

The Future

Changes that Arts Workers Want to See

Regarding Workplace Sexual Harassment in Canadian
Performing Arts, Film, and Television Industries

SPOTLIGHT REPORT

aftermetoo

March 2021



By Kelly Hill

“We need to create a safe, unbiased, nonjudgmental way for people to report and know that there will be punishment for reprisals of any kind against those reporting. Why should women be frightened that they'll lose their job, or that the abuser tells a different story to ruin a woman's career and reputation? Women should be able to report this to an independent organization that is there for them.
Women need to be supported through that experience, not bullied or made fun of.”

*“There is no safe place to call out sexual harassment, as you're a contract worker whose contract does not have to be renewed.
I've sat through a sexual harassment seminar where the people we were supposed to report to – the executive producers – made jokes and laughed throughout.”*

Source: Direct quotes from anonymous respondents to
The Change You Want to See: Aftermetoo Survey of Workplace Sexual Harassment in the Canadian Performing Arts, Film, and Television Industries

**“Sexual harassment
is the beginning
of the conversation:**

we have to talk about psychological and institutional harassment, abuse of power and the dangers related to our mental health due to our precariousness. The health crisis is a good context, in my opinion, to see how we can better protect ALL our colleagues, not just those whose faces and names are known to the public.”

*“Education is paramount: students in performing arts, film and television schools need to understand that this is **absolutely not tolerable in the community.**”*

Source: Direct quotes from anonymous respondents to
The Change You Want to See: Aftermetoo Survey of Workplace Sexual Harassment in the Canadian Performing Arts, Film, and Television Industries

**“Tie grant applications
to safety plans in general!**

No plan, no money! Employer certification. No one can open a new arts organization without being trained in their roles and responsibilities as per harassment obligations.”

“Arts unions should ensure their sexual harassment policies are read and enforced at all auditions prior to beginning the audition process.”

Source: Direct quotes from anonymous respondents to
The Change You Want to See: Aftermetoo Survey of Workplace Sexual Harassment in the Canadian Performing Arts, Film, and Television Industries

- **Aftermetoo** is creating Canada's first national digital platform centralizing the laws around sexual harassment, breaking down information about what to expect if you report, how to protect yourself and how to prepare.
- **Aftermetoo** is there to help you navigate how legal systems work and where to find help. We make the information clear and straightforward, so you understand your rights.
- **Aftermetoo** empowers you to stay safe, healthy and in control.
- More information: [aftermetoo.com](https://www.aftermetoo.com)



About this report

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- Based on findings from *The Change You Want to See: Rosa Survey of Workplace Sexual Harassment in the Canadian Performing Arts, Film, and Television Industries*
 - First-ever survey of workplace sexual harassment in these industries
 - Survivor-centered and trauma-informed approach throughout the survey design and outreach process
- **Survey goals**
 - Paint a picture of what arts workplaces looked like before #MeToo (late 2017 or earlier) and post #MeToo for contract arts workers (specifically: performing arts, film, and television)
 - Understand changes that arts workers want to see from employers, unions, agents, managers, associations, and funders in order to keep workers safe and able to focus on doing their best work.
- **Survey design and analysis by Hill Strategies Research**
 - Rigorous and reliable research on the arts and culture + clear and effective communications
 - Custom surveys, *Statistical Insights on the Arts* series, *Arts Research Monitor* series, and much more



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About the survey

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- Survey was open between September 21 and October 25, 2020
- Survey outreach: significant social media efforts and direct communication with many unions, arts service organizations, and associations across the country *
- 1,102 individuals responded, including 873 in English (79%) and 229 in French (21%)
 - Anonymity of respondents was carefully protected
- Responses were received from all 13 provinces and territories.
- Regional breakdown: Atlantic provinces (6%); Quebec (23%), Ontario (39%), Prairie provinces (18%), British Columbia (13%); the three northern territories (0.5%); Canadians residing outside of the country (0.9%).
 - The survey sample from Quebec has higher proportions of men, permanent workers, and people under 40 than the samples from the other provinces.

** Hill Strategies wishes to thank Alix MacLean for her work throughout the survey design and outreach process, as well as two Francophone outreach personnel: Myriam Benzakour and Alexia Martel.*

About the survey

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- Gender: **77%** identify as women; **19%** as men; **5%** as transgender / two-spirit / gender diverse *.
- LGBTQ: **29%** **
- BIPOC: 15% (includes Indigenous: **3%**, Black: **2%**, other people of colour: **10%**)
- People who have a disability and/or are Deaf: **14%**
- Age ranges: **20%** between 18 and 29; **32%** in their 30s, **22%** in their 40s; **15%** in their 50s; **9%** 60 or older.
- People who have (ever) worked in live performing arts: **83%**
- People who have (ever) worked in film, TV and/or web series: **64%** (*multiple selections were possible*)

* Transgender / two-spirit / gender diverse is a combination of the following gender identities in the survey: transgender; two-spirit; gender non-conforming / gender fluid; non-binary; agender; and a gender not listed. Multiple selections were allowed, and this roll-up category was prioritized in the summary statistics over “woman” and “man” if both were selected.

** LGBTQ includes the following sexual orientations: lesbian; gay; bisexual; asexual; queer; questioning; pansexual; and a sexual orientation not listed. Multiple selections were allowed, and this roll-up category was prioritized in the summary statistics over “heterosexual” if both were selected.

These roll-up categories, along with BIPOC, were created to protect respondents’ confidentiality and improve data reliability.

Response time, percentage calculations, and margins of error

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- For those who completed the entire survey, the median response time was 16.8 minutes.
- Partial responses were kept if respondents completed a substantial proportion of the survey.
- For questions with fewer than 1,102 respondents, the percentages are based on the actual number of people responding. Also excluded from the percentages are respondents who selected “prefer not to say”, which was an option offered in many questions, given the extremely sensitive nature of the survey content.
 - For most questions, there were over 1,000 respondents. For particularly sensitive questions, as well as questions appearing toward the end of the survey (e.g., demographics), there were about 900 respondents.
- Margins of error have not been estimated for the results
 - The sample was not random
 - Respondents who have been harassed may have been more likely to respond and “tell their story”
 - In general, differences of less than 3% between groups of respondents are not considered substantially different in this report

Perceptions of safety and equity in the industry

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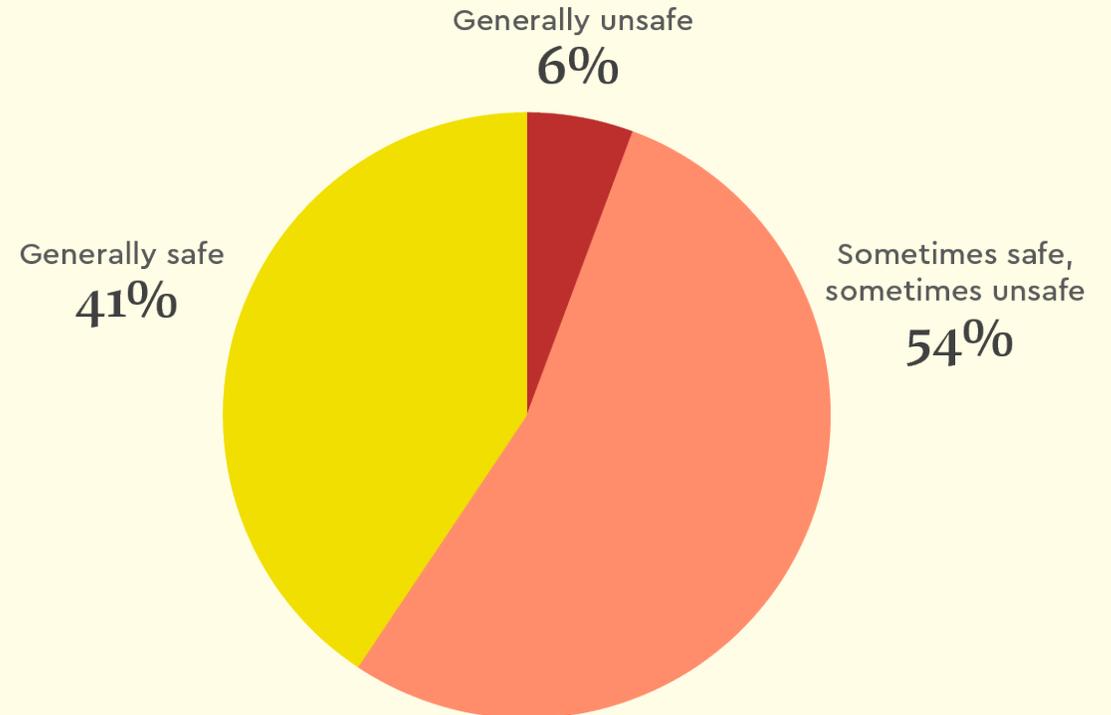
- “In your experience in the performing arts, film, and television industries, to what extent do you feel that:
 - Workplaces are generally safe?
 - Workplaces are generally equitable toward all people, regardless of their racial background, gender, sexual orientation, or ability?
 - Workplaces have clear guidelines and rules around harassment and discrimination?
 - Workplaces have a clear process for reporting any unwanted experiences, including harassment or violence?”
- This set of questions was asked near the beginning of the survey, before respondents were asked about their experiences with sexual harassment.

Perceptions of safety

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- The most common perception among arts workers' perception is that the performing arts, film, and television industries are sometimes safe and sometimes unsafe (54%).
- Only 6% believe that the sector is generally unsafe.

In your experience in the performing arts, film, and television industries, to what extent do you feel that workplaces are generally safe?



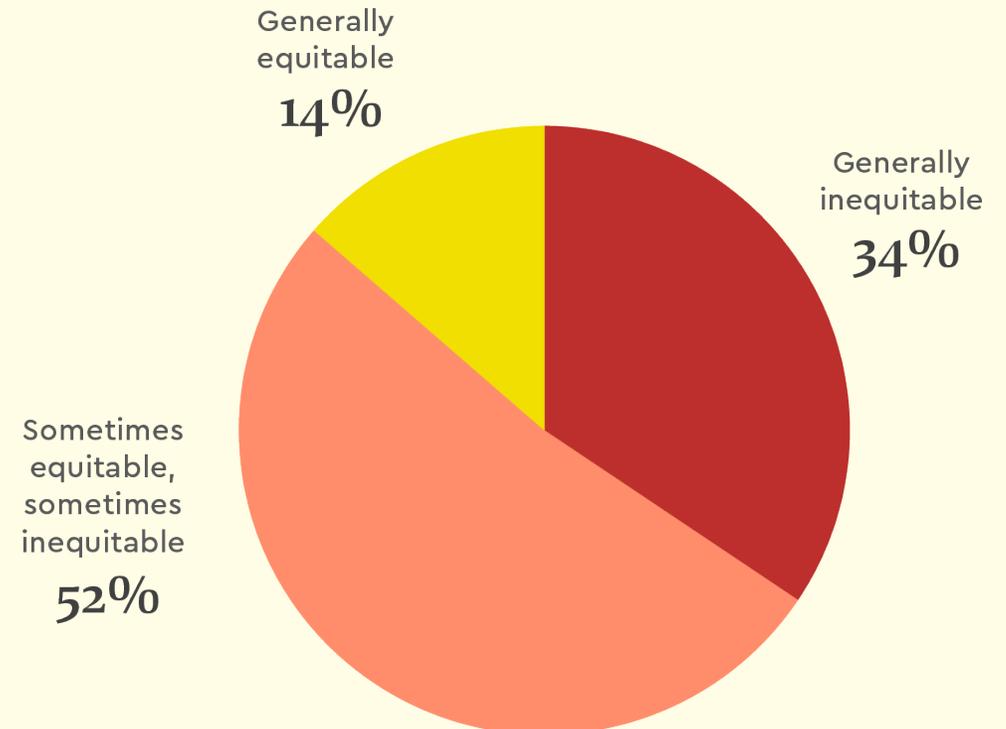
Source: 1,093 arts workers responding to the Aftermetoo survey of *The Change You Want to See*, 2020. Analysis by Hill Strategies Research.

Perceptions of equity

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- A much higher proportion of arts workers believe that the sector is generally inequitable (34%) than generally equitable (6%).
- Only 14% of respondents believe that the sector is generally equitable.
- About one-half of respondents believe that the performing arts, film, and television industries are sometimes equitable and sometimes inequitable (52%).
- (Full phrasing : “To what extent do you feel that workplaces are generally equitable toward all people, regardless of their racial background, gender, sexual orientation, or ability?”)

In your experience in the performing arts, film, and television industries, to what extent do you feel that workplaces are generally equitable to all people?



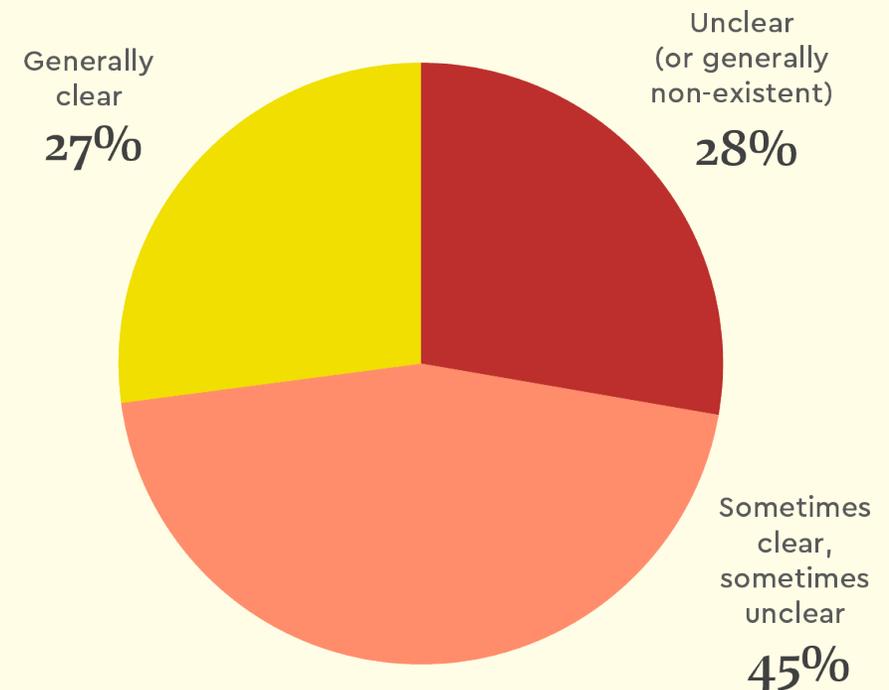
Source: 1,081 arts workers responding to the Aftermetoo survey of *The Change You Want to See*, 2020. Analysis by Hill Strategies Research.

Perceptions of harassment and discrimination guidelines and rules

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- There is a real split in arts workers' perceptions of the clarity of harassment and discrimination guidelines and rules in arts workplaces
 - 28% said unclear (or generally non-existent)
 - 27% said generally clear
 - 45% said sometimes clear, sometimes unclear

In your experience in the performing arts, film, and television industries, to what extent do you feel that workplaces have clear guidelines and rules around harassment and discrimination?



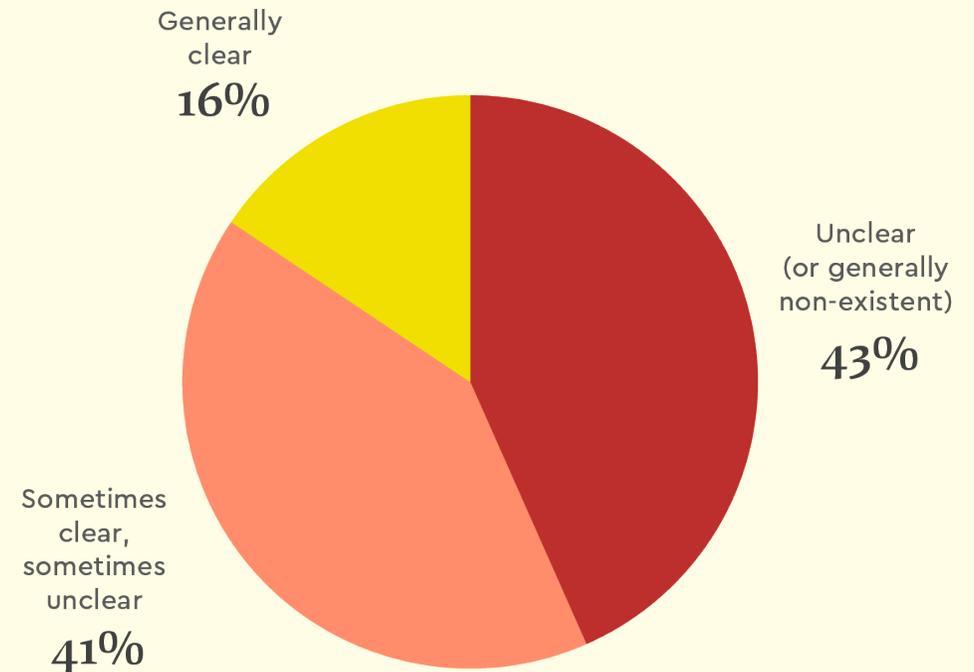
Source: 1,078 arts workers responding to the Aftermetoo survey of *The Change You Want to See*, 2020. Analysis by Hill Strategies Research.

Perceptions of sexual harassment reporting processes

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- Many arts workers (**43%**) believe that workplaces have unclear (or generally non-existent) processes for reporting unwanted experiences such as harassment and violence.
- Another **41%** of respondents believe that workplaces have sometimes clear and sometimes unclear processes for reporting unwanted experiences.
- Only **16%** of respondents believe that workplaces have generally clear processes for reporting unwanted experiences.

In your experience in the performing arts, film, and television industries, to what extent do you feel that workplaces have a clear process for reporting any unwanted experiences, including harassment or violence?



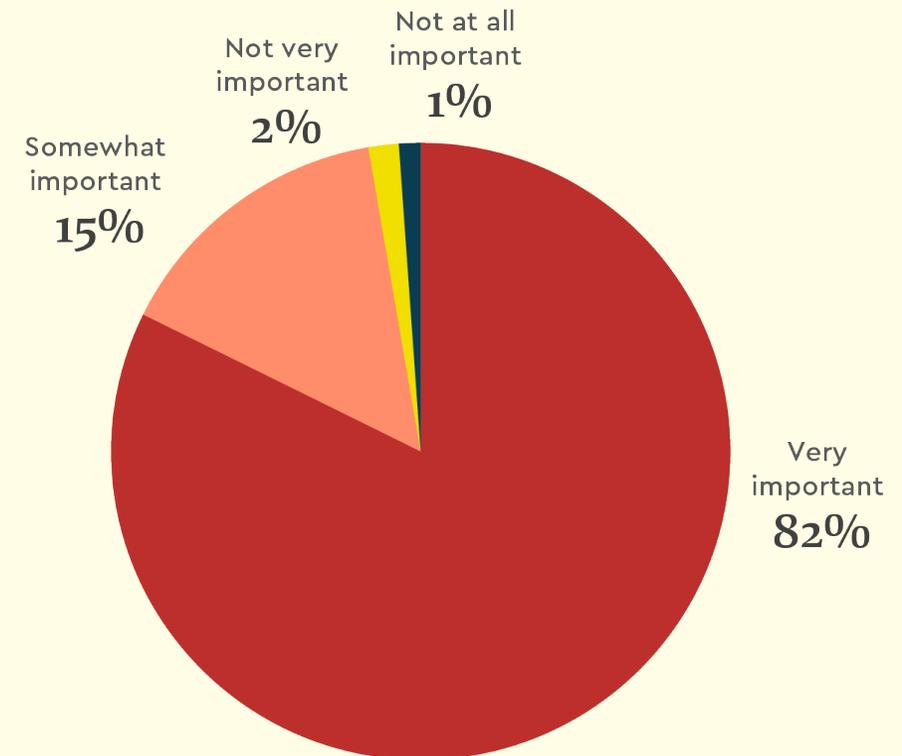
Source: 1,065 arts workers responding to the Aftermetoo survey of *The Change You Want to See*, 2020. Analysis by Hill Strategies Research.

Nearly unanimous support for an independent reporting body for sexual harassment

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- **97%** of respondents believe that it is important that an independent body be established to take reports of workplace sexual harassment.
- **100%** support among some groups
 - Crew members
 - Workers who started after #MeToo
 - Atlantic residents
- **99%** support among many other groups
 - Women
 - Francophone respondents
 - Quebec residents
 - Respondents under 30 years of age
 - Respondents between 30 and 39 years of age

How important do you think it is that an independent body be established to take reports of workplace sexual harassment?



Source: 888 arts workers responding to the Aftermetoo survey of *The Change You Want to See*, 2020. Analysis by Hill Strategies Research.

Nearly unanimous support for an independent reporting body for sexual harassment

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Overall:
97% believe that it is
important that an
independent body be
established to take
reports of workplace
sexual harassment

- Strong support among both unionized workers (97%) and non-union workers (98%)
- Strong support among self-employed contract workers (97%), employed contract workers (98%), and permanent workers, whether self-employed or employed (98%)
- 94% is the *lowest* proportion of any group of respondents believing that an independent body is important (men)

Changes that arts workers want to see

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- The survey listed a number of things that arts employers, unions, funders, service organizations, associations, training institutes, and agents could do to address workplace sexual harassment.
- Respondents were asked to pick the changes that they would **most** like to see from each of these groups.
- This set of questions was asked near the end of the survey, after respondents were asked about their experiences with sexual harassment.

Changes from arts employers

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Two clear priorities

1. Support for an independent body

- Use an independent body to receive reports, investigate, and adjudicate/mediate workplace sexual harassment allegations (75%)

2. Elimination of conflicts of interest

- Use a reporting procedure that eliminates conflicts of interest (72%)
- Other options
 - Pay for specialized training for staff and board members so that they are aware of their responsibilities when it comes to safer workplaces (50%)
 - Use mandatory amendments to non-disclosure agreements allowing workers to warn other workers about sexual harassment allegations and to testify as a witness on behalf of other survivors (42%)
 - Conduct mandatory trauma-informed independent investigations by lawyers who have no conflicts of interest and are hired only for the investigation (32%)

Respondents could select up to 3 of 5 options. Source: 939 arts workers responding to the Aftermetoo survey of *The Change You Want to See*, 2020. Analysis by Hill Strategies Research.

Changes from arts unions and guilds

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Many priorities (asked of union members only)

1. Progressive internal discipline approach

- Implement a progressive internal discipline approach, where a person who causes harm receives increasing levels of discipline for each inappropriate behaviour (64%)

2. Elimination of conflicts of interest

- Ensure that no one from unions can oversee, vote on, or inform investigations if they have the potential to be employed by any of the people whom they are investigating (56%)

3. Transparency of policies and budgets

- Ensure that there is publicly transparent, annual independent review of sexual harassment policies, team members, and budget allocated for sexual harassment incidents (54%)

4. Sexual harassment policies a priority in collective bargaining

- Prioritize proposals in collective bargaining that sexual harassment policies cover prevention, reporting, mediation/adjudication, through to appeals (49%)

Respondents could select up to 3 of 5 options. Source: 555 unionized arts workers responding to the Aftermetoo survey of *The Change You Want to See*, 2020. Analysis by Hill Strategies Research.

Changes from arts funders

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Two clear priorities

1. Funding tied to sexual harassment policies

- Ensure that employers and producers (union and non-union) have survivor-centered, trauma-informed sexual harassment policies that cover reporting, mediation/adjudication, through to appeals (69%)

2. Support an independent body

- Contribute to establishing and maintaining ongoing funding for an independent body to handle reports, investigation, mediation, and adjudication for the Canadian arts sector (63%)

• Much less support for the third possibility

- Ensure that recipients are given fair notice about the suspension of funding should the recipient fail to implement a workplace sexual harassment policy (36%)

Changes from arts service organizations and associations

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Two clear priorities

1. Support for an independent body

- Ensure that incidents are reported to an independent body rather than the employer (63%)

2. Specialized training

- Ensure specialized training for staff and board members so that they are aware of their responsibilities when it comes to safer workplaces (51%)

• Much less support for the other possibilities

- Ensure that ASOs create anti-harassment policies in compliance with funders' requirements, audited annually (34%)
- Ensure mandatory trauma-informed independent investigations by lawyers who have no conflicts of interest and are hired only for the investigation (33%)

Changes from arts training institutes and schools

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One clear priority

1. Elimination of conflicts of interest

- Commit to a reporting procedure that eliminates conflict of interest, i.e., the person who receives the report of sexual harassment doesn't have the ability or power to hire or fire the survivor in the future (58%)
- Moderate support for the other possibilities
 - Commit to survivor-centered, trauma-informed sexual harassment policies that cover reporting, mediation / adjudication, through to appeals (47%)
 - Offer specialized training for all students and faculty (42%)
 - Commit to rigorous and transparent hiring policy for all faculty and staff (including part-time, full-time, and tenured) (37%)

Changes from arts agents and managers

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Two clear priorities

1. Sexual harassment policies

- Adopt survivor-centered, trauma-informed policies on how agents / managers will track reprisals on behalf of clients, working alongside unions and guilds (72%)

2. Supporting clients

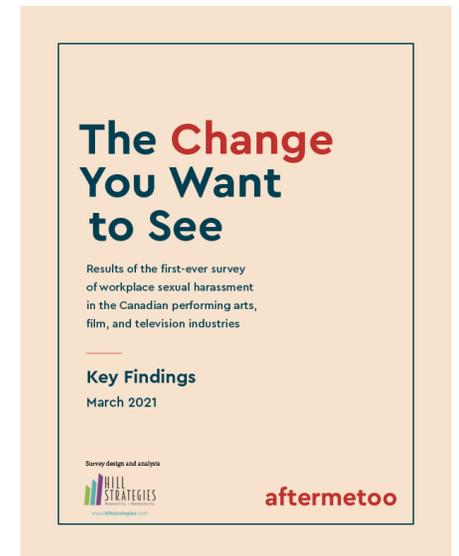
- Support a client who confides to being sexually harassed and follow provincial and labour laws (57%)
- Much less support for the third possibility
 - Develop a universal license for agencies including robust sexual harassment policies (30%)

Other Reports Available

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Reports available from “The Change You Want to See”, the first-ever survey of workplace sexual harassment in the Canadian performing arts, film, and television industries

- **Key Findings:** The Change You Want to See
- **The Status:** Workplace Sexual Harassment in Canadian Performing Arts, Film, and Television Industries
- **The Toll:** Impacts on Survivors of Workplace Sexual Harassment in Canadian Performing Arts, Film, and Television Industries
- **The Aftermath:** Reporting, Supports for Survivors, and Who Caused Harm Related to Workplace Sexual Harassment in Canadian Performing Arts, Film, and Television Industries (this report)
- **The Future:** Changes that Arts Workers Want to See Regarding Workplace Sexual Harassment in Canadian Performing Arts, Film, and Television Industries
- **The Field: In Survivors’ Words.** Analysis of Respondents’ Written-In Suggestions Regarding Workplace Sexual Harassment in Canadian Performing Arts, Film, and Television Industries



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