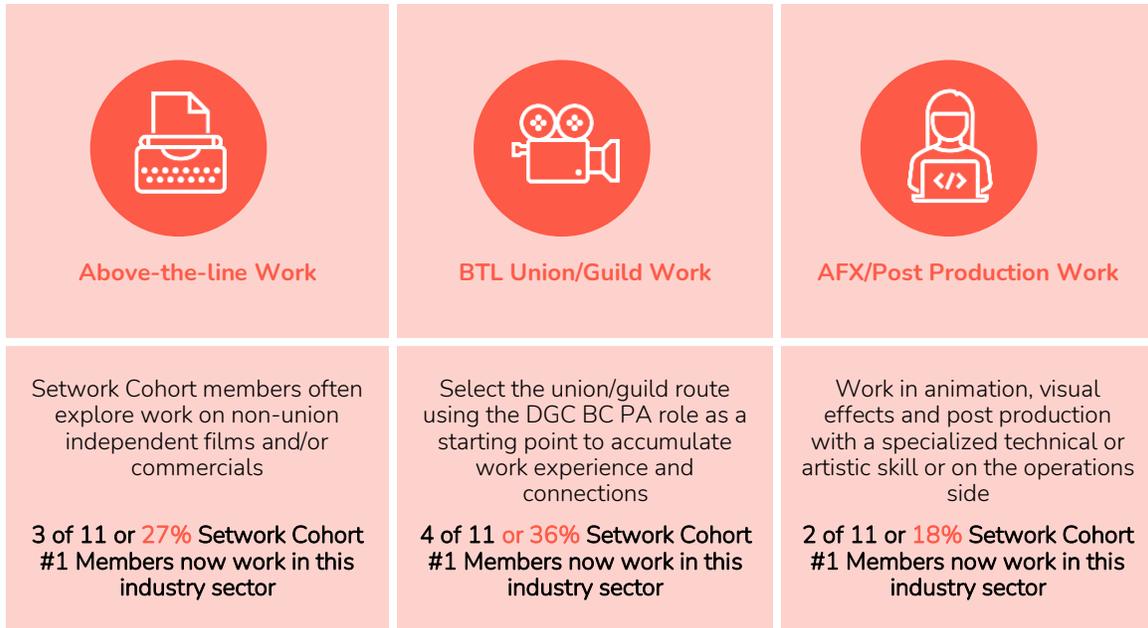


Please note that the DGC BC Permittee Logbook Holder program for PA's requires **30 days paid work** experience to join the program. This requirement is deferred for equity stream candidates. Permittee Logbook Holder program members must work a minimum of **100 days per year to remain in the program.**

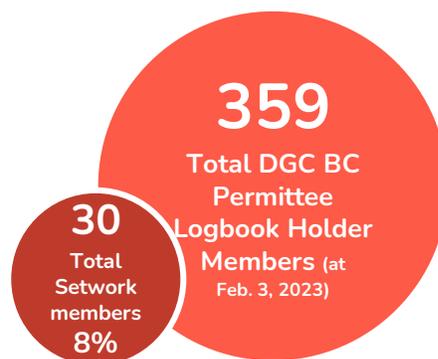
KPI # 2

Track candidate career progression as defined by candidate's career goal

- Career journeys have been as varied as the Cohort members themselves. **Cohort #1** made these choices during the 15-month period they were in the Setwork Equity Stream



- Setwork Cohort members have a wide range of career goals: from Accounting to Assistant Director to Sound and Script Supervisor, there is interest in the many roles the industry offers
- Cohort member career pathways choices can be driven by the career seekers' interests, and the availability and prospects of steady work.
- Labour supply and demand dynamics, particularly relative to PA's are also a factor for career progression

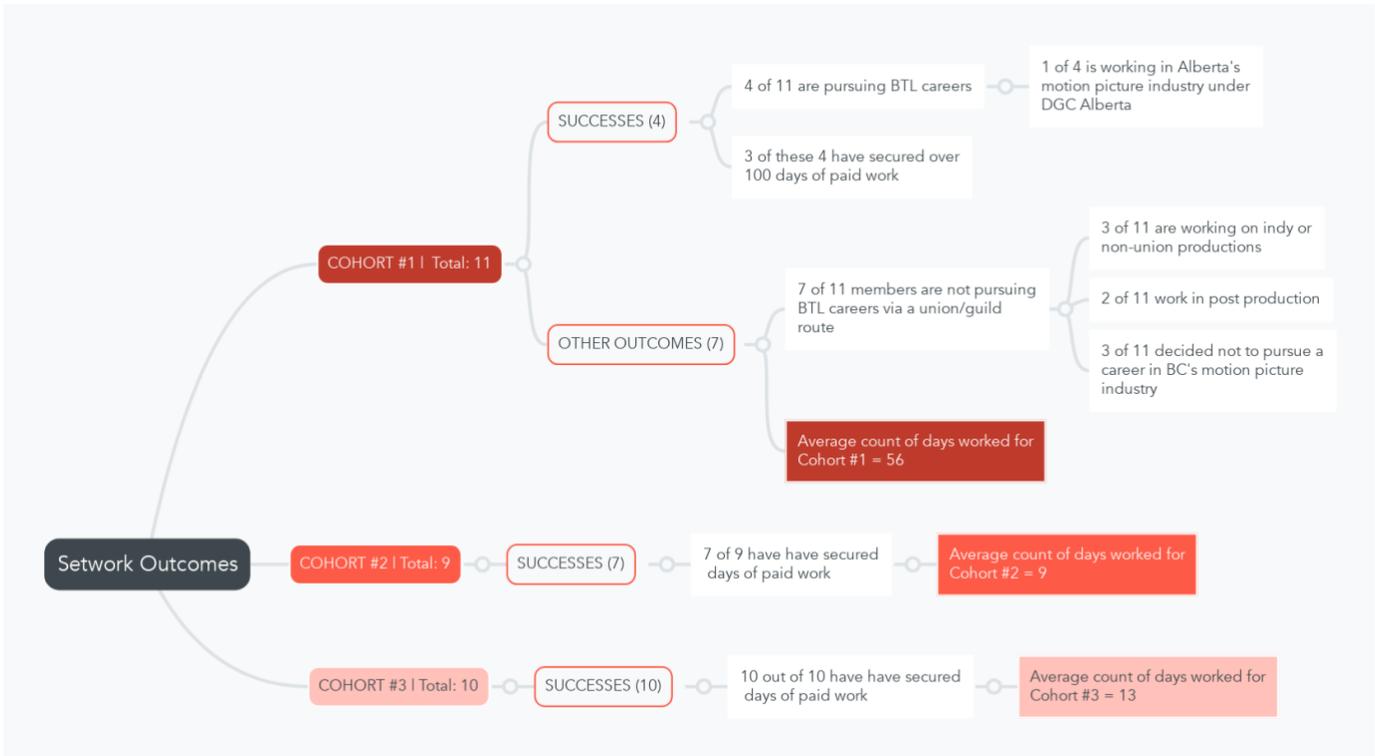


Setwork members represent 8% of the total number of DGC BC Permittee Logbook Holders during the same time period.

“The overall experience has been great, I have made a lot of connections, received training, coaching guidance and resources throughout the process.” ~Setwork Cohort Member #1

“This program definitely introduced me to the industry and I am grateful for that. I would have preferred to have a lot more training and webinars than what was provided but I now work for an amazing post production/VFX company and I got the confidence I needed to begin from Warner Media” ~Setwork Cohort Member #11

The chart below shows Setwork outcomes to date:

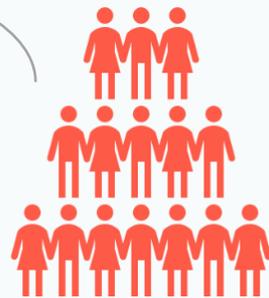


Findings:

5/11 Setwork cohort members will work in non-union production as well as animation, visual effects and post production

4/11 Setwork cohort members intend to pursue a below-the-line career via the union/guild route

3/11 have decided to leave the industry entirely.



Note: Cohort #1 began working in September 2021 (total of 15 months) and have completed three surveys, providing the most robust insight on their career progression. Other cohorts have been active for five and two months, respectively.

For the 27 Setwork cohort members who did work in production, they did continue to experience barriers to access work. While Creative Pathways staff connected career seekers with hirers, the cohort members had to secure subsequent days of work thereafter. This resulted in some members experiencing some of the same barriers which precipitated this project.

Barriers to accessing work

"I think the barriers are hard to describe but one would be the extra strength it takes to find your place in this industry as a woman, and also as an Indigenous person, sometimes it really feels like you are just a cog in the machine and there is no meaning to the work you are doing. Luckily, I have been able to work on some productions through this program that have showed me there is an approach different to the norm in working in film that is inclusive and is a positive environment to be a part of, and it makes me want to be a part of this positive shift."

"Difficulty in looking for new jobs. Lack of contacts, not having a network for being an immigrant. It has been very difficult to meet people and create a network! I find that because I only have 10 days on set so far, it's been hard for folks to want to hire me."

"I am fairly new to film and tele, but I have found as a woman it is tough to succeed in the industry. Also, there are little supports that are accessible and even fewer that are culturally sensitive."

"It is hard to get consistent days for day calls when I do not know anyone in the union world. Additionally, PA work doesn't really allow any networking when on the job (in conjunction with set politics), so it is hard to find the opportunity to transition to other departments."

"Opportunities for paid work, consistency, difficulty committing to positions that are underpaid or very brief/balancing other work while doing so."

"Networking barriers. If you send your resume to the productions list, no one responds. Competition for job search on Facebook pages and job requirements are increasing. The need for you to have your own car to call you to work, even in accessible locations. There is a need to be alert to see and respond to text messages when you are invited for a job because in a matter of minutes you lose your spot to someone else."

"I think it's clear that many people in the industry got to their positions through connections. Now that I am experiencing union work alongside non-union, commercial work, I feel that I've spoken to enough of these individuals in positions of higher rank/status to say that most of them got there because their best friend or parent was even higher on the industry ladder. This doesn't mean it's impossible to make your way up through show of discipline, respect, and hard work because there are always people paying attention for good workers, but if you wanted to hypothetically become a prop master on show 'x' and the other people that want that role are related to the production designer you're going to find that goal to be nigh impossible to achieve. It's a sad truth but it's useful to know because if you really want to do well and "make it" you're gonna need to be willing to sacrifice time, the most important currency, and working in an environment like that when you're ambitious is going to cost you a lot more. My recommendation is finding the people that recognize your work ethic. Don't be afraid to express your wanting to do this thing full time. Obviously pick the right time to have that conversation but seriously, say something! I'm shocked at how little people express wanting to continue working for leaders they like."

KPI # 3**Number of Setwork opportunities supported by Studio/Employers over Project term (October 2021 to December 2022)**

- **Two Studios.** Setwork has been supported extensively by Warner Bros. Discovery's Access to Action Canada program, with the first two Setwork Cohorts starting their career path with the support of Warner and the DGC BC. Setwork Cohort #3 has been supported by Disney and DGC BC, through the hiring of PAs across multiple Disney film and television productions.

Setwork Survey facts

With three cohorts working on overlapping time periods, surveys for the first cohort provide the most insight over a longer period, gathering data at 1-, 4-, and 8-month intervals. Beyond the barriers accessing work as described in the quotes from the Cohort listed above, other variables impacting the count of days worked include the volume of production at a given time and Cohort availability/interest.

	Setwork #1	Setwork #2	Setwork #3
Cohort Count	11	9	10
Active Period	September 2021 to December 2022 15 months	August 2022 to December 2022 5 months	November 2022 to February 2023 3 months
Number of days of paid work among cohort	617	81	134
Average interest level in working in film and television (out of a possible 5-star rating)	4 stars	4.5 stars	5 stars
Number of surveys completed by Cohort	3	2	1

See more details on Setwork in Appendix A.

KPI #4**Published union and guild strategies and actions to support equity and inclusion**

100% of the Project's key partners, the six labour organizations and various employers (as represented by trade associations/member organizations Canadian Media Producers Association, BC Branch (CMPA-BC), Alliance of Motion Picture and Television Producers (AMPTP), Motion Picture Production Industry Association (MPPIA) and Motion Picture Association Canada have all made commitment to advancing workforce equity, diversity, and inclusion.

Approaches are widely varied, as expected with the range of mandates, business models and members being served. See the table below for generalized actions and Appendix D for details on the various industry actions to support systemic change.

(Table is current to December 1, 2022, with information as available)

All of industry's labour organizations have committed to support the hiring of individuals from systemically excluded groups through policy + action.

Group or Partner	Legal/Policy Constraints (Compliance)	Functional Obstacles	EDI Transformation Solution(s)	Timeline/ Dependencies
Above-the-Line (ATL) Individuals who work as Writers, Directors, Producers and Key Talent (Performers) and typically belong to a guild or trade association	None	Production deals face need for creative excellence, strong track record / business opportunities / supported budgets	Pacific Screenwriting Program, Directors.ca, Union of BC Performers/Alliance of Canadian Cinema, Television and Radio Artists (UBCP/ACTRA) all support of EDI initiatives. Canadian broadcaster EDI targets which can trigger provincial and federal funding, of which some funders have weighted criteria to support creators from “equity-deserving communities”; CMPA-BC EDI initiatives, National Film Board’s diversity targets, and more	Ongoing
Production Companies	Binding agreements mean employers must hire union members on many (but not all) productions	Production companies working in a service arrangement are subject to distributed/ networked hiring authority and hire freelance workers. Currently, there is no established system to collect social identity data for project-based hiring of freelance workers	Employer-delivered EDI-supportive training of hirers/crew upon production start; mandatory use of Diversity Directories (majority ATL) and Diversity Plans as conditions of some Canadian broadcaster’s funding/license commitment.	Work in progress
Animation/VFX Studios	Privacy law compliance; studio diversity targets; multi-jurisdictional legal considerations on data	Mobile, technically skilled in-demand workforce; currently there is no standardized, established system to collect social identity data for project-based hiring of freelance workers	AVFX Alliance has undertaken annual workforce surveys which measures a sample of workers at a company at a given point in time. This differs from collecting social identity data for crew working on a specific production. The AVFX Alliance is evaluating the implementation of a common, third-party Self-ID system	12 months
Major Studios – Live Action	Some Studio/Employers are setting EDI targets for production crew to meet their public corporate commitments to EDI. Other Studio/Employers may implement actions across individual productions	Availability of social identity data of the membership	Studios beginning to offer CP Setwork opportunities	12 – 24 months Culture Shift

Group or Partner	Legal/Policy Constraints (Compliance)	Functional Obstacles	EDI Transformation Solution(s)	Timeline/ Dependencies
Unions + Guilds (U+G)	Human Rights Act and U+G bylaws require EQUAL treatment, but EDI programs require EQUITABLE treatment (different) based on social identity characteristics Each U+G is governed by and subject to its local, national, international Constitution and By-Laws and applicable legislation	B.C. Office of the Human Rights Commissioner (BCOHRC) requires that equity programs, especially employer or union programs, have data proving gaps in participation; gaps will be measured and are different by department	U+G represented under the B.C. Council of Film Unions are pursuing “Special Programs” exemptions under the BCOHRC; and implementing the collection of social identity data of their members; DGC BC providing CP entry path for PAs already due to intent to formalize; pursuing member authorization to disclose personal info for hiring roster purposes; Four of six unions and guilds have measured the social identity characteristics of their membership through surveys	12 - 24 months Culture Shift
Below-the-Line Cast + Crew	To be hired on a union-signatory show, the individual must be a union member or permittee, except for the DGC BC PA position which uses the Permittee Logbook Holder program	For union entry, individual needs on-set / production experience; for new PA's, getting work experience is one day at a time	Creative Equity Roadmap – tool for existing workforce Creative Pathways Meet 10 and Setwork equity stream programs UBCP/ACTRA support of EDI initiatives	Culture Shift / increasing cultural competence

Of note, the “Worker Mindset” is a meaningful input to consider in ALL Equity, Diversity and Inclusion practices and is subject to personal agency and the rate of social change. Additional factors to be mindful of include the fact that motion picture work is competitive, hiring is project to project and the work is freelance.

Further, voluntary disclosure of one’s social identity characteristics is a personal choice. Some initial resistance is expected. A transformative solution is to sustain high production levels, lowering job competitiveness, increasing cultural literacy among the workforce so that workers and members understand the reasons for data collection and feel safe to disclose their personal social identity characteristics.

KPI # 5 & 8

Meet 10 outcomes

To date, 215 unique individuals from systemically excluded groups have applied to attend a Meet 10 session. Of the pool of applicants, 73 people committed to attending across 10 Meet 10 sessions which covered the following topics: Production Assistant, Factual Story and Editorial Assistants, Props department, Gaffer, Assistant Director, Set Decorating, camera rental house, Picture Editing and Script Supervisors. The project also observed that five of 30 Setwork cohort members also attended Meet 10 events and two other Setwork cohort members came to Greet 10x events or webinars, a positive pattern of engagement across the program’s equity and open streams.

Meet 10 connects industry hirers to qualified candidates from systemically excluded groups and drives awareness of equity stream programs in industry.

- **KPI #5**

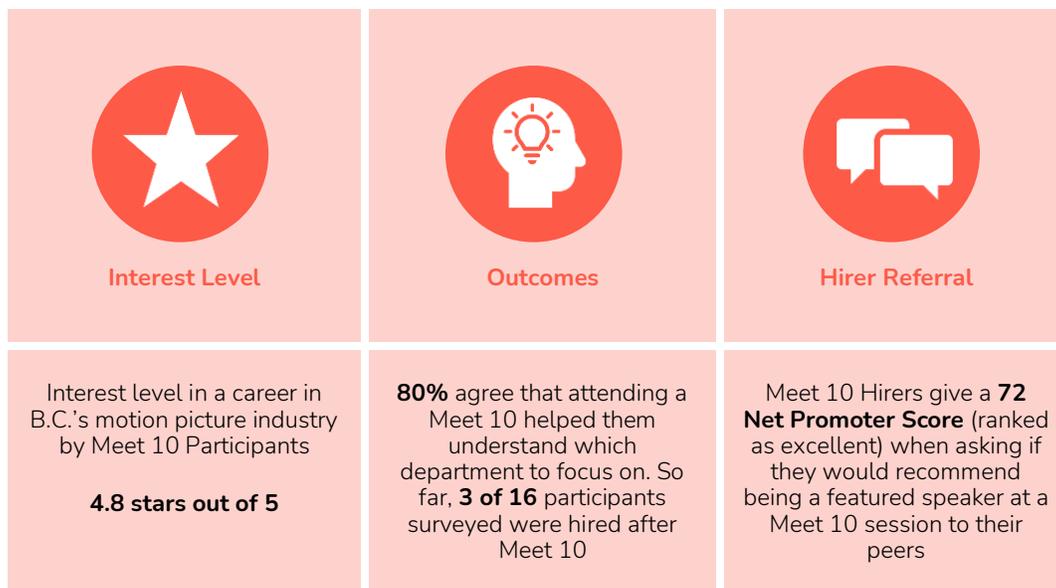
Union and guild support of Meet 10 events (as representatives, promoters, and suppliers of hiring managers)

- Over 20 members from IATSE Local 891 signed up to participate as a Meet 10 hirer, based on an internal call out to membership which resulted in **positive responses by over 80 members**. To date, two Meet 10s have been hosted by IATSE Local 891 members
- Our partnership with Megan Props resulted in 142 contacts of working crew with 50% belonging to a union or guild

- **KPI #8**

Meet 10 attendance, interest and outcomes based on post-event surveys to attendees

- 73 individuals attended a moderated online information session with industry professionals, forming connections with peers and hirers, while learning more about careers in film and television.



See more details on Meet 10 in Appendix B.

- **KPI # 6**

Creative Equity Roadmap Toolkit Online Engagement with available resources by site visits and length of time

The Creative Equity Roadmap is an industry-focused resource to develop anti-discrimination and cultural competency for individuals and companies. Hosted at [Creative Equity Roadmap](#), the microsite officially launched on March 22, 2022, however as the Creative Equity Roadmap is focused on industry, rather than career seekers, this microsite was not the focus of the official launch while labour negotiations were underway. A campaign to drive awareness of, and engagement with, this resource within industry leadership began November 15, 2022, with the launch of a blog, which posts practical tips that are shared on social media to drive traffic back to the site.

The Roadmap is a resource for industry leaders to develop cultural competency to better support system-wide transformation.

The Creative Equity Roadmap is one tool among many that is designed to develop cultural competency across B.C.'s motion picture industry. This resource for self-directed learning is building some awareness among its

primary audience of industry leaders, however despite campaign efforts, the website has not seen widespread adoption as it is not mandatory. Meanwhile, most unionized BTL workers will receive some form of respectful workplace training which is mandatory at the beginning of production. This proprietary training is delivered by employers to the crew and covers bullying and harassment with a focus on compliance.

Additionally, Creative Pathways is aware of customized half and full day training such as “[Building Inclusive Workplaces for Film and TV Crew](#)” and “Unconscious Bias” that has been delivered to crew across various productions in Canada, or to crew through their union or guild, some of whom require leadership skills development to upgrade/advance their careers. The current approach to cultural competency is bespoke and customized to a client/production need. Additionally, the “Motion Picture Industry Orientation” course and exam that is mandatory for union and guild membership is undergoing redesign to introduce some cultural competency concepts as part of respectful workplace practices.



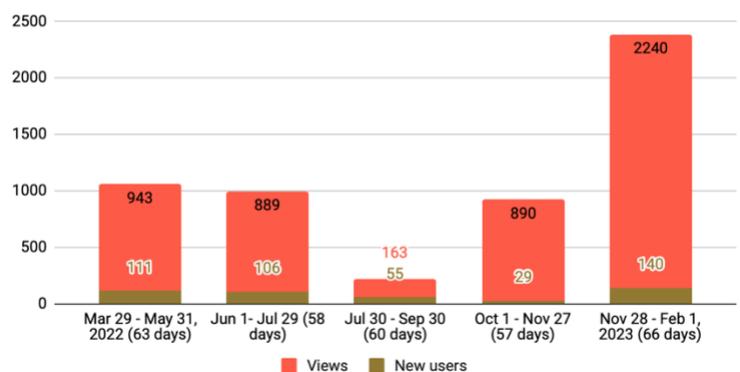
Web Page Metric Results

Due to web build limitations which hampered measurement capabilities at launch and a subsequent upgrade to the Google Analytics system (from Universal Google Analytics to GA4), measuring change is possible for only two comparable dimensions: Views and New Users.

Detailed web metrics were possible starting November 2022.

Creative Equity Roadmap Web Metrics

Source: Universal Google Analytics + GA4 (weighted averages)



Key Finding: Prior to the campaign launch, daily

average views were 9. Since the launch, average daily views are at 32. While this signals growth as a result of the campaign, widespread adoption by industry was not achieved.

Traffic Source Results from November 28, 2022, to February 1, 2023

User Source	New Users Totals	Returning Users Totals	Views Totals	Avg. Session Duration Totals
Organic Social	53	13	194	1m 6s
Direct	50	197	1686	3m8s
Organic Search	28	50	262	1m 7s
Referral	9	15	88	31 s
Email	0	2	10	28s
Total	140	290	2240	3m 6s

User engagement with downloadable resource materials. Note: users can read material without downloading. Downloads are less than 1% of events (25 of 2,467 events).

PDF Downloads by Users (November 28, 2022 - February 1, 2023)	Event Count
Detour Spotting for white anti-racists	4
What you need to know about working with First Nations, Metis & Inuit	4
Exploring the Hard Stuff about our roles within racism	3
Guide for working with Queer Performers	4
Interrupting Microaggressions	3
Toolkit for Inclusion Accessibility	2
Checkpoint Framework/Organization	2
Checklist for Accessible Facility	1
Disabled-led Filmmaking Engagement	1
White Dominant Culture and something different	1
Total	25

KPI # 7

User Engagement and conversion rates on key goals set for the Creative Pathways website

The Creative Pathways website provides career information and current opportunities, whether for paid work, networking events, or training.

With 60 pages providing rich information about the 300+ job roles across 31 departments that the industry hires for, the site also provides information and tips on how to navigate a career path in the complex motion picture industry.

Paid Work Opportunities listings are the most popular feature of the Creative Pathways website with the Camera being the most visited department, followed by Production Assistants. The site is supported by secure portal to intake applicants.

Creative Pathways.com also includes a site accessibility plug-in called *Userway* which supports a variety of users to enhance their experience. All metrics are from Google Analytics 4.

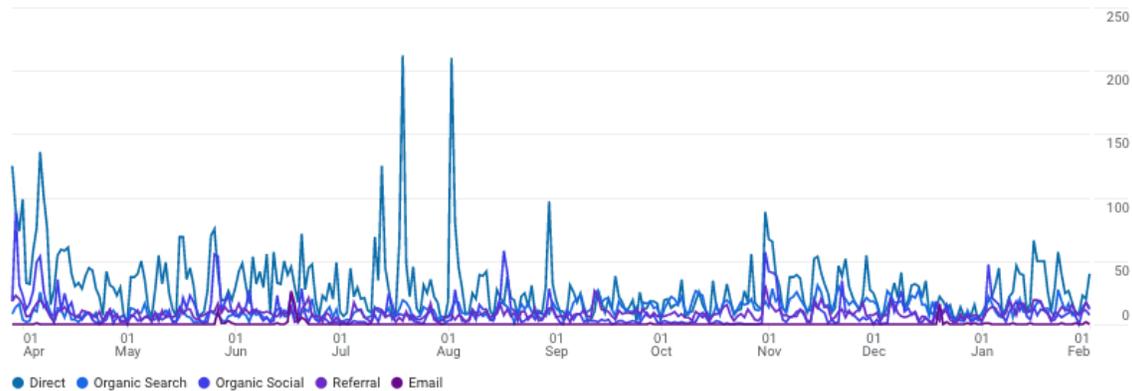
Acquisitions Overview

March 29, 2022, to February 1, 2023 (10 months)

Time Period	Users	Engaged Sessions	Engagement Rate	Average Engagement Time
Total over 10-month period	18,263	21,602	70.77%	2 m 25 sec

User Acquisition by New Users

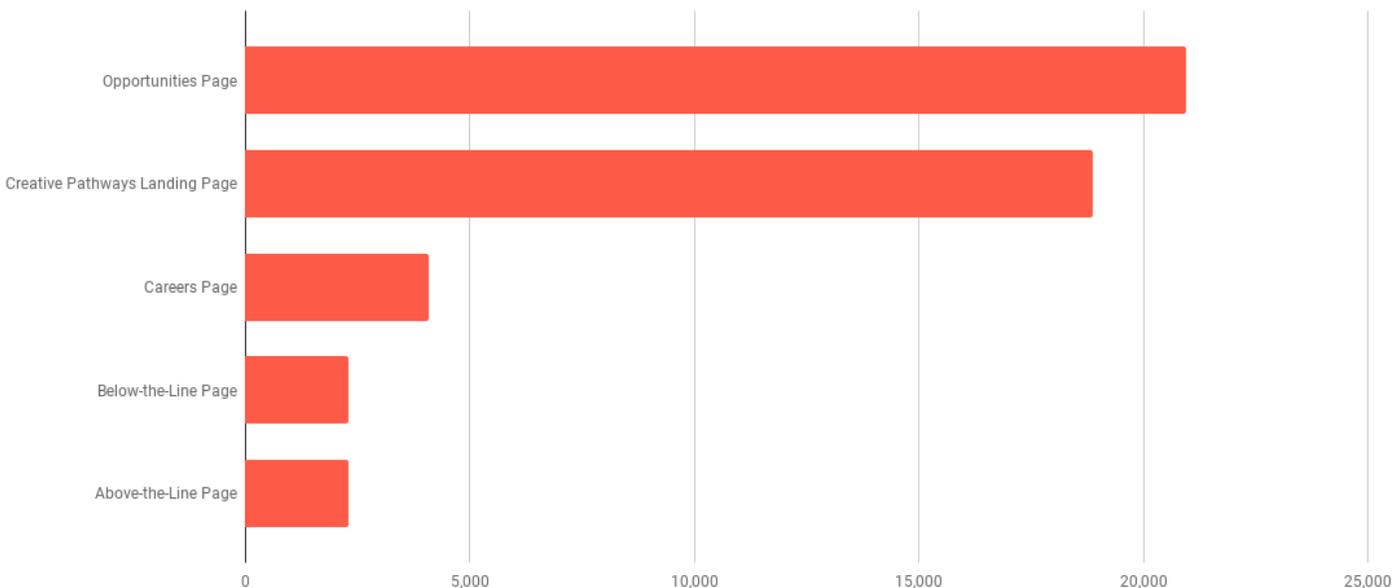
New users by First user default channel group over time



Engagement

Pages and Screens rankings for configured goals show that page views for the Opportunities section of Creative Pathways captures the most views and longest engagement time at 20,935 views and 2 minutes 25 second average engagement time. While the Creative Pathways landing page also has high views at 18,861 the average engagement time is 35 seconds.

Views by Page title and screen class



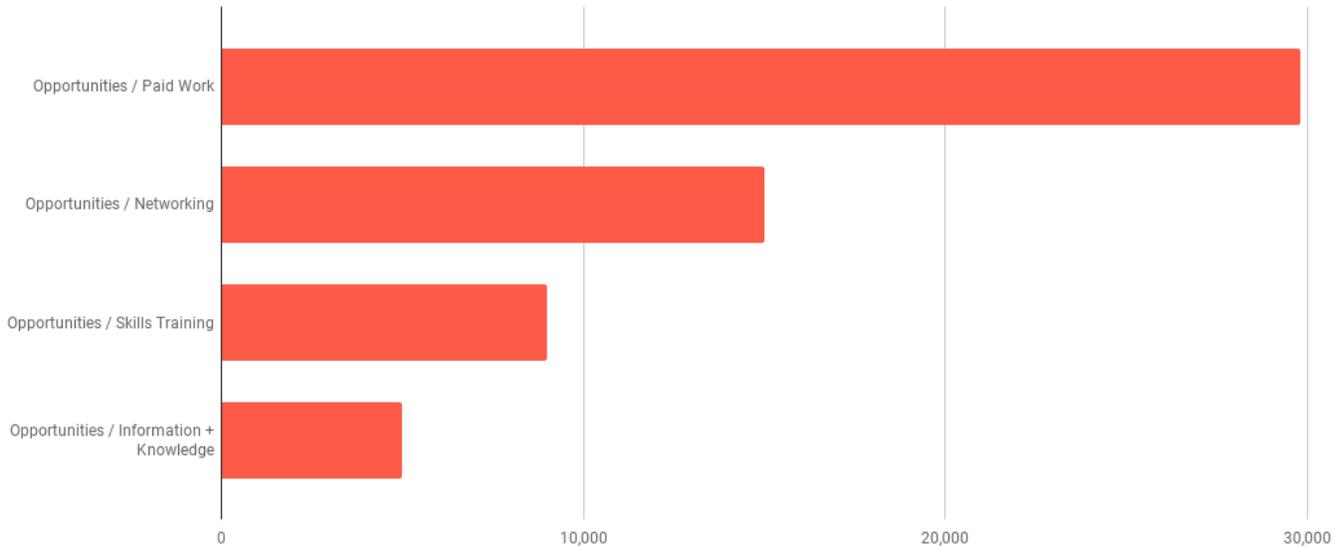
Conversion

Like the Pages and Screens rankings, the highest conversion rate is for Paid Work Opportunities, at 29,807 conversions across 4,805 users.

User conversion rate = 620%. The conversion rate is based on actions that Creative Pathways classifies as events, which range from a user click to scrolling down on a specific webpage.

For events, Page Views comprises 99,240 of total event count of 321,734.

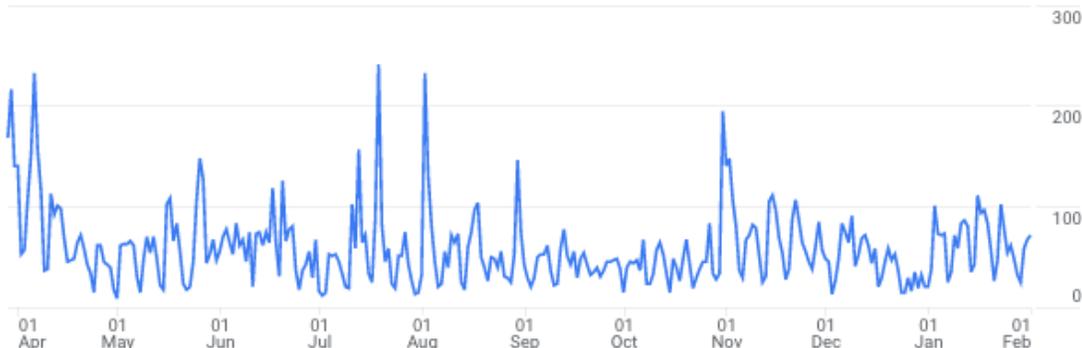
Conversions by Event Name



Retention

The ratio of New users to Returning users indicates that the site needs more reasons for career seekers to return to the site. Spikes in traffic are observed when time-sensitive paid work opportunities are posted, and then level off when no longer available.

New users 18K
Returning users 3.4K



Opportunities Listings

The most popular feature of the website are the Opportunities listings, which are a mix of time-sensitive (i.e.: a job posting, a networking event) and evergreen information (typically learning materials such as a recorded webinar or resources and guides such as a [Tips Guide for Auditioning Deaf Performers](#)).

Opportunities listings are sorted into four types: Paid Work + Programs, Skills + Training, Networking + Events and Information + Knowledge. Postings can also have multiple tags.

For the period of March 29, 2022 to February 1, 2023, Creative Pathways has posted 474 Opportunities.

Paid Work + Programs	Skills + Training	Networking + Events	Information + Knowledge
200	111	79	84

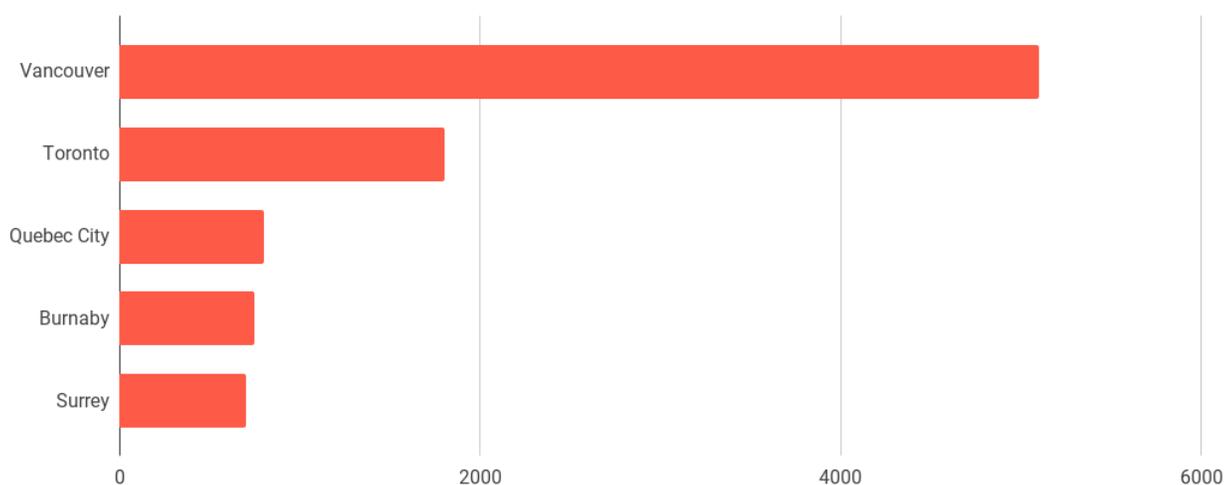
For the 474 postings, tagging by department indicates which area of the motion picture industry the opportunities are generated from. As submitters can select more than one option, the count of tags will exceed the total Opportunities.

Above-the-Line Tags	Below-the-Line Tags	Animation / VFX / Post Tags	Film Adjacent Tags
142	196	119	96

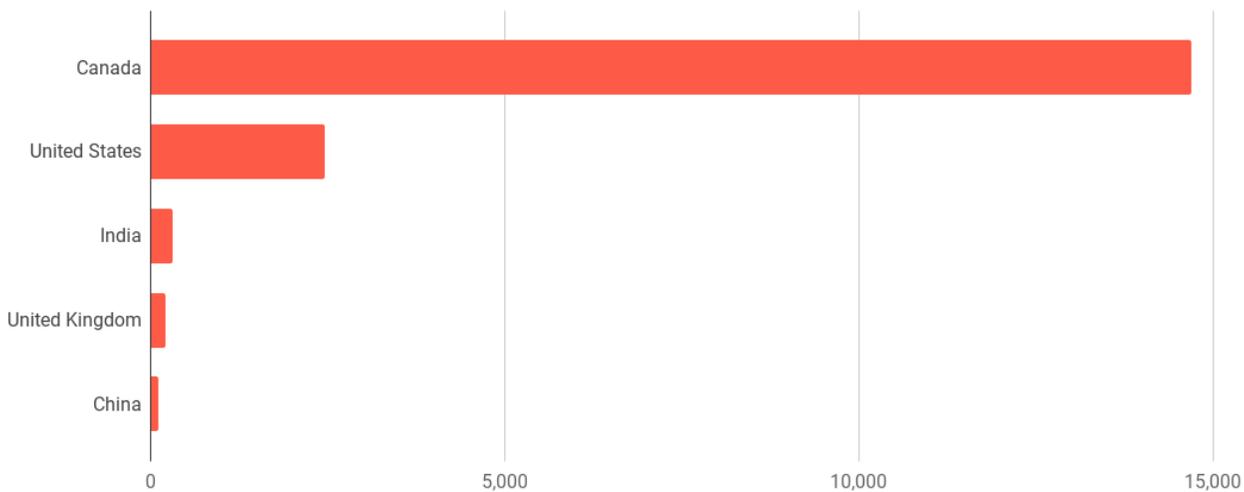
Visitors

Top traffic by city is from Vancouver, followed by users from Toronto and Quebec City. Within BC, Victoria ranks #7, Kelowna ranks #11, Nanaimo is #19, Kamloops is #23 and Prince George is #40. By Country, the US generates the most traffic behind Canada.

Users by City



Users by Country



Greet 10x Programming

Complementing the equity stream programs Setwork and Meet 10, is Greet 10x, a series of open stream information sessions on working in B.C.'s motion picture industry.

Greet 10x is designed to deliver online information sessions for anyone looking to gain more information about working in B.C.'s motion picture industry. To date, the project has hosted six Greet 10x events, which helps support industry awareness about the need for and benefits of a diverse and inclusive workforce. All online events are recorded and hosted on the Creative Pathways website. While results were not closely tracked for Greet 10x, feedback has been positive.

Topic	Registrants	Attendees	Video Views*
Welcome to the World of Animation & Visual Effects	71	46	116
Get into #BC Film with ACFC West	77	45	105
Lark Production Hiring for production info session	73	40	83
Lark Production Hiring for post production info session	62	35	59
Changing Perceptions of Disability in the Film Industry	49	28	103
Black Creatives in B.C. in-person networking event	41	30	n/a
Total	373	225	466

*Current to February 1, 2023

Successes, Challenges and Key Lessons Learned

Successes

The Project was able to engage and focus industry on a common goal that advances equity, diversity, and inclusion of B.C.'s motion picture workforce. From this common purpose, the team built a robust website that shed light on career paths to enter a desirable but seemingly closed industry, opening opportunities up for many, and particularly through the equity streams Meet 10 and Setwork. To date, the Setwork cohort of 30 has gained 832 days of paid work across 53 productions in B.C., and the Project delivered a total of ten Meet 10 events for 73 career seekers who self-identified as belonging to systemically excluded groups. The project met all of its expected outcomes, with one outcome falling short of our expectations. The project has also raised 90% of its annual operating budget from industry.

Among these activities, awareness of the importance of a diverse workforce has grown, and the Project's goals have grown as seen by increased reach and engagement by industry and career seekers. The reach into industry and community is considerable: the Project is connected to over 100 organizations that work in the motion picture industry and has direct access to over 1735 individuals, of which 915 are career seekers and of those who voluntarily self-identified, 514 of whom are career seekers from systemically excluded groups who are interested in working in B.C.'s motion picture industry. With this foundation, and the direct experience of moving candidates through to paid work in film and television, Creative Pathways brings together industry and community.

The Project has extensive collaborative and financial support from our industry partners:

Project Funders



Founders



Partners + Supporters



Challenges

The motion picture workforce operates with a unique structure. Project-based, highly mobile and with rapid scaling requirements, film and television are made by an almost entirely freelance workforce.

Except for productions that are made using animation, most freelance workers come together for a short period of time, work intensely, then disband only to reassemble in different configurations on the next production. The highly variable nature of work means that placing Setwork candidates on productions requires significant advance coordination between parties, is dependent upon critical connections to hirers and requires a precise matching of supply to demand in a working environment that is highly variable and changes daily. While the project was able to support cohort's first day of work, it was not resourced beyond that initial hire and some candidates experienced the same barriers that this project set out to overcome.

Spearheading a workforce equity initiative amidst a bargaining period that ran from February 2021 to June 2022 and had equity initiatives as one of the key points of negotiation presented both challenges and opportunities. The understandable lack of visibility into the confidential negotiating process hampered the Project's ability to develop tactics to realize Project goals in the original schedule. The Project was granted an extension that gave the team the opportunity to refine the Communication Tools and, with the conclusion of bargaining, be better positioned to launch.

Finally, the Creative Equity Roadmap website provides a resource of tools to develop cultural competency but has limited engagement with the workforce. Campaign efforts that were targeted towards industry leaders did not result in workforce engagement. A more effective approach will be to integrate cultural competency training in industry's mandatory training courses, which is a longer term multi-stakeholder project.

Key Lessons Learned

- The Creative Pathways website's **centralized information hub** is a welcome resource for both industry and career seekers.
- The Creative Equity Roadmap was underused by industry. While an awareness campaign helped increase traffic and awareness, the suite of resources will **take some time** to be embraced by the workforce, and until made mandatory, will not see widespread engagement.
- Creative Pathways is best positioned to bring new entrants into the film industry, **specifically for below-the-line entry-level careers**.
- **Prioritizing equity streams** for networking and recruitment meets an industry-wide need and desire to bring new candidates from systemically excluded groups into the workforce.
- Workforce development in below-the-line careers **requires a high touch** to support career seekers with career guidance and securing days of freelance work, particularly opportunities beyond the first day of paid work.
- Growing a pool of available, self-identified, ready to work candidates for chance day calls in the film industry **competes with more stable work opportunities** in B.C., particularly in a period of record low unemployment levels.
- **Work begets work**. Analysis indicates that Setwork Cohort members who were able to secure several concurrent days of work at the start of their Setwork journey were often able to secure multiple days on multiple productions and that exposure helped them secure other opportunities.
- **Contiguous work is powerful**. One day's work is an opportunity to gain skills and critically, expand one's network, but more days of work accelerates careers.
- The **system of hiring freelance crew is largely unchanged** and strongly favours individuals with connections and/or strong networking skills who can manage the unpredictable nature of entry-level production work and its related financial burden. A program such as Setwork is limited in its ability to make substantial change to an existing system.
- **Film adjacent careers are an attractive option** for career seekers that offers more stability and a viable option to develop skills in the industry ecosystem, often leading to careers with decision-making authority. An informal analysis of self-reported outcomes of the highly publicized [Group Effort Initiative](#) show that 37% of the participants who started in production now have film adjacent roles, which are typically full-time positions.
- **Educational institutions are strong partners** for the Project and a source of candidates for our equity streams.

Sustainability Plan

What elements will support Creative Pathways in 2023 and beyond?

The core Creative Pathways activity will continue beyond the Term of the SLMP Project, with some modifications responsive to current business conditions as outlined below.

1. **Continue to run the Setwork** equity stream program until the British Columbia Council of Film Unions member labour organizations (ICG 669, IATSE 891 and Teamsters 155) have built capacity to fully implement their REDI action plans outlined in their current Master Agreement.
 - a. **What will change?** Frequency of surveys to track the career progression of Setwork Cohort members will reduce. Expand Setwork to roles or departments beyond Production Assistants and aim to secure Setwork opportunities that offer contiguous days of work, which per the Disney Pilot Internship program, was a contributing factor to the intern's successful career progression.
2. **Continue to run Meet 10** online networking sessions on a regularly scheduled basis to connect labour org member hirers to career seekers to forge connections and provide an alternate method of recruitment.
 - a. **What will change?** Longer lead time for recruiting attendees at Meet 10 events and active cross-promotion with labour organizations, relevant educational institutions and Meet 10 speaker networks.
3. **Continue to hold Greet 10x** events on an as-needed basis to drive awareness to major components of the film industry (such as Factual Entertainment or working in Animation and VFX).
 - a. **What will change?** Set criteria for co-hosting Greet 10x and ensure that co-hosting partners are driving most of the awareness, interest, and registration.
4. **Continued and ongoing outreach to secondary and post-secondary** schools and communities of interest, specifically those supporting career seekers.
 - a. **What will change?** Determine where greatest supply can meet greatest demand and focus on building relationships that drive student engagement and participation.
5. **Continue to drive industry leader awareness and use of the Creative Equity Roadmap** to advance individual's knowledge of how to create inclusive workspaces.
 - a. **What will change?** Continue to resource top quality materials to develop cultural competencies. Continue to advance conversations about equity that challenge the existing systems and behaviours.

These successful elements will continue to be implemented by the Creative Pathways Lead Kat Yee (under guidance of Provincial Film Commissioner Marnie Gee at Creative BC). The continual implementation will be paid for by industry partners who contribute to the annual operating costs of Creative Pathways.

For Creative Pathways' ongoing operations for FY2023/24, 90% of the budget has been secured, with some proposals still under consideration by partners.

Communication & Engagement Strategy

With our developed assets for marketing and communications as well as stakeholder engagement, performance metrics relating to their effectiveness will help determine resource allocation.

Communications Tools

The Communication Tools as described in the SLMP project are the two websites and client portal as well as the three programs, two of which are equity streams that are promoted on the website and managed through the client portal.

1. **For Career Seekers:** The Creative Pathways Canada website
 1. Key Features of the WordPress site
 - Information on the 300+ roles, validated by industry’s subject matter experts and the various pathways into securing work in these roles
 - Timely information listing current options for paid work, networking, training, and information known as Opportunities
2. **For Industry:** The Creative Equity Roadmap
 1. Key Features of the WordPress site
 - Over 16 downloadable resources to develop cultural competency
 - Blog posts to highlight resources, tip, and tools to drive awareness to the site
3. **Salesforce Client Portal for Studio partners** to manage Setwork and Meet 10 equity stream activity in a secure space that is compliant with current privacy law in British Columbia

Evaluation Strategy

The Project will continue to track Setwork outcomes via surveys to candidates, however, with less frequency. Metrics generated by the Project’s digital tools such as Salesforce activity, web metrics and social media metrics will continue to be tracked to best understand where the Project can continue to move audiences through Discovery, Understanding, Resonating and Participating.

Risks & Mitigation Strategies for the Project’s ongoing sustainability

Risk	Probability	Impact	Mitigation Strategy	Risk Owner
	(1 lowest to 5 highest)			
Lagging timelines for implementation of BCCFU REDI Action Plans	5	5	Continue partnerships with labour orgs that are not in the BCCFU and continue to support BCCFU.	Film Commissioner, CP Lead
Downturn in motion picture production levels in B.C.	3	3	Focus on system improvements that will support workers from systemically excluded groups. Continue to offer Meet 10s to ensure hirers and workers are connecting. Focus on industry training delivery via the Creative Equity Roadmap and the Motion Picture Industry Orientation course.	Film Commissioner, CP Lead
Privacy or security breach	2	5	Use Salesforce client portal for sharing of private information, which is preceded by two agreements (1) Studio Agreement Terms [two-party signed agreement] and (2) Studio User Terms, which user agrees to prior to logging onto secure client portal.	CP Lead, Creative BC Operations
Funding shortfalls for annual operations	3	3	Closer alignment with Creative BC Finance department Rescale Creative Pathways activity while seeking alternate funding sources.	Film Commissioner, CP Lead, Creative BC Finance
Industry Brand: Below-the-Line work desirability, candidate churn, experience of commodification	4	4	Provide higher quality experience through CP with mentorship / high touch / encouragement. Allocate resources for ongoing candidate acquisition.	CP Lead, Creative BC Operations

Next Steps: Four Recommendations for Industry



Employer Services

1

Continued collaboration to support equity streams for paid work in motion picture production in B.C.



Cultural Competence

2

Increase cultural competency among all levels of industry to serve workforce, leaders, and ecosystem competitiveness



Workforce Development

3

System enhancement through investment in training and knowledge transfer



Measurement + Accountability

4

Develop industry-wide workforce measurement systems for transparency and accountability

Appendices

APPENDIX A

Setwork Report

What is Setwork?

Setwork is a service that identifies job seekers (non-union members, permittees, and existing union members) from under-represented populations via community organizations, work experience programs, directories, and educational institutions, connects them with employers who are seeking to hire from under-represented groups, and monitors to determine whether the job seekers were hired.

Setwork is a starting point for new entrants to begin their career path in B.C.'s motion picture industry, in live action production. As paid days of work experience is typically a requirement for entry into other departments, working as a PA is an established approach to progress on one's career path.

All Setwork Cohort members begin as a Production Assistant (commonly referred to as PA), the industry's typical entry-level job. Setwork PA's join the DGC BC Permittee Logbook Holder program and while not yet members or associate members of the guild, are protected by the DGC BC collective agreement.

PA's typically work on "day calls" to meet the always-variable demands of motion picture production. As with all freelancers working in live action production, PAs are responsible for securing their own work. From this starting point, their career paths diverge widely, depending on their interest and the frequency and availability of work. Some PAs will gain multiple days of work on multiple productions, some will work for the duration of the production schedule, also known as working "run of show".

Career journeys have been as varied as the Setwork Cohort members themselves. Pathways choices can be driven by the career seekers' interests, and the availability and prospects of steady work.

How is Work Secured?

Over the six surveys that the Cohort members completed, key themes about securing PA work have emerged. With a few exceptions, all members struggled to learn about freelance work opportunities beyond their first day of work and once learning about work, most continued to be challenged to secure further work, despite the support of Creative Pathways. Creative Pathways staff connected career seekers with hirers, but cohort members were on their own to find subsequent work thereafter. They unfortunately experienced some of the same barriers which precipitated this project. The current system of hiring PAs relies heavily on word-of-mouth referral among networks and is exacerbated by the following factors:

A. Hidden Jobs

Below the line workers are hired through their union or guild, who have jurisdiction over most productions in BC. In theory, hires are based on member availability info supplied by the union to the Employer/Hirer. In practice, union members are hired through informal networks, based on their skills, reputation, and networks. In fact, **below the line work has no visibility into the recruitment process, unless already inside the system.** The exception is the DGC BC member availability lists. However, the Permittee Logbook Holders have limited visibility. They can list themselves on a daily availability list, which are emailed daily to current productions. Additionally, at the start of production, lists of Logbook Holders are provided as crew available upon request to fit their schedules and crewing needs.



The matching of work to worker is done **without formal job boards or human resource departments**. This lack of transparency is different from online tools such as Linked In, Indeed.com or ZipRecruiter which compete for similar talent.

B. High Volume, Project Based Work, Freelance Workforce

All below the line work is project-based. The BC annual average volume of productions is 350⁹ projects, with capacity for up to 70 concurrent projects. All below the line workers are freelance contractors and except for one union,¹⁰ seniority hiring is practiced for day calls only. The labour pool is unionized but are not guaranteed work.

C. Competitive Forces

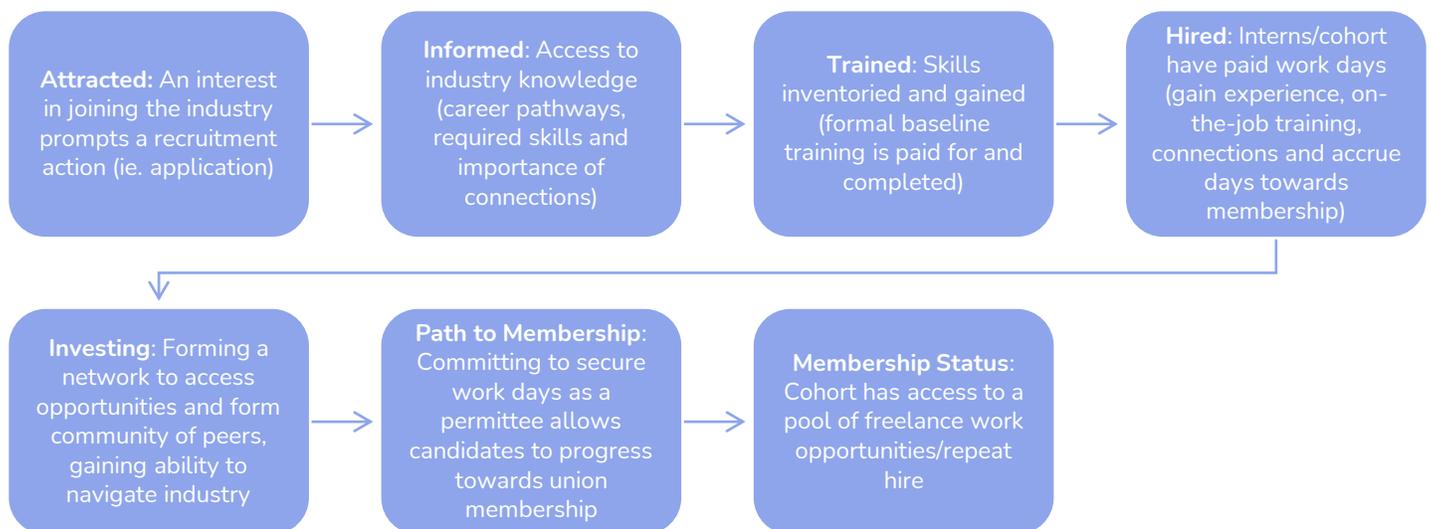
Surrounding these working conditions, these competitive forces also a factor:

INTERNAL: The mostly unionized workforce memberships compete with each other for freelance work. In addition to the members there are a substantial number of permittees, workers who are also competing to secure paid work days to qualify them for union membership. DGC BC estimates that they average about 25 people joining per month for the Permittee Logbook Holder program.

EXTERNAL: Growth demands, low unemployment rates,¹¹ and retirement replacement needs add pressure on high demand for skilled positions in motion picture production.

Evaluation Framework for Setwork

The Project's Evaluation Strategy outlines key stages to enter and advance one's career in motion picture work. For the Setwork equity stream program, progress is measured against the stages below and based on survey and informational interview data.



⁹ In FY2020/21 Creative BC processed 348 tax credits certifications, this figure includes animation and visual effect projects.

¹⁰ Teamsters Local 155

¹¹ Canada's unemployment rate was at a record low of 4.9% in June and July 2022. Source: Statistics Canada, Labour Market Data

Attracted

A time-specific recruitment opportunity is made available:

- Across all three Setwork cohorts, 239 candidates applied. Employers selected candidates based on their work experience, skills, training, and availability to work on specific days which have variable production needs and labour requirements. Some candidates who were not selected for Setwork did attend Meet 10 and Greet 10x sessions, the Project did not track outcomes for candidates that were not selected.
- From this total candidate pool, 30 people were selected for Setwork, and 27 of 30 people were hired.

Informed

Career path information was delivered to the Setwork #1 & 2 cohort by

- Warner Bros. Discovery Access Canada who provides two days online training on production basics & safety, environmental sustainability, COVID-19 Guidelines and Equity & Inclusion
- DGC BC who delivers onboarding information through an online orientation to their Permittee Logbook Holder program

Trained

Selected candidates also have their industry baseline courses paid for through Creative Pathways, with the financial support of Warner Bros. Discover Access Canada

- For Setwork #1 & 2, 20 candidates took a total of 59 courses.

Hired

For Setwork #1 & 2, candidates are “put forward” for day call hires by Warner productions shooting in BC.

- Many of the Setwork #1 & 2 cohort have worked at least one day call with Warner and most gained day call or longer "run of show" freelance work on other studio productions, such as Disney and Netflix productions as well as various Hallmark and Lifetime shows.

Investing

In project-based freelance work, a network of connections is critical to finding the next gig.

- Across all three cohorts, forming connections to peers, mentors, supervisors, and hirers to further their career through positive word of mouth referral was ranked #2 tactic to secure ongoing work (with “reaching out directly to productions” ranked at #1 tactic).

Membership Path/Status

With support of the DGC BC, the Setwork #1 Cohort is registered in the Permittee Logbook Holder program, a DGC BC-designed entry level initiative that gathers new entrants and allows them to accrue paid working days on DGC signatory productions.

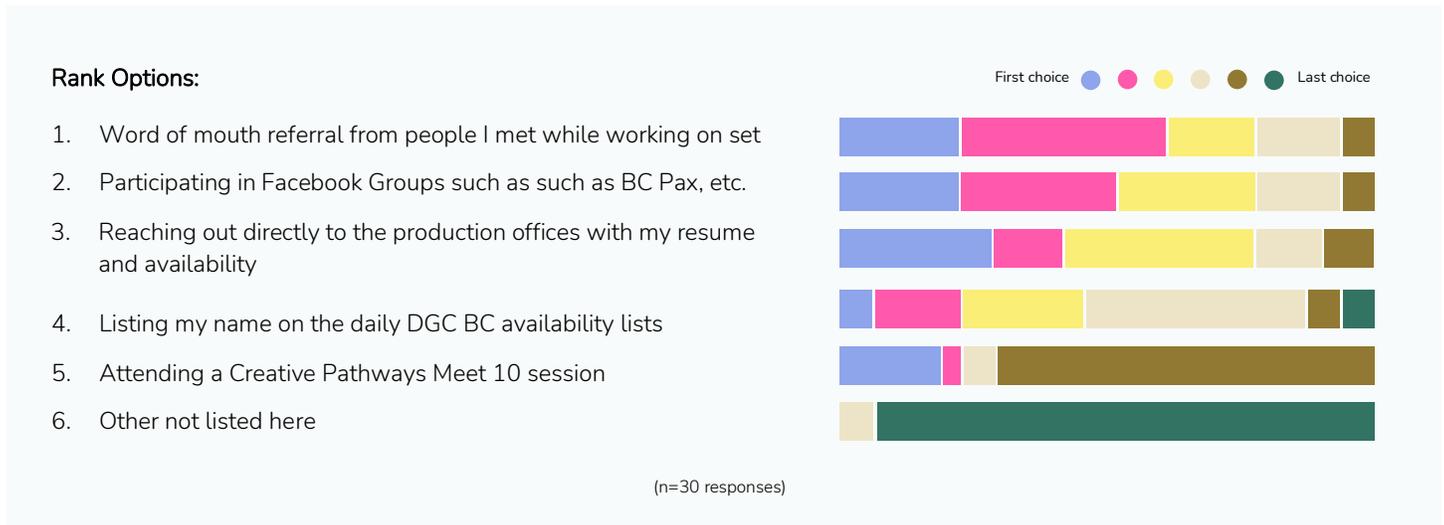
- For Cohort #1, four of 11 members are still in the Permittee Logbook Holder program, with the balance seeking work outside of the union/guild framework, either in non-union production or in animation, visual effects and post production work.

Tactics to Secure Work

The long-recommended and established practice for PAs to secure ongoing work on productions is to “reach out to productions on the in-production list”. With some exceptions, most of the Setwork cohort worked “day calls”, which is on-demand work that supports the production crew on location for a busy shooting day, for example. For the Setwork cohort members, according to survey results, the direct outreach approach continues to be a proven tactic to secure work. While Creative Pathways and Setwork partners Warner and Disney

provided opportunity for the first day of work (in most cases) Cohort members need to secure their own work on an ongoing basis, beyond that first opportunity.

Surveys asked cohort members to rank the tactics to secure days of work from most to least successful. Across 27 responses, direct outreach is the first choice among 34.6% of the cohort, with word-of-mouth referral the first choice among 26.9% of those surveyed.



Cohort members were asked to expand on any tactics they used that were not listed in the ranking choices:

"Followed up with a contact from last year"

"I mostly just stayed in touch with people I had worked with before, and they would reach out when they needed help. I am a bit busy nowadays with my final days of school, but I have few contacts that I intend on reaching out to if I am ever in need of work or in the summer months."

"Making friends on set that recommend me on their next gig"

"Doing the Access to Action program also helped!"

"While working, the ALM asked if I was available the next day"

Additional comments from the cohort that reflect on their professional goals set and difficulty securing days of work beyond the first day:

"I felt it was very hard to be called onset. I feel that I did good work, and I know the folks from The Flash will call me back as a PA, but it was hard to get work on other sets. **I feel as though I sent countless emails, and nothing happened.** I'm worried I won't be able to earn the 100 days I need for the DGC this year to stay a logbook holder."

"It's hard to get a job opportunity if you don't have connections in the film industry."

”I had to pay my bills regularly and on set work did not give me assurance on continuous/full time work. I was/am also required to be on a full-time contract to apply for Permanent Residency.”

”Once I get invited to a day on set, how do I ask for more work? How to maintain a relationship with the person who employed you? How to get into the fixed production team? ”

”I found it difficult to secure work as a PA that went beyond a few days! It's hard to jump into it without guaranteed work, or when jobs are offered so last minute. I hoped the program might help me gain more of a network to pull from.”

Setwork Facts at a Glance

The three Setwork cohorts moved through their recruitment and engagement phases in sequence, with some overlap for those Cohort members who continue to secure days of paid work.

	Setwork #1	Setwork #2	Setwork #3
RECRUITMENT PHASE			
How the call out was positioned	PAs for Warner Access to Action	Meet 10 session to learn about the Warner Access to Action	PAs for ABC Signature series A Million Little Things and other Disney productions (Alaska Daily, Career Opportunities in Murder and Mayhem, etc.)
Application open period	July 22 - August 20, 2021 (29 days)	May 16 -29, 2022 (14 days)	October 31-November 10, 2022 (11 days)
Volume of applicants	83	92	64
ENGAGEMENT PHASE			
Cohort Count	11	9	10
Count of Baseline Training courses attended (& coordinated by Creative Pathways)	41	18	No training coordination for this cohort due to short timelines
Number of days of paid work among cohort	617	81	134
Average interest level in working in film and television (out of a possible 5-star rating)	4 stars	4.5 stars	5 stars
Survey results capturing which timeframe	September 2021 to December 2022 15 months	August 2022 to December 2022 5 months	October 31, 2022, to December 2022 2 months

APPENDIX B

Meet 10 Report

What is Meet 10?

Meet 10 are facilitated online meetings designed to introduce qualified applicants to hirers, using time-sensitive production-based opportunities to work on film and television projects taking place in B.C.

Meet 10 is an **equity stream** that requires individual British Columbians from systematically excluded groups to apply to attend these small invitation-only sessions. Hirers may have near-term needs to hire crew, or may use a Meet 10 session to meet new candidates.



Key Performance Indicators

KPI #5

Union and guild support of Meet 10 events (as representatives, promoters, and suppliers of hiring managers)

- Over 20 members from IATSE Local 891 signed up to participate as a Meet 10 hirer, based on an internal call out to membership which resulted in positive responses by over 80 members. To date, two Meet 10s have been hosted by IATSE Local 891 members
- Our partnership with Megan Props resulted in 142 contacts of working crew with 50% belonging to a union or guild

KPI #8

Meet 10 attendance, interest and outcomes based on post-event surveys to attendees

- INTEREST: Average interest level in a career in BC's motion picture industry for the Meet 10 participants post-attendance - 4.83 out of 5 stars
- OUTCOMES: 80% of participants agree that "Attending a Meet 10 has helped me understand which department/role I want to focus on"
- To date, 3 of 16 participants were hired directly after attending a Meet 10 and 1 person was invited to a camera workshop.

Meet 10 | The First Ten Events

	Key Speaker	Date of Event	Roles being recruited	Applicants	Attendees	Conversion Applicants to Attendees
1	Erika Kumar, Warner Access to Action	Wednesday June 8	Production Assistants	90	7	8%
2	David Gullason, Factual Production	Wednesday June 22	Field Assistants & Story Assistants	19	10	53%
3	Coralee Draginda, Props Department	Friday June 24	Props Department	11	6	55%
4	Garrett VanDusen, Line Producer/Production Manager	Monday July 25	Location Managers, Production Coordinators, Production Accountant, Production Designer	24	10	42%
5	Wesley Degenstein, Gaffer	Saturday August 6	Lighting and Electrics	6	4	67%
6	Valentin Moulis, Assistant Director	Saturday August 13	Assistant Director	3	5	167%
7	Steeven K., Director, Writer, Producer	Tuesday August 16	Set Decorators & Production Assistants	1	2	200%
8	Camera Rental House Careers with SIM Camera Equipment Rentals	Wednesday August 24	Camera	22	8	36%
9	Picture Editing with Gary Lam	Saturday December 3	Picture Editing	20	8	40%
10	Amanda Alexander-McLean, Script Supervisor	Saturday December 17	Script Supervisor	19	13	68%
Total Unique Individuals				215	73	73% avg.

Attendee counts exceed applicants in some events as some Meet 10 applicants attended multiple events. Count of Applicants and Attendees represent unique individuals.

Securing Hirers

At the early stages of establishing Meet 10, the Project tested two different approaches to recruiting Meet 10 hirers: engaging an industry connector/social media influencer and partnering with a labour organization.

1. Lead Generation by Megan Props

Props department crew member and TikTok influencer Megan Props was hired by Creative Pathways to generate leads for Meet 10 from April 30 to Jul 13, 2022.

RESULTS: Megan Props' Lead Generation resulted in direct referral for the following Meet 10 hirers:

- 1) Coralee Draginda - Props
- 2) Garrett Van Dusen - Line Producer
- 3) Wesley Degenstein - Lighting
- 4) Valentin Moulias - Assistant Director
- 5) Steeven K. - Writer / Producer

KEY FACTS: Outreach was primarily through social media and email follow up. In all communications, links to the Creative Pathways site were provided and in all follow up emails, links to the [Meet 10 one-sheet](#) were provided.

Megan's report resulted in 142 contacts of working crew in BC's film industry.

- 50% are union or guild members
- 67% were Experienced with 2-10 years working experience in film
- 70% of the leads were former colleagues of Megan's
- Reasons for not participating in Meet 10: *not interested, no time, not a hirer*. Most leads fell into this type of response: *Said "Sounds interesting" then stopped answering or "will pass along the message"*
- Sourcing actual Heads of Department was often difficult - there was a lot of interest from people who were not HODs, but still had hiring influence. However, if the impetus of Meet 10s is to connect HODs with career seekers, this may continue to be a challenge and screening Meet 10 speakers for suitability requires an impartial "vetting" process.

2. Lead Generation by IATSE 891

Labour organization IATSE Local 891 supported recruitment by calling out to their membership which resulted in a strong response of over 80 interested members, of which 22 individuals signed up directly with Creative Pathways and hosted Meet 10 #9 Gary Lam, Picture Editor and Meet 10 #10 Amanda Alexander-McLean, Script Supervisor.

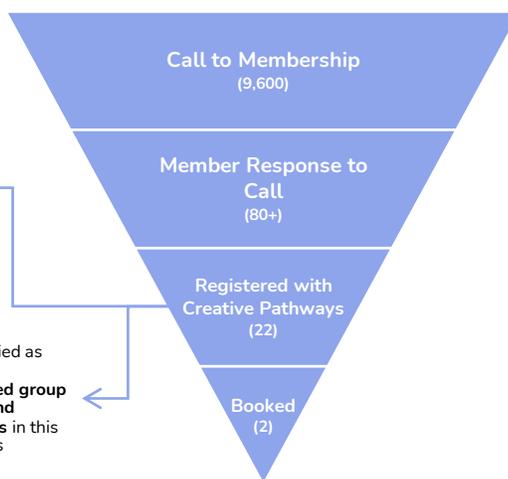
Meet 10
Referral



Representing:

- Lighting
- Grips
- Sound
- Hair
- Set Dec
- Editing
- Costumes

- 45% self-identified as belonging to an underrepresented group
- Over 550 film and television credits in this group of mentors



Interested in the **feature film editing room**? Apply to Creative Pathways and explore careers in #BCFilm with **Gary Lam**.



🕒 Apply by midnight November 28, 2022
Meet 10 Equity Stream

Interested in the art of **script supervising**? Apply to Creative Pathways and explore careers in #BCFilm with **Amanda Alexander-McLean**.

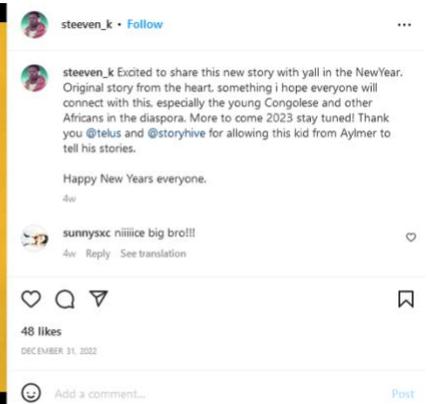


🕒 Apply by 11:59pm December 11, 2022
Meet 10 Equity Stream

RESULTS: The Meet 10 events used two surveys for participants and one for hirers. The first survey to participants was an in-event survey that captured immediate feedback on the event. The second survey was more detailed and distributed to participants after the event, allowing for some time to elapse to allow any near-term outcomes to be captured. The third survey was distributed to the ten Meet 10 hirers.



From Meet 10 to released film. Filmmaker Steeven K. hired several Meet 10 participants to work on his TELUS STORYHIVE funded short film titled *Tommy and the King*.



1. Meet 10 Participants in-event surveys

During the Meet 10 event, participants are given an option to provide immediate feedback, post event. Across five of ten events, 13 participants provided feedback immediately following the event. The quick post event surveys have variable participation rates but do provide good first impressions insights. For likelihood to recommend a Meet 10 event to a friend or colleague, the score was 9.46 out of a possible 10 right after the event (dropping to 8 out of 10 when participants are surveyed several weeks after the event).

All attendees agreed to be contacted by Creative Pathways and all rated their experience with the Creative Pathways team at 5 stars.

2. Meet 10 Participants post-event surveys

Of a total of 84 participants,¹² feedback was received from 16 (or 19%) on their interest level, attitude toward the value of the event and what career development tactics they are using.

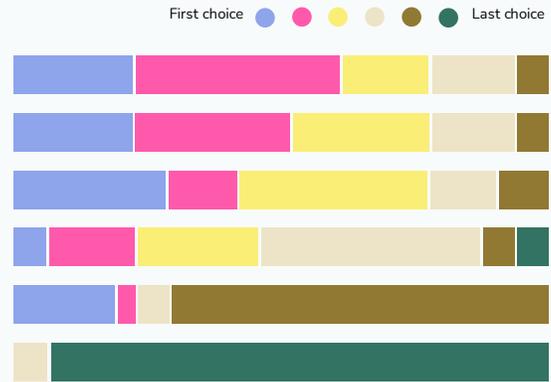
Current interest in careers in BC's motion picture industry (1 indicates low interest and 5 indicates high interest) **4.8 out of 5 stars**

- How likely are you to recommend attending a Meet 10 to a friend or colleague? (1 indicates not at all likely and 10 indicates extremely likely) **8 out 10**

¹² Participants from Meet 10 #1 (Access to Action with Erika Kumar) are surveyed in Setwork as all seven attendees progressed to a Setwork cohort.

Since attending a Meet 10, have you been active in the following career development areas?

- I've developed a network of peers in my area of interest
- I've been increasing my skills related to my area of interest through training & webinars
- I've been able to secure more paid work in the industry
- I've made connections to people who may hire me
- I've been provided on the job training that allows me to advance my career
- Attending a Meet 10 has helped me understand which department/role I want to focus on



Meet 10 events also serve as a **recruitment funnel** for equity stream candidates, whether to other Meet 10 events, or for Setwork opportunities. Two Meet 10 applicants also joined Setwork Cohort #3. The client portal enables tracking of candidates across various equity streams and includes data on departments/roles of interest which will assist when Setwork expands to other roles.

Which departments or disciplines are Meet 10 participants most interested in pursuing

Script Supervising & 1st Assistant Camera, Props Department, Camera, Assistant Directing, Producing, Camera Operator, Art Department (Set Dec, Props), VFX, 2nd Assistant Camera, Cameras and Lighting, Acting and writing, Writing, Editing and VFX industry, Editing, Post Production and Script Supervising

Participants describing their experience

Several survey questions are open field text which have provided good insights.

QUESTION

What opportunities are available to you since attending a Meet 10? For example, did you have further contact with the Meet 10 hirer? Were you interviewed for a work opportunity?

“I was invited to an Alexa 35 workshop at Raw Camera!”

“It was kinda weird because he was talking about all the reasons you should apply to work at one of the rental houses, but they weren’t hiring. I inquired online to see where I could apply (because he said that they would still keep all the applications and contact you if something came up), but then I never heard anything back.”

“No, I was not interviewed for a work opportunity. However, I did get to meet Steve from Sim Camera and sent in my resume. Unfortunately, they don’t have a position now available.”

“I did have further contact with the Meet 10 hirer. I got an offer to production design a show. Had to say no due to knee surgery, but still got a small graphics job.”

“I have been working and haven’t pursued any leads”

“Yes, I got to 1st AD a short for Steeven K. I was interview for 2nd AD.”

“I believe my resume was sent to Wesley, but no work has come of it.”

“I was interviewed by Steeven’s 1st AD, and got a role on set for the production of his short film The Adventures of TCK as props lead/set dec assistant.”

“Still currently working in locations dept.”

“I am currently working with Valentin to help me find work in Vancouver.”

“I had opportunities to broaden my knowledge about job industry.”

“Not yet, but it’s only been two days and those were over a weekend. I am planning to attend the VPA holiday party and network, but after that talk I feel more optimistic about being able to find editorial work.”

“I’ve booked my ticket to the VPA and CCE holiday parties that Gary mentioned he would be attending.”

QUESTION

Please provide any insight or reflections on the career development options listed above. Are there missing elements? Are there other areas that you would like to reflect upon?

“More networking opportunities in person!”

“Nothing to reflect upon, no. I don’t think the Meet 10 benefitted me too much in connections and such. Any career opportunities or connections I’ve made myself through getting my own jobs or doing stuff in film school. I still think it was beneficial in a way though, it helped me concrete myself in wanting to go into cameras, and I got a couple of books that were recommended to read, so I’m excited about that!”

“The Meet 10 I attended was informative, though not lots of new information. I wish there was an option to connect with other attendees, to add to our network/connections. I am developing my own network, but since the Meet 10 not as much as in the Props department as I wished. It has been more in the art department. My surgery was definitely a setback, so I hope it will get better when I’m fully recovered.”

“I already work in film but am trying to transition to another area which isn’t easy. Plus, I am currently on a job which leaves no time for anything other than recovering. When this job ends, I will pursue leads/ideas from the seminar I attended.”

“It’s honestly fantastic. I got to meet some people via Megan as well. Made really good connections.”

“More production-focused opportunities.”

“Thoroughly enjoyed the meeting and look forward to attending more, with all the departments.”

“Gary gave me some ideas about the ways to use some of my skills to boost my career prospects in post.”

QUESTION

What barriers or obstacles are you experiencing to advance your motion picture career?

“Not enough opportunities to network.”

“Just time and money. I’m working at a job full time right now (at a prop house so at least it’s still in the industry!), so just need to find jobs that are on weekends or online.”

“Meeting a mentor who will ‘train’ me to become a 2nd Assistant Camera.”

“Union membership.”

“I want to learn about cameras via a non-union route at the moment to see if I enjoy working on that department. It has been difficult finding trainee jobs or internships that are interested in taking on mature film workers.”

“Role specific training.”

“Financial; I did not pursue a degree directly in the field; female-identifying.”

“Networking”

“Making connections and getting jobs”

“My own self-confidence”

“It’s difficult to work with connections because they are often very busy.”

“Connection.”

“Getting my foot in the door. There are a lot of jobs available, but not many that are entry level, so as a newbie to the film industry it’s hard to get started.”

“Entry-level positions that provide on the job training with little to no experience required”

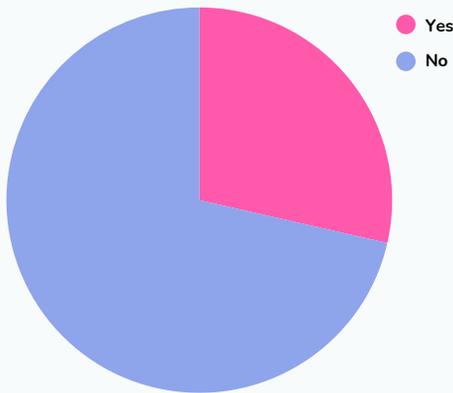
“Nothng. There are many doors to be opened, it’s just my job to walk through them.”

3. Meet 10 Hirers Surveys

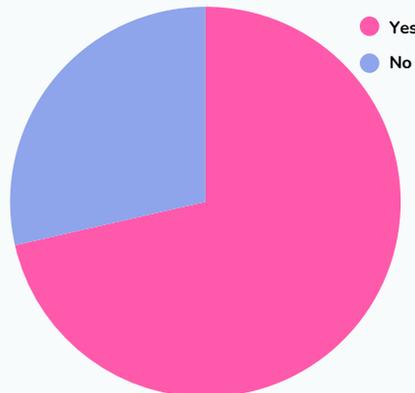
To date, six of ten hiring managers have provided feedback on their experience as a Meet 10 hirer. All agreed that the run of show and moderation helped them make new connections to career-seekers and, that they were able to effectively communicate what their department looks for in new hires and what the process is to get hired on a production.

As to hiring candidates, while most hirers did not have an upcoming crew hire for a specific production (i.e.: a near-term freelance hiring opportunity), 71% reported that Meet 10 helped them source potential candidates for an upcoming crew hire. Finally, recommendations to peer colleagues are very high at 72 Net Promoter Score.¹³

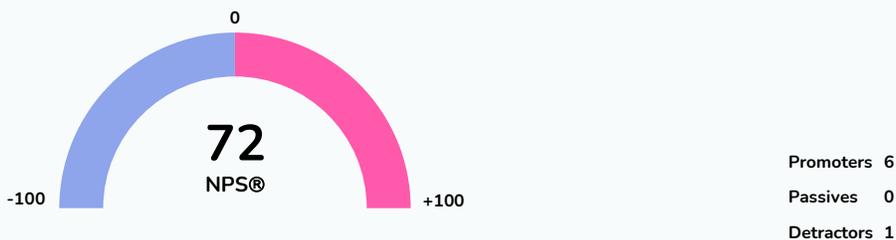
At the time of your Meet 10 session, did you have an upcoming crew hire for a specific production?



Did the Meet 10 session help you source potential candidates for your upcoming crew hire?



How likely are you to recommend being a featured speaker at a Meet 10 session to your peers as a way to meet new candidates?



¹³ Net Promoter scores between 0-30 are considered Good, between 30-70 considered Great, and 70-100 considered Excellent.

QUESTION

Are there any other comments you would like to share or observations you would like the Creative Pathways team to consider for the Meet 10 equity stream program?

“I thought the candidates selected by CP were great.”

“Maybe a bit more info about the program.”

“Lots of no-shows, so might want to consider a small entry fee that is refunded with attendance.”

“At a certain point introducing writers.”

“I enjoyed it. I’m happy to know there’s interest in my position in a set. It was well organized and fun.”

APPENDIX C

Greet 10x Event - Black Creatives in BC in-person event

Purpose of the Event

The Black Creatives in BC event was held on October 6, 2022 and was designed to connect communities of filmmakers in BC with local funders and with the Black Screen Office's Executive Director, [Joan Jenkinson](#).

100+ Total Invitees

33 Total Attendees



Format - networking breakfast at Creative BC offices, with opening remarks from CEO Prem Gill and Joan Jenkinson

Survey Results

Of a total of 33 attendees, feedback was received from 14 attendees, or 42%. The five-question survey was open for responses from October 26 to November 4, 2022.

Key takeaways:

- Morning events are preferred
- All attendees made new connections
- Most attendees felt that the connections made will advance their career
- Interest level in a career in BC's motion picture industry is high
- Likelihood to recommend attending is very high, with a Net Promoter Score of 86
- Overall, attendees enjoyed the networking breakfast and felt it was worthwhile to gather, connect and meet funders and the Black Screen Office

APPENDIX D

BC's Motion Picture industry commitments to advance Diversity, Equity, and Inclusion

(current to December 1, 2022, with information as available)

The ratified agreements between the BCCFU and Employers outlines key actions to support reconciliation, equity, diversity, and inclusion in B.C.'s motion picture workforce in a comprehensive approach that will measurably increase diversity in the active workforce, facilitate hiring of qualified and self-identified individuals with prior work experience and support new entrants through internship programs.

Within the current agreement term of April 21, 2021, to March 31, 2024, these key actions will be undertaken: (A) formation of a Committee to govern all REDI activity; (B) joint application for a Special Program under section 42 of the British Columbia Human Rights Code; and (C) collection of social identity data (also described as Protected Characteristics) from the BCCFU membership which:

- Allows for search of persons on the hiring rosters who voluntary self-identify their social identity characteristics
- Allows for measurement of the membership and the setting of priority actions to fill gaps in representation within the industry, as compared to the general BC labour pool (known as Target Groups)
- Development of a council-wide Communications Plan for REDI, and
 - For IATSE Local 891, a process to hire individuals with “prior experience” who voluntarily self-identify as belonging to a group with a Protected Characteristic
 - For IATSE Local 891, establishment of an 891 trainee program to develop new entrants and a panel-style skills assessment for the 891 Hair and Make Up department members specifically for natural and textured hair and dark skin tones.
 - For ICG 669, their camera trainee program will increase emphasis on diversity in candidate selection

For Teamsters Local 155, hiring under the Special Program allows for hires in the Transportation and Security departments

Other industry efforts to support equity, diversity, and inclusion in the workforce:

Unions & Guilds

- The Association of Canadian Film Craftspeople West (ACFC) - ACFC has been a supporter of Creative Pathways with material participation in the form of its Business Rep and a member leading a Greet 10x about how to access and enter the union. Currently, there is no demographic measurement of members. ACFC has established a mechanism to support the hiring and training of people from systemically excluded groups in their current Master Agreement with the Canadian Media Producers Association, BC Producers Branch. *This agreement was ratified on May 30, 2021.*
- International Alliance of Theatrical Stage Employees Local 891 (IATSE 891)- the REDI Action Plan and an information FAQ document on Equity, Diversity and Inclusion, was published September 2, 2021
- International Cinematographers Guild Western Canada (ICG 669) passed a motion on March 27, 2022, to create a joint committee with Indigenous Digital Film Instructors at Capilano University to “craft and promote a more approachable pathway to membership with ICG 669”.
- Union of BC Performers/Alliance of Canadian Cinema, Television and Radio Artists (UBCP/ACTRA) 2021 Member Census Report was published in July 2022.

- The Directors Guild of Canada published their membership [The DGC Census 2022](#) in June which examined the Ethnic Representation, Gender & Gender Identity, Sexual Orientation, Persons with Disabilities and Age of its members, using a survey of that had 58% of its members participate. Gender and Ethnicity data for BC members is included in this report as is gender information by caucus (equivalent to department).

Industry Associations

- CMPA-BC leadership composition evaluation and transformation, investment in capacity-building/training and extensive mentorship placements plus program targets/weighted criteria
- Women in Film and Television Vancouver will be undergoing community consultation to support renaming their organization to better reflect the communities they serve.
- Motion Picture Association of Canada Member companies
 - Netflix commitment to Inclusion and Diversity
 - Warner Bros. Discovery's Access to Action Canada program
 - Disney Entertainment: ABC Television Inclusion Standards

Outside the parameters of the Project's timeframe, there are noteworthy actions by industry leaders to advance awareness of and benefits from a diverse and inclusive workforce including:

- Motion Picture Production Industry Association formed an Equity and Inclusion Committee and delivered a three-part Decolonization Training program [online](#) in March through to November 2021, as well as Unconscious Bias Training

Directors Guild of Canada BC District Council (DGC BC) - collects member demographic information annually. DGC BC also built [Directors.ca](#), a searchable database of Canadian directors, which allows hirers to search Directors by their self-declared social identities where employers have been verified and provided with a code to access that functionality on the site.

- DGC BC's recently ratified Collective Agreement (covering **April 21, 2021, to March 31, 2024**) includes expansion of DGC BC's existing special program through the British Columbia Office of the Human Rights Commissioner. Approval to expand the special program was secured on February 10, 2023 and now covers all positions the DGC BC represents.
- DGC BC also has an equity stream program which defers the 30 days' work experience requirement to join the Permittee Program and provide mentorship to new entrants. DGC BC will be examining the feasibility of a television directors development program based in BC designed to support emerging directors from historically disadvantaged and underrepresented groups.
- DGC BC will also be completing a review of the training, employment conditions and barriers to entry into industry and rolling out their Diversity and Inclusion plans to members beginning in Fall/Winter 2022.

Finally, Teamsters Local 155 - have commissioned a comprehensive Diversity report on the demographics of their membership and permittees, available to their membership, *published August 2021*.

APPENDIX E

The Evaluation Strategy's Project Logic Model

The logic model below outlined how the Project measured the meeting of Project Goals.

Project Goals	Program activities	Project expected outcomes	Key Performance Indicators	Measures	Data Collection Tool
Increase the workforce participation rates of British Columbians from underrepresented groups	Setwork	30 Setwork candidates from underrepresented groups placed on productions based in BC	<p>KPI #1 Determine whether career seekers were hired on productions and number of hires in which roles, for which duration</p> <p>KPI #2 Track candidate career progression as defined by candidate's career goal</p>	<p>See detailed table on Setwork Candidates & Workflow Measurement pages below</p> <p>As above</p>	<p>Salesforce applicant volume. Salesforce client portal for count of candidate hires, in which roles, for count of working days</p> <p>Surveys to Cohort members (post Setwork, then 4- and 8-month follow-ups)</p>
Increase industry awareness of the need for and benefits from a diverse and inclusive workforce	Communications & Engagement Plan tactics	<p>More than one bona fide equity program designed by employers and made available in BC.</p> <p>Unions & guilds take actions to support equity and increase their inclusive hiring practices to increase workforce participation of underrepresented groups</p>	<p>KPI #3 Number of Setwork opportunities supported by Studio/Employers over Project term (October 2021 to August 2022)</p> <p>KPI #4 Published union & guild strategies and actions to support equity and inclusion (both publicly available & those available only to members)</p> <p>KPI #5 Union and guild support of Meet 10 events (as representatives, promoters, and suppliers of hiring managers)</p> <p>KPI #6 Creative Equity toolkit online engagement with available resources by site visits and length of time</p>	<p>Salesforce client portal Setwork sign-ups & count of productions & hires per production</p> <p>Labour to provide Creative Pathways with update on their equity & inclusion strategies and tactics.</p> <p>Website promotion measurement via linkbacks, networked communications pickup and social media data</p> <p>Meet 10 participation by labour organization</p>	<p>Salesforce client portal data</p> <p>Written report from labour organizations</p> <p>Google Analytics & Salesforce</p>

Project Goals	Program activities	Project expected outcomes	Key Performance Indicators	Measures	Data Collection Tool
Increase awareness about career pathways and opportunities to work in B.C.'s motion picture industry	Online resource Creativepathway scanada.com	Baseline data begins to be available starting in Fall 2021. The Interim Report due in April 2022 report will track growth and include analysis.	KPI #7 User engagement and conversion rates on key goals set by the Project	See Web Portal Report pages below	Google Analytics & Salesforce
Provide an alternative to network-based recruitment practices for below-the-line workers	Meet 10 Greet 10x	Creative Pathways will host a minimum of ten Meet 10 events starting in October 2021 Greet 10X events will be hosted by industry	KPI #8 Meet 10 attendance, interest and outcomes based on post-event surveys to attendees	See Meet 10 Success Metrics in pages above Greet 10x will have limited metrics available as events will be managed outside Creative Pathways. Interest in Greet 10x will only be available through # of Greet 10x Opportunities that are posted	Registrations & waitlist volume via Salesforce Post-event surveys to attendants

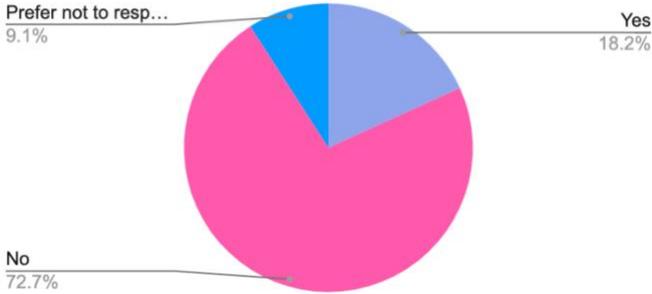
APPENDIX F

Social identity characteristics of the Governance Committee

All eleven¹⁴ committee members responded to the survey for 100% participation. All questions included a prefer not to respond option. Social identity characteristic questions align to the 2016 Census.

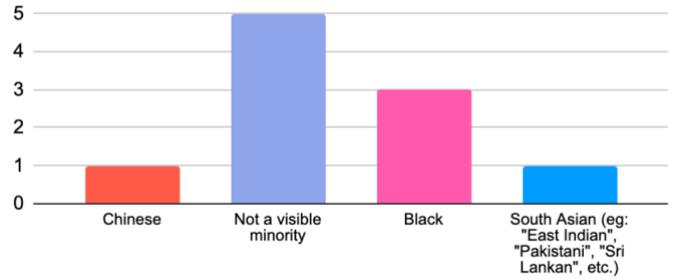
Do you identify as a member of the LGBTQ/2+ community?

Source: Creative Pathways Governance Committee members (n=11)



Do you identify as a Person of Colour? If so, please identify your ethnicity per the options below.

Source: Creative Pathways Governance Committee members (n=11)



Please note these definitions are established by Statistics Canada: <https://www12.statca...>

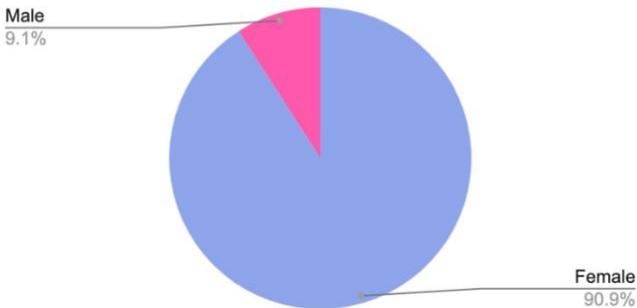
Do you identify as a Person with Disabilities? (as defined by Stats Canada, which includes physical or mental disabilities)

Source: Creative Pathways Governance Committee members (n=11)



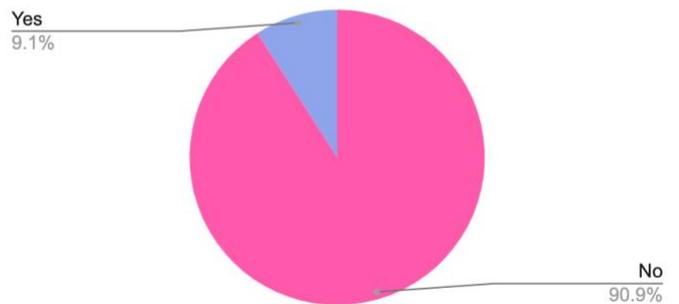
Which gender do you identify with?

Source: Creative Pathways Governance Committee members (n=11)



Do you identify as an Indigenous person to Canada? (First Nations, Non-Status, Métis, and Inuit)?

Source: Creative Pathways Governance Committee members (n=11)



¹⁴ Committee members total 11 as during the Project, there were two representatives for IATSE Local 891



APPENDIX G

The Career Seeker's Journey

Each ring of the target helps a career seeker on their pathway into a career in BC's motion picture industry and guides their online and real-world interactions. This target is feature on the Creative Pathways website, an information-rich website that features timely opportunities to **Learn, Meet** and **Work**.



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