

# Two-Spirit, Trans and Nonbinary Interview Report

## AT A GLANCE

WIFTV is revising its language, including changing our organisation's and festival's names and logos to make sure everybody impacted by gender inequity is included in our shared mission.

Phase Two of the project focused on deeper engagement with Two-Spirit, trans, nonbinary, and QTIBPOC (Queer and Trans Indigenous, Black, and People of Colour) community members, and learning together how to move towards trans inclusion.

This report summarises seven one-on-one interviews with Two-Spirit, trans, and nonbinary filmmakers. Our findings from a focus group with QTIBPOC community members are [here](#).

## Key Takeaways

Two-Spirit, trans and nonbinary folks working in the film and television industry (and adjacent creative fields) often feel excluded and alienated in their work environments. For Two-Spirit, trans and nonbinary filmmakers who do not identify as women, WIFTV has not felt like an inclusive place or relevant to them because they do not identify as women.

There are significant physical and emotional safety concerns on set. Two-Spirit, trans, and nonbinary people often have to take on the responsibility of self-advocacy, which is emotionally and mentally exhausting. Participants have had to take time to recover and heal, which results in decreased financial stability and work experience.

Meaningful representation both in front of and behind the camera is a vital factor to belonging and inclusion — and mis- and under-representation is a key barrier.

Being in an environment with people who had shared lived experiences fosters belonging. Participants shared feeling most at ease around other Two-Spirit, trans, nonbinary folks.

*"Belonging means there's no need to code-switch, a shared sense of being, kinship and trust. Belonging means being with other queer and/or Indigenous folks. When there's a shared language, it feels like home." - Two-Spirit, nonbinary filmmaker*

Participants who experience intersecting areas of marginalisation, including being racialized, disabled and low-income, reported facing additional barriers such as harmful stereotypes, alienation, tokenization, and needing to do additional self-advocacy work. Having shared identities and experiences across those intersecting identities was crucial to fostering inclusion and belonging.

In addition, our participants highlighted the need for decolonisation and anti-racism work. The film and television industries follow a militaristic operation model with deep ties to white supremacy. Indigenous creatives and professionals are devalued in the current system and viewed as having a “lesser-than” skill set in the industry. Participants explained that due to systemic racism being so deeply ingrained, many people are unaware they are perpetuating racist behaviours.

Inclusion work done at WIFTV has the potential to broaden our membership, and the potential to positively impact the industry at large. WIFTV can lead by example through humility, accountability, equity, and change. Working towards broader change through advocacy and industry partnerships will also be crucial.

Areas of opportunity for the industry and WIFTV include:

- Working towards systemic changes in the industry and re-thinking decision-making structures;
- Using and advocating for inclusive protocols, practices, and language;
- Offering education and training;
- Creating opportunities specifically tailored for Two-Spirit, trans, and nonbinary filmmakers, including career, community building, and mentorship opportunities;
- Offering financial support;
- Using and advocating for more equitable hiring and staffing practices; and
- Championing accessibility.

This work should be done in collaboration with Two-Spirit, trans and nonbinary people to infuse joy and elevate filmmakers’ voices from these communities. Over time, repair of relationships – particularly with trans masculine filmmakers who were historically excluded from WIFTV– will be necessary.

# Introduction

We are revising our language, including changing our organisation's and festival's names and logos to make sure everybody impacted by gender inequity is included in our shared mission.

We want to ensure the name we choose is reflective of our community members, and our values and mission as an organisation. To do this, we are engaging with the WIFTV membership and Two-Spirit, trans, and nonbinary community members.

In Phase One, we conducted surveys to gather initial input, one for trans and nonbinary people and one to gather input from the broader WIFTV membership.

Phase Two of the engagement process focused on deeper engagement with Two-Spirit, trans, nonbinary, and QTIBPOC (Queer and Trans Indigenous, Black, and People of Colour) community members, and learning together how to move towards Two-Spirit, trans, nonbinary inclusion.

This report summarises our findings from one-on-one interviews with Two-Spirit, trans and nonbinary filmmakers. We also engaged with QTIBPOC community members through a focus group. Our findings from the focus group are [here](#).

Phases Three and Four focus on developing and gathering feedback on name options, choosing, and celebrating our new name.

Thank you to everyone who participated! We appreciate your time and knowledge.

## What We Did

We conducted interviews with seven Two-Spirit, trans and nonbinary filmmakers between November 23 and December 15, 2022. Interviews were conducted by people who are trans and/or nonbinary: Eli Morris (they/them, nonbinary and trans masculine) and Amélia Simard (they/them, nonbinary). The interviews lasted between 38 minutes and 1 hour 12 minutes.

Phase One included a survey for trans and nonbinary filmmakers. In the survey we asked respondents if they would be interested in a longer and more in-depth conversation. Participants were recruited from those who were interested.

Interviews were recorded and reviewed and key themes and topics were identified.

The report was also reviewed by Morgan Strug (ze/zim, nonbinary), A.J. Lowik (they/them, nonbinary and trans), Alix Krahn (they/them, nonbinary and trans), Gwen Haworth (she/her, trans woman) and others who wished to stay anonymous.

## A Note on Two-Spirit Identity

In this report, we use the phrase “Two-Spirit, trans, and nonbinary people” to refer to the group of participants. We find it important to include all three identities, as not all Two-Spirit people identify as trans or nonbinary but face similar experiences of exclusion from women-centred spaces. In addition, Two-Spirit people face unique intersections of anti-Indigeneity, homophobia, and transphobia.

Additionally, not all LGBTQIA+ Indigenous people identify as Two-Spirit. Indigiqueer is a commonly used phrase to represent LGBTQIA+ Indigenous people who don't feel that Two-Spirit describes their identity. You can read more about the meanings and differentiations of these words [here](#).

We interviewed one Two-Spirit nonbinary person as part of this engagement. This interview report will not sufficiently capture the breadth of Two-Spirit experiences. More work needs to be done in this area, and inclusion efforts should work to centre Two-Spirit people.

## What We Heard

We learned that lack of inclusion and belonging is an industry-wide issue. Inclusion work done at WIFTV has the potential to broaden our membership by welcoming new members who previously felt that the network was not inclusive or relevant for them because they do not identify as women.

This work also has the potential to positively impact the industry at large. WIFTV can lead by example through humility, accountability, equity, and change. Working towards broader change through advocacy and industry partnerships will also be crucial.

*“The bottom line is, trans people don't feel welcome in the industry.”  
- Trans filmmaker and arts worker*

## Barriers

We asked participants if they had faced barriers to inclusion and belonging at WIFTV, and in the wider film and television industry. We asked this in order to better understand the experiences and realities of being a Two-Spirit, trans or nonbinary person in the industry and to inform WIFTV's gender equity efforts moving forward.

In these conversations we learned that Two-Spirit, trans and nonbinary folks working in the film and television industry (as well as in adjacent creative fields) often feel excluded and alienated in their work environments. We have grouped their experiences by topic.

## Anti-Indigeneity and White Supremacy

Gender and colonisation are intrinsically connected. Oppressive and binary gender norms that are accepted as the dominant view in western culture are a colonial imposition.

Our participants highlighted how the film and television industries follow a militaristic operation model with deep ties to white supremacy. Indigenous creatives and professionals are devalued and viewed as having a “lesser-than” skill set in the industry. Participants explained that due to systemic racism being so deeply ingrained in the film and television industry, many people are unaware they are perpetuating racist behaviours. Participants also noted that while there was some movement and progress happening in front of the camera and behind the camera, the industry is decades behind.

*“The unions are the oil-patch of the arts world. It can be a breeding ground for lots of toxic behaviours.” - Two-Spirit, nonbinary filmmaker*

Participants reported experiencing intense condescension by white employers who produce Indigenous content, and believe they know more than people with lived experience.

## Racism

A recurring reality for IBPOC (Indigenous, Black, and People of Colour) participants was the intersectionality of race and gender. Often, participants felt that this concept was poorly understood by their colleagues and led to perpetuation of harmful stereotypes and assumptions. This is present not only in work environments, but also in social artistic events, panels, workshops, etc. It alienates racialized Two-Spirit, trans and nonbinary people who either felt tokenized, ignored, misunderstood and/or misrepresented.

*“I was safe as a queer person, but not as a person of colour. I was not treated equally to white people. People of colour and white people had a very different status. Instead of being supported, the norm was to get tokenized.” - Trans masculine filmmaker and arts worker*

During the process of this engagement, members of the IBPOC community brought to our attention that further engagement was needed specifically with QTIBPOC (Queer and Trans Indigenous, Black, and People of Colour) community members. As such, we commissioned an additional engagement activity with Dee Abdirahman (they/she), Diversity, Equity, and Inclusion Specialist at Liberation Collective, which consisted of a QTIBPOC focus group and report.

You can read the report [here](#).

*“People who are born and raised in colonised or commonwealth states don’t see the depth of systemic racism.” - Two-Spirit, nonbinary filmmaker*

## Representation and Inclusion

Two-Spirit, trans and nonbinary people are both misrepresented and underrepresented in film and television, in front of and behind the camera. For example:

- When film and television projects about Two-Spirit, trans and nonbinary folks are made by or led by people outside of these communities, it usually leads to harmful misrepresentation and stereotyping.

*“If they aren’t trans, they shouldn’t tell trans stories.”  
- Trans filmmaker and arts worker*

- Participants indicated that they had experienced non-meaningful inclusion in contexts centring women, including but not limited to WIFTV, other gender-equity focussed initiatives, arts organisations and on-set work environments.
- Non-meaningful inclusion in events and initiatives centring women (for example “Women in...”) is misleading and harmful. It invites misgendering, erasure and alienation of Two-Spirit, nonbinary and trans masculine people who are not women, but deserve equity on the basis of gender.

*“I’m an alumni of all sorts of gendered programs that often have women in the name and it’s always an asterisk “\*gender diverse people welcome”... Despite them saying that, there’s no asking of pronouns at the beginning of the first session or reinforcing throughout the program. A guest comes in and refers to everybody as ladies, because the name of the program suggests that everybody is under that umbrella. I can either say something and be seen as difficult or I can say nothing but feel excluded.”  
- Nonbinary writer and director*

- Two-Spirit, trans and nonbinary people of colour are often tokenized in their work. Participants often felt reduced to their racial identities and gender identities and indicated that this minimised their job opportunities. They reported only being offered jobs as part of equity initiatives or being pigeonholed into working certain positions because of their identities.

*“As a Filipinx trans non-binary person, it’s really easy for me to get lumped into a diversity equity and inclusion [initiative]. It is integral to me as an adult in the industry to be seen as more than the labels I use, not another number they can add to some grant or statistic.”  
- Trans non-binary film artist and curator*

## Safety

Participants reported safety concerns on set and having difficulty assessing if their work environment would be safe before agreeing to a job. Factors contributing to unsafe workplaces included:

- High-pressure, time-sensitive environments.
- Scarcity mentality e.g. “you’re lucky to be here.”
- Militaristic hierarchy.
- Unquestioned power dynamics.
- Lack of trans competency in leadership.
- Ignorant or transphobic colleagues.
- Unchallenged toxic masculinity.

Participants feared facing aggression and transphobia from their colleagues and reported regular misgendering and transphobic rhetoric. This necessitated a “cost-benefit” analysis before taking a job; often the money was not worth the threat to their personal safety.

*“There’s a bargain between money and stress because of toxic environments.”  
- Two-Spirit, nonbinary filmmaker*

Participants reported that being in emotionally unsafe work environments meant having to take time to recover and heal after experiences of discrimination or violence. This reduces their available working days during a given job, and results in additional breaks between jobs. In turn, this impacted their financial stability and their ability to gain experience on set.

## Self-Advocacy

Participants shared that the responsibility of educating cis people often falls on trans and nonbinary individuals. They reported that a common barrier to feeling included is having to frequently self-advocate after self-identifying as trans or nonbinary to colleagues. Participants described this work as being emotionally and mentally exhausting. A common experience was regularly needing to correct colleagues, and then feeling pressured to reassure (often well-meaning people) that it was okay that they were continuing to misgender them.

*“[Cis people] don’t understand how much pressure it is to ask a person to centre everything single thing they are doing in an identity that maybe they are still exploring, that maybe they are still figuring out.” - Nonbinary filmmaker*

Participants who experience intersecting areas of marginalisation, including being racialized, disabled and low-income, also reported needing to do additional self-advocacy work around other barriers they faced. For example, low-income participants cited needing assistance with transportation for distant set locations.

## Inclusion and Belonging

We asked respondents to recount experiences that made them feel a sense of inclusion and belonging to identify areas of improvement within the WIFTV and the industry more broadly, and to inform our efforts to address those areas.

*“The manner in which we are taught to make films strips humanity from situations. It’s only about numbers, logistics and product, instead of community. Belonging is when there is a strong intent to work against that.” - Two-Spirit, nonbinary filmmaker*

## Representation

Participants discussed strategies that would help them feel more welcome and safe at WIFTV. One key strategy is seeing themselves represented in front of and behind the camera, in festival programming, on juries, in staff teams, and in leadership positions within the organisation. Participants suggested bringing works by and conversations with Two-Spirit, trans and nonbinary folks to the forefront in events and programming.

*“Just because we don’t have a lot of trans people in the industry does not mean we are not here, on the sides, trying to get in.” - Trans filmmaker and arts worker*

## Shared Lived Experience

Participants shared feeling most at ease when around other Two-Spirit, trans and nonbinary folks. Being in an environment with people who had shared lived experiences reduced the burden of doing additional emotional and educational labour. Participants also shared that having shared experiences around additional intersectional identities (race, disability, class, sexuality etc.) was also crucial to fostering inclusion and belonging.

*“Belonging means there’s no need to code-switch, a shared sense of being, kinship and trust. Belonging means being with other queer and/or Indigenous folks. When there’s a shared language, it feels like home.” - Two-Spirit, nonbinary filmmaker*

## Areas of Growth and Opportunity

We asked respondents to make suggestions on what WIFTV and the broader industry could do to reduce barriers and increase inclusion and belonging for Two-Spirit, trans and nonbinary people.

## Decolonisation

Decolonisation was important to our participants. Acknowledging the lands we live, work and create on and involving Indigenous communities in our operations were cited as essential steps to decolonisation.

Participants made suggestions for steps to take towards decolonisation:

- Acknowledging and supporting Indigenous sovereignty.
- Starting a dialogue with host nations, and maintaining an honest, reciprocal relationship throughout future shifts in the organisation.
- Having more Indigenous representation in the organisation's leadership.
- Listening to and elevating voices of Indigenous people on the barriers they face and how WIFTV can best support them.
- Actively searching for and promoting sustainable and/or alternate filmmaking models that are based on humanism and compassion.
- Developing education, workshops and mentorship programs that uplift Indigenous people.
- Making sure mandatory work anti-harassment training is based in decolonisation and anti-racism.
- Collaborating with other organisations that have similar anti-racist values and goals.

*"WIFTV as an organisation needs to question themselves, do an internal audit and have honest conversations about the lands that are occupied. Talk about Indigenous sovereignty and work towards reparations with host nations (both in physical and programmed space)."*

*- Two-Spirit, nonbinary filmmaker*

## Systemic Changes

Participants felt that a wider look at filmmaking models in the industry as well as WIFTV's structure was needed, moving towards systemic changes.

Across the industry, this includes stopping exploitative filmmaking practices and making filmmaking more sustainable and ethical. Participants wanted more people to take care and responsibility for the people we work with and ask questions such as: Who isn't being served by the current filmmaking model? How do we treat people? How do we pay them?

Specific suggestions applicable to WIFTV and the industry more broadly include:

- Stopping "band-aid solutions" that only treat manifestations of a systemic issue rather than attacking the policies that allowed for this manifestation to happen.
- Ensuring change is sustainable over the long-term, including avoiding short-term fixes and burn-out.
- Re-thinking decision making structures to work towards implementing lasting change.
- Increasing the number of creative decision-makers who are Two-Spirit, trans and nonbinary.
- Setting up an internal sub-committee that addresses issues and items specifically about Two-Spirit, trans and nonbinary people.
- Doing internal departmental mini-audits to identify and address gaps in gender inclusion, especially in the language used.

## Inclusive Language and Safer Spaces

Participants reported experiencing underlying misogyny in the film industry, especially in the “old guard.” Due to unexamined biases, those perceived as women often experienced sexism and barriers to entry.

Participants indicated that an increased sense of belonging and inclusion can be fostered through organisational protocols and practices, especially where these are established in collaboration with Two-Spirit, trans and nonbinary people.

*“WIFTV as an organisation needs to rethink their language to shift towards better equity around trans and nonbinary communities. It comes down to going to each department and doing a mini-audit, checking for gaps when it comes to trans inclusion.” - Two-Spirit, nonbinary filmmaker*

Participants shared that having supportive cis allies who implement and advocate for these protocols and practices contributes to safer spaces.

Participants had many ideas for inclusive protocols and practices that WIFTV, production companies, and other industry organisations could do to improve inclusion and safety for Two-Spirit, trans and nonbinary people.

- WIFTV’s name change, and revising our mandate and language was cited as an important first step in creating a foundation of inclusion for Two-Spirit, trans and nonbinary people.
- Not waiting for and relying on Two-Spirit, trans and nonbinary people to advocate for inclusive spaces for themselves.
- Using language inclusive of nonbinary and trans masculine people in gender-equity initiatives and programs.
- Ensuring you’re using the correct name and pronouns for people.
- Following protocols established by Two-Spirit, trans and nonbinary people when correcting people after a misgendering.
- Using less gendered language where possible, which is often more specific and accurate. Examples include:
  - Removing gender from casting calls (unless necessary for the character).
  - Gender neutral language when appropriate (e.g., using chest rather than breast if referring to body parts while rehearsing intimacy scenes).
- Removing gendered signage from washrooms (in offices and on set), or covering existing gendered signage with non-gendered signage if signage cannot be permanently removed or replaced.
- People educating themselves on inclusive protocols and practices outside of attending mandatory training or seminars required by their employers.
- Implementing these practices regardless of whether you know of Two-Spirit, trans and nonbinary people in an organisation or space.

## Pronouns

Participants reported that protocols and practices surrounding pronouns are often vital to feelings of inclusion and safety. Two-Spirit, trans and nonbinary people felt that sharing pronouns often helped avoid assumptions about their gender based on past experience or appearance. The most cited suggestions included:

- People offering their own pronouns before asking others. In particular, cis people offering their pronouns first to take the burden off Two-Spirit, trans and nonbinary folks from initiating the conversation.
- Adding pronouns to email signatures and zoom names as a standard practice.
- Sharing pronouns on official work documents, e.g: call sheets, crew lists, onboarding documents, etc.
- Giving people the opportunity to say their pronouns out loud at meetings and on set. This allows people to make an immediate adjustment if someone changes pronouns.
- Checking in with folks privately prior to introducing them (particularly in a group setting) to confirm how they want to be referred to.

Participants also noted that it was important to not make the sharing of pronouns mandatory. This can result in some folks, who are still exploring their identities or not ready to come out, being forced to either out themselves or say pronouns they don't actually use.

## Education and Training

Participants said that having consistent and foundational education and training for people outside of the Two-Spirit, trans and nonbinary communities is important for the implementation of inclusive changes going forward.

Participants suggested education opportunities such as:

- Providing members with resources (e.g: community workshops, guiding documents, etc.) and encouragement to learn.
- Hosting fun and positive Two-Spirit, trans and nonbinary inclusion workshops.
- Hosting workshops on the intersectionalities of gender and race for white members.
- Offering and providing sensitivity training, and guideline documents and templates to unions, productions and crews to help shift the culture.
- Hosting events and workshops in partnership with other organisations to expand the network of supporters.
- Hosting leadership workshops on gender equity for people in decision-making roles.
- Working with production companies and funders to implement education and training for their projects.

## Career and Community Building Opportunities

Participants expressed a need to create more career and community building opportunities specifically tailored for Two-Spirit, trans and nonbinary filmmakers.

*“I don’t know where all the queer people in the industry are. It’s so hard to find other artists where I feel like I fit in.” - Trans director*

- Facilitating community-building and equity initiatives. Some trial and error of initiatives may be necessary to figure out what works.
- Infusing joy into all opportunities and community building activities, and celebrating Two-Spirit, trans, nonbinary lives.
- Hosting targeted networking and mentorship opportunities for Two-Spirit, trans and nonbinary members.
- Education on employment rights for Two-Spirit, trans and nonbinary workers.
- Working to repair relationships, particularly with trans masculine filmmakers who were historically excluded from WIFTV.

*“I left WIFT when I transitioned.” - Trans masculine filmmaker*

### A Mixer or Networking Event

A WIFTV organised Two-Spirit, trans and nonbinary mixer was suggested by most participants. Participants felt alone in the industry and found it difficult to build community.

- Hosting a mixer or networking event was stated as a number one priority for some participants. In-person events were the preferred method for community building.
  - This could also include a screening with Two-Spirit, trans and nonbinary directors.
- Bringing together Two-Spirit, trans and nonbinary filmmakers would allow the community to find solutions to issues together.

*“[An] organisation like WITFV, what they are most capable of is community building. I don’t know how much WITFV can do to fix transphobia in the film industry, but at the very least we can get all the trans people together, so we can start organising ourselves.”*

*- Trans woman, director and producer*

### Mentorship and Educational Opportunities

Many participants desired mentorship and other educational opportunities specifically for Two-Spirit, trans and nonbinary people.

Ideas included:

- Work placement initiatives that provide access to key creative, decision-making, and leadership roles.
- Mentorship models that are less colonial and hierarchical. Traditional mentoring usually happens in one direction, from the top down, rather than from a place of equality where everybody’s perspective and experience is valued.

- More reciprocal and peer-to-peer sharing and mentorship opportunities (e.g., peer collaboration, skill sharing), including in existing labs and programs.
- Mentorship between and specifically for Two-Spirit, trans and nonbinary people.
- A small and tailored mentorship program for underserved communities and people who need more support, e.g. students transitioning from school into professional spaces.
- More accessible mentorship (e.g., less formal, more frequent, easy to arrange).

### WIFTV Member Directory

Participants suggested updating the WIFTV Member directory to include gender-markers or other self-identifying information. This would help Two-Spirit, trans and nonbinary filmmakers connect with each other and help those hiring find people from those communities.

It would also help create visibility for people who want it. Participants said that while visibility can be a double-edged sword (an increase in visibility comes with an increased risk of violence and discrimination), it is important to offer opportunities for visibility.

### Financial Support

Participants reported that one barrier individuals face to participating in WIFTV and the industry more broadly is financial. For example, entry-level jobs in the film industry are often day-calls, which are unreliable income sources.

Participants suggested the following actions for WIFTV:

- Offering assistance with membership fees: reducing, sponsoring, subsidising or eliminating the membership fee depending on circumstances.
- Ensuring all programming is financially accessible, including workshops, events, screenings, festival events, etc.
- Offering waivers to VIWFF and partnering with other festivals to give underrepresented filmmakers free or discounted entry.

### Hiring Practices & Staffing

Participants flagged that hiring and staffing practices are key areas where embedding equity would be particularly impactful. Participants have noticed a lack of transparency in the hiring process, nepotism, and a lack of diversity in leadership in the film and television industry.

Participants suggested more inclusive practices, including:

- Ensuring greater transparency in hiring practices.
- Prioritising diversity in all recruitment, including board members, jury members, staff teams, leadership positions, programming teams, key creative roles, and more.
- Sharing positive examples of equity and inclusion practices across the industry.
- Hiring staff on set to oversee equity, diversity, and inclusion practices to ensure that Two-Spirit, trans and nonbinary workers feel safe.

## Accessibility

Many participants felt that more work was needed to make programming, events and sets more accessible for disabled people. However, only one participant self-identified as having a disability. Working towards greater accessibility is an area that will need further work.

Early suggestions included adding closed captions or subtitles in screenings, making sure spaces can accommodate wheelchairs and other mobility aids, wearing masks, having virtual work and programming options, and providing sensory accommodations.

## Additional Topics

Due to the conversational nature of the interviews and the diverse perspectives of participants, topics beyond the original scope of the engagement were discussed. Here are a few topics mentioned by participants that are not covered above.

- Ensuring nonbinary people are included in advocacy and research about gender-based inequities. This includes inclusive language (e.g., “marginalised genders” instead of “women”) and disaggregation of data (e.g., counting nonbinary people).
- Free legal consultations for people experiencing discrimination.
- Making sets green or more environmentally sustainable.

Participants observed that the benefits currently offered to WIFTV membership were limited. In order to increase our membership numbers, and make membership more appealing, they suggested:

- Making membership more useful and meaningful by offering more workshops, events, resources, mentorship opportunities (e.g. connections to programmers, people to review work and provide feedback).
- Offering more support, resources and opportunities to mid-career filmmakers.

## Appendix A. Interview Questions

The purpose of this interview is to share some of the results from the survey and do a deeper dive on topics to learn how we can better support trans inclusion and gender-equity at WIFTV.

Do you have any questions before we begin?

By agreeing to be interviewed, you are agreeing to:

- a. Have your words and responses recorded, for the purpose of this project, and not beyond that. The recording will not be shared with anyone outside of who is present today, and will only be used for our note taking purposes.
- b. You are free to not respond to questions that may be asked and are free to end the interview at any time you wish;
- c. Your personal information will not be identified. Words and responses will not be associated with a specific individual and we will only retain non-identifying information once the project is complete.

Now, I am going to ask for your consent. Do you agree to begin the interview and recording?

- Yes
- No

Awesome! Thanks again for participating. If you are ready, let's get started.

### Inclusion and Belonging:

Question #1: What does belonging and inclusion mean to you *when it comes to gender*?

Follow-up questions:

- What has worked?
- Have you had good experiences?
- What made them good? Where were you? What made that environment feel safe?

### Areas of Growth and Opportunity

Question #2: What is something that you would like to see WIFTV start, stop, or continue doing?

Follow up questions:

- What are the barriers to employment, inclusion and equity that you've seen, witnessed or experienced in the film and TV industry, including at WIFTV?
  - What can WIFTV do to help reduce these barriers?
- What were some barriers to employment you've witnessed or experienced before and/or during employment?
  - What can WIFTV do to help reduce these barriers?

- Do you feel supported in your work environment? If not, what is the best way an organisation like WIFTV can support?
- What areas would you like to see more supported?

## Visions for the Future

Question #3: What's the top three priorities for WIFTV regarding gender equity?

Question #4: What are short-term, medium and long-term goals towards equity and inclusion we should be striving to achieve?

## Optional Questions

Question #5: Out of the equity and inclusion questions we discussed today, which is the most important to you?

Question #6: In light of your experiences, is there anything that we have discussed today regarding equity and inclusion that we haven't touched upon?

## Name Choice

We'd like to get your input on the name. From the survey, we learned the top three factors that folks thought were important for us to consider when thinking about a new name:

- Inclusivity (25 comments)
- Intersectionality (13 comments)
- Reflective of values and purpose (11 comments)

Other important factors were:

- Short
- Memorable
- Not an alphabet soup of identities

*Participants were shown a list of the names submitted from the Phase One surveys and asked to flag their top 3-5 choices and any "definitely nots."*