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Implementing Indigenous Screen-Based Production Protocols: An Analysis of Potential Costs

Broadcasting, Copyright and Creative Marketplace Branch (BCCM), Department of Canadian Heritage

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Introduction

1. Overall Context

Protocols are “a set of rules, regulations, processes, procedures, strategies or guidelines ... ways to work, communicate and collaborate and respect the Indigenous community.”¹ Protocols are central to industry practices for Indigenous productions. In 2019, ImagineNATIVE published *On-Screen Protocols and Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories*,² together with numerous accompanying tools and resources.

1.1 Objectives

Communications MDR was commissioned by Canadian Heritage to examine the potential costs associated with the undertaking of Indigenous screen-based productions that apply protocols.

The study examined costs incurred in the development and production stages of both film and video production intended for theatrical, televisual or digital platforms. The goal was to identify the marginal or extraordinary costs to projects of applying protocols (i.e., costs that would not be incurred in productions that do not involve the application of protocols).

2. Approach and Methodology

The study employed multiple lines of evidence, both qualitative and quantitative.

The consultants examined *On-Screen Protocols and Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories* as well as the numerous tools and resources published by the ISO in order to identify the potential activities that are undertaken by film and television producers when they seek to implement protocols for working with Indigenous communities, cultures, concepts and stores, at both the development and production stages.

Based on this knowledge, the consultants surveyed Indigenous producers to gain an understanding of the types of activities that they are actually engaging in to implement protocols as well as the costs associated with those protocols. The consultants worked with the ISO to identify producers for the survey. In all, 88 producers were invited to participate in the survey and 38 producers, or 43%, responded. Annex 1 contains the on-line survey questionnaire.

Respondents are representative of the breadth of Indigenous film and television production. They are actively involved in the development and production of projects in the genres of drama, documentary, and children and youth programming. They are producing series, single episodes (“one-offs”) and feature films. Their work has involved First Nations, Métis and Inuit communities, cultures, stories and concepts. The producers themselves identified as belonging to fifteen different First Nations from across the country, as well as to Métis and Inuit groups.

Two-thirds of respondents are based in the western provinces of Manitoba, Saskatchewan, Alberta, and British Columbia. Central and Eastern Canada were not as heavily represented amongst survey respondents. Only one third of respondents are based in the Central and Eastern provinces of Ontario, Quebec and Nova Scotia. There were no respondents from the northern territories (Nunavut, Northwest

¹ Screen Australian Film Corporate, *First Nations Cultural Protocols*, 2022.

² Marcia Nickerson, *On-screen Protocols and Pathways: A Media Production Guide to Working With First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories*, prepared for ImagineNATIVE, May 15, 2019.

Territories or Yukon), nor from the provinces of New Brunswick, Newfoundland and Labrador or Prince Edward Island.

The consultants conducted nine interviews with stakeholders drawn from amongst Indigenous producers, as well as the ISO, APTN and the Canada Media Fund. These interviews were aimed at gaining a more in-depth understanding of the cost implications of implementing protocols. A list of those interviewed is found in Annex II.

The survey and interviews were complemented by an analysis of a representative sample of 34 statements included by producers in their applications for projects funded through the CMF's Indigenous Program in fiscal years 2021-22 and 2022-23. The sample included projects in the drama, documentary and children/youth genres intended for release as series, feature films or single episodes. These producer statements describe the production's application of protocols.

The study also examined average production budgets of projects funded by the Canada Media Fund's Indigenous Program.

3. Structure of the Report

This report is divided into the following three sections:

- Section I provides an overview of the activities that producers are currently undertaking to implement protocols;
- Section II examines the cost impact of implementing protocols in Indigenous productions; and
- Section III provides a concluding summary for consideration by Canadian Heritage.

I. An Overview of the Activities Undertaken When Applying Protocols

1. Protocols Impact Every Aspect of Development and Production

1.1 Giving Back to the Community – Spirit of Reciprocity in Applying Protocols

Producers surveyed for this report are developing and producing television and films across the country in which they are implementing activities to apply protocols. Producers pointed out that when they are working with Indigenous communities, cultures, concepts and stories, applying protocols has a general impact on almost every aspect of their projects. As producers explained, in applying protocols, they are looking for opportunities to give back to communities. The spirit of reciprocity underlying protocols drives producers to, as much as possible, hire people and services from within the community and provide them with opportunities for training and mentorship, to build skills in the community. This ethos extends to working with communities to revitalize Indigenous languages and working with language speakers. It is also important to producers to obtain the proper permissions to shoot on Indigenous land in different Indigenous territories, many of which are located remotely, away from urban centres. Underpinning all of these activities is the critical work of building trusting relationships with communities that have, as one producer put it, a long history of being misrepresented by the screen industries. Producers must build bridges and strong relationships with Elders, governing bodies, knowledge keepers, language speakers, artists, and those who can provide services such as catering, guiding or equipment rentals.

Indigenous Protocols vary from community to community, with significant differences in cultural practices and language. Thus, research is required by the producer to gain a base level of understanding about the community being approached. According to a document prepared by the ISO, “Budgeting for Cultural Protocols”, producers are encouraged to begin planning and preparing up to three months prior to the start of production when applying protocols as “productions in Indigenous communities will take more time than the (already very tight) timeframe for shooting in studio, and will likely include budgeting for community events, community liaison(s) and other aspects of community engagement such as organizing screenings in communities [as well] as for more time when working with Indigenous content (i.e., stories, situations), as it takes more time to work through issues that involve potential harm or trauma... [to] identify proper permissions, and may require budgeting for cultural supports and cultural training on set or throughout production.”

2. Protocol Related Activities in Development

Interviews with stakeholders reveal that many activities relating to protocols are determined at the development stage. Ninety percent of all producers surveyed said that they have developed or are currently developing a screen-based project involving activities related to the application of protocols. The projects developed include films (52%), series for television or streaming (41%) and virtual reality or VR (3%). About two-thirds (62%) of development projects involved a dramatic or fiction project, while 35% were documentary projects. One respondent (4% of respondents) developed a children and youth project.

Producers are implementing activities to apply protocols in development relating to working with Indigenous content, in Indigenous languages, in communities, on Indigenous lands and with Indigenous crew and cast members. The frequency of protocols activities undertaken in development is shown in Figures 1 to 5 and discussed below.

When asked to identify the activities undertaken in the development stage when applying protocols, the majority of producers identified activities related to working with Indigenous content. As can be seen in Figure 1 below, 90% of producers surveyed identified “paying elders for their guidance, i.e. on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated”, and 90% identified “costs associated in script development with Indigenous advisors, consultants, script editors,

cultural and community advisors”. A further 66% identified “costs associated with obtaining consent for the use of traditional or contemporary knowledge and cultures and engaging in reciprocal relationships with stakeholders.”

Figure 1: Activities in Development Related to Working with Indigenous Content

Offering honoraria to Elders for their guidance, i.e., on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated	90%
Script Development activities such as hiring Indigenous advisors, consultants, script editors, cultural and community advisors, translation, etc	90%
Activities associated with obtaining consent for the use of traditional or contemporary knowledge and cultures and engaging in reciprocal relationships with stakeholders	66%
Use of archives	38%
Activities associated with determining where ownership lies	35%
Archiving of materials associated with a project	24%

Two-thirds of producers identified activities related to working with Indigenous languages, with 66% of producers indicating “translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc.” (See Figure 2)

Figure 2: Activities in Development Related to Working with Indigenous Languages

Translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc.	66%
Activities relating to transmission of content in Indigenous languages, such as translation of final projects	45%
Language learning costs	24%
Development of language tools (i.e., language learning apps, translation guides, etc.)	21%

As can be seen in Figure 3, the most prevalent activities related to working with Indigenous communities were: “obtaining consent and permissions from governing Nation, protocols office, Band Office, Tourism Office, Traditional Knowledge Keepers, Traditional leaders, Traditional Governors, community Elders, language keepers (62%)” and “seeking permissions to go to certain places in the community” (59%).

Over half (55%) of producers offered gifts to community members.

About half of producers (52%) incurred travel costs, costs related to identifying and seeking appropriate permissions and costs related to shooting on Indigenous lands.

Figure 3: Activities in Development Related to Working with Indigenous Communities

Obtaining consent and permissions from governing Nation, protocols office, Band Office, Tourism Office, Traditional Knowledge Keepers, Traditional leaders, Traditional Governors, community Elders, language keepers	62%
Seeking permissions to go to certain places in the community	59%
Gifts	55%
Travel costs, including transportation and accommodation, per dia, etc.	52%

Identifying and seeking appropriate permissions	52%
Costs for shooting on Indigenous territory or in an Indigenous community	52%
Hiring a community liaison	45%
Community screenings	41%
Spending time explaining community rights and what to expect during a shoot	38%
Writing up agreements and preparing the community for what will happen with film crews	35%
Catering for community observers on shoots	35%
Development of materials to support community meetings and engagement	31%
Making copies of the script for community members	28%
Drawing up agreements on community benefits or capacity	24%
Fees and clearances costs	24%
Community celebrations	21%
Community donations	21%
Holding community meetings	21%
Establishing an Elders Council	21%

Close to two thirds of producers (62%) offered “paid internships or mentorships of Indigenous cast and crew” as part of their development activities. (See Figure 4).

Figure 4: Activities in development related to working with Indigenous crew or cast

Paid internships or mentorships of Indigenous cast and crew	62%
On-set ceremonies	38%
Creating a Code of Conduct on Set	35%
Creating Safe Spaces	35%
Providing Mental Health Supports	31%
Sensitivity training for cast and crew	21%
Language training costs	17%

Over half (59%) of producers built and maintained relationships with governing bodies in order to work on Indigenous lands. (See Figure 5).

Figure 5: Activities in development related to working on Indigenous lands

Initial and ongoing contact through Council of a Band Office or Land Management Councils or other government office	59%
Territorial Acknowledgement	41%

3. Protocol Related Activities in Production

About 73% of all those surveyed have produced or are currently producing a screen-based production involving activities related to applying protocols. These productions included films (47%) and series for television or streaming platforms (47%) as well one other, which was a theatre project (6%). These productions included dramatic and fiction productions (44%), documentaries (22%) and children and youth programs (17%). “Other” genres accounted for 17% of productions and included two animation productions and one project involving a hybrid of multiple genres.

Interviewees noted that protocols are at work in all aspects of production, including working with Elders for their expertise on matters of content, working with Indigenous language speakers, seeking permissions from communities and individuals, working with and providing training opportunities to

Indigenous crew and cast members, hiring community members as service providers in areas such as catering, equipment and venue rentals, and shooting on Indigenous lands.

The frequency of protocols activities undertaken in production are shown in Figures 6 to 10 and discussed below.

As can be seen in Figure 6, almost all producers are undertaking activities to apply protocols when working with Indigenous content. The vast majority (94%) surveyed said they are “offering honoraria to Elders for their guidance, i.e., on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated.” Over three-quarters of producers (78%) undertook production activities such as hiring Indigenous advisors, consultants, cultural and community advisors and translation, while over half (56%) engaged in activities associated with determining where ownership lies and obtaining consent for the use of traditional or contemporary knowledge and cultures.

Figure 6: Activities in Production Relating to Working with Indigenous Content

Offering honoraria to Elders for their guidance, i.e., on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated	94%
Production activities such as hiring Indigenous advisors, consultants, cultural and community advisors, translation, etc	78%
Activities associated with determining where ownership lies	56%
Activities associated with obtaining consent for the use of traditional or Contemporary knowledge and cultures and engaging in reciprocal relationships with stakeholders	56%
Use of archives	44%
Archiving of materials associated with a project	28%

Almost three quarters (72%) of producers are incurring costs with working in Indigenous languages, such as translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc. (See Figure 7.)

Figure 7: Activities in Production Relating to Working in Indigenous Languages

Translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc.	72%
Activities relating to transmission of content in Indigenous languages, such as translation of final projects	44%
Language learning costs	22%
Development of language tools (i.e., language learning apps, translation guides, etc.)	17%

Three-quarters of producers indicated implementing activities to apply protocols for working with Indigenous communities. Three quarters (72%) undertake production activities related to seeking and obtaining appropriate permissions, while two-thirds (67%) offered gifts to community members. Over half (56%) incurred travel costs, or spent time explaining community rights and what to expect during a shoot. (See Figure 8.)

Figure 8: Activities in Production Relating to Working in Indigenous Communities

Identifying and seeking appropriate permissions	72%
Gifts	67%

Obtaining consent and permissions from governing Nation, protocols office, Band Office, Tourism Office, Traditional Knowledge Keepers, Traditional leaders, Traditional Governors, community Elders, language keepers	61%
Seeking permissions to go to certain places in the community	61%
Travel costs, including transportation and accommodation, per dia, etc.	56%
Spending time explaining community rights and what to expect during a shoot	56%
Costs for shooting on Indigenous territory or in an Indigenous community	44%
Writing up agreements and preparing the community for what will happen with film crews	39%
Catering for community observers on shoots	39%
Community donations	39%
Community screenings	39%
Hiring a community liaison	33%
Development of materials to support community meetings and engagement	28%
Fees and clearances costs	28%
Making copies of the script for community members	28%
Offering DVD copies of a production to community members	22%
Establishing an Elders Council	17%
Holding community meetings	17%
Drawing up agreements on community benefits or capacity	17%
Community celebrations	11%

Two-thirds of producers indicated working with Indigenous crew or cast. Two-thirds (67%) of producers applied protocols in implementing paid internships or mentorships for Indigenous cast and crew and in creating safe spaces in production. Over half (56%) had on-set ceremonies.

Figure 9: Activities in Production Related to Working with Indigenous Crew or Cast

Paid internships or mentorships of Indigenous cast and crew	67%
Creating Safe Spaces	67%
On-set ceremonies	56%
Providing Mental Health Supports	39%
Creating a Code of Conduct on Set	33%
Language training costs	17%

In addition, 61% of producers engaged in activities related to shooting on Indigenous lands, including a territorial acknowledgement, and contacts with a governing body. This is shown in Figure 10.

Figure 10: Activities in production relating to working on Indigenous lands

Territorial Acknowledgement	61%
Initial and ongoing contact through Council of a Band Office or Land Management Councils or other government office	50%

4. Summary Conclusion

4.1 Protocols Permeate Every Aspect of Development and Production Processes

Indigenous producers surveyed for this report are developing and producing projects involving Indigenous content, communities and languages, Indigenous lands, and Indigenous crew and cast. Applying protocols permeates every aspect of the work in development and production to build relationships of trust, give back to communities, and provide training and mentoring opportunities to build the skills of Indigenous professionals. These findings are supported by a review of producer statements submitted to the Canada Media Fund on applications funded through the Indigenous program, which provide additional evidence that producers are actively engaged in applying protocols throughout their work.

4.2 Prevalent Activities

The results of the survey provide evidence that some activities are more common than others although producers noted that every screen-based project is unique.

The most common activities in development reported by producers surveyed for this report are provided in Figure 11. These activities include honoraria to Elders for their guidance, the hiring of Indigenous advisors, consultants, script editors, cultural and community advisors, and translation and interpretation costs for meetings, documents and the script. As producers noted, they are incurring significant costs with respect to the payment of honoraria for Knowledge Keepers, Culture and Language Keepers, and other experts in the community. One noted that fees are paid to Elders for their time spent in discussion with the production. Translation, including fees for Elders, is another significant cost in development.

Common activities extend to obtaining consent, paid internships and mentorships for Indigenous crew and cast, seeking permission to go to certain places in the community, initial and ongoing contacts with a Band Office or Land Management Council with respect to working on Indigenous land, offering gifts and travel.

Figure 11: Most Common Activities Undertaken to Apply Protocols in Development

Most Common Activities in Development	Percentage of Respondents
Offering honoraria to Elders for their guidance, i.e., on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated	90%
Script Development activities such as hiring Indigenous advisors, consultants, script editors, cultural and community advisors, translation, etc	90%
Activities associated with obtaining consent for the use of traditional or contemporary knowledge and cultures and engaging in reciprocal relationships with stakeholders	66%
Translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc.	66%
Obtaining consent and permissions from governing Nation, protocols office, Band Office, Tourism Office, Traditional Knowledge Keepers, Traditional leaders, Traditional Governors, community Elders, language keepers	62%
Paid internships or mentorships of Indigenous cast and crew	62%
Seeking permissions to go to certain places in the community	59%
Initial and ongoing contact through Council of a Band Office or Land Management Councils or other government office	59%
Offering gifts	55%
Travel, including costs for transportation and accommodation, per dia, etc.	52%

The most common activities in production reported by producers surveyed for this study are provided in Figure 12. These activities include honoraria to Elders for their guidance, the hiring of Indigenous advisors, consultants, cultural and community advisors, translation and interpretation costs for meetings with Elders, community leaders, community meetings, on-set translation, translation of production documents and script and seeking permissions. They extend to offering gifts, paid internships and mentorships for Indigenous crew and cast, creating safe spaces, obtaining consent from appropriate people and governing bodies, permission to go to certain places in the community and territorial acknowledgment.

Figure 12: Most Common Activities Undertaken to Apply Protocols in Production

Most Common Activities in Production	Percentage of Respondents
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Offering honoraria to Elders for their guidance, i.e., on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated	94%
Production activities such as hiring Indigenous advisors, consultants, cultural and community advisors, translation, etc	78%
Translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc.	72%
Identifying and seeking appropriate permissions	72%
Offering gifts	67%
Paid internships or mentorships of Indigenous crew and cast	67%
Creating Safe Spaces	67%
Obtaining consent and permissions from governing Nation, protocols office, Band Office, Tourism Office, Traditional Knowledge Keepers, Traditional leaders, Traditional Governors, community Elders, language keepers	61%
Seeking permissions to go to certain places in the community	61%
Territorial Acknowledgement	61%

Generally speaking, this work entails costs relating to travel to and from communities, the hiring of consultants or associates to undertake research, identifying key members of communities and initiating and maintaining relationships with Elders, knowledge keepers, language speakers and many others. There are costs for translation that involve building relationships with language speakers, consultations on language, and the work of translating written documents and scripts, on set and in post-production. There are costs relating to the offering of gifts to show appropriate respect. There are also costs relating to research, consultation, communication, obtaining consent and the training of Indigenous cast and crew.

Research, obtaining consent and community consultations will at a minimum involve costs incurred for travel to and from the community, for the hiring of community liaisons, fees for Elders and others being consulted, and for the development of communications materials.

Amongst the costs driving up production budgets, producers noted the employment of Elders to help deal with sensitive issues, to consult on various topics and to perform smudging and other on-set ceremonies.

Offering gifts also drives costs. Producers need to do research to understand the “giving culture” of a particular community and ensure that appropriate gifts are given to the right people.³ According to one producer surveyed, their production gifts included tobacco and ceremonial cloth, which were a significant expense.

Community members were paid honoraria as cast participants. Other costs come from hiring community members as cultural advisors and to provide services and artwork, as well as for training and mentoring of community members to work in certain positions.

There are other costs as well, such as organizing community feasts or screenings and catering for the many community members who may attend shoots as observers. *Budgeting for Cultural Protocols* provides the insight that, “when you film in a community, people will show up and come to set to watch filming or to be part of the experience – this is part of the community dynamic...We need to set aside the funds for community to be on set as observers and remember that the film and its crew are visitors and guests.” For this reason, catering on the production of *Rustic Oracle* jumped by 40%.⁴

A producer surveyed for this report noted that producers need to be thinking about what ongoing value they can provide for the community that will enhance it and build capacity. As noted by one producer in *Budgeting for Protocols*, “anything that can be spent in the community, you are going to spend in the

³ ISO, *Budgeting for Cultural Protocols*

⁴ *Budgeting for Cultural Protocols*

community. Budget wise, about 20-25% of our overall budget went to companies and individuals on/from Kitigan-Zibi.”

Some productions created safe spaces for cast and crew. Other frequent activities are associated with identifying and seeking appropriate permissions for working in Indigenous communities, which can involve travel, the hiring of consultants, translation, and the preparation of materials to communicate the project to the appropriate people. The majority of projects also involve paid internships or mentorships of Indigenous cast and crew. This is seen as a critical activity by producers, to build the capacity of Indigenous filmmaking.

4.3 Producers are Working in Indigenous Languages

Producers indicated the important work of language revitalization and how this impacts their projects. As many noted, speakers of Indigenous languages are few and interpreters are in very high demand. It can be challenging to find people who are available to assist with productions. These challenges add both time and costs to projects. Some informants explained that the location of language speakers, their availability and the availability of studio facilities are all factors driving up costs, as is the number of languages in which a project may be versioned. It was also noted that dramatic productions are more costly in that they require language speakers to act, which may require additional coaching or time spent in rehearsal.

Working in Indigenous languages is very costly. An estimated 90 Indigenous languages and dialects are spoken in Canada.⁵ Translation was described as costly to productions. Some languages have few speakers left, which increases the time needed for translation, with impacts on costs. The scarcity of translators also increases these costs. The fewer language speakers there are, the more costly it is to work in Indigenous languages and to produce Indigenous language versions of productions.

Another noted that it is challenging to fit Indigenous language voice overs onto scenes shot in English. A couple of producers spoke of the need to provide some training to language speakers voicing over dramatic productions.

Oral and written translation may be a collective effort, with on-set dialect coaches and language training. One producer explained that sometimes, translation requires re-scripting and editing to match the different run times of Indigenous languages, such as when the work is first edited in English or French.

Another spoke of the need for their translator to consult with language speakers in neighbouring communities to achieve consensus on the appropriate way to translate a concept. All of these activities drive up costs.

4.4 More Costs Are Incurred at the Development Stage

The application of protocols is particularly important in the development phase and according to interviewees, is just as important in pre-development, when relationships are being forged with communities and individual community members. Applying protocols drives up development costs in a number of ways, such as by extending the time in development and increasing the number of activities in the development phase, as well as by undertaking the work of language revitalization and working in Indigenous languages.

⁵ Public Services and Procurement Canada website: <https://www.tpsgc-pwgsc.gc.ca/apropos-about/histoires-stories/galerie-gallery/interpretation-eng.html>.

II. Costs Related to Applying Protocols in Indigenous Productions

1. Protocols Significantly Increased Time in Development

Forty-five percent of producers who responded to the survey said that their development time increased significantly or very significantly because of the implementation of activities related to protocols. An analysis of the activities undertaken shows that most projects undertook multiple activities to apply protocols, with each project being unique in the range of activities undertaken. Producers also noted that each project is different, and the time in development depends on the project.

According to producers, the time in development varies according to the projects and for one producer, it was also influenced by the communities in which they sought to establish relationships of trust. In some cases, communities where producers seek to establish contacts and meet people can be far away. One producer noted that the stress caused by the pandemic had a big impact on the time needed to establish bonds of trust. Speaking with and seeking permissions from Elders was said to take time. So too does translation, which requires both time and resources.

There is a strong correlation between the time in development and the impact on the development budget. Producers who said there was a significant or very significant impact on the time in development also reported a great or very great impact on their development budget 85% of the time.

As one producer noted, the increased time in development and the longer time needed to complete Indigenous projects adds to the cost.

2. Protocols Increased Development Budgets by Twenty-Five Per Cent or More

The application of protocols is having a significant impact on the development budgets of some producers. Fifty-nine percent of all producers surveyed indicated that the application of protocols had a great or very great impact on their development budget.

Overall, about a third of all producers (31%) had increased costs in development of more than 25%.

Over half (59%) of producers said that protocols had a great or very great impact on their development budget. A further 31% said it had a moderate impact.

Of the producers who said that protocol-related activities had a great or very great impact on their development budget, 43% said their development budget increased by more than 25%.

Of the producers who said the impact on their budget was great or very great, almost half had additional costs of more than \$25,000 in development.

3. Producers are Using Their Fees to Cover Development Costs

Almost half (47%) of these producers paid for the application of protocols through their producer fees. Producers noted that the time they need to consult with communities and Indigenous experts was not covered by producer fees. These costs are being absorbed by producers. In some cases, producers are depending on volunteer efforts as there is insufficient funding in development for all the protocol-related activities. With longer development times, one noted that their financial capacity was challenged.

Some noted the difficulty of this consultative work and the importance of adequately remunerating the people involved in both development and production. One noted the pressure on producers or associate producers who are working directly with communities to apply protocols as there is a great feeling of

responsibility to “get things right”. In some cases, this work is cross cultural requiring a high level of skill.

4. Protocols Increased the Time in Production

Ninety four percent of all respondents said that their productions took longer with more than half indicating that it was a significant increase. Over half (56%) of producers surveyed said that the application of protocols significantly or very significantly increased their project’s time in production. Another third (33%) said there was a moderate increase.

Applying protocols in remote communities, community collaboration and translation are said to add labour and time to projects in production. When applying protocols, typical industry production schedules don’t work. Relationship building and translation can be particularly time consuming. One producer commented that productions may underestimate the time required to implement protocols. Another noted the need for flexibility in meeting their deliverables due to the delays occasioned to implement protocols.

5. Protocols Increased Production Budgets by Ten Percent to over 25%

Overall, producers reported increased costs in production ranging from 10% to over 50% from the application of protocols.

There is a strong correlation between the increased time spent in production and increased production budgets. Of the producers who said that protocols significantly or very significantly increased their time in production, 70% also said that protocols had a great or very great impact on their production budget, while 30% said it had a moderate impact.

Half of all producers (50%) said that protocols greatly or very greatly impacted their production budget. A further 44% said there was moderate impact.

Of producers who said protocols had a great or very great impact on their production budgets, one third (33%) had production budget increases of more than 25%.

Of producers who said their production budget⁶ was greatly or very greatly impacted by protocols 44% reported increased production costs of over \$25,000. Two projects had a budget increase of \$50,000 to \$100,000 and one project had a production budget increase of \$150,000.

6. Producers are Using Their Fees to Cover Production Costs

Most producers are able to draw on some of their production financing to finance the application of protocols. However, 39% said they also contributed their own resources to fund protocol-related activities. Producers are contributing their personal resources or taking out personal loans. Some are accessing grants to pay for mentorships, or for specific protocol related activities.

Some producers noted that funding available through broadcasters and funders is insufficient, and as a result, producers must take resources away from on-screen costs to support protocols. This has an impact on the production.

⁶ Budgets are for a film or single episode of a series.

7. Language Revitalization is Costly to Productions

Interviewees pointed to a wide range of costs to produce versions of a project in Indigenous languages. Versioning costs cited by producers ranged from \$5,000 to \$192,000. According to one source, the majority of versioning costs for a sample of 25 television projects was said to range from \$10,000 to \$50,000. As noted above, costs can vary depending on the availability and location of language speakers, the number of Indigenous language versions being created and the availability of studio facilities. It was also pointed out that costs can increase for dramatic productions that require a higher level of performance from language speakers that may entail specialized training. Interviewees observed that translation rates are not standardized. With limited budgets, language revitalization costs vary and are established on an individual project basis. As interviewees stated, Indigenous language speakers are in high demand, have very specialized skills, and should be remunerated accordingly.

III. Conclusion

1. Assessing Costs of Applying Protocols

The costs associated with the application of protocols by producers in the development and production of television programs and films are significant. In a general way, we note that some development and production budgets are more heavily impacted by the application of protocols.

The findings of this study point to an increased cost in development of at least twenty-five percent for projects that apply protocols. It also points to an increased cost in production of at least 10 percent for projects that apply protocols. In many cases, the increases are significantly higher, climbing to over 50% of base budgets.

1.1 Increase Development Budget By At Least 25%

As a proportion of the budget, costs to apply protocols are typically higher in development. According to producers and other informants surveyed, the application of protocols increased development budgets by 25% to over 50%. Development budgets should be increased by at least twenty five percent.

Telefilm Canada's Indigenous Development program provides a higher level of development funding to Indigenous development projects (\$18,000 as compared to \$15,000 through its regular development stream) to support the use of script editors, which are mandatory in this program.

The Netflix Cultural Mentorship program has provided Indigenous producers with up to \$15,000 to support the implementation of protocols. Some producers surveyed indicated the value of the Netflix grant in enabling them to cover their costs related to the application of protocols. The Netflix Cultural Mentorship Grant fills a gap in funding for pre-development, where many costs are incurred in relation to protocols. The grants provide funding for travel expenses, fees for mentors and Elders, hospitality, food and gifts, venue and equipment rentals and meeting expenses.⁷

1.2 Increase Production Budgets By 10% to 25%

Production budgets increased by 10% to over 50% because of the application of protocols. These percentages provide an indication by which current budgets should be increased. Most productions increased by 10% to 25%.

Figure 13 below provides an analysis of average production budgets over the years 2019-20 to 2021-22 for projects funded through the CMF's Indigenous Program. The table shows the average budgets of projects, the amount represented by a 25% increase in funding, and the total amount of the average budget with this 25% increase.

Figure 12: Modelling of increased support for protocols in film and television production

Genre	Format	Average Budgets	Proposed 25% increase	Average Budgets with Increase
Children's & Youth	Series	111,032	27,758	138,790
Documentary	1-off	229,872	57,468	287,340
Documentary	Series	110,359	27,590	137,949
Drama	1-off	3,176,533	794,133	3,970,666
Drama	Series	689,721	172,430	862,152

⁷ Netflix Cultural Mentorship Grant program guidelines.

As a point of comparison, Telefilm Canada provides Indigenous productions access to \$100,000 in additional funding, which represents a 20% increase over its cap of \$500,000 in production funding, to film productions that are shooting in a remote location or implementing a capacity-building program.⁸

For its part, the Canada Media Fund's Northern Incentive provides an added premium to its funding for projects taking place in Northern Canada: Nunavut, Nunavik, the Yukon Territory or the Northwest Territories. Production financing is in the form of a licence fee top-up of up to 30% of the production budget, as compared to a maximum of 20% in the CMF's regular Performance Envelope program⁹, to a cap of \$200,000.¹⁰ In development, the Northern Incentive provides contributions of up to 75% of costs as compared to 49% in the CMF's main performance envelope program¹¹, to a maximum of \$50,000.¹²

Indigenous on-screen protocols have been referred to as commencing the development of Indigenous industry standards.¹³ As numerous producers for this study pointed out, Indigenous protocols are not activities that are added on to a production, they are a way of working. Former Executive Director of the ISO Jesse Wenthe has noted in regard to Indigenous on-screen protocols, "Decolonizing practices includes developing production models that 'allow us to be more Indigenous', in a way that more adequately reflects cultures and creative practices, while allowing proprietary matters to flourish."¹⁴

As seen in this report, Indigenous producers are establishing training and mentoring initiatives to build capacity in the sector and hiring from within Indigenous communities to build capacity in them as well.

Many producers have noted the need for sufficient funding in order to adequately remunerate Elders and language speakers for their sizeable and scarce expertise.

Producers surveyed for this report stressed the importance of reciprocal exchange, building capacity and leaving legacies when working with Indigenous communities in all phases of development and production. Several producers pointed to the importance of hiring community members wherever possible to ensure that they contribute to the community in a way that will have a lasting impact. Others pointed to skills training and mentoring as well as providing information on resources so community members can create their own projects.

The estimates put forward in this report reflect current practices, based on current budgets. Any consideration for increased funding should take into account ideal development and production budgets that would facilitate producers to undertake protocol-related work.

1.3 Support Language Revitalization Through a Separate Grant for Indigenous Productions

To support language revitalization work undertaken in the context of film and video development and production, funding should be made available to producers in the form of a grant. It was noted that producers are incurring costs for language revitalization work but that they typically do not have access to existing language revitalization funding. For example, private production companies would not typically be eligible for the Department of Canadian Heritage's Indigenous Languages Component —

⁸ Telefilm Canada, Canada Feature Film Fund Production Program Guidelines, November 4, 2021. Retrieved from <https://telefilm.ca/wp-content/uploads/guidelinesproductionnov4.pdf>.

⁹ <https://cmf-fmc.ca/document/performance-envelope-guidelines/>

¹⁰ <https://cmf-fmc.ca/document/northern-incentive-guidelines/>

¹¹ <https://cmf-fmc.ca/document/performance-envelope-guidelines/>

¹² <https://cmf-fmc.ca/document/northern-incentive-guidelines/>

¹³ Jesse Wenthe, cited in Pathways and Protocols Production Guide

¹⁴ Jesse Wenthe, cited in Pathways and Protocols Production Guide

Indigenous Languages and Cultures Program.¹⁵ Producers also observed that these costs should not be included in the development or production budgets but should be supported as a separate activity that supports wider language revitalization objectives.

¹⁵ *Indigenous Languages Component — Indigenous Languages and Cultures*, Program Guidelines, Department of Canadian Heritage website: <https://www.canada.ca/en/canadian-heritage/services/funding/aboriginal-peoples/languages.html>.

Annex 1: Survey Questionnaire

I. Development Projects

Page Description: *This section refers to **development** only.*

1. Have you ever developed, or are you currently developing, a screen-based project involving the implementation of activities relating to Indigenous protocols, i.e., during the **development** phase?
 - Yes
 - No [Skip to Section II Production Projects]

Page Description: *This section refers to **development** only.*

If you have developed more than one project that involved the implementation of activities relating to Indigenous production protocols, please choose only one development project to answer the following questions. If you are currently in development with a project, you can choose that project.

2. If you wish, you may provide the name of your **development** project here: [text box]
3. Which type of Indigenous communities did your development project involve (regarding location, content and/or protocols). Select all that apply. RANDOMIZE
 - First Nations
 - Métis
 - Inuit
 - You can expand on your answer here [comments box]
4. What was/is the format of your development project? [multiple choice, single answer] RANDOMIZE
 - Single episode of a TV or streaming program (i.e., one-off, MOW, single episode)
 - Series for TV or streaming (including limited series, series, mini-series)
 - Film (short, medium length or feature film for theatrical, streaming or TV platforms)
 - Other (please specify)
5. Under each **HEADING** in the list below, please select all of the activities you implemented in your **development** project related to Indigenous protocols. You may also select the headings. [check boxes]
 - [Drop down list - see List of Activities, below]
 - Other (please specify) [text box]
6. You can expand on your answer to Question 5 here: [comments box]
7. To what extent did the activities undertaken increase the project's time in **development**? [multiple choice, single answer]
 - Very significant increase
 - Significant increase
 - Moderate increase
 - Small increase
 - No increase
 - You can expand on your answer here: [comments box]
8. How great was the impact of these activities on your **development** budget? [multiple choice, single answer]
 - Very great impact

- Great impact
 - Moderate impact
 - Small impact
 - No impact
 - You can expand on your answer here: [comments box]
9. Please provide an estimate of the total cost of all activities that were implemented in relation to protocols in the **development** of your project. ***If your project was a series, please provide the average cost of all activities for one episode in the series.*** [multiple choice, single answer]
- Less than \$1,000
 - \$1,001 to \$5,000
 - \$5001 to \$10,000
 - \$10,001 to \$25,000
 - More than \$25,000
 - You can expand on your answer here: [comments box]
10. What percentage of the overall **development** budget do these costs represent? ***If your project was a series, please provide the average percentage for one episode in the series.***
- Less than 1%
 - Between 1% and 5%
 - Between 6% and 10%
 - Between 11% and 25%
 - Between 26% and 50%
 - More than 50%
 - You can expand on your answer here: [comments box]
11. What funding sources did you draw on to finance your **development** activities undertaken in relation to Indigenous protocols? Select all that apply: [check boxes]
- Producer fees
 - Development financing
 - Other (i.e., personal contribution, loans, volunteer efforts, etc.). Please specify: [text box]
12. You can expand on your answer to Question 11 here: [comments box]
13. In which province or territory did (or is) the **development** taking place? [text box]
14. What was/is the genre of your **development** project? [multiple choice, single answer]
RANDOMIZE
- Children and youth
 - Drama/Fiction
 - Documentary
 - Other (i.e., reality, etc)
15. You can expand on any of your answers above here. [paragraph box]

II. Production Projects

Page Description: *This section refers to **production** only.*

16. Have you ever produced, or are you currently producing, a screen-based project involving the implementation of activities related to Indigenous protocols, i.e., during the **production** phase? [multiple choice, single answer]
- Yes

- No [Skip to Section III Future Considerations]

Page Description: *This section refers to **production** only.*

If you have produced more than one project that involved the implementation of activities relating to Indigenous protocols, please choose only one production project to answer the following questions. If you are currently in production with a project, you can choose that project.

17. If you wish, you may provide the name of the **production** here: [text box]
18. Which type of Indigenous communities did your **production** project involve (regarding location, content and/or protocols). Select all that apply. [check boxes] RANDOMIZE
 - First Nations
 - Métis
 - Inuit
 - You can expand on your answer here [comments box]
19. What was/is the format of your **production** project? [multiple choice, single answer] RANDOMIZE
 - Single program, or “one-off”, for TV or streaming platform
 - Short, medium-length or feature film (any platform)
 - Series for TV or streaming platform (including limited series, series, mini-series)
 - Other (please specify)
20. Under each **HEADING** in the list below, please select all of the activities you implemented in your **production** project related to Indigenous protocols. You may also select the headings. [check boxes]
 - [Drop down list of activities– see List of Activities, below]
 - Other (please specify) [text box]
21. You can expand on your answer here: [comments box]
22. To what extent did the activities undertaken increase the project’s time in **production**? [multiple choice, single answer]
 - Very significant increase
 - Significant increase
 - Moderate increase
 - Small increase
 - No increase
 - Please expand on your answer here: [comments box]
23. How great was the impact of these activities on your **production** budget? If you produced a series, consider the overall impact for one season of your production. [multiple choice, single answer]
 - Very significant impact
 - Significant impact
 - Moderate impact
 - Small impact
 - No impact
 - You can expand on your answer here: [comments box]
24. Please provide an estimate of the total cost of all activities that were implemented in relation to protocols in the **production** of your project. ***If your project was a series, please provide***

the average cost of all activities for one episode in the series. [multiple choice, single answer]

- Less than \$1,000
- \$1,001 to \$5,000
- \$5,001 to \$10,000
- \$10,001 to \$25,000
- \$25,001 to \$50,000
- \$50,001 to \$100,000
- More than \$100,000 (please specify an approximate amount): [text box]

25. You can expand on your answer to Question 24 here: [comments box]

26. What percentage of the overall **production** budget do these costs represent? ***If your project was a series, please provide the average percentage for one episode in the series.*** [multiple choice, single answer]

- Less than 1%
- Between 1% and 5%
- Between 6% and 10%
- Between 11% and 25%
- Between 26% and 50%
- More than 50% (please specify): [text box]

27. You can expand on your answer to Question 26 here: [comments box]

28. What funding sources did you draw on to finance your **production** activities undertaken in relation to Indigenous protocols? Select all that apply: [check boxes]

- Producer fees
- Production financing
- Other (i.e. personal contribution, loans, volunteer efforts, etc.). Please specify: [text box]

29. You can expand on your answer to Question 28 here: [comments box]

30. In which province or territory did (or is) the **production** take place? [text box]

31. What was/is the genre of your **production** project? [multiple choice, single answer]
RANDOMIZE

- Children and youth
- Drama/Fiction
- Documentary
- Other (i.e., reality, etc). Please specify: [text box]

32. You can expand on any of your answers above here. [paragraph box]

III. Future Considerations

33. Thinking about the future, do you anticipate undertaking a new **development** project that would involve Indigenous protocols? [multiple choice, single answer]

- Yes
- No
- I don't know
- It depends [please explain]: text box

34. Thinking about the future, do you anticipate undertaking a new **production** project that would involve Indigenous protocols? [multiple choice, single answer]

- Yes

- No
- I don't know
- It depends [please explain]: text box

35. How do you anticipate financing any development or production activities implemented in relation to protocols? [paragraph box]

36. Thinking about the future, are there additional funding needs to support the application of Indigenous protocols in development and production? [multiple choice, single answer]

- Yes
- No
- I don't know
- It depends

You can expand on your answer here: [Comments box]

37. Are there additional funding needs for projects that take place in remote regions, such as the North that may require greater investment in transportation and accommodation, for example? [multiple choice, single answer]

- Yes
- No
- I don't know
- It depends

You can expand on your answer here: [Comments box]

38. Are there additional funding needs for projects that involve Indigenous languages (both on- and off-screen)? [multiple choice, single answer]

- Yes
- No
- I don't know
- It depends

You can expand on your answer here: [Comments box]

39. Are there additional funding needs for projects in different genres (i.e. drama, documentary, etc)? or platforms (TV, theatrical, web, other)? [multiple choice, single answer]

- Yes
- No
- I don't know
- It depends

You can expand on your answer here: [Comments box]

IV. Please tell us about yourself

40. In which province or territory are you based? [drop down menu]

41. Are you (select all that apply): [check boxes]

- A member of a First Nations
- Métis
- Inuk

42. Is there anything else that you would like to add before completing this survey? [paragraph box]

List of Activities for Q.5 and Q.20

Activities Relating to Working on Indigenous Lands:

- Initial and ongoing contact through Council of a Band Office or Land Management Councils or other government office
- Territorial Acknowledgement

Activities Relating to Working with Indigenous Content:

- Script development activities such as hiring Indigenous advisors, consultants, script editors, cultural and community advisors, translation, etc
- Activities associated with determining where ownership lies
- Activities associated with obtaining consent for the use of traditional or contemporary knowledge and cultures and engaging in reciprocal relationships with stakeholders
- Offering honoraria to Elders for their guidance, i.e., on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated
- Use of archives in a film
- Archiving of materials associated with a production

Activities Relating to Working in Indigenous Languages:

- Translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc.
- Development of language tools (i.e., apps, translation guides, etc.)
- Language learning costs
- Activities relating to transmission of content in Indigenous languages, such as translation of final production

Activities Relating to Working in Indigenous Communities:

- Obtaining consent and permissions from governing Nation, protocols office, Band Office, Tourism Office, Traditional Knowledge Keepers, Traditional leaders, Traditional Governors, community Elders, language keepers
- Establishing an Elders Council
- Holding community meetings
- Development of materials to support community meetings and engagement
- Travel costs, including transportation and accommodation, per dia, etc.
- Hiring a community liaison
- Drawing up agreements on community benefits or capacity
- Spending time explaining community rights and what to expect during a shoot
- Identifying and seeking appropriate permissions
- Writing up agreements and preparing the community for what will happen with film crews.
- Seeking permissions to go to certain places in the community
- Costs for shooting on Indigenous territory or in an Indigenous community
- Catering for community observers on shoots
- Community donations
- Gifts
- Community screenings
- Community celebrations
- Fees and clearances costs
- Making copies of the script for community members
- Offering DVD copies of a production to community members

Activities Relating to Working with Indigenous Crew or Cast:

- Paid internships or mentorships of Indigenous cast and crew
- Sensitivity training for cast and crew
- Language training costs
- Creating a Code of Conduct on Set
- Creating Safe Spaces
- Providing Mental Health Supports
- On set ceremonies

Annex II: Stakeholders Interviewed

Shane Belcourt, Producer

Tracey Kim Bonneau, Producer

Adriana Chartrand, Lead, Indigenous Initiatives and Content Analyst in the Cultural Portfolio Management team, Telefilm Canada

Adam Garnet Jones, Director of TV Content and Special Events, APTN

Danis Goulet, Producer

Lisa Jackson, Producer

Suzanne Keppler, Manager, Program Report, Canada Media Fund

Jill Samson, Deputy Director, Portfolio Management, Canada Media Fund

Kerry Swanson, Executive Director, Indigenous Screen Office

Annex III: Analysis of Survey Findings

Questions on Development

Q1. Have you ever developed, or are you currently developing, a screen-based project involving the implementation of activities relating to Indigenous protocols, i.e., during the development phase?

Q3. Which type of Indigenous communities did your development project involve (regarding location, content and/or protocols)? Select all that apply.

Answer Choices	Responses	
First Nations	86%	25
Métis	21%	6
Inuit	7%	2
	Answered	29

Q4. What was/is the format of your development project?

Answer Choices	Responses	
Single episode of a TV or streaming program (i.e., one-off, MOW, single episode)	0%	0
Series for TV or streaming (including limited series, series, mini-series)	35%	10
Film (short, medium length or feature film for theatrical, streaming or TV platforms)	52%	15
	Answered	29

Q5. Under each HEADING in the list below, please select all of the activities you implemented in your development project related to Indigenous protocols.

5.1 ACTIVITIES RELATED TO WORKING ON INDIGENOUS LANDS:	Responses	
Initial and ongoing contact through Council of a Band Office or Land Management Councils or other government office	59%	17
Territorial Acknowledgement	41%	12
	Answered	29

5.2 ACTIVITIES RELATED TO WORKING WITH INDIGENOUS CONTENT:	Responses	
Script Development activities such as hiring Indigenous advisors, consultants, script editors, cultural and community advisors, translation, etc	90%	26
Activities associated with determining where ownership lies	35%	10
Activities associated with obtaining consent for the use of traditional or contemporary knowledge and cultures and engaging in reciprocal relationships with stakeholders	66%	19
Offering honoraria to Elders for their guidance, i.e., on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated	90%	26
Use of archives	38%	11
Archiving of materials associated with a project	24%	7
	Answered	29

5.3 ACTIVITIES RELATED TO WORKING IN INDIGENOUS LANGUAGES:	Responses	
Translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc.	66%	19
Development of language tools (i.e., language learning apps, translation guides, etc.)	21%	6
Language learning costs	24%	7

Activities relating to transmission of content in Indigenous languages, such as translation of final projects	45%	13
	Answered	29

5.4 ACTIVITIES RELATED TO WORKING IN INDIGENOUS COMMUNITIES:	Responses	
Obtaining consent and permissions from governing Nation, protocols of- fice, Band Office, Tourism Office, Traditional Knowledge Keepers, Tradi- tional leaders, Traditional Governors, community Elders, language keepers	62%	18
Establishing an Elders Council	21%	6
Holding community meetings	21%	6
Development of materials to support community meetings and engage- ment	31%	9
Travel costs, including transportation and accommodation, per dia, etc.	52%	15
Hiring a community liaison	45%	13
Drawing up agreements on community benefits or capacity	24%	7
Spending time explaining community rights and what to expect during a shoot	38%	11
Identifying and seeking appropriate permissions	52%	15
Writing up agreements and preparing the community for what will happen with film crews	35%	10
Seeking permissions to go to certain places in the community	59%	17
Costs for shooting on Indigenous territory or in an Indigenous community	52%	15
Catering for community observers on shoots	35%	10
Community donations	21%	6
Gifts	55%	16
Community screenings	41%	12
Community celebrations	21%	6
Fees and clearances costs	24%	7
Making copies of the script for community members	28%	8
	Answered	29

5.5 ACTIVITIES RELATED TO WORKING WITH INDIGENOUS CREW OR CAST:	Response	
Paid internships or mentorships of Indigenous cast and crew	62%	18
Sensitivity training for cast and crew	21%	6
Language training costs	17%	5
Creating a Code of Conduct on Set	35%	10
Creating Safe Spaces	35%	10
Providing Mental Health Supports	31%	9
On set ceremonies	38%	11
	Answered	29

Q7. To what extent did the activities undertaken increase the project's time in development?

Answer Choices	Responses	
Very significant increase	21%	6
Significant increase	24%	7
Moderate increase	31%	9
Small increase	10%	3
No increase	14%	4
	Answered	29

Q8. How great was the impact of these activities on your development budget?

Answer Choices	Responses	
Very great impact	35%	10

Great impact	24%	7
Moderate impact	31%	9
Small impact	7%	2
No impact	4%	1
	Answered	29

Q9. Please provide an estimate of the total cost of all activities that were implemented in relation to protocols in the development of your project. If your project was a series, please provide the average cost of all activities for one episode in the series.

Answer Choices	Responses	
Less than \$1,000	21%	6
\$1,001 to \$5,000	28%	8
\$5001 to \$10,000	24%	7
\$10,001 to \$25,000	0%	0
More than \$25,000	28%	8
	Answered	29

Q10. What percentage of the overall development budget do these costs represent? If your project was a series, please provide the average percentage for one episode in the series.

Answer Choices	Responses	
Less than 1%	10%	3
Between 1% and 5%	17%	5
Between 6% and 10%	24%	7
Between 11% and 25%	17%	5
Between 26% and 50%	17%	5
More than 50%	14%	4
	Answered	29

Q11. What funding sources did you draw on to finance your development activities undertaken in relation to Indigenous protocols? Select all that apply:

Answer Choices	Responses	
Producer fees	41%	12
Development financing	69%	20
Other (i.e., personal contribution, loans, volunteer efforts, etc. Please specify)	38%	11
	Answered	29

Q13. In which province or territory did (or is) the development taking place?

Answer Choices	Responses	
Alberta	14%	4
British Columbia	24%	7
Manitoba	17%	5
New Brunswick	0%	0
Newfoundland and Labrador	0%	0
Northwest Territories	0%	0
Nova Scotia	7%	2
Nunavut	4%	1
Ontario	7%	2
Prince Edward Island	0%	0
Quebec	17%	5
Saskatchewan	10%	3

Yukon	0%	0
	Answered	29

Q14. What was/is the genre of your development project?

Answer Choices	Responses	
Children and youth	4%	1
Drama/fiction	55%	16
Documentary	31%	9
Other (i.e., reality, game show, etc. Please specify)	10%	3
	Answered	29

Questions On Production

Q16. Have you ever produced, or are you currently producing, a screen-based project involving the implementation of activities related to Indigenous protocols, i.e., during the production phase?

Answer Choices	Responses	
Yes	72%	23
No	28%	9
	Answered	32

Q18. Which type of Indigenous communities did your production project involve (regarding location, content and/or protocols). Select all that apply.

Answer Choices	Responses	
First Nations	83%	15
Métis	28%	5
Inuit	11%	2
	Answered	18

Q18.1 You can identify the First Nation here:

- NunatuKavut
- Cree, Maori
- Stoney Nakoda
- God's Lake Narrows First Nation
- Cree, OCN, Grassy Narrows
- Syilx
- Mi'kmaq
- I'm First Nation Ojibway, along with the creator of the show being from my community but also being a mixed First Nation person.

Q19. What was/is the format of your production project?

Answer Choices	Responses	
Single episode of a TV or streaming program (i.e., one-off, MOW, single episode)	0%	0
Series for TV or streaming (including limited series, series, mini-series)	44%	8
Film (short, medium length or feature film for theatrical, streaming or TV platforms)	44%	8
Other	11%	2
	Answered	18

Q20. Under each HEADING in the list below, please select all of the activities you implemented in your production project related to Indigenous protocols.

Q20.1 ACTIVITIES RELATING TO WORKING ON INDIGENOUS LANDS:	Responses	
Initial and ongoing contact through Council of a Band Office or Land Management Councils or other government office	50%	9
Territorial Acknowledgement	61%	11

	Answered	18
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Q20.2 ACTIVITIES RELATING TO WORKING WITH INDIGENOUS CONTENT:	Responses	
Production activities such as hiring Indigenous advisors, consultants, cultural and community advisors, translation, etc	78%	14
Activities associated with determining where ownership lies	56%	10
Activities associated with obtaining consent for the use of traditional or Contemporary knowledge and cultures and engaging in reciprocal relationships with stakeholders	56%	10
Offering honoraria to Elders for their guidance, i.e., on what may or may not be filmed, what knowledge or teachings can be shared, recorded or disseminated	94%	17
Use of archives	44%	8
Archiving of materials associated with a project	28%	5
	Answered	18

Q20.3 ACTIVITIES RELATING TO WORKING IN INDIGENOUS LANGUAGES:	Responses	
Translation costs such as for meetings with Elders, community leaders, community meetings, on-set translators, translation of production documents, translation of script, etc.	72%	13
Development of language tools (i.e., language learning apps, translation guides, etc.)	17%	3
Language learning costs	22%	4
Activities relating to transmission of content in Indigenous languages, such as translation of final projects	44%	8
	Answered	18

Q20.4 ACTIVITIES RELATING TO WORKING IN INDIGENOUS COMMUNITIES:	Responses	
Knowledge Keepers, Traditional leaders, Traditional Obtaining consent and permissions from governing Nation, protocols office, Band Office, Tourism Office, Traditional Governors, community Elders, language keepers	61%	11
Establishing an Elders Council	17%	3
Holding community meetings	17%	3
Development of materials to support community meetings and engagement	28%	5
Travel costs, including transportation and accommodation, per dia, etc.	56%	10
Hiring a community liaison	33%	6
Drawing up agreements on community benefits or capacity	17%	3
Spending time explaining community rights and what to expect during a shoot	56%	10
Identifying and seeking appropriate permissions	72%	13
Writing up agreements and preparing the community for what will happen with film crews	39%	7
Seeking permissions to go to certain places in the community	61%	11
Costs for shooting on Indigenous territory or in an Indigenous community	44%	8
Catering for community observers on shoots	39%	7
Community donations	39%	7
Gifts	67%	12
Community screenings	39%	7
Community celebrations	11%	2
Fees and clearances costs	28%	5
Making copies of the script for community members	28%	5
Offering DVD copies of a production to community members	22%	4
	Answered	18

Q20.5 ACTIVITIES RELATED TO WORKING WITH INDIGENOUS CREW OR CAST:	Responses	
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Paid internships or mentorships of Indigenous cast and crew	67%	12
Sensitivity training for cast and crew	44%	8
Language training costs	17%	3
Creating a Code of Conduct on Set	33%	6
Creating Safe Spaces	67%	12
Providing Mental Health Supports	39%	7
On-set ceremonies	56%	10
	Answered	18

Q22. To what extent did the activities undertaken increase the project's time in production?

Answer Choices	Responses	
Very significant increase	28%	5
Significant increase	28%	5
Moderate increase	33%	6
Small increase	6%	1
No increase	6%	1
	Answered	18

Q23. How great was the impact of these activities on your production budget?

Answer Choices	Responses	
Very great impact	22%	4
Great impact	28%	5
Moderate impact	44%	8
Small impact	0%	0
No impact at all	6%	1
	Answered	18

Q24. Please provide an estimate of the total cost of all activities that were implemented in relation to protocols in the production of your project. If your project was a series, please provide the average cost of all activities for one episode in the series.

Answer Choices	Responses	
Less than \$1,000	6%	1
\$1,001 to \$5,000	17%	3
\$5001 to \$10,000	11%	2
\$10,001 to \$25,000	22%	4
\$25,001 to \$50,000	17%	3
\$50,001 to \$100,000	17%	3
More than \$100,000 (please specify an approximate amount)	11%	2
	Answered	18

Q26. What percentage of the overall production budget do these costs represent? If your project was a series, please provide the average percentage for one episode in the series.

Answer Choices	Responses	
Less than 1%	6%	1
Between 1% and 5%	11%	2
Between 6% and 10%	39%	7
Between 11% and 25%	22%	4
Between 26% and 50%	17%	3
More than 50% (please specify percentage)	6%	1
	Answered	18

Q28. What funding sources did you draw on to finance your production activities undertaken in relation to Indigenous protocols for your project? Select all that apply:

Answer Choices	Responses	
Producer fees	39%	7
Production financing	83%	15
Other (i.e., personal contribution, loans, volunteer efforts, etc. Please specify)	39%	7
	Answered	18

Q30. In which province or territory did (or is) the production taking place?

Answer Choices	Responses	
Alberta	17%	3
British Columbia	28%	5
Manitoba	22%	4
New Brunswick	0%	0
Newfoundland and Labrador	0%	0
Northwest Territories	6%	1
Nova Scotia	11%	2
Nunavut	0%	0
Ontario	6%	1
Prince Edward Island	0%	0
Quebec	11%	2
Saskatchewan	0%	0
Yukon	0%	0
	Answered	18

Q31. What was/is the genre of your production project?

Answer Choices	Responses	
Children and youth	17%	3
Drama/fiction	39%	7
Documentary	22%	4
Other (i.e., reality, game show, etc. Please specify)	22%	4
	Answered	18

Future Perspectives

Q33. Thinking about the future, do you anticipate undertaking a new development project that would involve Indigenous protocols?

Answer Choices	Responses	
Yes	96%	24
No	0%	0
I don't know	0%	0
It depends (please explain)	4%	1
	Answered	25

Q34. Thinking about the future, do you anticipate undertaking a new production project that would involve Indigenous protocols?

Answer Choices	Responses	
Yes	100%	25
No	0%	0
I don't know	0%	0
It depends (please explain)	0%	0
	Answered	25

Q36. Thinking about the future, are there additional funding needs to support the application of Indigenous protocols in development and production?

Answer Choices	Responses	
Yes	76%	19
No	4%	1
I don't know	8%	2
It depends	12%	3
	Answered	25

Q37. Are there additional funding needs for projects that take place in remote regions, such as the North that may require greater investment in transportation and accommodation, for example? You can expand your answer below.

Answer Choices	Responses	
Yes	80%	20
No	0%	0
I don't know	16%	4
It depends	4%	1
	Answered	25

Q37.1 You can expand your answer here:

- It depends on the nature of the projects, the number of nations involved in the project, the subject, the type of protocols to be put in place.

Q38. Are there additional funding needs for projects that involve Indigenous languages (both on- and off-screen)?

Answer Choices	Responses	
Yes	88%	22
No	0%	0
I don't know	4%	1
It depends	8%	2
	Answered	25

Q39. Are there additional funding needs for projects in different genres (i.e. drama, documentary, etc)? or platforms (TV, theatrical, web, other)?

Answer Choices	Responses	
Yes	64%	16
No	0%	0
I don't know	32%	8
It depends	4%	1
	Answered	25

Q40. In which province or territory are you based?

Answer Choices	Responses	
Alberta	8%	2
British Columbia	36%	9
Manitoba	12%	3
New Brunswick	0%	0
Newfoundland and Labrador	0%	0
Northwest Territories	0%	0
Nova Scotia	8%	2
Nunavut	0%	0
Ontario	8%	2
Prince Edward Island	0%	0
Quebec	20%	5

Saskatchewan	8%	2
Yukon	0%	0
	Answered	25

Q41. To which Indigenous group do you belong (select all that apply):

Answer Choices	Responses	
First Nations	72%	18
Métis	20%	5
Inuit	12%	3
	Answered	25