DEMOGRAPHIC REPORT

CMF PROGRAMS 2022-2023

March 7, 2024

Kun'tewiktuk - A Mi'kmaw Adventure

Les Autochtones, tu connais ?

Our Big Punjabi Family

Elles

Sort Of (Season 2)

Lou et Sophie

CANADA MEDIA FUND · FONDS DES MÉDIAS DU CANADA

LAND ACKNOWLEDGEMENT

The Canada Media Fund would like to acknowledge that this report touches upon the lived experience, identity, and belonging of many creators and communities who live from coast to coast to coast in the territory that is today known as Canada. These lands and waters are the unceded and treaty territories of First Nations, Inuit, and Métis peoples. Throughout this work we have strived to recognize and address the voices of Indigenous peoples as distinct and sovereign.

Many of those who live in this territory today have come as settlers, immigrants, and newcomers in this generation and generations past. The Canada Media Fund acknowledges those who came here forcibly, particularly because of the transatlantic slave trade.

Finally, we acknowledge that we are located on land that has been the site of human creativity and storytelling for thousands of years. We are mindful of broken covenants, and we strive to make this right with the land and with each other.

Twice Colonized

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EXECUTIVE SUMMARY

Les Autochtones, tu connais ?

BACKGROUND AND OBJECTIVE

In early 2021, the Canada Media Fund (CMF) launched our first three-year Equity & Inclusion Strategy "to widen support to Canada's talent and creators from underrepresented communities." As part of the objectives, the CMF made a commitment to increase the access and funding for these communities and to measure and track the demographic representation in CMF Programs. Since then, new programs and incentives were created. In addition, existing initiatives were expanded to support:

- Diverse Communities*:
  - Indigenous Peoples (First Nations, Métis and Inuit)
  - Black and racialized communities
  - 2SLGBTQ+ persons
  - Persons with disabilities / disabled persons
- Women
- Official language minority communities (OLMCs)
- Regional creators
- Content produced in "Diverse Languages" (other than Indigenous, English, or French languages)

Note: please see the Terminology and Definitions *section in the Appendix for more detail on these and other terms.*

As part of this strategy, the CMF developed PERSONA-ID, a secure online system that allows individuals to voluntarily self-identify when applying to CMF Programs. It was initially launched in the fall of 2021 for two programs** and then expanded across all 2022-2023 Programs.

The information provided through PERSONA-ID is used to determine the eligibility of Applicants and individuals to incentives (e.g., Gender Balance and Diverse Community incentives) and Programs (e.g., Indigenous Program, Pilot Program for Racialized Communities). It also allows the CMF to monitor the demographic makeup of the personnel and ownership of program applications—submitted and funded—in Linear and Interactive content.

This report reflects data collected from the CMF's Programs in 2022-2023 through the self-reporting by individuals through PERSONA-ID. Its main objective is to inform the industry on the demographic representation of Key Roles and Ownership*** in CMF Programs with a particular focus on the Equity & Inclusion incentives and requirements put in place. Even though it is difficult to draw conclusions or trends from a single year of data, this report provides a unique snapshot in time and a starting point for all future measurements.

The CMF remains open to questions, feedback, and input on this report, PERSONA-ID, and other efforts to advance equity, diversity, inclusion and accessibility.

* An umbrella term used by the CMF that in 2022-2023 refers to individuals who are Indigenous (First Nations, Métis, and Inuit), members of racialized communities, 2SLGBTQ+, and Persons with disabilities or disabled persons.
** *Pilot Program for Racialized Communities* for Development and Predevelopment and the *Slate Pilot Program* (2021)
*** Please read the section Terminology on page 11 for a definition of Key Roles and Ownership.

KEY TAKEAWAYS

Keeping in mind the challenge to analyze the data reported from this first year of data collection through PERSONA-ID, the following are some key takeaways worth noting at this time. An explanation of each of these points can be found in the report itself.

PARTICIPATION

- **Participation by Key Roles:** In 2022-2023, 83% of all Key Roles reported at application included a PERSONA-ID number. Numbers were higher in French-language Linear productions.

- **Participation by Shareholders:** In contrast, only 67% of all Shareholders declared their PERSONA-ID number. This had an impact on the results, making the Ownership data less precise to analyze.

LINEAR CONTENT

- **Representation by Women:** 40% of all Key Roles across the CMF's Linear programs, including in the Performance Envelope, were held by Women, which corresponds with the minimum "Gender Balance" threshold. However, declared shares owned by Women appeared low at 19% overall.

- **Diverse Community Representation:** A third of all Key Roles reported in Linear identified with at least one Diverse Community. Overall, a quarter of all Ownership shares were held by Diverse Community shareholders. However, only 16% of all funded applications in the Performance Envelope met the Diverse Community Factor which incentivized applications that were majority-owned by these communities.

- **Indigenous Representation:** First Nations, Métis, and Inuit combined made up 7% of all reported Key Roles and 6% of the ownership shares.

- **Racialized Representation:** Racialized Communities* accounted for the largest proportion of Diverse Community Key Roles at 18% overall and by Ownership shares at 15%. Funded applications through the Pilot Program for Racialized Communities (PPRC) contributed 4% of all Racialized Key Roles and Ownership shares**.

- **Black Communities:** Among Racialized Communities, Black communities showed the highest representation in English and French-language Linear production as well as in PPRC.

- **2SLGBTQ+:** Individuals who identified as 2SLGBTQ+ represented 8% of all Key Roles and reported holding 4% of all Ownership shares in Linear.

- **Disabilities:** Persons with disabilities accounted for 4% of all Key roles and 5% of Ownership shares.

* Racialized communities include Black (or Afro-Canadian), East Asian, Latin American Middle Eastern or North African, South Asian, Southeast Asian and Multiracial.
** Calculation made by extracting all PPRC funded applications from the overall Racialized Community results.

KEY TAKEAWAYS cont'd

INTERACTIVE CONTENT

- **Gender Balance:** 31% of all Key Roles in Interactive were held by Women. In Innovation & Experimentation and the Commercial Projects Programs combined, a quarter of all funded applications met the Gender Balance incentive criteria.

- **Diverse Community Representation:** Almost half of all Key Roles in Interactive identified with one or more Diverse Communities.

- **Indigenous Peoples:** Representation of Indigenous Peoples in Interactive can be considered low for this year, with 3% Key Roles and 2% Ownership shares.

- **Racialized Communities:** Among Diverse Communities, a large majority identify as members of a Racialized Community at a quarter of all Key Roles.

- **2SLGBTQ+:** Almost 20% of all Key Roles identified as 2SLGBTQ+, which is significant. They also owned 13% of shares and a majority identified as Bisexual or Pansexual.

- **Disabilities:** Persons with disabilities held 10% of Key Roles and 9% of Ownership shares in Interactive.

GENERAL

- **Impact of Incentives:** these initial results show that targeted initiatives for specific communities or identities yielded higher representation for those groups.

- **Targeted Incentives and Programs Drive Participation:** Programs with specific Gender or Diverse Community eligibility requirements saw greater participation in PERSONA-ID. And for that same reason some groups may appear with higher representation relative to others.

- **Participation matters:** With higher participation in PERSONA-ID, there will be greater accuracy and insight into results. It is important to note that starting in 2023-2024, shareholders are required to provide their PERSONA-ID, so higher participation is expected in subsequent reporting.

* Racialized communities include Black (or Afro-Canadian), East Asian, Latin American Middle Eastern or North African, South Asian, Southeast Asian and Multiracial.
** Calculation made by extracting all PPRC funded applications from the overall Racialized Community results.

NEXT STEPS: LOOKING FORWARD

Tracking Success

Selective and Development programs showed higher participation of *Women* and Diverse Communities. In the following years, it will be important to track how these and other communities transition from 'start-up' programs into the larger pool of Performance Envelope and other general funding.

Expanding PERSONA-ID

In subsequent years, more consultations with the production sector will be needed to further develop trust and comfort with individuals whose data are being collected, particularly if we are to expand the roles that are captured and reported with PERSONA-ID. This may include on-screen talent, other creative or technical positions (e.g. CAVCO roles), and below-the-line positions to gain a broader understanding of representation in front of and behind the camera.

Setting Benchmarks

By looking at future longitudinal analysis, combined with labor market factors, demographic data, and consultation with stakeholders, the CMF will be able to identify trends, reassess measurements, and set year-by-year benchmarks to track our success.

Integrate Sector Development

Future data collection should encompass the CMF's Sector Development Program, which supports industry-wide capacity building, training, and market / export initiatives. These results will be valuable to measure the impact of these efforts, especially in meeting EDIA objectives. The Demographic Report will also be an important tool to inform Sector Development priorities and decision-making processes.

Data Collection and Reporting Alignment

Efforts to reveal a broader portrait of representation in the audiovisual industry would requires further alignment of demographic data collection and reporting methodologies with other stakeholders across the country. This would better inform changes and improvements to programs extending to the entire audiovisual / interactive sector.

Continued Consultations

The CMF will need to continue engaging and consulting with government, industry stakeholders, and community representatives to ensure that the information presented in future iterations of this report is coherent, useful, and inclusive of all groups, reflecting the broad interests and aspirations of Canada's 21st-century cultural sector and society.

2.
INTRODUCTION

Elles

READING CONSIDERATIONS

Important considerations to keep in mind when reading this report**:**

- **Featuring a single year of data, the report does not explicitly identify inequities, data gaps, or underrepresentation.** Over time, CMF's data reporting is intended to be longitudinal, allowing for trend analysis.

- **This report excludes other CMF efforts such as Sector Development, National Partnerships, International Incentives, SEEK MORE, or events partnerships**. More information may be found in the 2022-2023 Annual Report and through the CMF website.

- **Linear and Interactive content have different types of company Ownership, Key Roles, and selection criteria.** Comparing the two types of content would not provide useful or illuminating insights.

- **The actual number of industry professionals is not reflected in the Key Roles* metric.** This is because a single individual may hold multiple roles within the same Application or across multiple Applications. For example, if a single Indigenous creator holds the positions of Writer and Director on an Application, statistically they will count for two Indigenous Key Roles* on the project.

- **The actual number of shareholders is not reflected in the Ownership metric.** This is because it measures the number of shares by one, or a group of, individuals with a common trait or identity. For example, if a single racialized shareholder hold 51% of the shares of an Applicant company, while the remaining 49% are held by multiple non-racialized shareholders, the Applicant is still considered 51% racialized owned.

- **All percentages of Key Roles and Ownership* levels are calculated using the total sum of respondents and non-participants** (individuals who did not report a PERSONA-ID number at application). Results for *'I prefer not to answer'* reflects a conscious decision by the respondent and are not the same as *No Participation***.**

- **The reader should be aware that many CMF programs had an incentive or requirement for certain identities to participate.** This may help explain the level of responses in certain programs and the higher or lower representation of some communities reflected in this report. Please check the section Advancing Equity, Diversity, and Inclusion in CMF Programs for an overview of these measures.

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* Please read the section Terminology below for a definition of Ownership and Key Roles, which includes different roles in Linear and Interactive Content.

DRIVING PRINCIPLES

This report is informed by the following principles:

- **Transparency**: Respect the use of PERSONA-ID User data and their right to confidentiality as expressed and agreed to within the Terms of Use.

- **Neutrality**: Represent the information in the most accurate way possible as it was declared by Users and tallied by the system.

- **Accessibility**: Create and publish the report in a way that is easy to read and accessible by all interested readers.

- **Accountability**: Respond to the CMF's commitment to report on the data collected with an understanding of what is known and not known.

- **Quantitative**: Focus on available data and measurable results.

TERMINOLOGY

This report uses a wide range of terms which are uniquely defined by the CMF. The reader can consult a complete list of terms and their definitions in the Terminology and Definitions section in the Appendix. However, there are three terms which are essential to better understanding this report from the start:

- **Key Roles**: Refers to the creative and production team or Eligible Positions at the CMF (also known as Key Personnel roles).

  In Linear Content, this includes all paid positions for Writer, Director, and Producer roles (including Producer, Executive Producer/Showrunner, Executive Producer, Co-executive Producer, Supervising Producer, Associate Producer, or Creative Producer positions).

  In Interactive Content, it includes all paid positions for Producer, Executive Producer, Director (including Technical Director, Creative Director, Art Director, and Interactive Director), Senior Programmer, Designer, and Project Manager.

- **Ownership:** Refers to distribution of the shares among individual shareholders or Corporations.

- **Diverse Communities**: An umbrella term that in 2022-2023 the CMF used to refer to individuals who are Indigenous (First Nations, Métis & Inuit), members of Racialized Communities, 2SLGBTQ+, and Persons with disabilities or disabled persons.

ADVANCING EQUITY, DIVERSITY, AND INCLUSION IN CMF PROGRAMS

Through our Equity & Inclusion Strategy, the CMF has established new programs and initiatives, while also expanding existing efforts. Below is a list of eligibility conditions for programs, incentives, and requirements available in 2022-2023 where PERSONA-ID was used to determine the eligibility by:

- **Ownership**: Applicant companies determined by a minimum of 51% ownership by shareholders.

- **Key Roles**: A determined minimum proportion of key paid positions with a particular eligibility criteria.

Programs with EDI requirements (eligibility conditions must be met to apply):

Program	Eligibility
PERFORMANCE ENVELOPE PROGRAM – GENDER REQUIREMENT	Women in **Key Roles**
INDIGENOUS PROGRAM	Indigenous Applicant Ownership and **Key Roles**
PILOT PROGRAM FOR RACIALIZED COMMUNITIES (PPRC)	Applicants and **Key Roles** from Racialized communities
FRANCOPHONE MINORITY PROGRAM	Francophones outside Québec as Applicant and in **Key Roles**
SLATE PROGRAM (SELECTIVE)	Indigenous and Racialized Applicant **Ownership**
ANGLOPHONE MINORITY INCENTIVE	English Productions in Québec
ENGLISH REGIONAL PRODUCTION BONUS	Regional productions in English
NORTHERN INCENTIVE PRODUCTION	Production in Northwest Territories, Nunavut, Nunavik, and the Yukon.
QUÉBEC FRENCH REGIONAL PRODUCTION INCENTIVE	French regional productions in Québec
NATIONAL PARTNERSHIPS – ONTARIO CREATES & CMF PILOT IDM FUTURES FORWARD PROGRAM	Applicants from "equity-deserving communities"*

*Ontario Creates defines "equity-deserving communities as: women or non-binary; 2SLGBTQIA+; First Nations, Inuit, or Métis; Racialized; Persons with disabilities; Francophone.

ADVANCING EQUITY, DIVERSITY, AND INCLUSION IN CMF PROGRAMS

Programs with EDI Incentives (eligible optional criteria is met):

Incentive	Eligibility
PERFORMANCE ENVELOPE* - DIVERSE COMMUNITY PRODUCTION FACTOR	Applicant **Ownership** from Diverse Communities.
PERFORMANCE ENVELOPE* - REGIONAL PRODUCTION FACTOR	Regional Productions
GENDER BALANCE POINTS	Applications with women in **Key Roles** in selective programs.
DIVERSE COMMUNITIES POINTS	Applications with Diverse Community **Key Roles** in most selective programs.
RESERVED FUNDS	Applicant **Ownership** with Diverse Communities or for Regional applicants in certain development programs.

*As defined in the Performance Envelope Program Guidelines.

METHODOLOGY

Data Sources

This report includes information related to applications submitted and funded in the CMF's fiscal year April 1, 2022 to March 31, 2023 (the CMF's fiscal year). Primary data sources were:

- **PERSONA-ID**: CMF's self-identification system

- **Dialogue**: Telefilm Canada's online application platform. Telefilm Canada is the administrator of CMF Programs.

- **Corporate Declarations**: The "Declaration of the Corporation's Canadian Status and its Shareholders and Directors" is a required form for most applications to the CMF.

Data Analysis

- The baseline data used to calculate results for this report was composed of all Key Roles and shareholders declared at the time of application in 2022-2023.

- Besides the demographic representation in Linear and Interactive overall content, the report focuses on EDI programs, requirements, and incentives. However, not all programs with this criteria are analyzed individually.

- There were no pre-set minimal sample sizes. Decisions were made on a case-by-case basis to further aggregate results to ensure all personal information remains confidential.

- In the descriptions, most numbers are rounded off, with .5 decimals always rounded up to the next digit.

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HOW TO READ THE GRAPHICS IN THIS REPORT

The reader will always be able to distinguish the graphics or data related to **Ownership** by the colour pink and for **Key Roles** in blue. Below is a general overview on how most of the graphics are presented:

How to read Ownership / Shareholder graphics

GENDER REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Answers provided by individual Shareholders via Persona-ID

Women	19.0%
Men	28.0%
Gender Diverse	1.4%
I prefer not to answer	4.0%
No Participation	27.6%
Corporation	20.1%

1,080 Applications

% held by individual owners across all applications

% who chose this option

Did not provide a Persona-ID number → No Participation ← Not declared

Reported as a company, not an individual → Corporation ← Shares owned by a corporation, not an individual

Number of applications counted under this category.

How to read Key Roles graphics

GENDER REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Answers provided by Individuals via Persona-ID

Women	40.2%
Men	36.9%
Gender Diverse	1.5%
I prefer not to answer	3.9%
No Participation	17.5%

N=5,302 Key Roles

% of Key Roles who identify with these identities in this category

% who chose this option

Not declared

Did not provide a Persona-ID number

Number of Key Roles under this category

3.
PARTICIPATION

LEVELS OF PARTICIPATION IN PERSONA-ID
BY KEY ROLES & SHAREHOLDERS IN 2022-2023

Our Big Punjabi Family

PARTICIPATION IN PERSONA-ID BY KEY ROLES

Out of 5,877 individual Key Roles reported in 1,204 funded applications, **83%** of individuals declared a **PERSONA-ID** number. The participation across all Linear and Interactive content was the same at 83%. When looking closer at funded Linear content by language of production, the level of participation in the French-language content was 86%, compared to 75% in English. With smaller population sizes (N), the participation in Indigenous language content was very high at 93% and even higher in Diverse Languages at 98%.
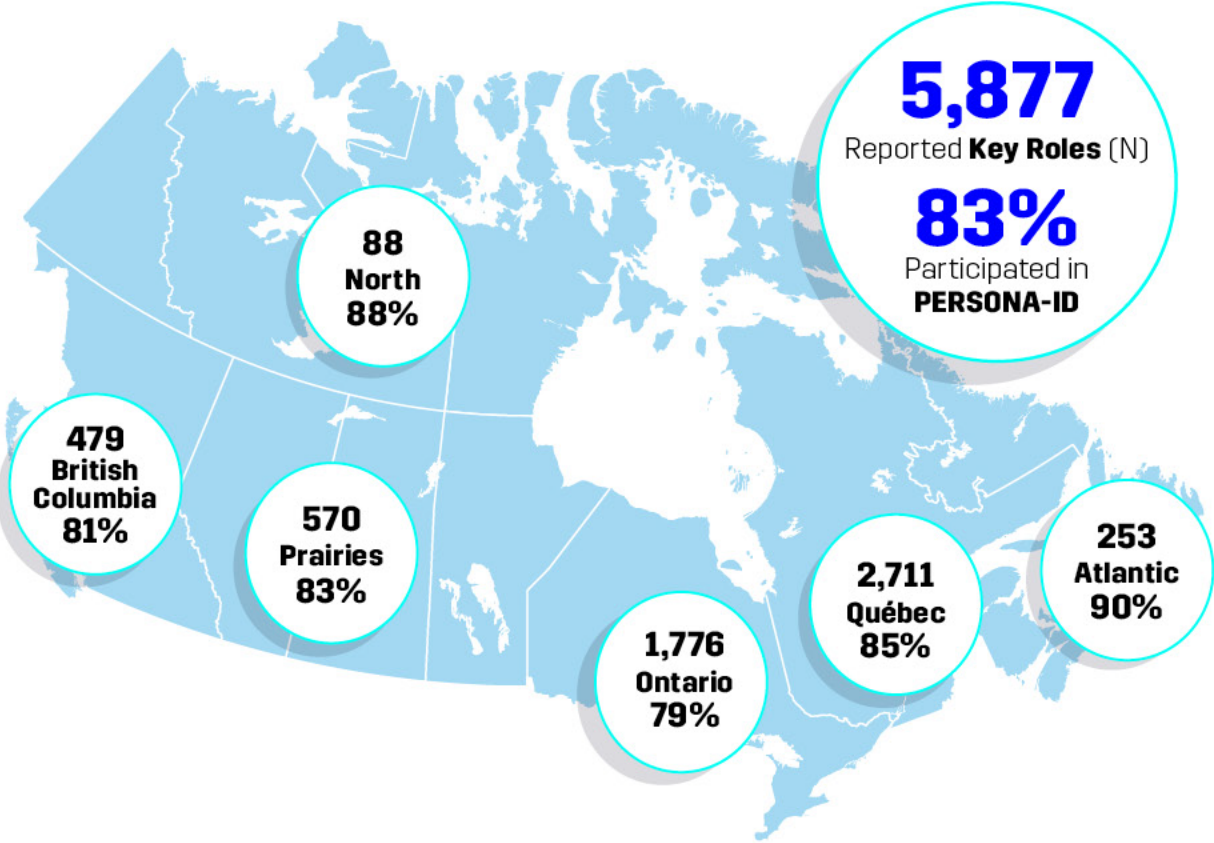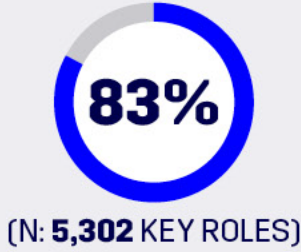
5,877
Reported **Key Roles** (N)
83%
Participated in
PERSONA-ID

88
North
88%

479
British
Columbia
81%

570
Prairies
83%

1,776
Ontario
79%

2,711
Québec
85%

253
Atlantic
90%

PARTICIPATION BY CONTENT TYPE

LINEAR CONTENT:

83%

(N: **5,302** KEY ROLES)

INTERACTIVE CONTENT:

83%

(N: **575** KEY ROLES)

PARTICIPATION BY LANGUAGE OF PRODUCTION IN LINEAR CONTENT-PRODUCTION

TOTAL	N: 3,608 Key Roles	82%
DIVERSE LANGUAGE	N: 130	98%
INDIGENOUS	N: 67	93%
FRENCH	N: 1,831	86%
ENGLISH	N: 1,580	75%

PARTICIPATION IN PERSONA-ID BY SHAREHOLDERS (OWNERSHIP)

Out of 1,631 individual shareholders* reported in 1,204 funded applications in 2022-2023, **67%** of shareholders declared a **PERSONA-ID** number. The participation across all Linear content was 66% compared to 68% in Interactive content. Looking at funded Linear content by language of production, the level of participation in French-language content is higher at 73%, compared to 62% in English. With smaller sample size (N), the participation in Indigenous language content was very high at 89% and low in Diverse Languages at 45%.
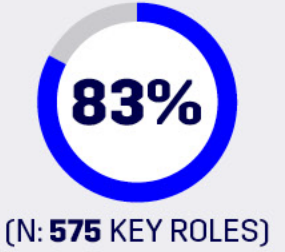
1,631
Reported
shareholders (N)

67%
Participated in
PERSONA-ID

43
North
49%

149
British
Columbia
62%

180
Prairies
70%

529
Ontario
60%

678
Québec
73%

52
Atlantic
63%

*This excludes shareholder corporations. Also, keep in mind that the results in this report relate to the number of shares across applications and not the number of shareholders.

PARTICIPATION BY CONTENT TYPE

LINEAR CONTENT:

66%

(N: **1,369** SHAREHOLDERS)

INTERACTIVE CONTENT:

68%

(N: **262** SHAREHOLDERS)

PARTICIPATION BY LANGUAGE OF PRODUCTION IN LINEAR CONTENT-PRODUCTION

Category	N	%
TOTAL	N: 690 Shareholders	66%
DIVERSE LANGUAGE	N: 60	45%
INDIGENOUS	N: 19	89%
FRENCH	N: 293	73%
ENGLISH	N: 318	62%

4.
REPRESENTATION IN LINEAR CONTENT

DEMOGRAPHIC AND SOCIAL IDENTITIES BY
SHAREHOLDERS & KEY ROLES ACROSS
THE CMF'S LINEAR PROGRAMS 2022-2023

Lou et Sophie

REPRESENTATION IN LINEAR CONTENT - OVERVIEW

This section reports on the overall demographic and social identity Key Roles and Ownership, as disclosed through PERSONA-ID, from all funded Linear Content applications in 2022-2023. Linear Content covers all programs in the CMF's Convergent Stream, and the Digital Linear Series Program (part of the Experimental stream.) The Convergent Stream supports content for distribution on television and television-related platforms in four genres: drama, documentary, children & youth, and variety & performing arts. The Digital Linear Series Program supports the second or subsequent season of digital-first serialized content, often known as web-series, created initially for online distribution.

In 2022-2023, **1080 applications** were funded across all Linear Content with **5,302** reported Key Roles and a total allocation of **$315.8 million**.
Please note that the number of Key Roles does not equal the number of individuals employed in these roles, since one individual may hold more than one role. Also, Ownership reflects the percentage of total shares across all submitted applications, not the percentage of individuals.

The following is the list of Programs included under Linear Content and the **Gender Balance** (GB), **Diverse Community** (DC), or any other incentive or requirements that they had in 2022-2023:

Production Programs
- Performance Envelope Program (GB requirement & DC incentive)
- Indigenous Program (Indigenous requirement, GB incentive)
- Pilot Program for Racialized Communities - PPRC (Racialized requirement, GB incentive)
- Diverse Languages Program (GB & DC incentives)
- Digital Linear Series Program (GB & DC incentives)
- POV Program (GB & DC incentives)
- Francophone Minority Program (GB incentive & OLMC requirement)
- Anglophone Minority Incentive (OLMC requirement)
- Regional Production Funding (Regional requirements)

Development Programs
- Development Envelope Program (GB requirement & DC incentive)
- Early-stage Development Program (DC reserved funds)
- Predevelopment Program (DC reserved funds)
- Slate Development Pilot Program (including sub-program with Indigenous & Racialized requirements)
- Targeted Development Funding (including sub-program with Indigenous & Racialized requirements)

REPRESENTATION IN LINEAR CONTENT - OVERVIEW

For this report, representation in Linear Content is presented in three broad sections: Overall, Selective Programs, and Automatic Programs; and then divided into subcategories that reflect the main types of Programs at the CMF. Often, representation is split by Language of Production within the subcategory.

4.1 OVERALL REPRESENTATION IN LINEAR CONTENT

This section reports on the combined results for all Programs within Linear Content, including all demographic and identity responses given via PERSONA-ID, and *No Participation,* as well as *Corporations,* in the case of Ownership:

- **Key Roles**: Representation in percentage of Key Roles across all linear programs.
- **Ownership**: Representation in Ownership shares across all linear programs.

4.2 REPRESENTATION IN SELECTIVE PROGRAMS

This section reports on representation in Linear Content across all selective Programs, which are evaluated by a jury through an assessment criteria grid. It also compares representation in applications submitted and funded. The section focuses on representation in two programs, the Indigenous Program and the Pilot Program for Racialized Communities (PPRC), as well as on the effect of Gender Balance and Diverse Community incentives in all other selective programs:

- **Focus on Indigenous Program**: **Key Roles** and **Ownership** representation of Indigenous Peoples and Gender in this program.
- **Focus on PPRC - Production**: **Key Roles** and **Ownership** by Racialized Communities and Gender.
- **Other Selective Programs**: **Key Roles** and **Ownership** by Gender and Diverse Communities across all other selective Programs.

4.3 REPRESENTATION IN AUTOMATIC PROGRAMS

This section reports on representation in all combined Programs that deliver funding via the broadcaster envelope or on a first-come, first-served basis. This section also focuses on the effect of Gender Parity and Diverse Community incentives and requirement:

- **Focus on Performance Envelope**: **Ownership** by Diverse Communities and **Key Roles** by Gender of this program and other closely related programs, incentives, and bonuses.
- **Focus on Development Envelope**: **Ownership** in Diverse Communities and **Key Roles** by Gender of this program.
- **Focus on Indigenous Program – Development & Predevelopment**: **Ownership** by Indigenous Peoples.
- **Focus on PPRC – Development & Predevelopment**: **Ownership** by Racialized Communities.
- **Focus on Predevelopment**: **Key Roles** by Diverse Communities.

4.1
OVERALL REPRESENTATION IN LINEAR CONTENT BY KEY ROLES

Push

OVERALL REPRESENTATION IN LINEAR CONTENT BY KEY ROLES

1,080

Total number of funded applications in Linear Content

5,302

Total reported **Key Roles**

47

Average age of **Key Roles**

This section reports on representation in Key Roles for all funded applications across Linear Content Programs in development and production. It includes all demographic and social identity responses given via PERSONA-ID, as well as the percentage of *No Participation* individuals (who did not declare a PERSONA-ID number).

Before reading this section, it is important to remember that almost one fifth of all reported Key Roles in Linear content were marked as *No Participation*. This proportion varies by identity category, language of production, and roles, and in some cases may be significant enough to make it harder to draw conclusions on representation by certain groups.

Also, it is important to note that there were requirements or incentives for Gender Balance in Key Roles in many Linear content Programs. For instance, there was a Gender Balance requirement in the Performance and Development Envelopes and a Gender Balance incentive in the selective programs. There was also a Diverse Community incentive in most selective production programs and development programs, and Key Role requirements for Indigenous roles in the Indigenous Program, Racialized roles in PPRC, and OLMC roles for the Francophone Minority Program and the Anglophone Minority Incentive.

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KEY ROLES BY GENDER

40% of Key Roles identified as *Women* and under 2% as *Gender Diverse*

**GENDER REPRESENTATION IN KEY ROLES FOR
LINEAR FUNDED APPLICATIONS - 2022-2023**

Category	%
Women	40.2%
Men	36.9%
Gender Diverse	1.5%
I prefer not to answer	3.9%
No Participation	17.5%

N=5,302 Key Roles
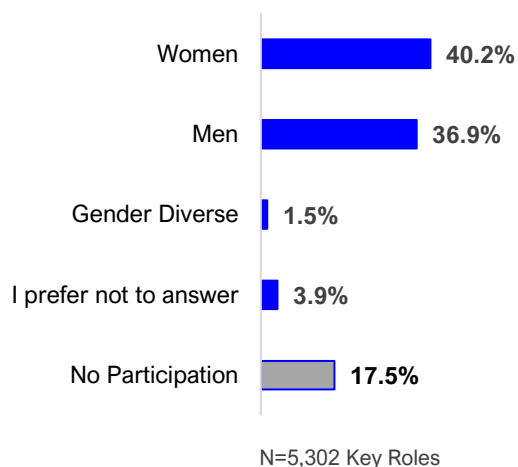
Gender Representation in Key Roles across Linear funded applications for *Women* was 40%, *Men* was 37%, and *Gender Diverse* was *2%.*

There were Gender Balance incentives and requirements in most Linear content Programs for applications with 40% or more Key Roles held by *Women*, which may explain in part their level of representation in this category.

? *Reminder: How to read a Key Roles graphic*

**GENDER REPRESENTATION IN KEY ROLES FOR
LINEAR FUNDED APPLICATIONS - 2022-2023**

Answers provided by Individuals via Persona-ID

Category	%
Women	40.2%
Men	36.9%
Gender Diverse	1.5%
I prefer not to answer	3.9%
No Participation	17.5%

% of Key Roles who identify with these identities across all applications

% who chose this option

Not declared

N=5,302 Key Roles

Number of Key Roles under this category

Did not submit a Persona-ID number
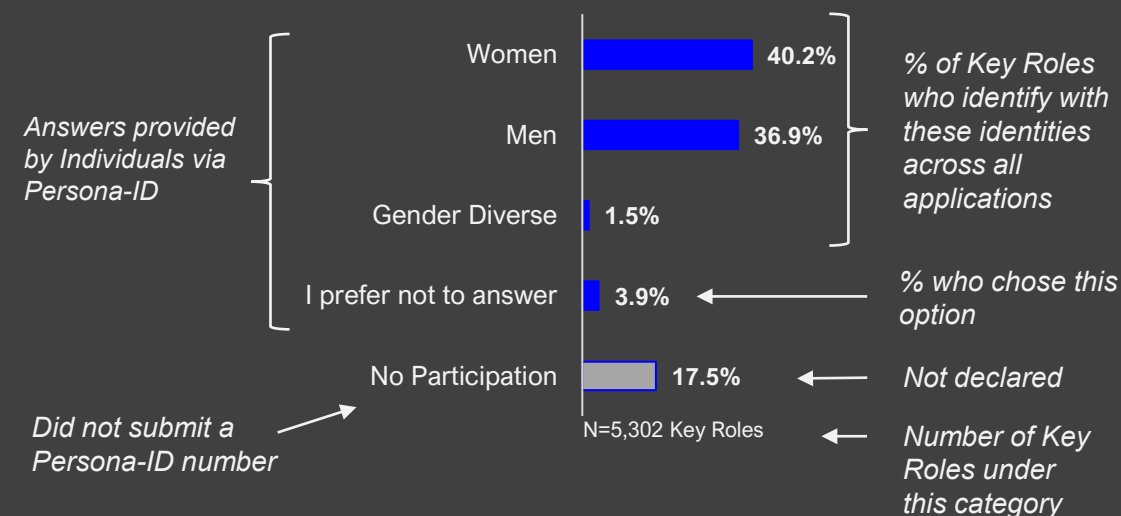
KEY ROLES BY GENDER

Among *French-Language* applications, *Women* held 42% of Key Roles; in *English* 38%

GENDER REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS 2022-2023 BY PRODUCTION LANGUAGE

	ENGLISH	FRENCH	INDIGENOUS LANGUAGES
Women	37.9%	42.3%	32.7%
Men	33.6%	39.8%	43.6%
Gender Diverse	2.5%	0.6%	0.0%
I prefer not to answer	3.9%	3.7%	10.9%
No Participation	22.1%	13.7%	12.9%

N=2,576 Key Roles   N=2,492 Key Roles   N=101 Key Roles
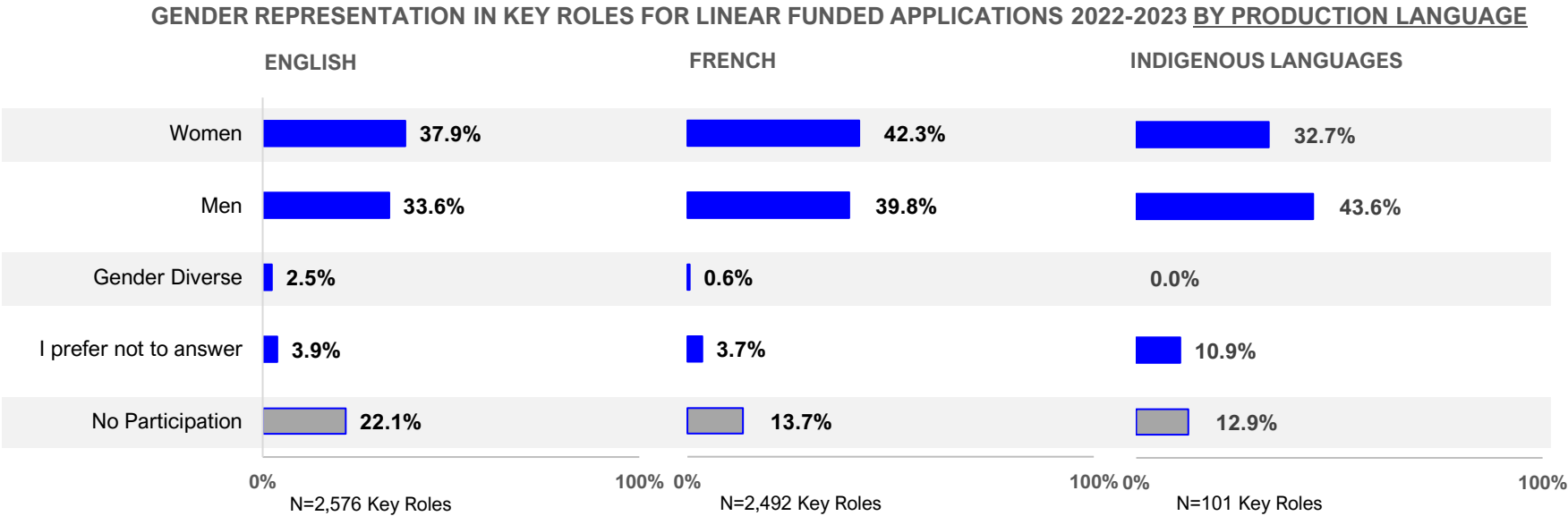
In English-language productions, *Women* in Key Roles (38%) were sightly higher than *Men* (34%). Similarly, in French *Women* (43%) representation was slightly above *Men* (40%). This may be explained in part by the level of *No Participation,* especially in English (22%).

Gender Diverse were 2% for English-language productions and 1% for French.

With fewer Key Roles (N) in Indigenous-language productions*, Women* representation was at 33%, which is lower than the overall results for Linear Content. *Men* were at 44%, which is higher than the overall.

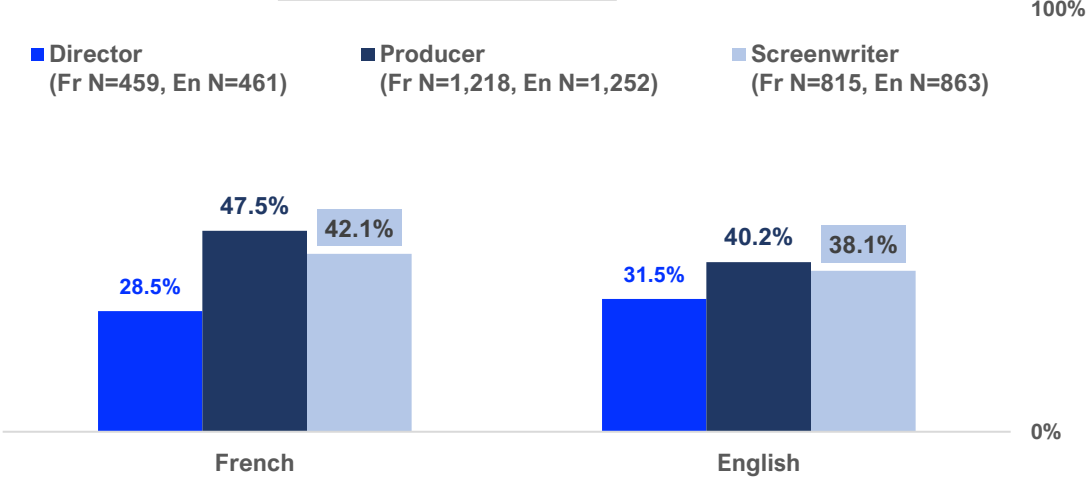# KEY ROLES BY GENDER

Most common Key Role for *Women* was Producer at 44%—in French 48%, in English 40%

GENDER REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Key Roles (N)	Women	Men	Gender Diverse	I Prefer not to answer	No Participation
Director (963)	29.9%	39.5%	1.6%	5.2%	23.9%
Producer (2,598)	44.3%	38.7%	1.2%	2.7%	13.1%
Screenwriter (1,741)	39.9%	32.9%	1.8%	4.9%	20.4%

WOMEN IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE - 2022-2023

Legend:
- Director (Fr N=459, En N=461)
- Producer (Fr N=1,218, En N=1,252)
- Screenwriter (Fr N=815, En N=863)

French: Director 28.5%, Producer 47.5%, Screenwriter 42.1%
English: Director 31.5%, Producer 40.2%, Screenwriter 38.1%

Across all Key Roles in Linear Content, *Producer* was the most commonly held by *Women* (44%), followed by *Screenwriter* (40%). *Director* was the least held role by *Women* (30%).

Director was the most commonly held role by *Men* (40%) and the role with the highest level of *No Participation* (24%) and *I Prefer not to answer* (5%).

With 2%, *Screenwriter* was the most common role for *Gender Diverse* (1.8%).
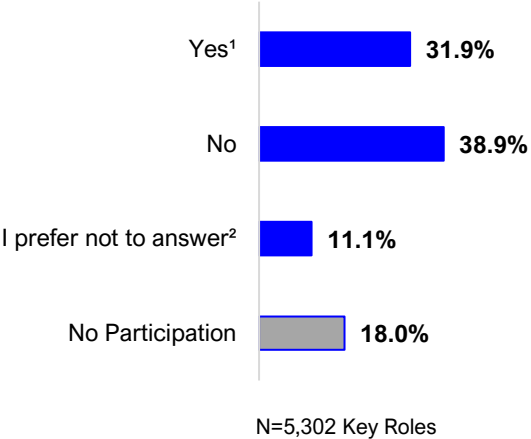
In French-Language productions, *Producer* roles were 48% *Women,* which is significantly higher than the overall (40%) for all Key Roles, followed by *Screenwriter* at 42% and finally *Director* at 29%, which is much lower than the overall.

In English-language productions, *Producer* roles were 40% *Women*, matching the overall, 38% were *Screenwriters* and 32% *Director*.

KEY ROLES BY DIVERSE COMMUNITIES

32% of Key Roles were of *Diverse Communities;* of that, *Racialized Communities* were the largest at 55%

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Yes[1]	**31.9%**
No	**38.9%**
I prefer not to answer[2]	**11.1%**
No Participation	**18.0%**

N=5,302 Key Roles

COMMUNITY BREAKDOWN AMONG KEY ROLES IN DIVERSE COMMUNITIES FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Indigenous Peoples	**21.6%**
Racialized Communities[3]	**55.0%**
Persons with disabilities	**11.0%**
2SLGBTQ+	**25.5%**

Note: Total exceeds 100% as one can identify to more than one community

Individuals *who identify (Yes)* as part of a Diverse Community[1] accounted for 32% of Key Roles. Individuals *who do not identify (No)* as part of a Diverse Community accounted for 39%. Notably, *No Participation (*18%) and *Prefer not to answer*[2] (11%) made up nearly 30% of all reported Key Roles.

The community breakdown of Key Roles among Diverse Communities shows a higher representation of Racialized Communities[3] at 55%. *2SLGBTQ+* individuals were 26%, *Indigenous* was 22% and *Persons with disabilities* 11%.

[1] Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on diverse communities
[3] Racialized communities include Black (or Afro-Canadian), East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian, and Multiracial.

KEY ROLES BY DIVERSE COMMUNITY AND LANGUAGE

Among *English-language* applications, *Diverse Communities* held 40% of Key Roles; in *French* applications 19%

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023 BY PRODUCTION LANGUAGE

	ENGLISH	FRENCH	INDIGENOUS
Yes[1]	40.3%	19.1%	72.3%
No	27.0%	53.6%	7.9%
I prefer not to answer[2]	10.2%	12.8%	6.9%
No Participation	22.5%	14.5%	12.9%

N=2,576 Key Roles   N=2,492 Key Roles   N=101 Key Roles

English-language productions had a high representation of Diverse Communities[1] (40%) in Key Roles, despite the high levels of *Prefer not to answer[2] (*10%) and *No Participation* (23%). Individuals *who do not identify (No)* as Diverse Communities represented 27%. tt

In French-Language productions, 19% identified with at least one Diverse Community, which is much lower than the overall results (32%). 54% were non-Diverse Community.

With a smaller sample size (N), Indigenous languages productions have the most Key Roles held by Diverse Communities at 72%, which includes Indigenous Peoples. Those *who did not identify* with Diverse Communities were very low at 8%.

[1] Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
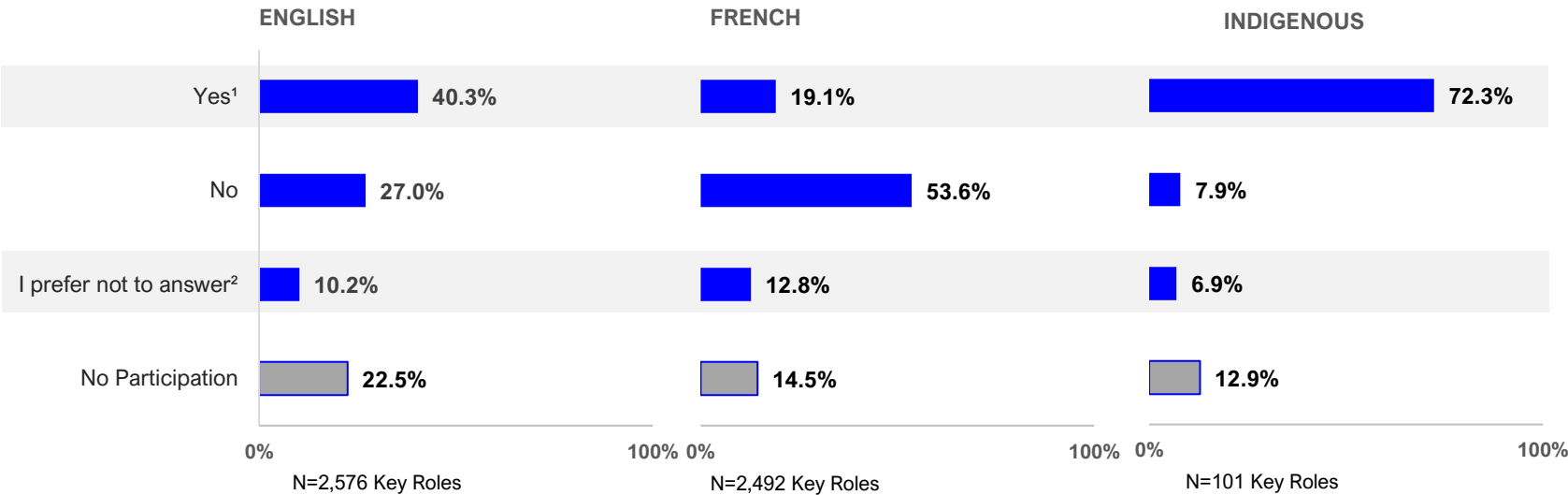[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities

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DIVERSE COMMUNITIES IN KEY ROLES

All Key Roles for *Diverse Communities* were approximately one-third of applications

DIVERSE COMMUNITIES REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Key Roles (N)	Yes[1]	No	I Prefer not to answer[2]	No Participation
Director (963)	32.7%	31.9%	11.0%	24.4%
Producer (2,598)	30.5%	45.7%	9.8%	14.0%
Screenwriter (1,741)	33.5%	32.9%	13.1%	20.5%

DIVERSE COMMUNITIES KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE - 2022-2023

Legend: ■ Director (Fr N=459, En N=461) ■ Producer (Fr N=1,218, En N=1,252) ■ Screenwriter (Fr N=815, En N=863)

French: Director 18.7%, Producer 19.2%, Screenwriter 19.1%
English: Director 42.5%, Producer 36.8%, Screenwriter 44.3%

Among Diverse Communities[1], representation of all three Key Roles was similar. *Screenwriter* was the most common role for Diverse Communities at 34%, followed by *Director* at 33%, then *Producer* at 31%.

Producer is the only category in which non-Diverse Community individuals appear higher at 46%. *No Participation* was highest for *Director* (24%), and *I Prefer not to answer* was highest for *Screenwriter* (13%).
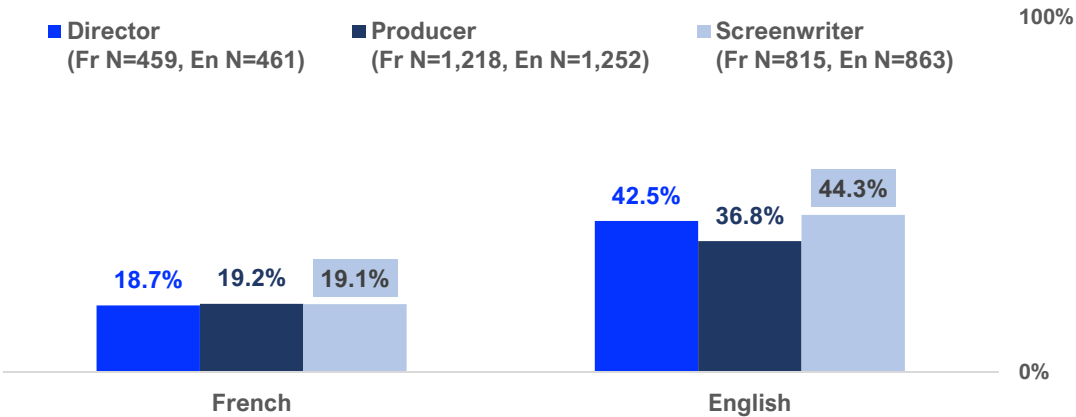
In French-Language production, Key Roles who identify with one or more Diverse Community maintained at 19% across all three roles.

In English, *Screenwriter* was highest at 44%, followed by *Director 43% and Producer 37%.*

[1] Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities

KEY ROLES BY INDIGENOUS PEOPLES

Among *English* applications, *Indigenous Peoples* held 9% of Key Roles; in *French* 3%; in Indigenous Language 57%

INDIGENOUS PEOPLE TO CANADA IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS 2022-2023 BY PRODUCTION LANGUAGE

	OVERALL	ENGLISH	FRENCH	INDIGENOUS
First Nations	3.8%	5.2%	1.6%	25.7%
Inuit	0.8%	0.4%	0.1%	25.7%
Métis	2.4%	3.4%	1.3%	5.9%
No	73.0%	66.2%	80.5%	29.7%
I prefer not to answer	2.9%	3.1%	2.9%	0.0%
No Participation	17.2%	21.7%	13.5%	12.9%
	N=5,302 Key Roles	N=2,576 Key Roles	N=2,492 Key Roles	N=101 Key Roles
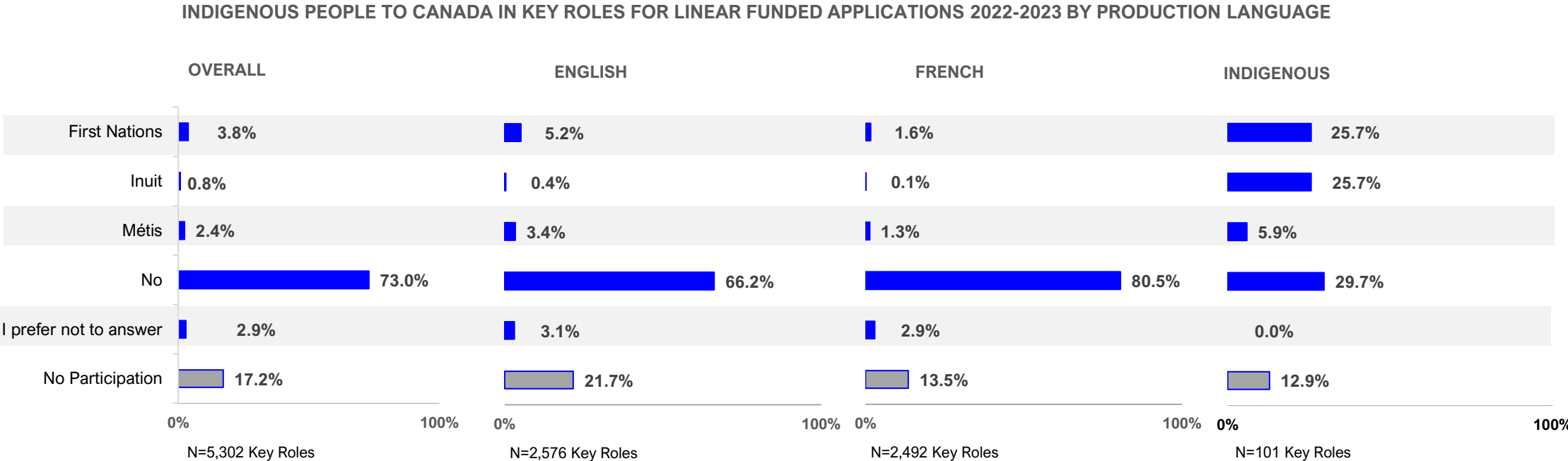
Overall Indigenous People held 7% of all Key Roles in Linear content.

In English-language productions, *Indigenous Peoples* held 9% with 5% for *First Nations*, 3% *Métis,* and 0.4% *Inuit. Non-Indigenous Peoples* held most roles at 66% of reported Key Roles. In addition, *No Participation* was high at 22%.

In French-Language, *Indigenous Peoples* held 3% of Key Roles with 2% for *First Nations* and 1% for *Métis. Non-Indigenous Peoples* held most Key Roles at 81%.

In Indigenous-language productions, *Indigenous Peoples* held 57% of Key Roles. With 26%, *First Nations* and *Inuit* held the same percentage, followed by *Métis* at 6*%. Non-Indigenous Peoples were* at 30%.

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INDIGENOUS PEOPLES BY KEY ROLES

Among *Indigenous Peoples,* the most common Key Role was *Director* at 9%, then *Screenwriter* 7% and *Producer* 6%

INDIGENOUS PEOPLE TO CANADA REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Key Roles (N)	First Nations	Inuit	Métis	No	I prefer not to answer	No Participation
Director (963)	5.3%	0.9%	3.2%	62.3%	4.6%	23.7%
Producer (2,598)	3.0%	0.7%	2.4%	78.9%	2.0%	12.9%
Screenwriter (1,741)	4.0%	0.7%	1.9%	70.1%	3.3%	19.9%

INDIGENOUS PEOPLES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE - 2022-2023

- **Director** (Fr N=459, En N=461, In N= 21)
- **Producer** (Fr N=1,218, En N=1,252, In N= 47)
- **Screenwriter** (Fr N=815, En N=863, In N= 33)

Director was the Key Role that saw the highest representation of *Indigenous Peoples* at 9%, especially by *First Nations* (5%). It was followed by *Screenwriter* at 7% and then *Producer* at 6%.

Non-Indigenous Peoples representation was highest across Key Roles for *Producer* at 79%. *No Participation* was highest for *Director* at 24%.
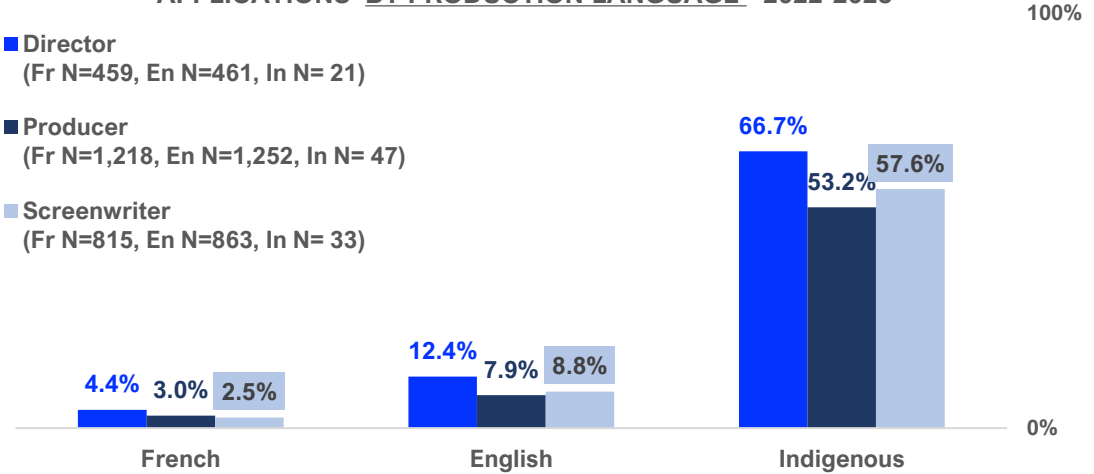
In Indigenous-language productions, *Director* was the most common Key Role for *Indigenous Peoples* at 67%, followed by *Screenwriter* at 58% and *Producer* last at 53%.

In English, the most common Key Role for *Indigenous Peoples* was also *Director* at 12%, while 9% were *Screenwriter* and 8% *Producer*.

In French, *Indigenous Peoples* was again highest in *Director* roles at 4%, *Screenwriter* and *Producer* were both at 3%.

KEY ROLES BY RACIALIZED & ETHNOCULTURAL COMMUNITIES

Key Roles for *Racialized* individuals were 18% overall, 26% for *English* and 9% *French productions*

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN KEY ROLES ON LINEAR FUNDED APPLICATIONS - 2022-2023 BY PRODUCTION LANGUAGE

	OVERALL	ENGLISH	FRENCH
Black (or Afro-Canadian)* [4]	5.1%	6.6%	4.1%
East Asian* [4]	2.3%	4.4%	0.0%
Indigenous Peoples from outside Canada* [4]	0.0%	0.0%	0.0%
Latin American* [4]	1.9%	1.3%	1.4%
Middle Eastern or North African* [4]	2.2%	2.4%	1.5%
South Asian* [4]	1.6%	3.3%	0.0%
Southeast Asian* [4]	1.2%	1.4%	0.2%
Multiracial* [5]	4.2%	6.1%	1.6%
White or of European Descent	46.6%	38.7%	57.3%
None of the above [6]	12.8%	10.4%	14.2%
I prefer not to answer	4.8%	3.8%	6.2%
No Participation	17.2%	21.7%	13.5%
	N=5,302 Key Roles	N=2,576 Key Roles	N=2,492 Key Roles

Overall, 18% of all Key Roles were held by members of Racialized Communities. In English-language productions, 39% reported identifying as *White or of European Descent*, while 26% identified with a Racialized Community and 10% *None of the Above* [6] (which includes other Ethnocultural Communities). *No Participation* was high at 22%.

In French, 57% of reported Key Roles were *White or European Descent*, while Racialized Communities 9% and *None of the above* was high at 14%. Among Racialized Communities, there was a significant representation of *Black/Afro-Canadians* at 4%.

Among Racialized Communities, Black/Afro-Canadians was most prominently represented with an overall presence of 5%, (7% in English, and 4% in French productions).

[4] Included in the definition of Racialized Community.
[5] Multiracial: when more than one racialized category is selected.
[6] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Métis, or Inuit)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian**

RACIALIZED AND ETHNOCULTURAL COMMUNITIES IN KEY ROLES

Among *Racialized* individuals, the representation of all three Key Roles were similar at right under 20%
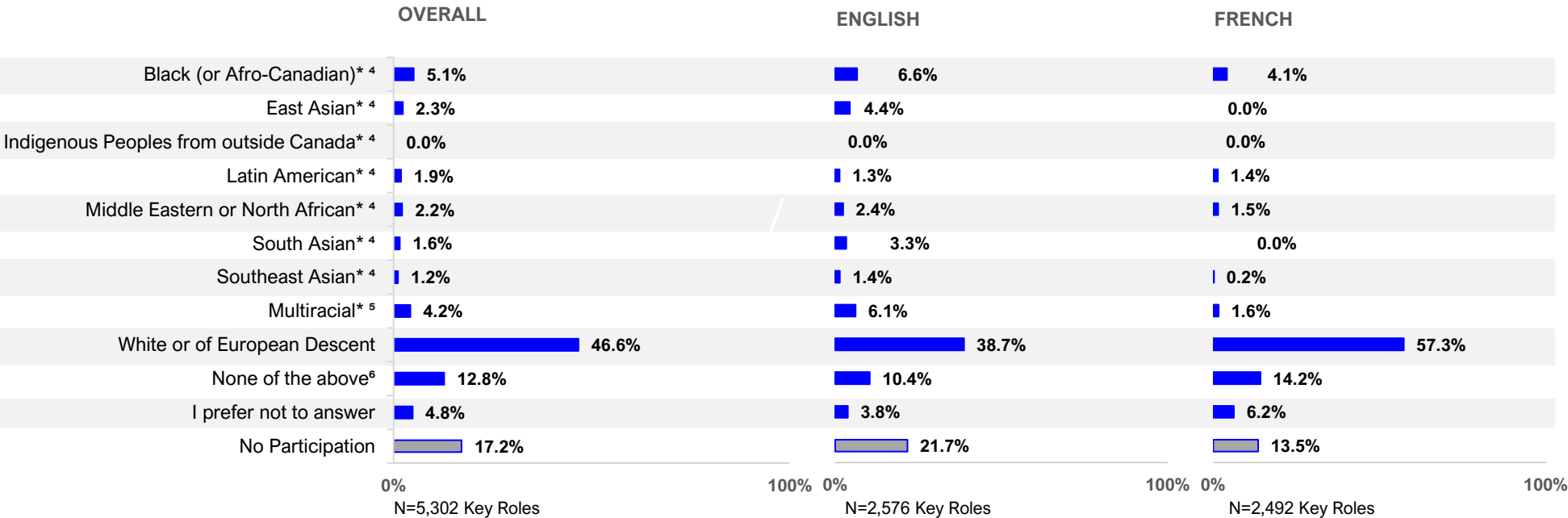
RACIALIZED AND ETHNOCULTURAL REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023
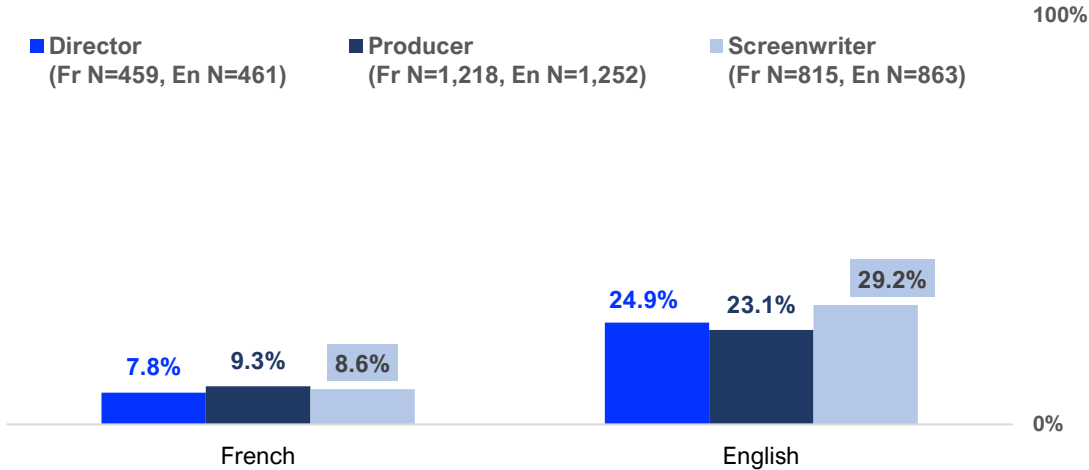
Key Roles (N)	Racialized Communities	White or of European Descent	None of the above	I Prefer not to answer	No Participation
Director (963)	17.5%	39.9%	12.7%	6.2%	23.7%
Producer (2,598)	18.0%	51.2%	14.1%	3.8%	12.9%
Screenwriter (1,741)	19.9%	43.6%	11.0%	5.6%	19.9%

Among *Racialized* individuals, *Screenwriter* was the most common Key Role at 20%, then *Producer* and *Director* at 18% each.

Individuals who reported *White or of European Descent* showed the highest representation in *Producer* roles at 51%.

Notably, *No Participation* was much higher for *Director* roles (24%).

RACIALIZED COMMUNITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE - 2022-2023

- ■ Director (Fr N=459, En N=461)
- ■ Producer (Fr N=1,218, En N=1,252)
- ■ Screenwriter (Fr N=815, En N=863)

French: Director 7.8%, Producer 9.3%, Screenwriter 8.6%
English: Director 24.9%, Producer 23.1%, Screenwriter 29.2%
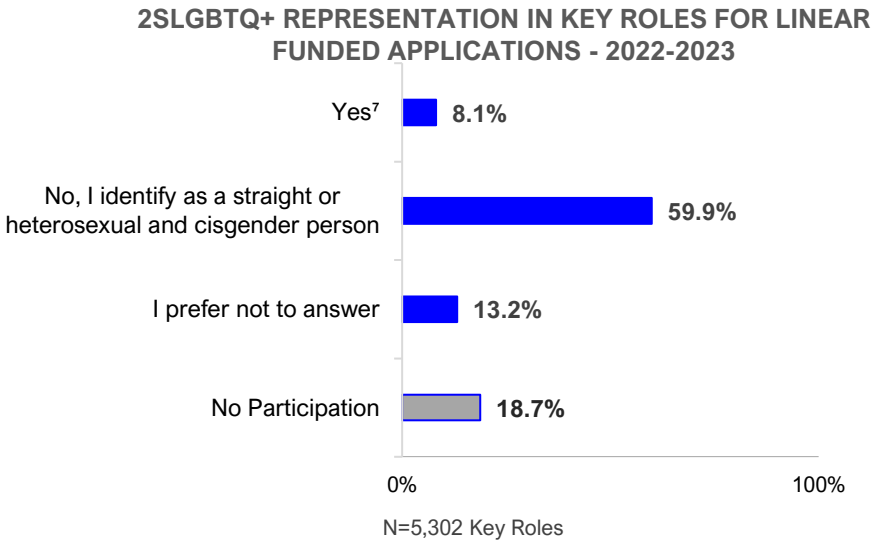
In English-language productions, Racialized Communities had their highest representation in Key Roles as *Screenwriters* at 29%, followed by *Director* at 25% and then *Producer* at 23%.

In French, Racialized Communities were represented similarly in *Producer* and *Screenwriter* roles at around 9%, while 8% held *Director* roles.

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KEY ROLES BY 2SLGBTQ+ IDENTITIES

Key Roles for *2SLGBTQ+* individuals were 8%; of that, *Lesbian & Gay* were 40%

2SLGBTQ+ REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Yes[7]	8.1%
No, I identify as a straight or heterosexual and cisgender person	59.9%
I prefer not to answer	13.2%
No Participation	18.7%

N=5,302 Key Roles

2SLGBTQ+ IDENTITIES AMONG KEY ROLES LINEAR FUNDED APPLICATIONS - 2022-2023

Asexual	1.4%
Bisexual or pansexual	27.6%
Gay or lesbian	40.4%
Intersex or intersexual	0.0%
Non-Binary, Gender Non-Conforming or…	2.6%
Queer or Genderqueer	9.7%
Transgender	1.9%
Two-Spirit	0.9%
Other(s)	2.6%
Multiple Answers[8]	13.0%

2SLGBTQ+[7] accounted for 8% of Key Roles in Linear Content compared to 60% in *Heterosexual/cisgender.*

It is important to note that *Prefer not to answer* was higher than other demographic markers in this report at 13%.

Among the 8% of Key Roles who identified as *2SLBGTQ+*[7], the highest representation was by *Lesbian* and *Gay* at 40%, followed by *Bisexual or Pansexual at* 28%.

[7] Among those who answered Yes to identifying as 2SLGBTQ+.
[8] Multiple Answers: when more than one response is selected.

KEY ROLES BY 2SLGBTQ+ IDENTITIES
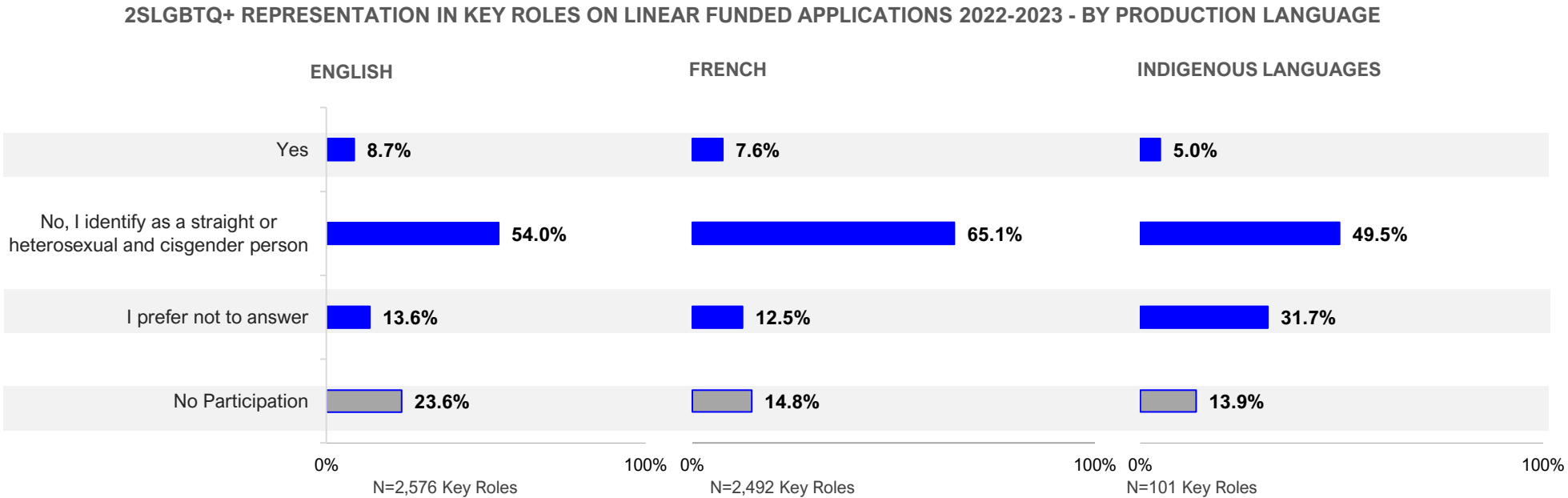
Key Roles for *2SLGBTQ+* individuals were 9% for *English* and 8% *French*

2SLGBTQ+ REPRESENTATION IN KEY ROLES ON LINEAR FUNDED APPLICATIONS 2022-2023 - BY PRODUCTION LANGUAGE

	ENGLISH	FRENCH	INDIGENOUS LANGUAGES
Yes	8.7%	7.6%	5.0%
No, I identify as a straight or heterosexual and cisgender person	54.0%	65.1%	49.5%
I prefer not to answer	13.6%	12.5%	31.7%
No Participation	23.6%	14.8%	13.9%
	N=2,576 Key Roles	N=2,492 Key Roles	N=101 Key Roles

In English-language productions, *2SLGBTQ+* individuals held 9% of Key Roles compared to 54% reporting *heterosexual/cisgender*. *No Participation* (24%) was higher than the overall (18%) for this category.

In French-Language productions, *2SLGBTQ+* individuals were 8% of Key Roles compared to 65% reporting *heterosexual/cisgender.*

In Indigenous-language, *2SLGBTQ+* individuals held 5% of Key Roles compared to 50% reporting *heterosexual/cisgender. Prefer not to answer* was higher at 32%, well above the overall (13%) and most categories in this report.

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KEY ROLES BY 2SLGBTQ+ IDENTITIES

Among *2SLGBTQ+* individuals, the representation of all three Key Roles were similar - *Screenwriter* at 10%, *Director* at 9%, and *Producer* at 7%

2SLGBTQ+ REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023

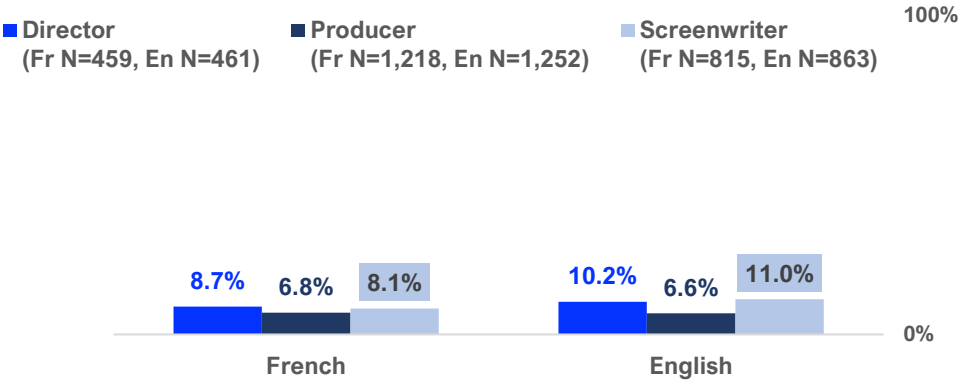| Key Roles (N)	Yes	No (Straight / Heterosexual / Cisgender)	I Prefer not to answer	No Participation
Director (963)	9.4%	50.4%	15.2%	25.0%
Producer (2,598)	6.7%	68.2%	10.6%	14.5%
Screenwriter (1,741)	9.5%	52.8%	16.0%	21.6%

N=5,302 Key Roles

Screenwriter was the most common Key Role for *2SLGBTQ+* individuals at 10%, followed closely by *Director* at 9% and *Producer* at 7%.

Producer was the highest reported for *heterosexual/cisgender* individuals at 68%.

Screenwriter and *Director* Key Roles had a high level of *No participation* and *Prefer not to answer.*

2SLGBTQ+ INDIVIDUALS IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY LANGUAGE - 2022-2023

■ Director (Fr N=459, En N=461)　■ Producer (Fr N=1,218, En N=1,252)　■ Screenwriter (Fr N=815, En N=863)

100%

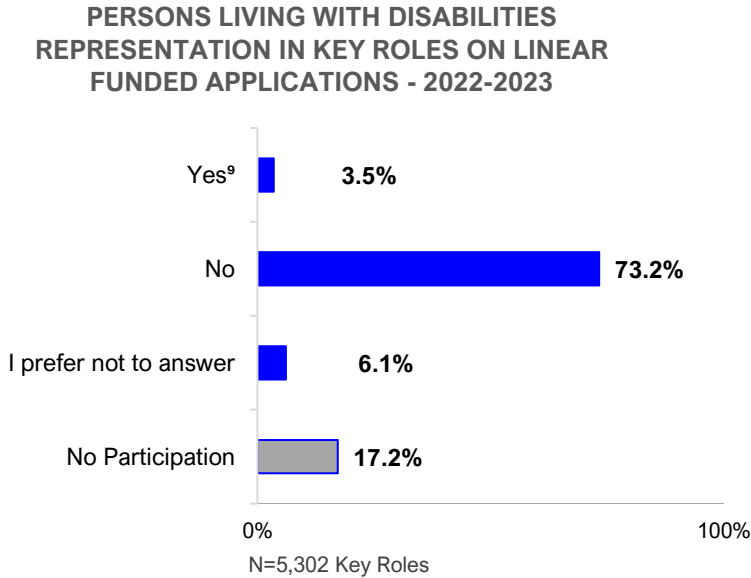French: 8.7%　6.8%　8.1%

English: 10.2%　6.6%　11.0%

0%

In French-Language production, Key Roles for *2SLGBTQ+* individuals were *Director* 9%, *Screenwriter* 8%, and *Producer* 7%.

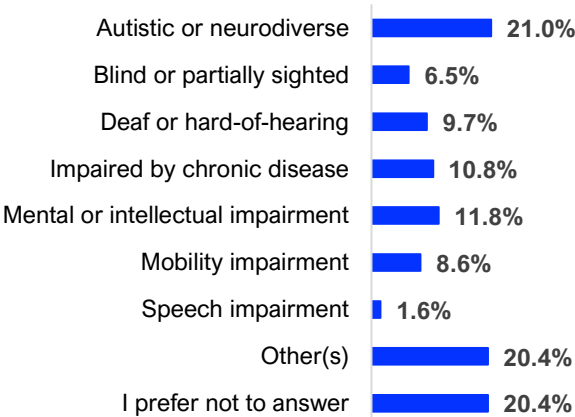In English*, Screenwriter* was 11%, *Director* 10%, and *Producer* 7%.

KEY ROLES BY DISABILITY STATUS

Key Roles for *Persons with Disabilities* were 4%; *Autistic or Neurodiverse* were 21%

PERSONS LIVING WITH DISABILITIES REPRESENTATION IN KEY ROLES ON LINEAR FUNDED APPLICATIONS - 2022-2023

Category	Value
Yes[9]	3.5%
No	73.2%
I prefer not to answer	6.1%
No Participation	17.2%

0% — 100%

N=5,302 Key Roles

DISABILITIES AMONG KEY ROLES LIVING WITH DISABILITIES OF LINEAR FUNDED APPLICATIONS - 2022-2023

Category	Value
Autistic or neurodiverse	21.0%
Blind or partially sighted	6.5%
Deaf or hard-of-hearing	9.7%
Impaired by chronic disease	10.8%
Mental or intellectual impairment	11.8%
Mobility impairment	8.6%
Speech impairment	1.6%
Other(s)	20.4%
I prefer not to answer	20.4%

Note: Total exceeds 100% as some respondents declared more than one disability

33%

Percentage of persons living with one or more disabilities requiring accommodations

Persons with Disabilities[9] accounted for 4% of Key Roles. Reported *non-disabled* individuals were 73%.
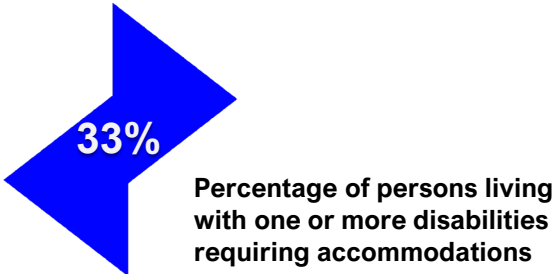
Of the 4% of Key Role respondents who identified as *Persons with disabilities*, *Autistic* or *Neurodiverse* individuals were 21%; *Prefer not to answer* and *Other(s)* disabilities were 20% each.
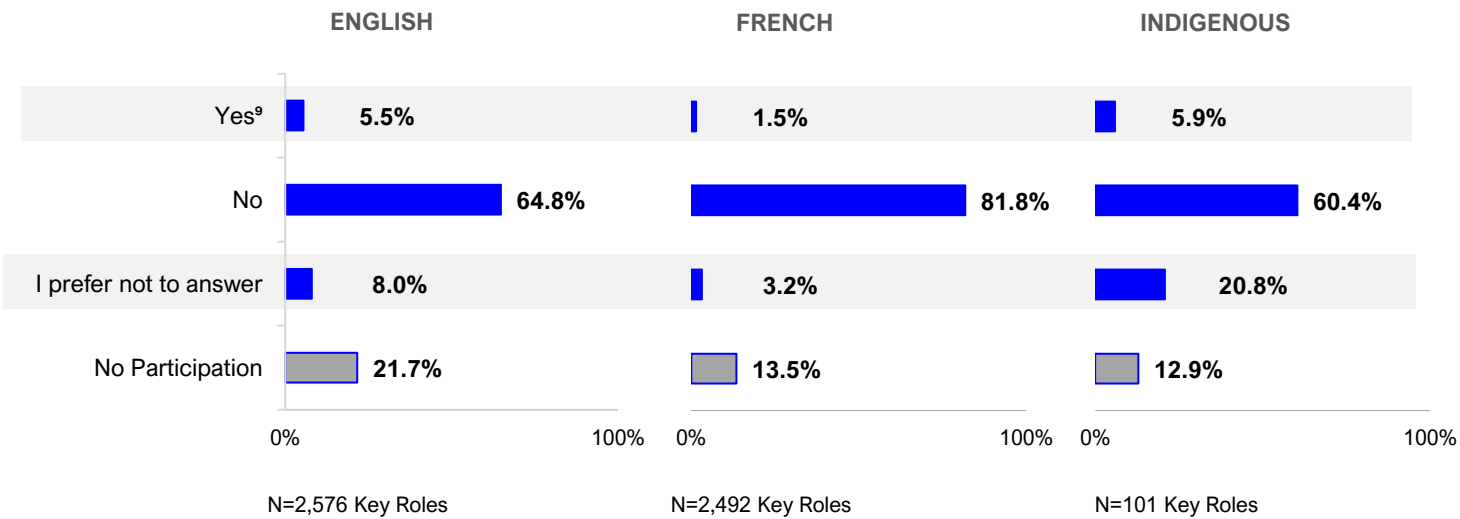
Among all *Persons with disabilities*, 33% reported requiring one or more types of accommodations to communicate, access information, or work in their field.

[9] Person living with one or more disabilities.

KEY ROLES BY DISABILITY STATUS

Key Roles for *Disabled Persons* were 6% for *English, 2%* for *French*, and notably 6% for Indigenous-language productions

REPRESENTATION OF PERSONS LIVING WITH ONE OR MORE DISABILITIES IN KEY ROLES ON LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE – 2022-2023

	ENGLISH	FRENCH	INDIGENOUS
Yes[9]	5.5%	1.5%	5.9%
No	64.8%	81.8%	60.4%
I prefer not to answer	8.0%	3.2%	20.8%
No Participation	21.7%	13.5%	12.9%

| N=2,576 Key Roles | N=2,492 Key Roles | N=101 Key Roles |

In English-language productions*, Persons with disabilities* held 6% of Key Roles while reported *non-disabled* individuals held 65%. *No Participation* was at 22%, which is higher than the overall 17%.

In French-Language productions, *Disabled* individuals represented 2% of Key Roles, which is lower than the overall 4%. *Non-disabled* individuals held 82%. *Prefer not to answer* was low at 3%.

With a smaller number of Key Roles in Indigenous-language productions, *Disabled* individuals were at *6%* compared to *non-disabled* individuals at 60%. *Prefer not to answer* was at 21%, which is much higher than the overall 6%.

[9] Person living with one or more disabilities.

DISABILITY STATUS IN KEY ROLES

Among *Persons with Disabilities*, the representation of all three Key Roles were similar *- Screenwriter* and *Producer* at 4%, *Director* at 3%

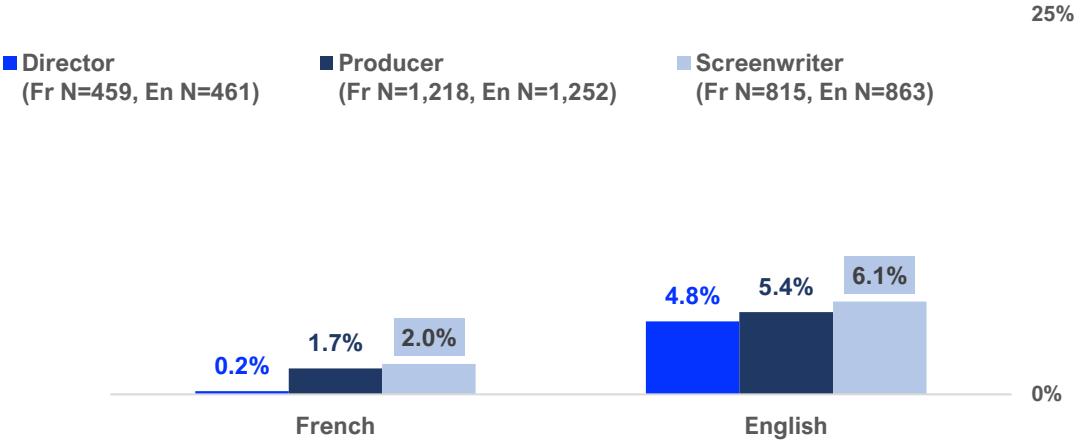**REPRESENTATION OF PERSONS WITH DISABILITIES BY KEY ROLES IN LINEAR FUNDED APPLICATIONS - 2022-2023**

Key Roles (N)	Yes[9]	No	I Prefer not to answer	No Participation
Director (N=963)	2.5%	68.1%	5.7%	23.7%
Producer (N=2,598)	3.5%	77.6%	6.0%	12.9%
Screenwriter (N=1,741)	4.1%	69.5%	6.5%	19.9%

Screenwriter was the most common Key Role for *Persons with disabilities* at 4%, followed by *Producer* 4% and *Director* 3%.

Producer was the highest reported Key Role held by *non-disabled* individuals at 78%.

Notably, *No Participation* for *Directors* was 24%, which is much higher than the overall (17%).

SELF-IDENTIFIED AS A PERSON LIVING WITH ONE OR MORE DISABILITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY LANGUAGE - 2022-2023

- ■ Director (Fr N=459, En N=461)
- ■ Producer (Fr N=1,218, En N=1,252)
- ■ Screenwriter (Fr N=815, En N=863)

25%

	French	English
Director	0.2%	4.8%
Producer	1.7%	5.4%
Screenwriter	2.0%	6.1%

0%

In French-Language productions, *Persons with disabilities* in *Screenwriter* and *Producer* roles were at 2% each, and very few held a *Director* role at 0.2%
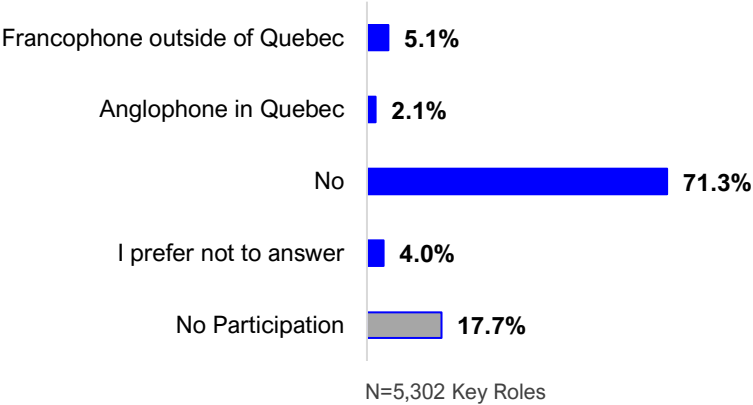
In English, *Screenwriter* was 6% and both *Producer* and *Director* were 5% each.

[9] Person living with one or more disabilities.

KEY ROLES BY OFFICIAL LANGUAGE MINORITY COMMUNITY (OLMC)

OLMC representation in **Key Roles** was 7%; *Francophones* outside Québec 5%, *Anglophones* in Québec 2%

OLMC REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2022-2023 BY PRODUCTION LANGUAGE

Francophone outside of Quebec	5.1%
Anglophone in Quebec	2.1%
No	71.3%
I prefer not to answer	4.0%
No Participation	17.7%

N=5,302 Key Roles

OLMC REPRESENTATION BY KEY ROLES ON LINEAR FUNDED APPLICATIONS - 2022-2023

Key Roles (N)	Francophone outside of Québec	Anglophone in Québec	No	I Prefer not to answer	No Participation
Director (963)	6.3%	1.9%	62.7%	5.2%	23.9%
Producer (2,598)	4.7%	2.0%	76.6%	3.3%	13.4%
Screenwriter (1,741)	4.9%	2.3%	67.9%	4.3%	20.6%

Francophones outside of Québec held 5% of Key Roles, while *Anglophones in Québec* represented 2%. Meanwhile, individuals who *do not identify* as OLMC accounted for 71% of Key Roles.

Director was the most common role for *Francophones outside of Québec* at 6%, while *Anglophones in Québec* was at 2%. *No Participation* was very high at 24%.

Screenwriter was the most common Key Role for *Anglophones in Québec* at over 2%, while *Francophones outside of Québec* was at 5%.

Producer was the highest role held by *non-OLMC* individuals at 77% and it was the lowest for *Francophones outside of Québec* at under 5%; *Anglophones in Québec* were at 2%.

NB: OLMCs were not part of the Diverse Community definition.

4.2
OVERALL REPRESENTATION IN LINEAR CONTENT BY OWNERSHIP

Satan Wants You

OVERALL REPRESENTATION IN LINEAR CONTENT BY OWNERSHIP - OVERVIEW

1,080

Total number of funded applications

1,369

Total reported individual **Shareholders**

51

Average age of **Shareholders**

This section reports on the combined results in Ownership shares for all funded applications across Linear Content Programs in both development and production. It includes all demographic and social identity responses given via PERSONA-ID as well as shares owned by *No Participation* individuals (who did not provide a PERSONA-ID number) and *Corporations.*

Before reading this section, it is important to remember that around one third of all reported individual shareholders in Linear Content were marked as *No Participation*. Also, in some cases *Corporations* make up a large portion of Ownership. Therefore, it is often difficult to draw clear conclusions on representation based on the participation rate and the Ownership level of Corporations.

In 2022-2023, providing a PERSONA-ID number was voluntary, however in 2023-2024, all individual shareholders applying to CMF Programs will be asked to provide a number with their applications.

Also, it is important to note that there were no Ownership requirements or incentives for Gender Balance in Linear Content. However, there was an Ownership incentive for Diverse Communities in the Performance and Development Envelopes, and Ownership was a requirement for Indigenous Applicants in the Indigenous Program, for Racialized Applicants in PPRC, and for OLMC Applicants in the Francophone Minority Program and the Anglophone Minority Incentive.

OVERALL OWNERSHIP BY GENDER

19% of Ownership shares were held by *Women* and 1% by *Gender Diverse*

**GENDER REPRESENTATION IN OWNERSHIP FOR
LINEAR FUNDED APPLICATIONS - 2022-2023**

Women — 19.0%
Men — 28.0%
Gender Diverse — 1.4%
I prefer not to answer — 4.0%
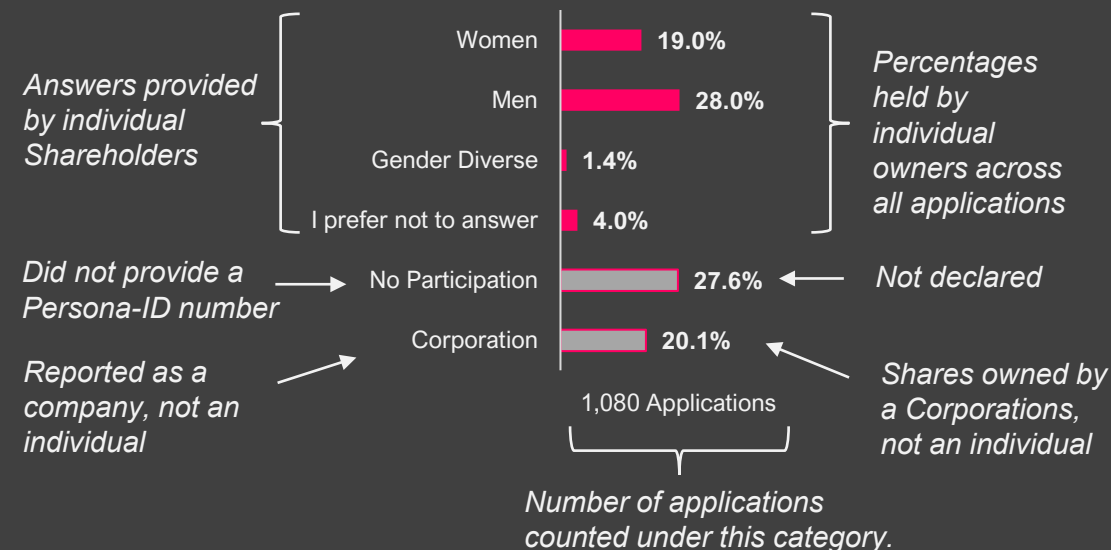No Participation — 27.6%
Corporations — 20.1%

1,080 Applications
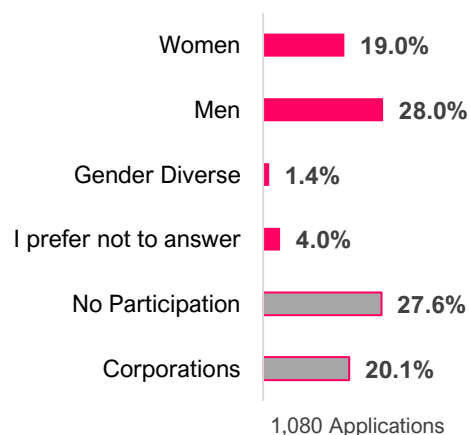
Among the 52% of Ownership shares that were held by Persona-ID participants, 19% were *Women,* 28% *Men,* and 1% *Gender Diverse. No Participation* was also at 28%, and 20% of the shares were held by *Corporations.*

Please note that there was no Gender Balance requirements or incentives for Ownership in Linear Content.

Reminder: How to read an Ownership graphic

**GENDER REPRESENTATION IN OWNERSHIP FOR
LINEAR FUNDED APPLICATIONS - 2022-2023**

Answers provided by individual Shareholders

Women — 19.0%
Men — 28.0%
Gender Diverse — 1.4%
I prefer not to answer — 4.0%

Percentages held by individual owners across all applications

Did not provide a Persona-ID number → No Participation — 27.6% ← *Not declared*

Reported as a company, not an individual → Corporation — 20.1% ← *Shares owned by a Corporations, not an individual*

1,080 Applications

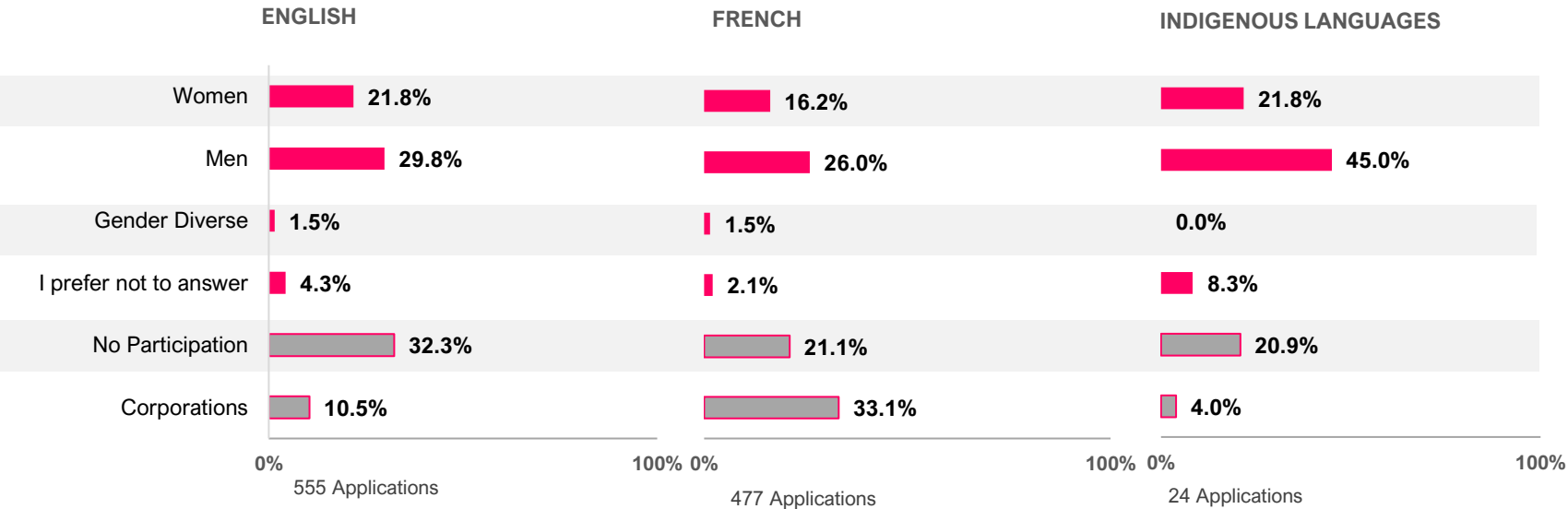*Number of applications counted under this category.*

OWNERSHIP BY GENDER

Among *Indigenous* and *English* applications, *Women* held 22% of Ownership shares; in *French* 16%

GENDER REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS 2022-2023 BY PRODUCTION LANGUAGE

	ENGLISH	FRENCH	INDIGENOUS LANGUAGES
Women	21.8%	16.2%	21.8%
Men	29.8%	26.0%	45.0%
Gender Diverse	1.5%	1.5%	0.0%
I prefer not to answer	4.3%	2.1%	8.3%
No Participation	32.3%	21.1%	20.9%
Corporations	10.5%	33.1%	4.0%
	555 Applications	477 Applications	24 Applications

In English-language productions, *Women* held *22%* of shares*, Men* held 30%, and *Gender Diverse* 2%*. Corporations* held 11%, and *No Participation* was significantly higher at 32%.

In French-Language productions, *Women* owned 16% of shares, *Men* 26%, and *Gender Diverse* 2%. Notably, *Corporations* held a third of Ownership shares.
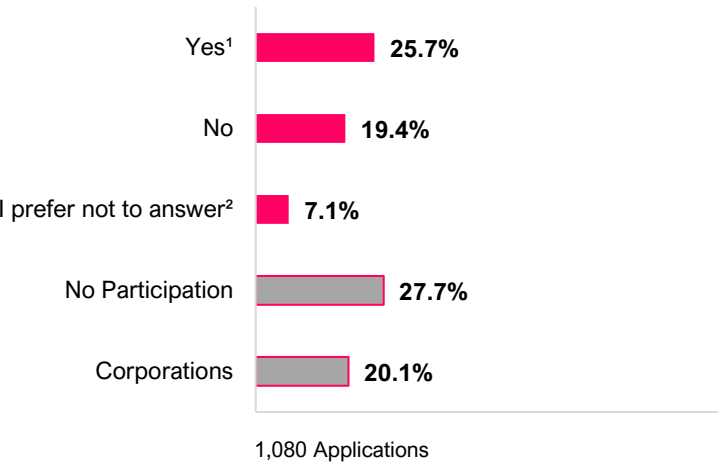
Please note that the number of applications in Indigenous-language productions is much smaller compared to English and French-language productions. In Indigenous-language, *Women* held 22% Ownership shares, *Men* 45%. *Corporations* held 4%, which is significantly lower than the overall share (20%).
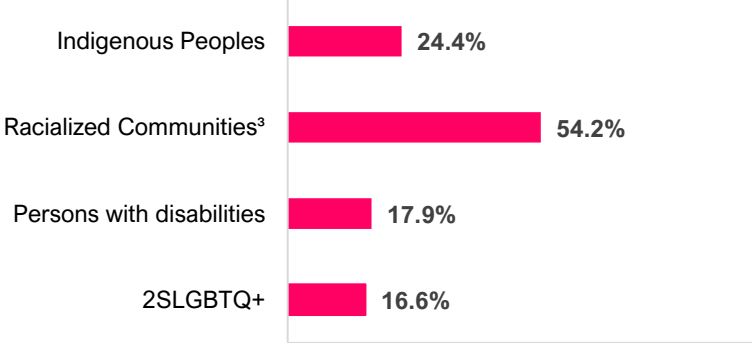
OWNERSHIP BY DIVERSE COMMUNITIES

26% of Ownership shares belonged to *Diverse Community* shareholders; of those, *Racialized* Ownership was 54%

DIVERSE COMMUNITIES REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS - 2022-2023

Yes[1]	**25.7%**
No	**19.4%**
I prefer not to answer[2]	**7.1%**
No Participation	**27.7%**
Corporations	**20.1%**

1,080 Applications

IDENTITIES AMONG OWNERSHIP IN DIVERSE COMMUNITIES LINEAR FUNDED APPLICATIONS - 2022-2023

Indigenous Peoples	**24.4%**
Racialized Communities[3]	**54.2%**
Persons with disabilities	**17.9%**
2SLGBTQ+	**16.6%**

Note: Total exceeds 100% as one can identify to more than one community

Of all Ownership shares in Linear Funded Applications, 26% were held by shareholders who identified with one or more Diverse Communities (*Yes[1]*). 19% *did not identify* (*No*) with a Diverse Community. However, almost 50% of Ownership shares were held by *non-participant* individuals (28%) and *Corporations* (20%).

Within Diverse Communities (26% *Yes*)[1], 54% Ownership shares were held by Racialized Communities and 24% by *Indigenous* shareholders. 18% were held by *Persons with disabilities* and 17% by *2SLGBTQ+* individuals.

[1] Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities).
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities.
[3] Racialized communities include Black (or Afro-Canadian), East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian, and Multiracial.

OWNERSHIP BY DIVERSE COMMUNITIES

***Diverse Community* shareholders held 31% of Ownership shares in *English* applications, 17% in *French*, and two-thirds of all shares in *Indigenous* languages**

DIVERSE COMMUNITIES REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS - 2022-2023 BY PRODUCTION LANGUAGE

	ENGLISH	FRENCH	INDIGENOUS LANGUAGES
Yes[1]	30.6%	16.9%	66.9%
No	19.5%	21.2%	2.0%
I prefer not to answer[2]	7.0%	7.5%	6.2%
No Participation	32.4%	21.3%	20.9%
Corporations	10.5%	33.1%	4.0%
	477 Applications	555 Applications	24 Applications

Looking at English language productions, of those reporting, 31% of shares were owned by Diverse Community[1] members, compared with 20% of those who were not. However, it is important to consider that *No Participation* was a third of total shares, which is high.

In French-Language productions, 17% of Ownership shares were held by Diverse Communities, 22% were not. Notably *Corporations* held a third of total shares.

With a smaller number of applications, in Indigenous-language productions, two-thirds of Ownership shares were held by Diverse Communities members, which includes *Indigenous Peoples*.

[1] Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
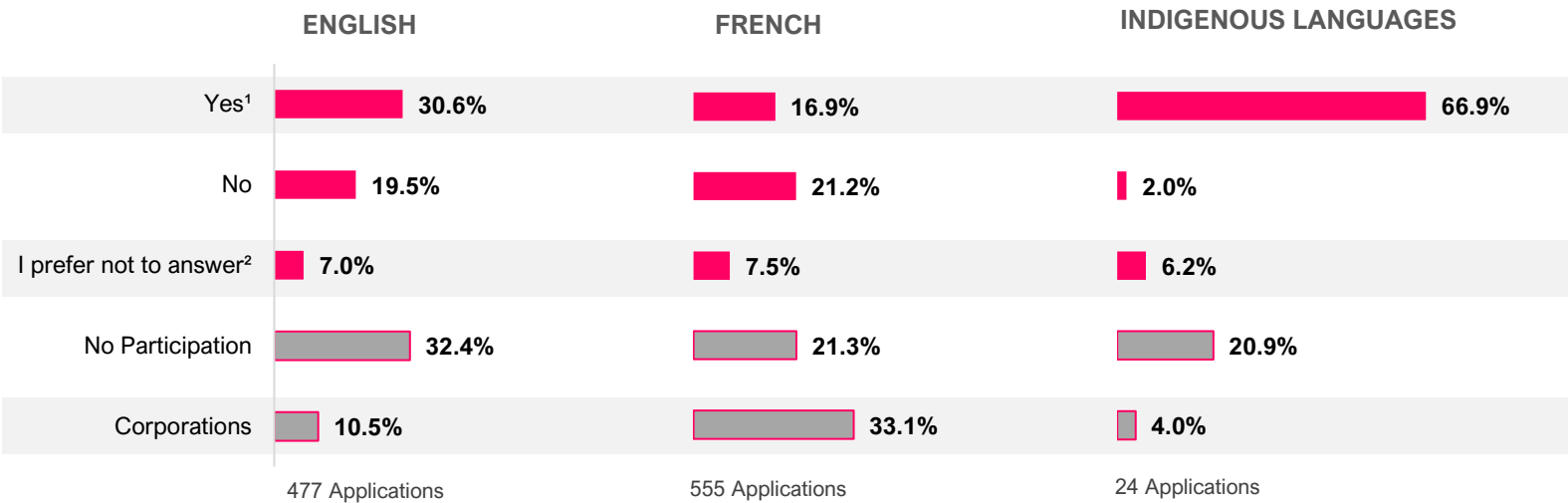[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities

OWNERSHIP BY INDIGENOUS PEOPLES

Overall, *Indigenous People* **held 6% of Ownership shares**

INDIGENOUS PEOPLE TO CANADA REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS 2022-2023

Category	Percentage
First Nations	3.5%
Inuit	0.6%
Métis	2.1%
No	44.0%
I prefer not to answer	2.1%
No Participation	27.5%
Corporations	20.1%
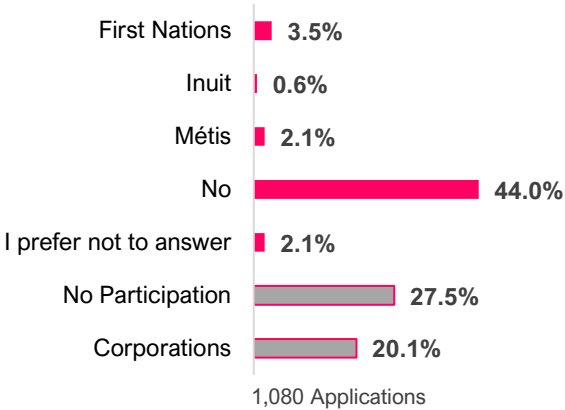
1,080 Applications

In funded Linear applications, *Indigenous* shareholders owned a total 6% of all shares, with *First Nations* holding under 4%*, Métis* 2% and *Inuit* just under 1%. However, most Ownership shares belonged to non-*Indigenous* individuals at 44%. *No Participation* represented 28%, and 20% were attributed to *Corporations*.

OWNERSHIP BY INDIGENOUS PEOPLES

Inuit **owned 27% of shares in Indigenous-language productions;** *First Nations* **owned 4% of shares in English language; all** *Indigenous Peoples* **owned 5% in French**

REPRESENTATION OF INDIGENOUS PEOPLES IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS - 2022-2023

	ENGLISH	FRENCH	INDIGENOUS LANGUAGES
First Nations	4.0%	2.7%	10.6%
Inuit	0.1%	0.0%	26.8%
Métis	2.0%	2.4%	2.1%
No	48.1%	39.6%	35.7%
I prefer not to answer	3.3%	1.1%	0.0%
No Participation	32.2%	21.1%	20.9%
Corporations	10.5%	33.1%	4.0%
	555 Applications	477 Applications	24 Applications
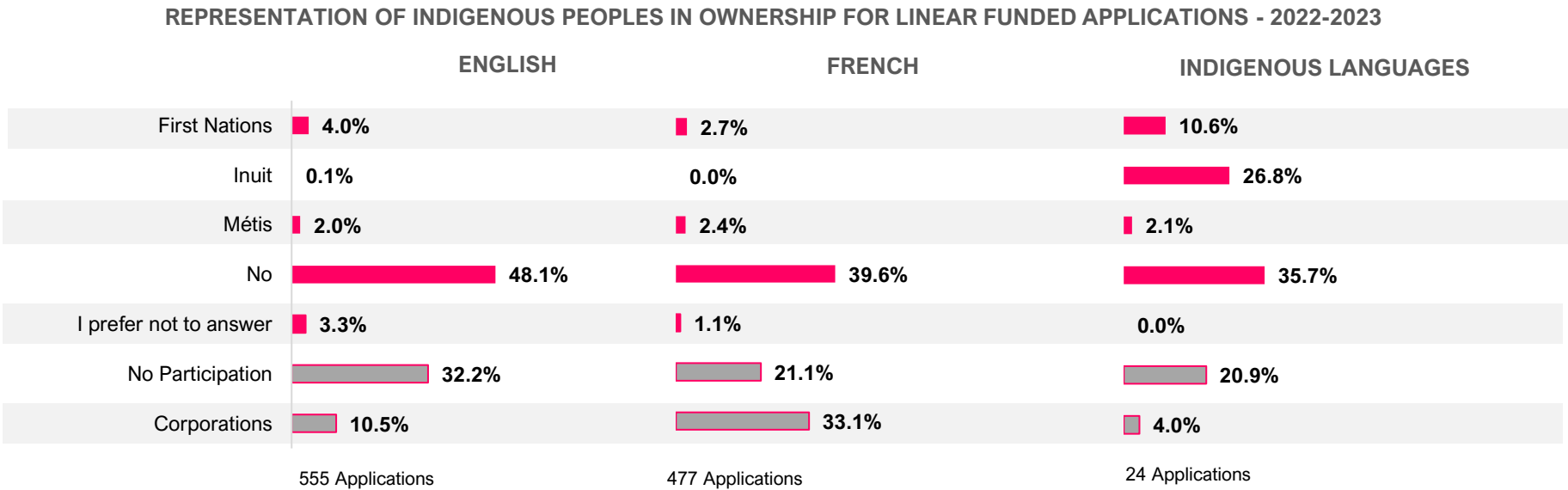
Indigenous Peoples make up a small reported share of Ownership in English and French language projects.

In English-language productions, Ownership shares held by *First Nations* was 4%, and *Métis 2%. Inuit* Ownership was close to zero*. Non-Indigenous* individuals were 48%, *No Participation* was high at 33%.

In *French-Language* productions, Ownership shares held by *First Nations* was at 3%, *Métis 2%,* and *Inuit* zero*. Non-Indigenous* individuals were 40% and *Corporations* represented one-third of all shares, which is high.
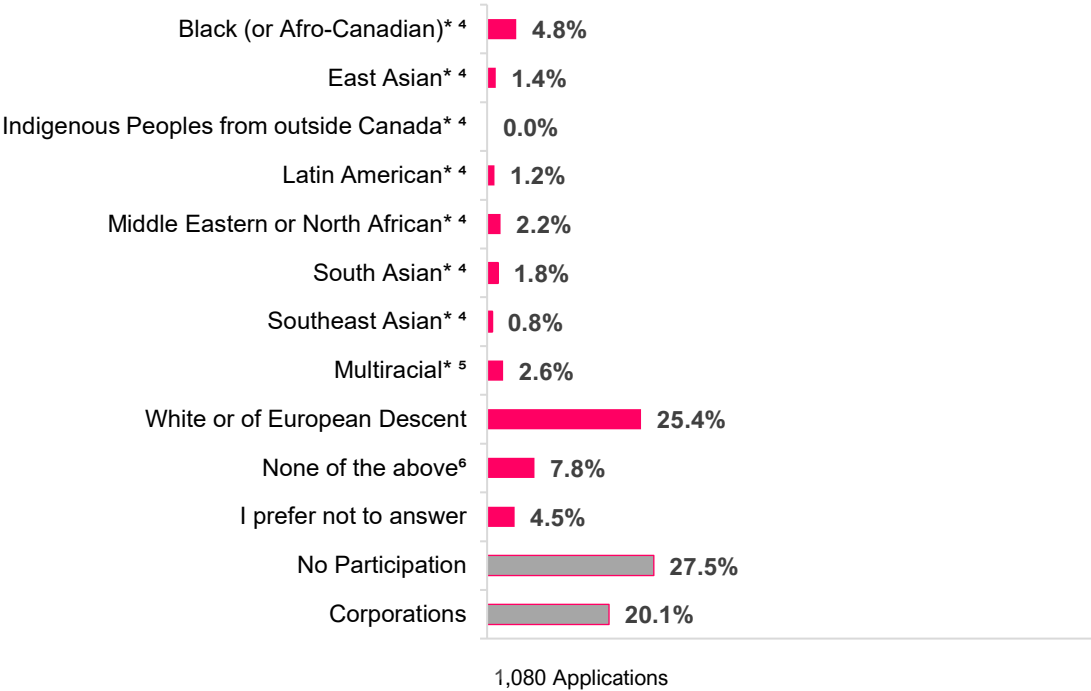
In Indigenous-language productions, with a smaller number of applications, notably 27% of shares belonged to *Inuit, First Nations* held 11%, and *Métis* 2%. Ownership shares held by *non-Indigenous* individuals was at 36%.

48

OWNERSHIP BY RACIALIZED AND ETHNOCULTURAL COMMMUNITIES

Overall, 15% of shares belonged to *Racialized* individuals

**RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN OWNERSHIP
ON LINEAR FUNDED APPLICATIONS - 2022-2023**

Category	%
Black (or Afro-Canadian)* [4]	4.8%
East Asian* [4]	1.4%
Indigenous Peoples from outside Canada* [4]	0.0%
Latin American* [4]	1.2%
Middle Eastern or North African* [4]	2.2%
South Asian* [4]	1.8%
Southeast Asian* [4]	0.8%
Multiracial* [5]	2.6%
White or of European Descent	25.4%
None of the above [6]	7.8%
I prefer not to answer	4.5%
No Participation	27.5%
Corporations	20.1%

1,080 Applications

Regarding *Racialized and Ethnocultural* representation, all Racialized Communities held 15% Ownership shares, while 25% was held by reported *White or of European Descent* shareholders. The largest shares of Ownership was 28% for *No Participation,* which is significant. *Corporations* were 20%.
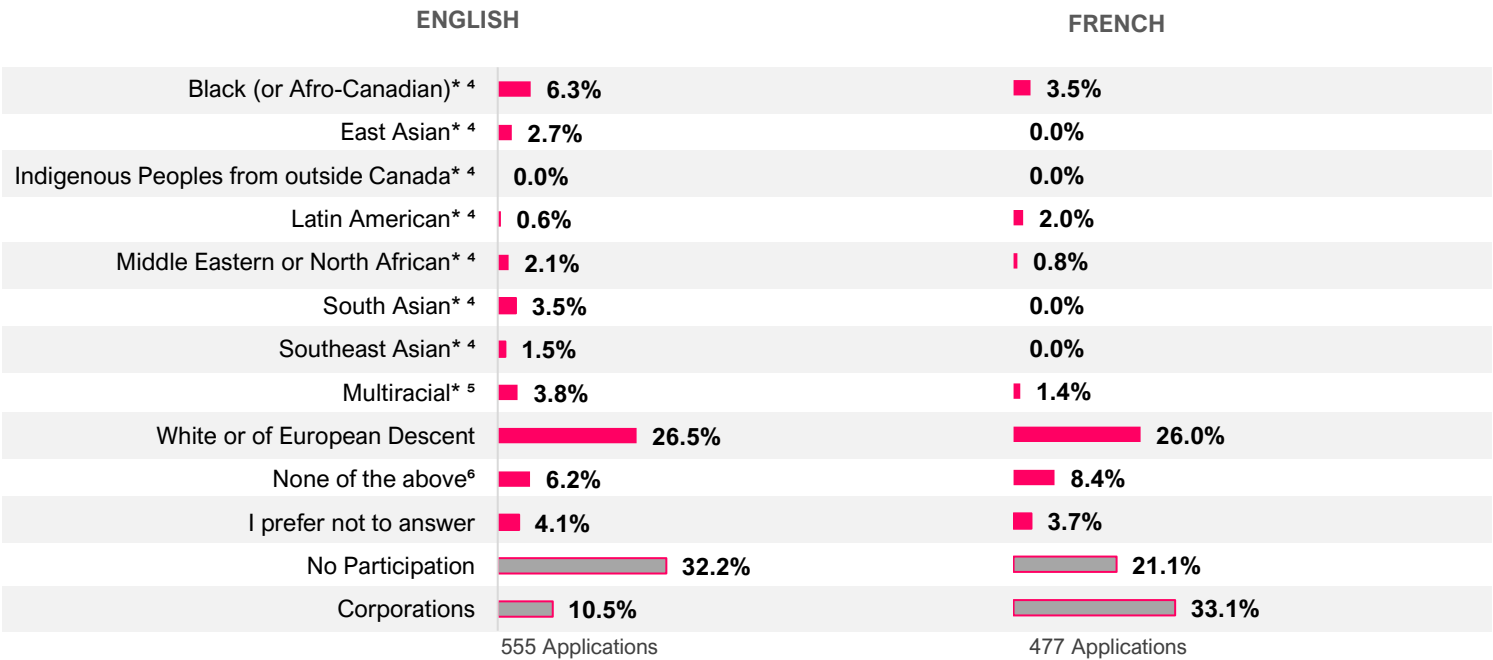
Among Racialized Communities, *Black/Afro-Canadians* held 5% and *Multiracial* 3%.

[4] Included in the definition of Racialized Community.
[5] Multiracial: when more than one racialized category is selected.
[6] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Métis, or Inuit)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian.**

OWNERSHIP BY RACIALIZED AND ETHNOCULTURAL COMMMUNITIES

By language of production, Ownership shares for Racialized Communities were about 21% in *English* and 8% in *French*

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN OWNERSHIP ON LINEAR FUNDED APPLICATIONS - 2022-2023 BY PRODUCTION LANGUAGE

	ENGLISH	FRENCH
Black (or Afro-Canadian)* [4]	6.3%	3.5%
East Asian* [4]	2.7%	0.0%
Indigenous Peoples from outside Canada* [4]	0.0%	0.0%
Latin American* [4]	0.6%	2.0%
Middle Eastern or North African* [4]	2.1%	0.8%
South Asian* [4]	3.5%	0.0%
Southeast Asian* [4]	1.5%	0.0%
Multiracial* [5]	3.8%	1.4%
White or of European Descent	26.5%	26.0%
None of the above[6]	6.2%	8.4%
I prefer not to answer	4.1%	3.7%
No Participation	32.2%	21.1%
Corporations	10.5%	33.1%
	555 Applications	477 Applications

Ownership shares for *White or of European Descent* individuals were about 27% for both *French* and *English.*

In English-language productions, 21% of shares belonged to Racialized[4] individuals and *Corporations* held 11%. *No Participation* represented one-third of shares, which is high. Among Racialized Communities, *Black/Afro-Canadians* held the most shares at 6%.
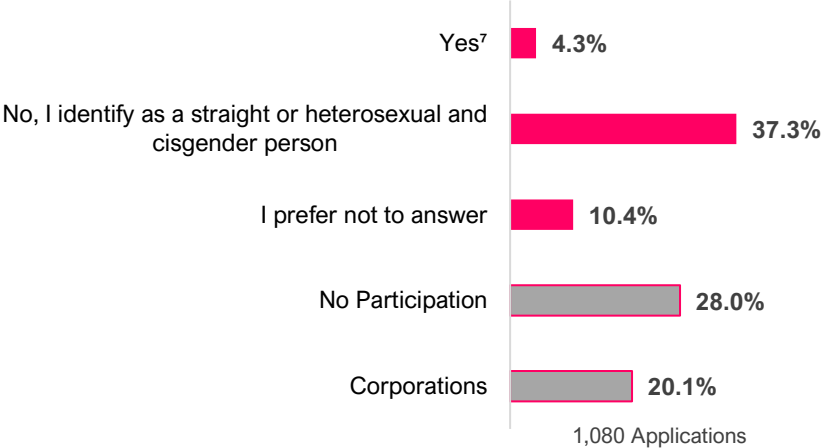
In French-language productions, *Racialized* individuals held 8% Ownership shares while *Corporations* held one-third, which is significant. Among Racialized Communities, *Black/Afro-Canadians* held the most shares at 4%.

[4] Included in the definition of Racialized Community.
[5] Multiracial: when more than one racialized category is selected.
[6] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Métis, or Inuit)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian.**
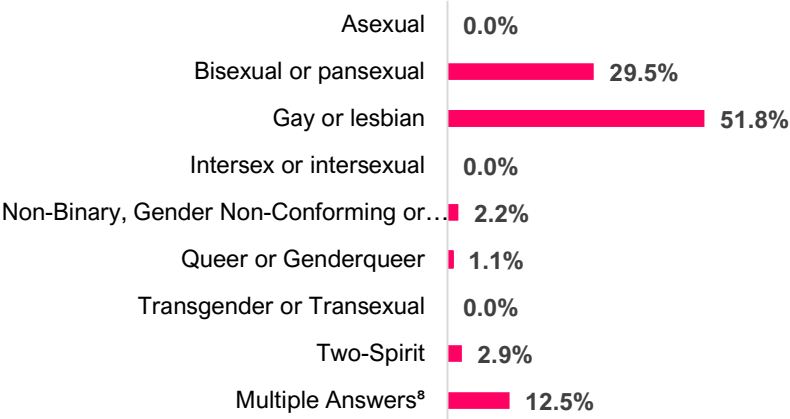
OWNERSHIP BY 2SLGBTQ+ IDENTITIES

4% of shares belonged to *2SLGBTQ+* individuals; of those shares, 52% were held by *Gays & Lesbians*

2SLGBTQ+ REPRESENTATION IN OWNERSHIP OF LINEAR FUNDED APPLICATIONS 2022-2023

Yes[7]	**4.3%**
No, I identify as a straight or heterosexual and cisgender person	**37.3%**
I prefer not to answer	**10.4%**
No Participation	**28.0%**
Corporations	**20.1%**

1,080 Applications

OWNERSHIP BY 2SLGBTQ+ IDENTITIES IN LINEAR FUNDED APPLICATIONS - 2022-2023

Asexual	**0.0%**
Bisexual or pansexual	**29.5%**
Gay or lesbian	**51.8%**
Intersex or intersexual	**0.0%**
Non-Binary, Gender Non-Conforming or…	**2.2%**
Queer or Genderqueer	**1.1%**
Transgender or Transexual	**0.0%**
Two-Spirit	**2.9%**
Multiple Answers[8]	**12.5%**

Across all funded Linear Content, Ownership shares for individuals who identify as *2SLGBTQ+*[7] were 4%; for *heterosexual/ cisgender* individuals 37%. *Prefer not to answer* at 10% was higher than most overall identity markers in Ownership for Linear Content.

Of the 4% of *2SLBGTQ+* Ownership shares, *Lesbian and Gay* individuals held 52%, *Bisexual or Pansexual* 30%.
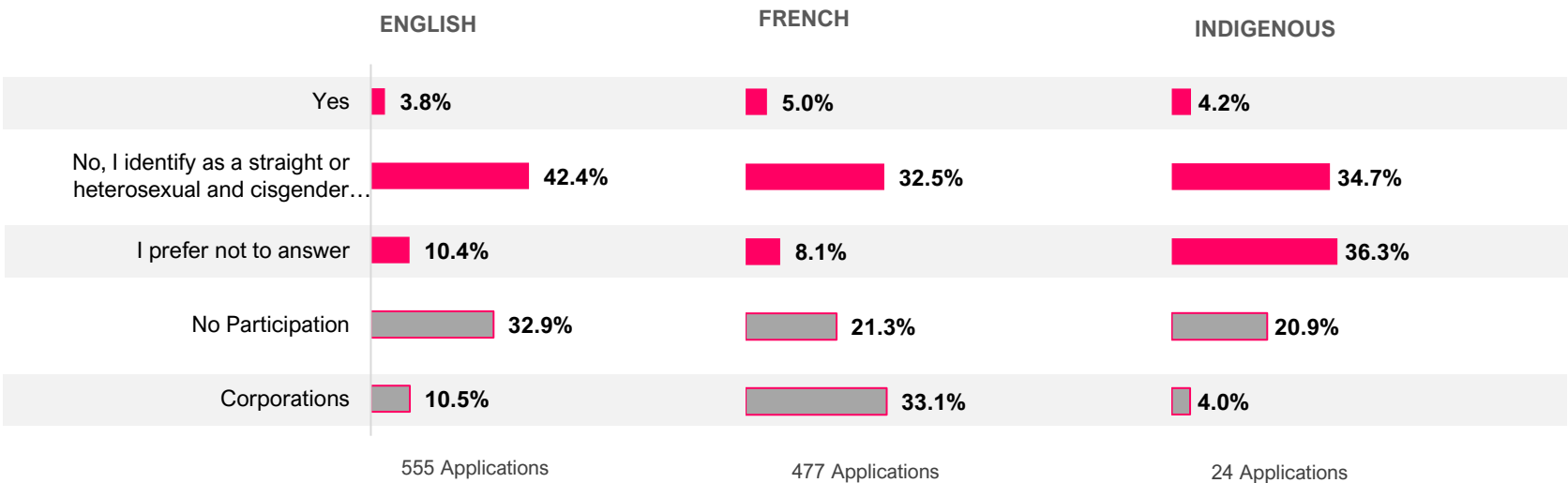
[7] Among those who answered Yes to identifying as 2SLGBTQ+.
[8] Multiple Answers: when more than one response is selected.

OWNERSHIP BY 2SLGBTQ+ IDENTITIES

Ownership by *2SLGBTQ+* individuals is at 5% in *French* and below that in *English* and *Indigenous* languages

2SLGBTQ+ REPRESENTATION IN OWNERSHIP ON LINEAR FUNDED APPLICATIONS 2022-2023 BY PRODUCTION LANGUAGE

	ENGLISH	FRENCH	INDIGENOUS
Yes	3.8%	5.0%	4.2%
No, I identify as a straight or heterosexual and cisgender…	42.4%	32.5%	34.7%
I prefer not to answer	10.4%	8.1%	36.3%
No Participation	32.9%	21.3%	20.9%
Corporations	10.5%	33.1%	4.0%
	555 Applications	477 Applications	24 Applications

In English-language productions, less than 4% Ownership shares were held by *2SLGBTQ+* individuals. *Heterosexual/ cisgender* individuals held 42%. *No Participation* represented one-third.

In French-language productions, 5% Ownership shares were held by *2SLGBTQ+* individuals, *heterosexual/cisgender* individuals and *Corporations* each held 33% of shares.
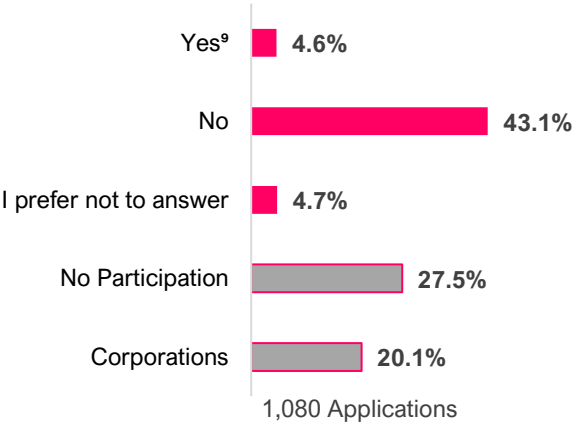
With a smaller number of applications, in Indigenous-language productions, 4% Ownership shares were held by *2SLGBTQ+* individuals. 36% were by those who *preferred not to answer,* while 35% were held by *heterosexual/cisgender* individuals.
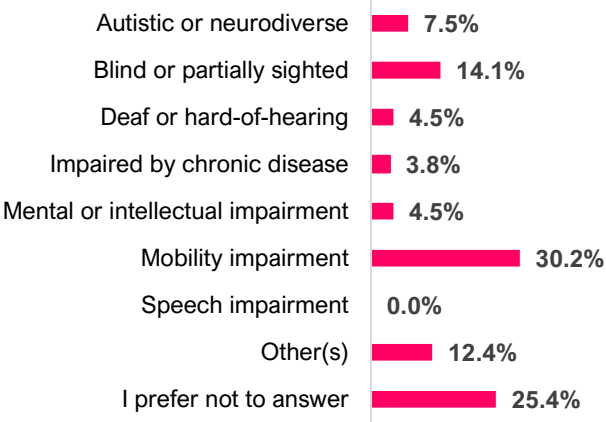
OWNERSHIP BY DISABILITY STATUS

5% Ownership shares were held by persons with *disabilities*

OWNERSHIP REPRESENTATION OF PERSONS WITH DISABILITIES IN LINEAR FUNDED APPLICATIONS 2022-2023

Yes[9]	4.6%
No	43.1%
I prefer not to answer	4.7%
No Participation	27.5%
Corporations	20.1%

1,080 Applications

OWNERSHIP AMONG DISABILITIES IN LINEAR FUNDED APPLICATIONS - 2022-2023

Autistic or neurodiverse	7.5%
Blind or partially sighted	14.1%
Deaf or hard-of-hearing	4.5%
Impaired by chronic disease	3.8%
Mental or intellectual impairment	4.5%
Mobility impairment	30.2%
Speech impairment	0.0%
Other(s)	12.4%
I prefer not to answer	25.4%

Note: Total exceeds 100% as some respondents declared more than one disability

5% Ownership shares were held by *Persons with disabilities (Yes),* while individuals *without a disability*[9] were 43%.

Amongst the shareholders who declared living with one or more *disabilities*, 30% Ownership shares were held by those who are mobility device users, 25% by those who *Prefer not to answer.*
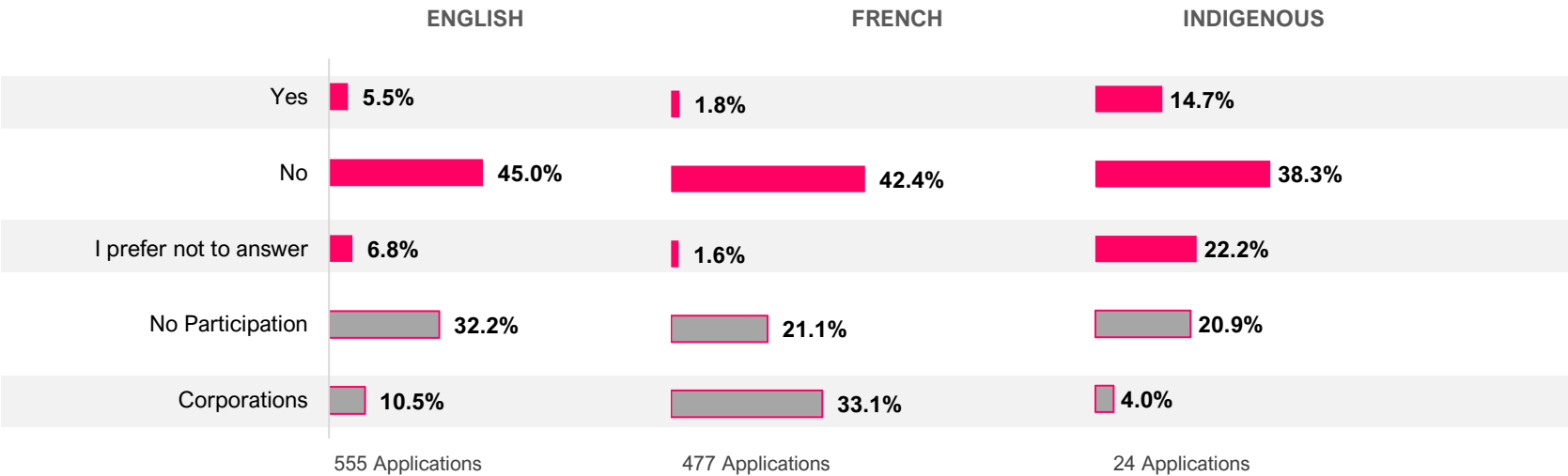
Please note that the Demographic Report uses Persona-ID 2023-2024 terminology to describe different kinds of disabilities.

[9] Answered Yes to living with one or more disabilities.

OWNERSHIP BY DISABILITY STATUS AND PRODUCTION LANGUAGE

In **Indigenous-language** productions, 15% of **Ownership** shares were held by *Persons with disabilities*; 6% in *English*, 2% in *French*

OWNERSHIP REPRESENTATION OF PERSONS WITH DISABILITIES IN LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2022-2023

	ENGLISH	FRENCH	INDIGENOUS
Yes	5.5%	1.8%	14.7%
No	45.0%	42.4%	38.3%
I prefer not to answer	6.8%	1.6%	22.2%
No Participation	32.2%	21.1%	20.9%
Corporations	10.5%	33.1%	4.0%
	555 Applications	477 Applications	24 Applications

In English-language, 6% Ownership shares were held by *Persons with Disabilities.*

In French-language, 2% Ownership shares were held by *Persons with Disabilities.*
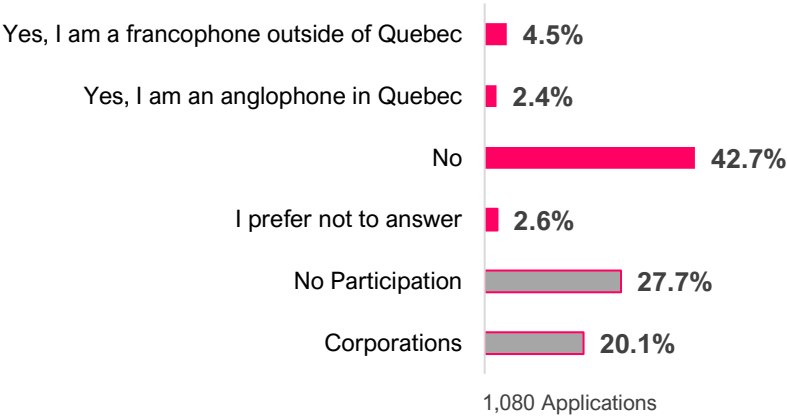
As with other identity markers in Ownership of Linear Content, *No Participation* in English was at one-third, similar to *Corporations* in French.

With a smaller number of applications, in Indigenous-language, 15% Ownership shares were held by a *Persons with Disabilities,* which is significant. A high percentage was held amongst those who *Preferred not to answer* at 22%.

OWNERSHIP BY OFFICIAL LANGUAGE MINORITY COMMUNITY

5% of shares belonged to *Francophones outside Québec,* 2% to *Anglophones in Québec*

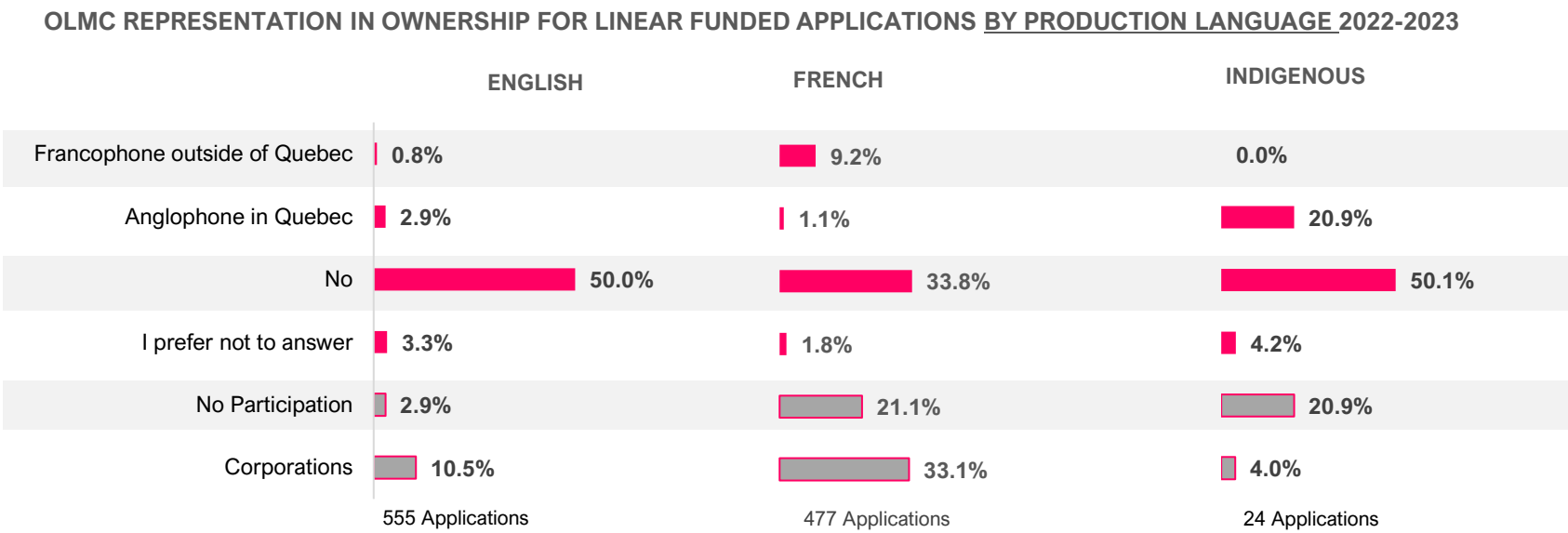**OLMC REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED
APPLICATIONS 2022-2023**

Yes, I am a francophone outside of Quebec	**4.5%**
Yes, I am an anglophone in Quebec	**2.4%**
No	**42.7%**
I prefer not to answer	**2.6%**
No Participation	**27.7%**
Corporations	**20.1%**

1,080 Applications

Across all Linear funded applications, 7% of Ownership shares belonged to *OLMC* individuals, including 5% *Francophones outside Québec* and 2% to *Anglophones in Québec.* 43% of shares were held by *non-OLMC* individuals.

NB: OLMCs were not part of the Diverse Community definition.

OWNERSHIP BY OFFICIAL LANGUAGE MINORITY COMMUNITY

Ownership shares by *OLMC* individuals was at 10% in French-language, 4% in English-language, and 21% in Indigenous-language productions

OLMC REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2022-2023

	ENGLISH	FRENCH	INDIGENOUS
Francophone outside of Quebec	0.8%	9.2%	0.0%
Anglophone in Quebec	2.9%	1.1%	20.9%
No	50.0%	33.8%	50.1%
I prefer not to answer	3.3%	1.8%	4.2%
No Participation	2.9%	21.1%	20.9%
Corporations	10.5%	33.1%	4.0%
	555 Applications	477 Applications	24 Applications

In English-language productions, 3% Ownership shares were held by *Anglophones in Québec* and 1% by *Francophones outside of Québec*. 50% of shares were held by *non-OLMC* individuals.

In French-Language productions,10% was for *Francophones outside of Québec* and 1% for *Anglophones in Québec*. 34% of shares were held by reported *non-OLMC* individuals.

With a smaller number of applications, in Indigenous-language productions, notably 21% of Ownership shares were held by *Anglophones in Québec* and none by *Francophones outside of Québec*.

NB: OLMCs were not part of the Diverse Community definition.

4.3
SELECTIVE PROGRAMS

DEMOGRAPHIC AND SOCIAL IDENTITIES
BY SHAREHOLDERS & KEY ROLES
ACROSS PROGRAMS IN CMF'S
2022-2023 LINEAR CONTENT THAT
REQUIRED A SELECTIVE PROCESS
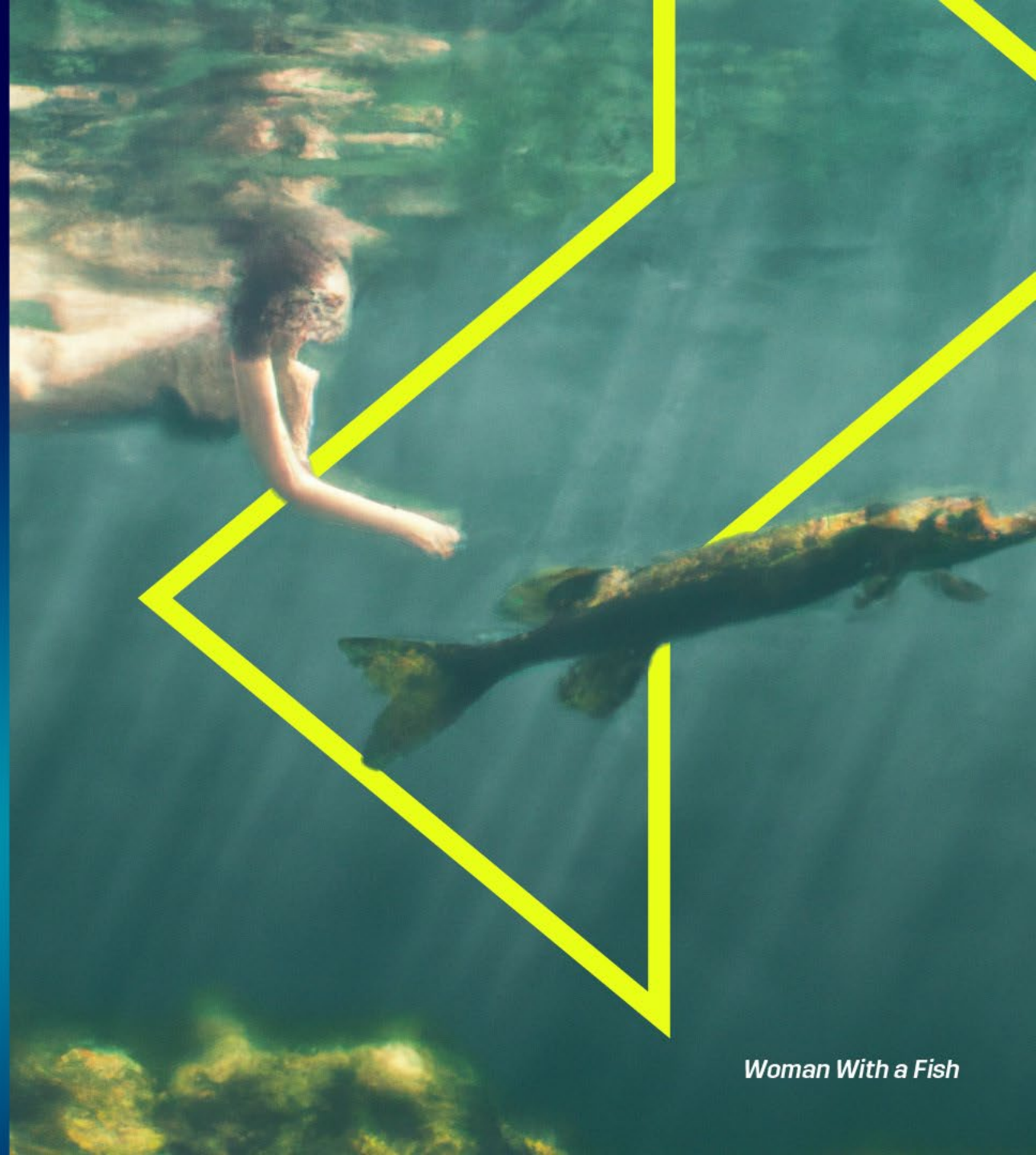
Woman With a Fish

REPRESENTATION IN LINEAR SELECTIVE PROGRAMS

951
Total reported individual **Key Roles**

47

Average age of **Key Roles**

277
Total reported individual **Shareholders**

48

Average age of **Shareholders**

185
Total number of funded applications

63%
Overall success rate

This section reports on representation in all Selective Programs in Linear Content, with an emphasis on the incentives and requirements included in these programs. Selective programs are those that include an evaluation process commonly done by an external jury or an internal review committee that assesses the applications to decide on which projects are funded.

First, the section focuses on the **Indigenous Program** and the **Pilot Program for Racialized Communities** (PPRC) in production. These two programs had requirements for Key Roles and Ownership shares held by specific identities as well as Gender Balance incentives.

Then, the report looks at the results in **Other Selective Programs** combined, which includes, in production, the POV Program, the Diverse Language Program, the Francophone Minority Program and the Digital Linear Series Program.

185 applications were funded through the Linear Selective Programs in 2022-2023 for a total allocation of **$48 million**.

FOCUS ON INDIGENOUS PROGRAM PRODUCTION

The **Indigenous Program**, which forms part of the CMF's Convergent Stream, supports the growth of audiovisual production from First Nations, Inuit, or Métis producers. The CMF recognizes the necessity to support the narrative sovereignty of all Indigenous Peoples to Canada and their right to tell their own stories.

To be eligible for the Indigenous Program, at least 51% of the Applicant company's Ownership and control, and 51% of the Project's copyright, must be retained by one or more First Nations, Métis, or Inuit producers. Additionally, at least one role out of the Director and Writer positions must be held by a person who is First Nations, Métis, or Inuit on each episode of a series.

The Indigenous Program in production was selective, and all creative elements were evaluated by an all-Indigenous jury. Applications with 40% or more Key Roles held by Women received 2 points in the assessment criteria for Gender Balance. In 2022-2023, **16 applications** out of 23 submitted were funded in this program for a total allocation of **$12.9 million**. Projects in this program are produced partially or fully in Indigenous languages.
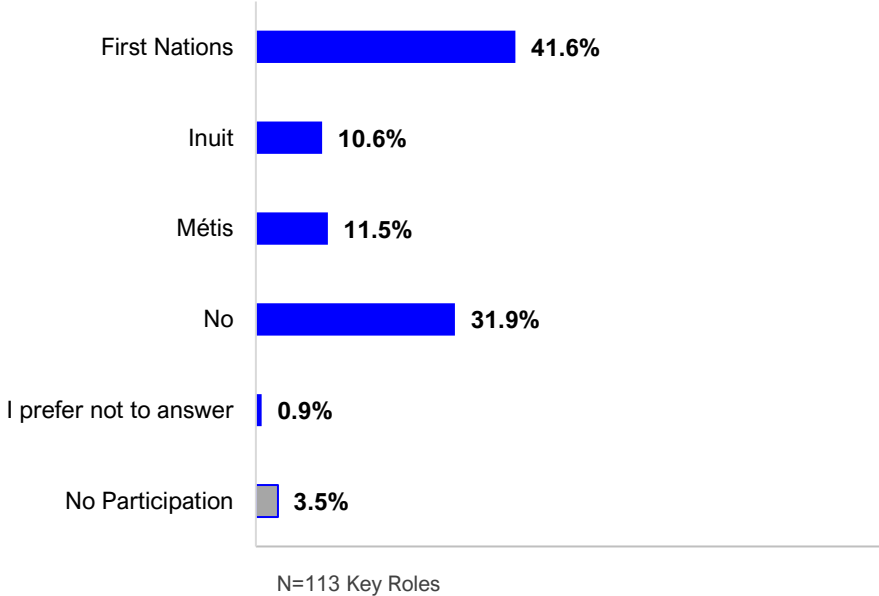

N: 272 Key Roles

This image depicts the diverse ways in which Key Roles and shareholders connected to funded applications in the Indigenous Program in 2022-2023 (including Production, Development, and Predevelopment) answered the question: "I belong to the following nation, community, tribe, settlement, reserve or family…" The bigger the word or phrase appears, the more often it was mentioned.

FOCUS ON INDIGENOUS PROGRAM PRODUCTION BY KEY ROLES

42% of Key Roles went to *First Nations*, about 11% to both *Métis* and *Inuit*

INDIGENOUS PEOPLES' REPRESENTATION IN KEY ROLES FOR FUNDED APPLICATIONS IN THE INDIGENOUS PRODUCTION PROGRAM - 2022-2023

First Nations — **41.6%**
Inuit — **10.6%**
Métis — **11.5%**
No — **31.9%**
I prefer not to answer — **0.9%**
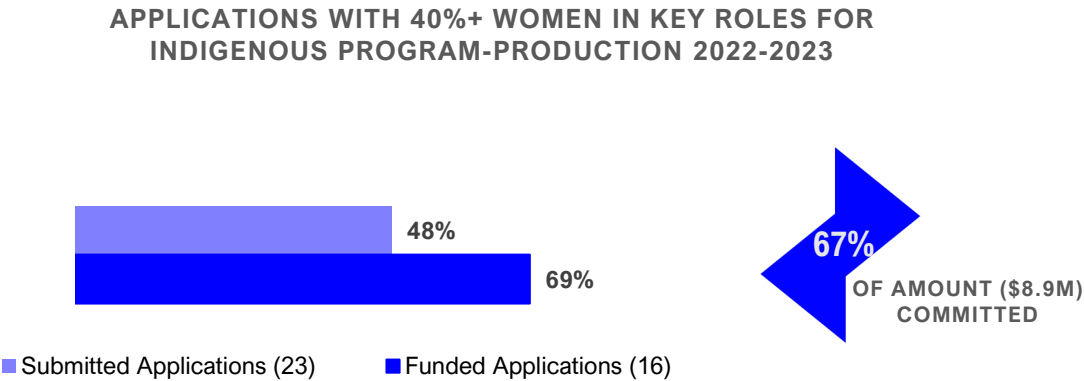No Participation — **3.5%**

N=113 Key Roles

For an application to be eligible for the Indigenous Production Program, the *Producer*(s) role and at least one role of the *Director* and *Writer* positions had to be held by a person who is *First Nations, Métis*, or *Inuit*. In series, this requirement applies to all episodes.

In 2022-2023 for this program*, First Nations* held 42% of Key Roles, *Métis* 12%, and *Inuit* 11%. Key Roles for individuals who *do not identify as Indigenous* was 32%.

No Participation (4%) and *Prefer not to answer* (1%) were very low.

60

FOCUS ON INDIGENOUS PROGRAM PRODUCTION BY KEY ROLES

Almost 70% of funded applications had 40% or more *Women* in Key Roles*; Screenwriter* and *Producer* were top roles

APPLICATIONS WITH 40%+ WOMEN IN KEY ROLES FOR INDIGENOUS PROGRAM-PRODUCTION 2022-2023

48%

69%

67%

OF AMOUNT ($8.9M) COMMITTED

■ Submitted Applications (23) ■ Funded Applications (16)

WOMEN IN KEY ROLES FOR INDIGENOUS PROGRAM PRODUCTION- 2022-2023

Screenwriter(W)
46.3%
56.3%

Producer(P)
46.6%
55.8%

Director(D)
28.9%
34.5%

■ Submitted Applications (N=152 key roles)
■ Funded Applications (N=113 key roles)

The Indigenous Production Program had a Gender Balance incentive where applications with at least 40% Key Roles held by *Women* automatically earned 2 points additional weight on their assessment grid.

Notably, of the applications funded in this program, almost 70% had 40% or more *Women* in Key Roles compared to 48% of the total submitted applications.

Overall, 67% of funds went to applications where 40% or more Key Roles were *Women.*
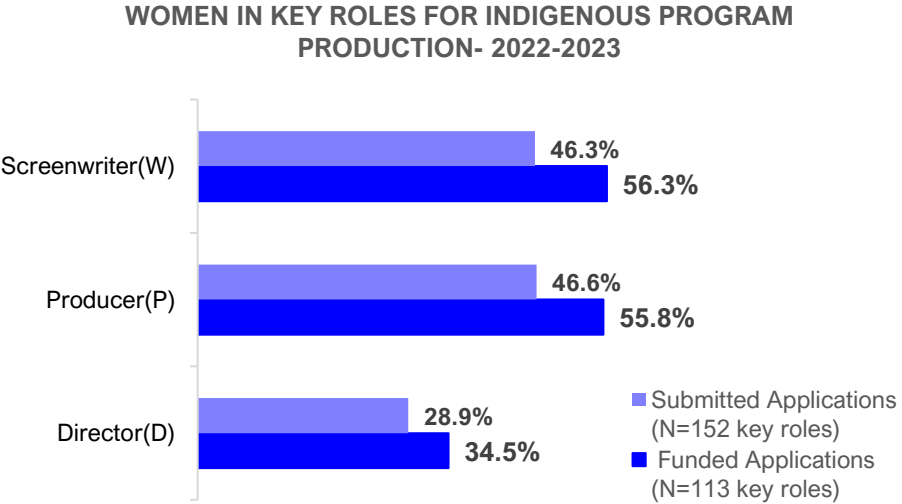
Of the funded applications, *Screenwriter* and *Producer* were the most common Key Roles held by *Women* at 56% each. Notably, these Key Roles indexed at about 10 points higher than the totals of submitted applications. The least common Key Role was *Director*, which still recorded 6% higher between *Funded* and *Submitted* applications.
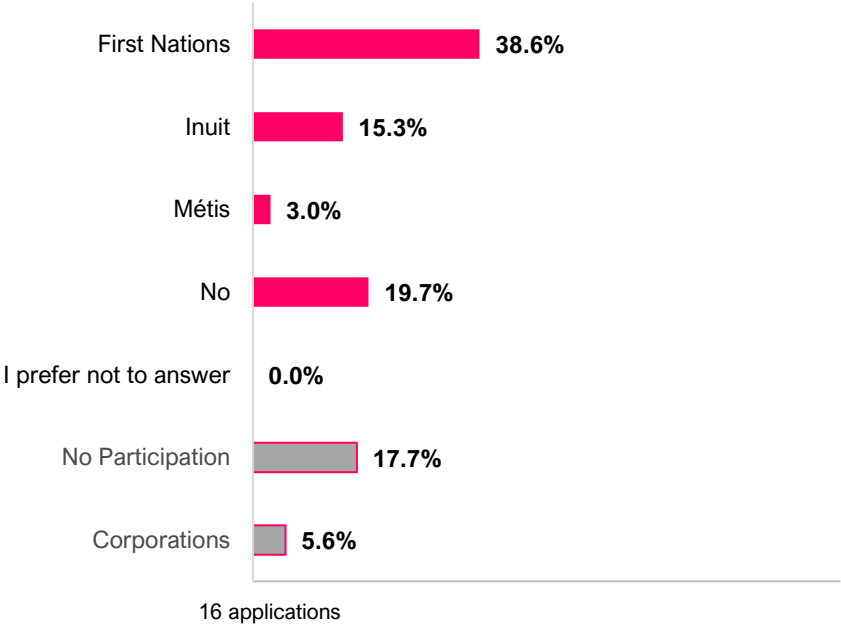
These percentages are well above the overall representation of *Women* in Linear Content and in most CMF programs in 2022-2023.

FOCUS ON INDIGENOUS PROGRAM PRODUCTION BY OWNERSHIP

First Nations **held the largest share at 39%**

**INDIGENOUS PEOPLES REPRESENTATION IN OWNERSHIP FOR
DISTRIBUTION OF SHARES
FUNDED INDIGENOUS PROGRAM - PRODUCTION**

Category	Percentage
First Nations	38.6%
Inuit	15.3%
Métis	3.0%
No	19.7%
I prefer not to answer	0.0%
No Participation	17.7%
Corporations	5.6%

16 applications

To be eligible for the Indigenous Program in Production, the Applicant company had to be majority-owned and controlled by *First Nations, Inuit*, or *Métis* producers.

In 2022-2023, the combined Ownership share of all Indigenous producers was 57%. *First Nations* held 39% Ownership shares, *Inuit* held 15%, and *Métis* 3%. Notably, *Prefer not to answer* was zero.

FOCUS ON PPRC – PRODUCTION

The **Pilot Program for Racialized Communities** (PPRC), which forms part of the CMF's Convergent Stream, supports the growth of English and French language audiovisual productions from production companies owned and controlled by Black people and members of racialized communities.[4] The CMF recognizes the historic barriers members of racialized communities still face today.

To be eligible for PPRC Production, at least 51% of the Applicant company's Ownership and control and 51% of the Project's copyright must be retained by one or more Racialized producers. Also, at least one role out of the Director and Writer positions must be held by a member of a racialized community, on all episodes of a series.

The PPRC Production program was selective, and all creative elements were evaluated by a jury fully composed of members of Racialized Communities. Applications with 40% or more paid Key Roles held by Women received 2 points for Gender Balance in the assessment criteria. In 2022-2023, **19 applications** were funded in this program, 12 in English and 7 in French, from 52 submitted (36 in English, 16 in French). The final allocation in production for 2022-2023 was **$9.6 million**.

N: 402 Key Roles

This image depicts the diverse ways in which Key Roles and shareholders connected to funded applications in PPRC in 2022-2023 (including Production, Development and Predevelopment) answered the question: *"I prefer to identify myself using the following terms, not listed [in the standardized categories]."* The bigger the word or phrase appears, the more often it was mentioned.
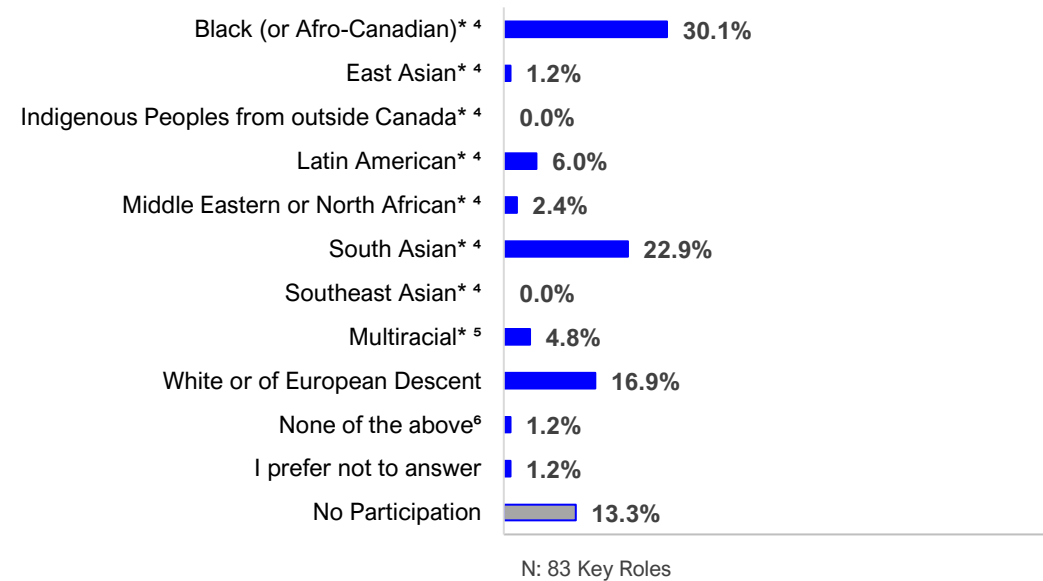
NB: Please read the section Questionnaire in the Appendix.

[4] For a definition of "Racialized Communities," please see the Terminology and Definitions section in the Appendix.

# FOCUS ON PPRC - KEY ROLES BY RACIALIZED & ETHNOCULTURAL AND LANGUAGE

Racialized individuals held 74% of Key Roles in *French*, 67% in *English*

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN KEY ROLES PPRC PRODUCTION FUNDED APPLICATIONS - 2022-2023 (ENGLISH)

Category	%
Black (or Afro-Canadian)* [4]	30.1%
East Asian* [4]	1.2%
Indigenous Peoples from outside Canada* [4]	0.0%
Latin American* [4]	6.0%
Middle Eastern or North African* [4]	2.4%
South Asian* [4]	22.9%
Southeast Asian* [4]	0.0%
Multiracial* [5]	4.8%
White or of European Descent	16.9%
None of the above [6]	1.2%
I prefer not to answer	1.2%
No Participation	13.3%

N: 83 Key Roles

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN KEY ROLES PPRC PRODUCTION FUNDED APPLICATIONS - 2022-2023 (FRENCH)

Category	%
Black (or Afro-Canadian)* [4]	47.6%
East Asian* [4]	0.0%
Indigenous Peoples from outside Canada* [4]	0.0%
Latin American* [4]	9.5%
Middle Eastern or North African* [4]	7.1%
South Asian* [4]	0.0%
Southeast Asian* [4]	2.4%
Multiracial* [5]	7.1%
White or of European Descent	16.7%
None of the above [6]	7.1%
I prefer not to answer	0.0%
No Participation	2.4%

N: 42 Key Roles

Within PPRC English-language productions, 30% of Key Roles were held by *Black/ Afro-Canadians*, 23% by *South Asian*, 17% by *White* or *of European Descent,* 6% by *Latin American,* and 5% by *Multiracial.*[5]
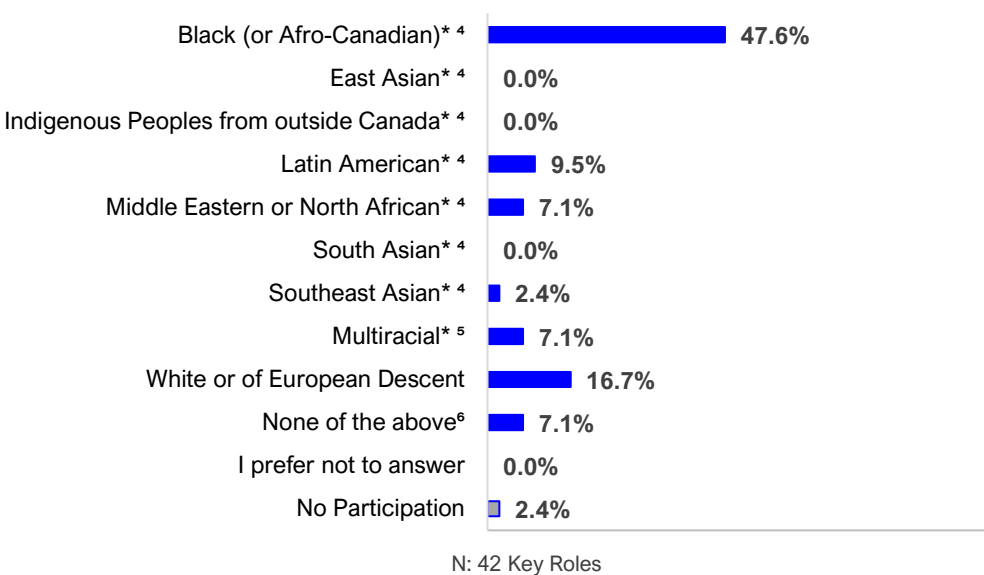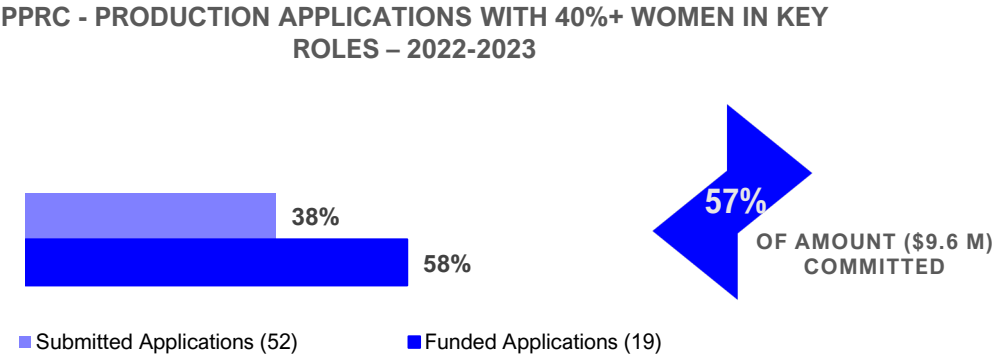
With a smaller sample size, in PPRC French-language productions, *Black/Afro-Canadians* held almost half of all Key Roles at 48%, *White or of European Descent* 17%, and *Latin American* 10%.

[4] Included in the definition of Racialized Community.
[5] Multiracial: when more than one racialized category is selected.
[6] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Métis, or Inuit)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian.**

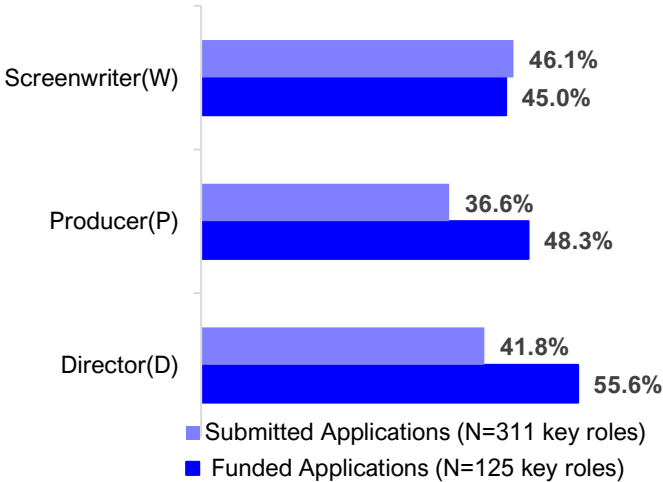64

FOCUS ON PPRC - KEY ROLES BY WOMEN

58% of funded applications had 40% or more *Women* in Key Roles*; Director* was top role

PPRC - PRODUCTION APPLICATIONS WITH 40%+ WOMEN IN KEY ROLES – 2022-2023

38%

58%

57%

OF AMOUNT ($9.6 M) COMMITTED

■ Submitted Applications (52)   ■ Funded Applications (19)

WOMEN IN KEY ROLES FOR PPRC- PRODUCTION APPLICATIONS - 2022-2023

Screenwriter(W) 46.1% 45.0%

Producer(P) 36.6% 48.3%

Director(D) 41.8% 55.6%

■ Submitted Applications (N=311 key roles)
■ Funded Applications (N=125 key roles)

PPRC Production had a Gender Balance incentive where applications with at least 40% Key Roles held by *Women* automatically earned 2 points additional weight on their assessment grid.

In 2022-2023, of the funded applications in this program, notably 58% met the Gender Balance criteria compared to 38% in Submitted applications. Overall, 57% of the funds committed were to applications with 40% or more *Women* in Key Roles.
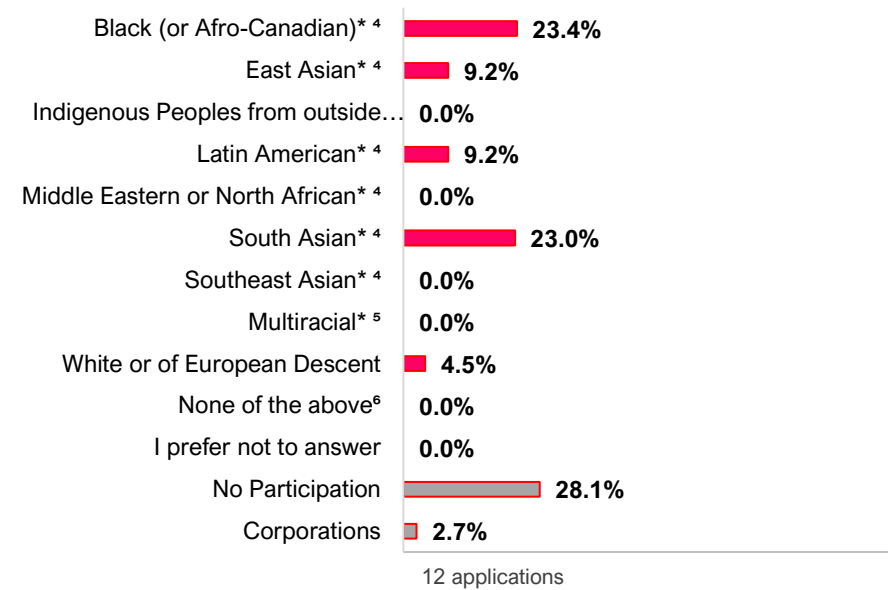
Director was the most common Key Role for *Women* in funded applications at 56%, followed by *Producer* (48%) and *Screenwriter* (45%). The largest difference between Funded and Submitted applications was *Director* at +14% compared to +11% for *Producer* and -1% for *Screenwriter* (where Submitted applications were slightly higher). Still, representation of *Women* in Key Roles for this program remains higher that the overall results (40%) in Linear Content.

FOCUS ON PPRC - OWNERSHIP BY RACIALIZED & ETHNOCULTURAL COMMUNITIES

*Racialized* individuals held 67% of Ownership shares in *French*, 65% in *English*

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN OWNERSHIP PPRC PRODUCTION FUNDED APPLICATIONS - 2022-2023 (ENGLISH)

Category	%
Black (or Afro-Canadian)* [4]	23.4%
East Asian* [4]	9.2%
Indigenous Peoples from outside…	0.0%
Latin American* [4]	9.2%
Middle Eastern or North African* [4]	0.0%
South Asian* [4]	23.0%
Southeast Asian* [4]	0.0%
Multiracial* [5]	0.0%
White or of European Descent	4.5%
None of the above [6]	0.0%
I prefer not to answer	0.0%
No Participation	28.1%
Corporations	2.7%

12 applications

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN OWNERSHIP PPRC PRODUCTION FUNDED APPLICATIONS - 2022-2023 (FRENCH)

Category	%
Black (or Afro-Canadian)* [4]	38.3%
East Asian* [4]	0.0%
Indigenous Peoples from outside…	0.0%
Latin American* [4]	28.6%
Middle Eastern or North African* [4]	0.0%
South Asian* [4]	0.0%
Southeast Asian* [4]	0.0%
Multiracial* [5]	0.0%
White or of European Descent	0.0%
None of the above [6]	0.0%
I prefer not to answer	0.0%
No Participation	14.3%
Corporations	18.9%

7 applications

To be eligible for PPRC Production, the Applicant company had to be majority-owned and controlled by one or more *Racialized* producers.

In English-language productions, Ownership shares held by *Black/Afro-Canadians* and *South Asian* individuals were each 23%. *East Asian* and *Latin American* were 9% each, and *White or European Descent* individuals held 5%. However, *No Participation* represented the highest Ownership at 28%.
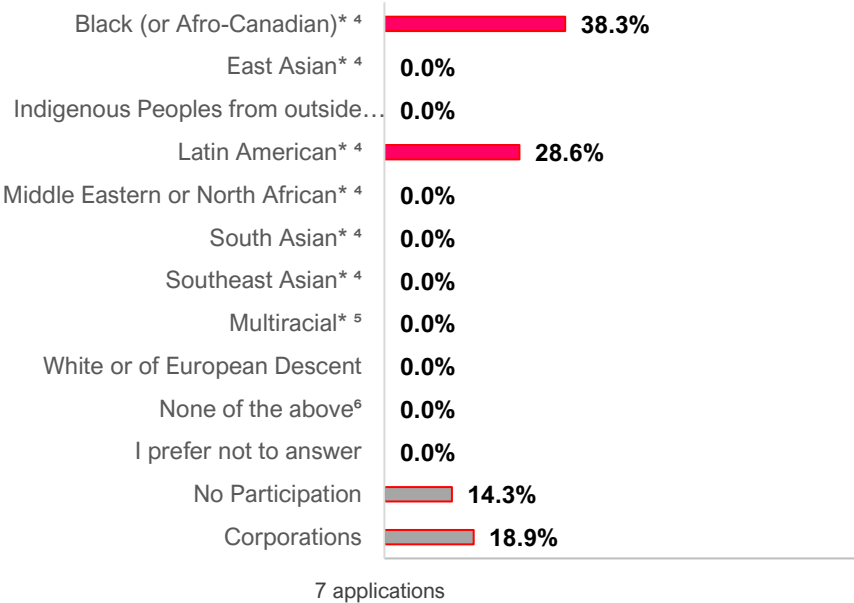
With a smaller number of applications, in French-language productions, Ownership shares held by *Black/Afro-Canadians* were 38% and *Latin Americans* 29%. Notably, no other communities reported holding shares.

[4] Included in the definition of Racialized Community.
[5] Multiracial: when more than one racialized category is selected.
[6] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Métis, or Inuit)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian.**

OTHER SELECTIVE PROGRAMS BY KEY ROLES

101

Funded Applications

604

Total **Key Roles** in funded applications

71%

Applications Success Rate

This section compiles the results for Key Roles in other Selective programs which are part of the CMF's Convergent stream, including the **POV Program**, **Diverse Language Program**, and **Francophone Minority**, as well as the **Digital Linear Series**, which is part of the Experimental Stream. It is important to note that all these programs had a Gender Balance and a Diverse Community incentive in the evaluation grid for Key Roles.

Even though it is considered a selective Program, the **Early-Stage Development Program** was excluded from this section since it does not have the same types of incentives.

In 2022-2023, 101 applications were funded under these programs with 604 Key Roles reported at application. The total allocation for these programs was $**27.3 million**.

KEY ROLES IN OTHER SELECTIVE PROGRAMS BY GENDER

54% of applications met Gender Balance incentive criteria; the most common Key Role for *Women* was *Producer* at 48%

2022-2023 APPLICATIONS FUNDED UNDER OTHER SELECTIVE PROGRAMS WITH 40%+ WOMEN
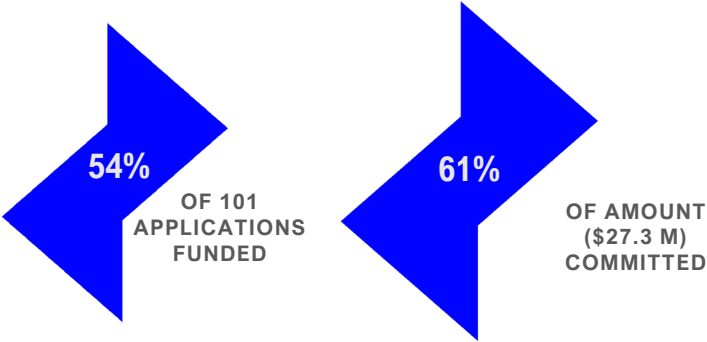
54% OF 101 APPLICATIONS FUNDED

61% OF AMOUNT ($27.3 M) COMMITTED

GENDER REPRESENTATION BY KEY ROLES FOR APPLICATIONS FUNDED UNDER OTHER SELECTIVE PROGRAMS - 2022-2023

Key Roles (N)	Women	Men	Gender Diverse	I prefer not to answer	No Participation
Director (128)	36.7%	39.1%	2.3%	4.7%	17.2%
Producer (312)	48.1%	33.3%	1.3%	1.0%	16.3%
Screenwriter (164)	42.7%	27.4%	1.2%	4.3%	24.4%

All four Programs under this section had a Gender Balance incentive, where applications with at least 40% Key Roles held by *Women* automatically earned 2 points additional weight on their assessment grid.

54% of funded applications met Gender Balance criteria. And a higher proportion—61% of the funding committed—went to applications that met the criteria.
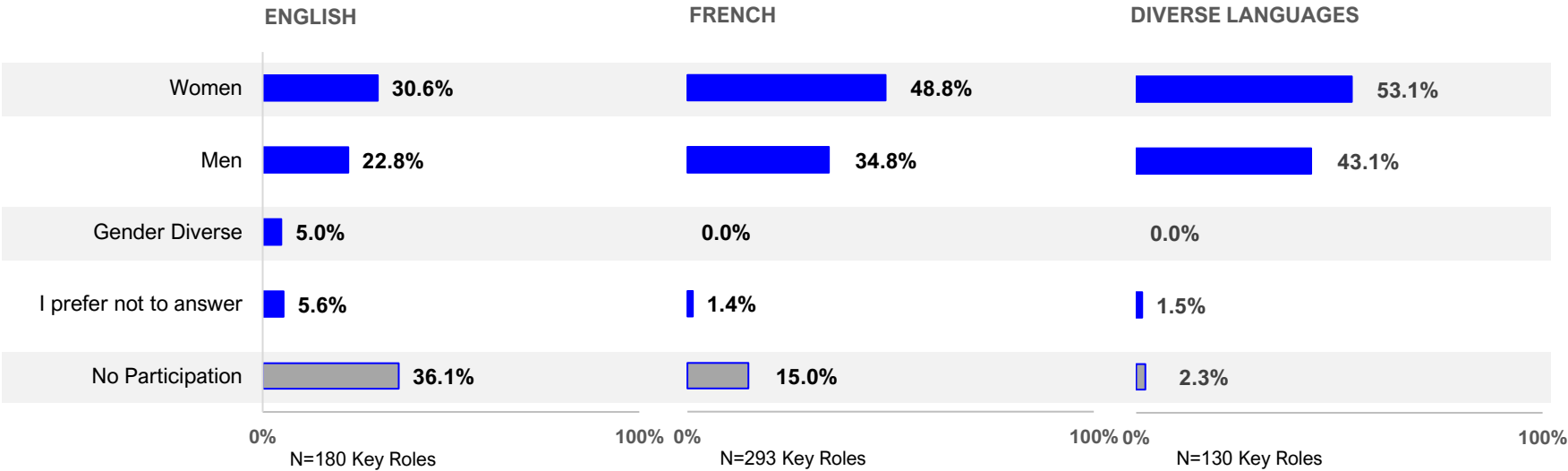
Producer was the most common Key Role held by *Women* at 48%, followed by *Screenwriter* at 43%. *Director* was lowest for *Women* with 37%.

Director was the most common Key Role held by *Men* at 39%, as well as for *Gender Diverse* at 2.3%. *No Participation* for *Director* was high at 24%.

KEY ROLES IN OTHER SELECTIVE PROGRAMS BY GENDER

49% of Key Roles in *French* were held by *Women*; 31% in *English* and 53% in *Diverse Languages*

**GENDER REPRESENTATION <u>IN KEY ROLES</u> FOR APPLICATIONS FUNDED UNDER OTHER SELECTIVE PROGRAMS
2022-2023 - <u>BY PRODUCTION LANGUAGE</u>**

	ENGLISH	FRENCH	DIVERSE LANGUAGES
Women	30.6%	48.8%	53.1%
Men	22.8%	34.8%	43.1%
Gender Diverse	5.0%	0.0%	0.0%
I prefer not to answer	5.6%	1.4%	1.5%
No Participation	36.1%	15.0%	2.3%

0% — 100%   N=180 Key Roles   0% — 100%   N=293 Key Roles   0% — 100%   N=130 Key Roles

All four Programs under this section had a Gender Balance incentive, where applications with at least 40% Key Roles held by *Women* automatically earned 2 points additional weight on their assessment grid.

In English-language productions, 31% of Key Roles were held by *Women*, whereas only 23% reported as *Men*. However, *No Participation* was significantly high at 36%. Notably, 5% were *Gender Diverse*, which is double the overall results in Linear Content in English.

In French, 49% of Key Roles were *Women*, which is higher than the 42% in overall Linear Content in French. Those that reported *Men* were at 35%. There was no representation of *Gender Diverse* individuals.

As this section includes the Diverse Languages Program, in Diverse Languages, 53% of Key Roles were *Women*, which is much higher than the 40% across all Linear Content. *Men* were at 43% while *No Participation* and *Prefer not to answer* at 2% each were much lower than the overall results in Linear Content. There was no representation of *Gender Diverse* individuals in this category either.

KEY ROLES IN OTHER SELECTIVE PROGRAMS BY DIVERSE COMMUNITIES

33% of applications met *Diverse Community* incentive criteria; among Diverse Communities' Key Roles, Racialized Communities were 68%, *2SLGBTQ+* 27%

2022-2023 APPLICATIONS FUNDED UNDER OTHER SELECTIVE PROGRAMS WITH 40%+ OF KEY ROLES SELF-IDENTIFIED TO AT LEAST ONE OF THE <u>DIVERSE COMMUNITIES</u>
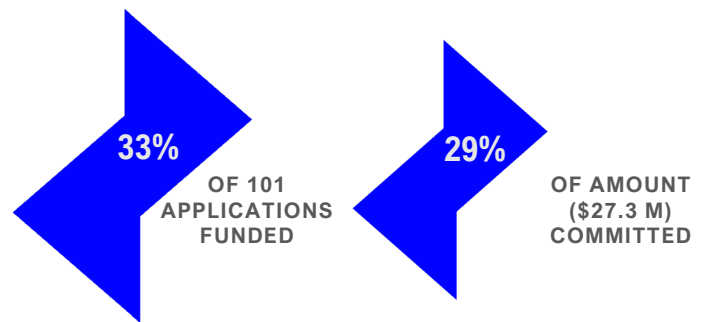
33% OF 101 APPLICATIONS FUNDED

29% OF AMOUNT ($27.3 M) COMMITTED

IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES LINEAR FUNDED APPLICATIONS - 2022-2023

Indigenous Peoples	10.2%
Racialized Communities[3]	68.1%
Persons with disabilities	6.9%
2SLGBTQ+	26.9%

Note: Total exceeds 100% as one can identify to more than one community

All four Programs in this section had a Diverse Community[1] incentive, where applications with at least 40% Key Roles held by members of Diverse Communities automatically earned 2 points additional weight on their assessment grid.

33% of applications funded met the Diverse Community criteria, but a lower percentage—29% of the funding committed—went to applications that met this criteria.
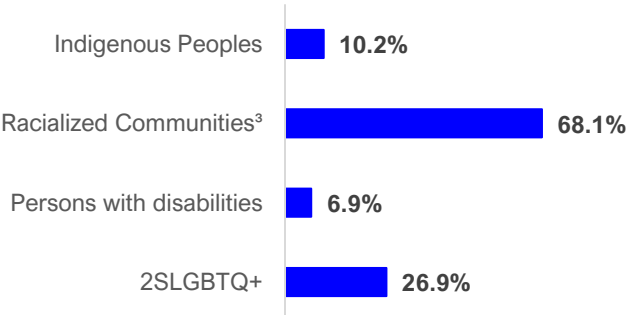
Among Key Roles in Diverse Communities, Racialized Communities[3] were 68%, *2SLGBTQ+* 27%, *Persons with disabilities* 7%, and *Indigenous Peoples* 10%.
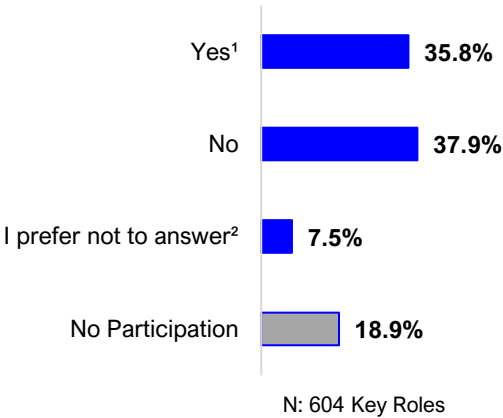
[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)

[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)

70

KEY ROLES IN OTHER SELECTIVE PROGRAMS BY DIVERSE COMMUNITIES

The most common Key Roles for Diverse Communities were *Director* at 41% and *Producer* at 38%

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR APPLICATIONS FUNDED UNDER OTHER SELECTIVE PROGRAMS - 2022-2023

Category	%
Yes[1]	35.8%
No	37.9%
I prefer not to answer[2]	7.5%
No Participation	18.9%

N: 604 Key Roles

DIVERSE COMMUNITIES REPRESENTATION BY KEY ROLES FOR APPLICATIONS FUNDED UNDER OTHER SELECTIVE PROGRAMS - 2022-2023

Key Roles (N)	Yes[1]	No	I prefer not to answer[2]	No Participation
Director (128)	40.6%	32.0%	9.4%	18.0%
Producer (312)	38.1%	39.4%	6.1%	16.3%
Screenwriter (164)	27.4%	39.6%	8.5%	24.4%

Across all Key Roles in Other Selective Programs, Diverse Communities[1] held 36% of roles, which is higher than 31% in overall Linear Content, but still lower than 38% by non-Diverse Community individuals.

Among specific Key Roles, Diverse Community representation was higher in *Director* roles at 41% and *Producer* at 38%.

Screenwriters had the lowest representation of Diverse Community individuals at 27%, which is below the results for overall Linear Content (32%). Non-Diverse Community individuals were 40%. *No Participation* was at over 24% compared to other Key Roles.

[1]Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
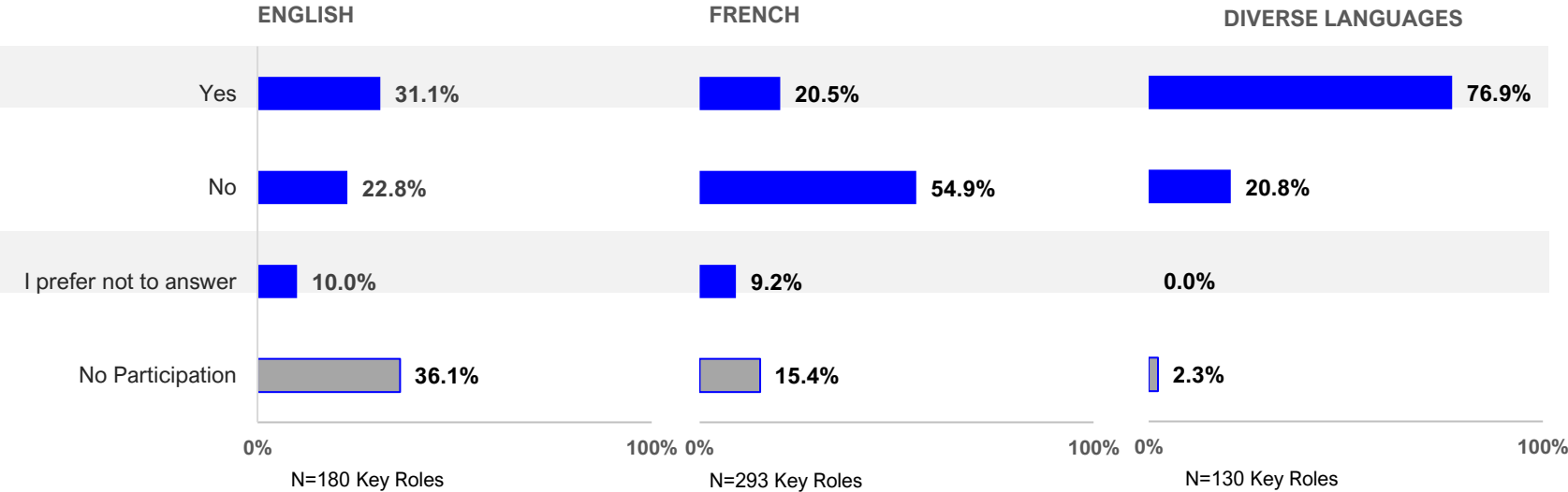[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities

71

KEY ROLES IN OTHER SELECTIVE PROGRAMS BY DIVERSE COMMUNITIES

Diverse Communities held 31% of Key Roles in *English*, 21% in *French*, and a large majority in Diverse Languages at 77%

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR APPLICATIONS FUNDED UNDER OTHER SELECTIVE PROGRAMS 2022-2023 - BY PRODUCTION LANGUAGE

	ENGLISH	FRENCH	DIVERSE LANGUAGES
Yes	31.1%	20.5%	76.9%
No	22.8%	54.9%	20.8%
I prefer not to answer	10.0%	9.2%	0.0%
No Participation	36.1%	15.4%	2.3%
	N=180 Key Roles	N=293 Key Roles	N=130 Key Roles

All four Programs in this section had a Diverse Community[1] incentive, where applications with at least 40% Key Roles held by members of Diverse Communities automatically earned 2 points additional weight on their assessment grid.

In English-language productions, 31% of Key Roles were held by Diverse Community individuals compared to 23% who were non-Diverse Community. However, *No Participation* was very high at 36%.

In French, 21% of Key Roles identified with at least one Diverse Community, which is consistent with the overall results in Linear Content in French.

In Diverse Languages productions, a large majority were Diverse Community with 77%, while only 21% were non-Diverse Community. *No Participation* was very low at 2%. It is important to remember that this section includes the Diverse Language Program.

[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)

4.4
AUTOMATIC PROGRAMS

DEMOGRAPHIC AND SOCIAL IDENTITIES
BY SHAREHOLDERS & KEY ROLES ACROSS
PROGRAMS IN CMF'S 2022-2023
LINEAR CONTENT THAT WERE FIRST-COME,
FIRST-SERVED OR ENVELOPES

Zénith

AUTOMATIC PROGRAMS OVERVIEW

This section reports on representation in all Linear Content Programs that can be accessed on a first-come, first-served basis and through the Envelope Programs. This includes the **Performance Envelope (PE) Program**, which represents **63%** of all funding committed in 2022-2023, for a total of **$227.1 million** and **487 projects**. Through this Program, the CMF committed funding envelopes to Canadian broadcasters in an amount that is informed by their track record of supporting Canadian programming. Even though Broadcasters receive a funding envelope allocation, the actual funding is paid directly to the Applicant companies.

To calculate the envelope allocation of each broadcaster every year, the CMF uses a system of credits and factors including the **Diverse Community Licence Factor**. In 2022-2023, this factor accounted for 10% of the total credits of each broadcaster, calculated based on the amount of their envelope committed towards projects owned and controlled by an Applicant company with majority Ownership by members of Diverse Communities.[1] Other factors included Audience Success, Historic Performance, Regional Production Licences, and OTT First Run Licences.

All eligible broadcasters were also required to demonstrate that at least 50% of their envelope funding went to support projects where 40% or more of the Key Roles were held by *Women*.

When applicable, the Performance Envelope Program funding may be combined with other Production incentives. Therefore, for this report, we will refer to the **Performance Envelope+ (PE+)** results, because they also include the Anglophone Minority Incentive and other Regional Incentives (English Regional Production Bonus, Northern Incentive, and the Québec French Regional Production Incentive).

This section also reports on the **Development Envelope+** results, which like the Performance Envelope also includes connected programs: Development Envelope, Francophone Minority Development, Northern Development, and Québec Regional Development. This section then delves into the development and predevelopment sections of the **Indigenous Program** and **PPRC**, which were first-come, first-served Programs that required the Applicant company to be majority-owned by Indigenous or Racialized producers respectively, and the **Predevelopment Program**, which was also first-come, first-served but had a reserved fund of 25% for members of one or more Diverse Community.
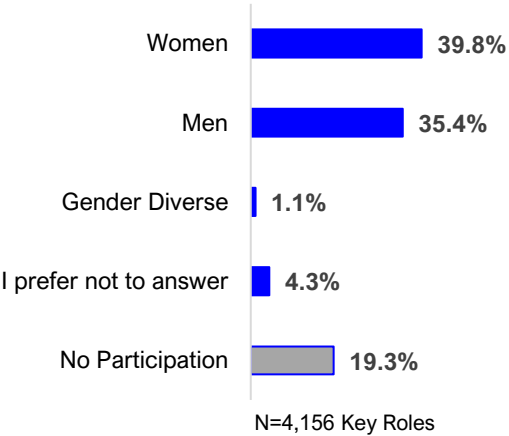
All Automatic Programs combined accounted for **913 funded Applications**, however, some of these applications may overlap with other selective programs.

[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)

KEY ROLES BY GENDER IN PERFORMANCE ENVELOPE+

Women held 40% of **Key Roles** in PE+; *Producer* is the most common role at 43%

GENDER REPRESENTATION IN KEY ROLES FOR APPLICATIONS FUNDED UNDER PE+ - 2022-2023

Women	39.8%
Men	35.4%
Gender Diverse	1.1%
I prefer not to answer	4.3%
No Participation	19.3%

N=4,156 Key Roles

GENDER REPRESENTATION BY KEY ROLES FOR APPLICATIONS FUNDED UNDER PE+ - 2022-2023

Key Roles (N)	Women	Men	Gender Diverse	I prefer not to answer	No Participation
Director (909)	31.6%	36.4%	1.0%	5.5%	25.5%
Producer (1,960)	42.9%	38.1%	0.8%	3.3%	14.9%
Screenwriter (1,287)	41.0%	30.6%	1.6%	5.0%	21.8%

As mentioned, the Performance Envelope Program had a Gender Balance requirement for most broadcasters to allocate at least 50% of their envelope to projects that had 40% or more *Women* in Key Roles. This may have incentivized the participation of *Women* in PERSONA-ID.

Overall, in the Performance Envelope+ (including other automatic production incentives), *Women* represent almost 40% of all Key Roles, just matching the Gender Balance criteria and the overall results for Linear Content (40%). Reported *Men* were lower at 35%, *Gender Diverse* at 1%.

Producer was the most common Key Role held by *Women* at 43%, followed by *Screenwriter* at 41%. Lastly, *Director* was lowest for *Women* at 32%.

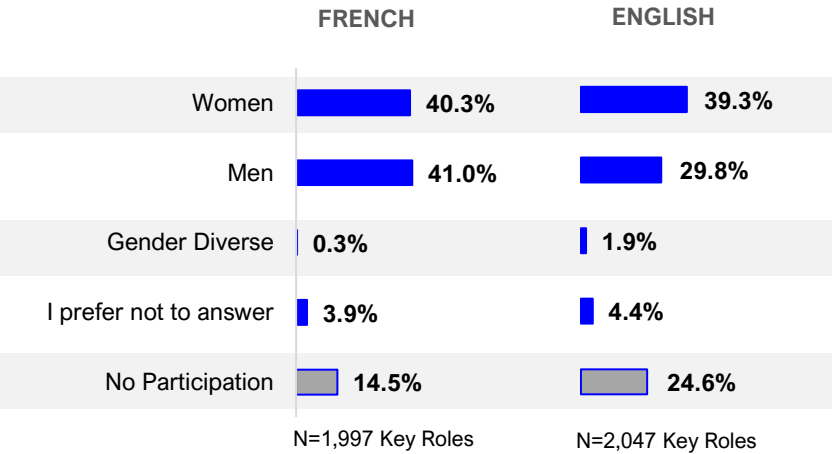*Screenwriter* for *Gender Diverse* was at 1.6%, which is low but their highest representation in PE+.

Director was the most common Key Role held by *Men* at 38%. Both *No Participation* (26%) and *I prefer not to answer* (6%) were remarkably high for this role.

KEY ROLES BY GENDER IN PERFORMANCE ENVELOPE+

Women held 40% of Key Roles in PE+ *French*; 39% in *English*

GENDER REPRESENTATION IN KEY ROLES FOR FUNDED APPLICATIONS UNDER PE+ 2022-2023 BY PRODUCTION LANGUAGE

	FRENCH	ENGLISH
Women	40.3%	39.3%
Men	41.0%	29.8%
Gender Diverse	0.3%	1.9%
I prefer not to answer	3.9%	4.4%
No Participation	14.5%	24.6%

N=1,997 Key Roles   N=2,047 Key Roles

The Performance Envelope program had a Gender Balance requirement for most broadcasters to allocate at least 50% of their envelope to projects that had 40% or more *Women* in Key Roles.

In French, *Women* represent 40% of all Key Roles in the Performance Envelope+ (including other automatic production incentives), which matches the Gender Balance criteria. Reported *Men* was 41% and *Gender Diverse* was very low at 0.3%.

In English, *Women* representation was at 39%, slightly below the program's *Gender Balance* criteria. Reported *Men* was at 30%, however *No Participation* (26%) and *Prefer not to answer* (4%) combined were very high at almost 30%. *Diverse Gender* was high at 2%, above the Overall results in Linear Content (1.5%).
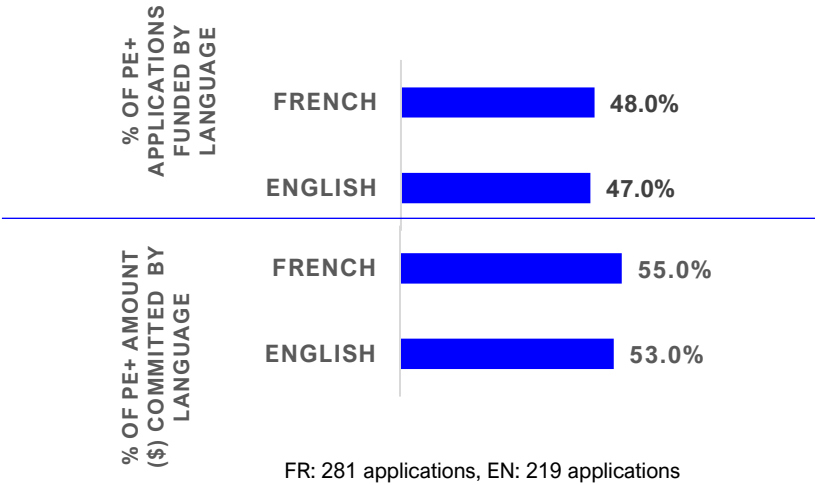
76

KEY ROLES BY GENDER IN PERFORMANCE ENVELOPE +

47% of applications in PE+ met Gender Balance requirements; 48% in *French*, 47% in *English*
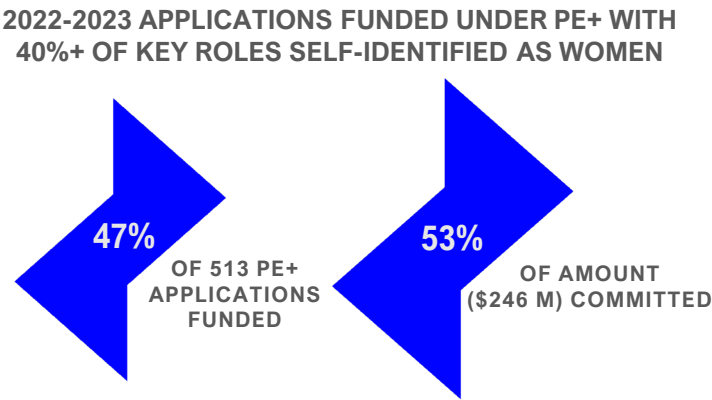
2022-2023 APPLICATIONS FUNDED UNDER PE+ WITH 40%+ OF KEY ROLES SELF-IDENTIFIED AS WOMEN

47% OF 513 PE+ APPLICATIONS FUNDED

53% OF AMOUNT ($246 M) COMMITTED

2022-2023 APPLICATIONS FUNDED UNDER PE+ WITH 40%+ OF WOMEN IN KEY ROLES BY LANGUAGE

% OF PE+ APPLICATIONS FUNDED BY LANGUAGE

| FRENCH | 48.0% |
| ENGLISH | 47.0% |

% OF PE+ AMOUNT ($) COMMITTED BY LANGUAGE

| FRENCH | 55.0% |
| ENGLISH | 53.0% |

FR: 281 applications, EN: 219 applications

The Performance Envelope program had a Gender Balance requirement for most broadcasters to allocate at least 50% of their envelope to projects that had 40% or more *Women* in Key Roles.

In 2022-2023, 47% of funded applications in PE+ met the Gender Balance criteria. Notably, 53% of funding committed went to applications that met Gender Balance.

In *French* PE+, 48% of funded applications met Gender Balance criteria, and received 55% of the committed funding. In *English,* 47% of funded applications met the Gender Balance criteria, and those applications received 53% of the committed funding.

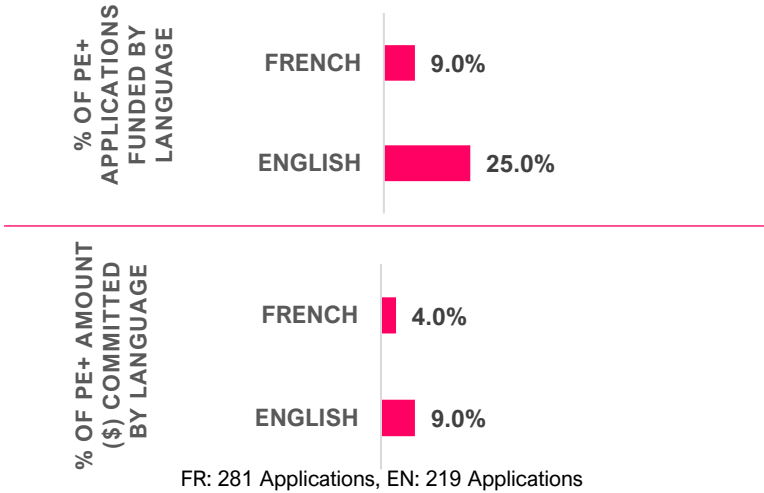# OWNERSHIP BY DIVERSE COMMUNITIES IN PERFORMANCE ENVELOPE+

17% of applications in PE+ met the Diverse Community Factor criteria; 25% in *English*, 9% in *French*
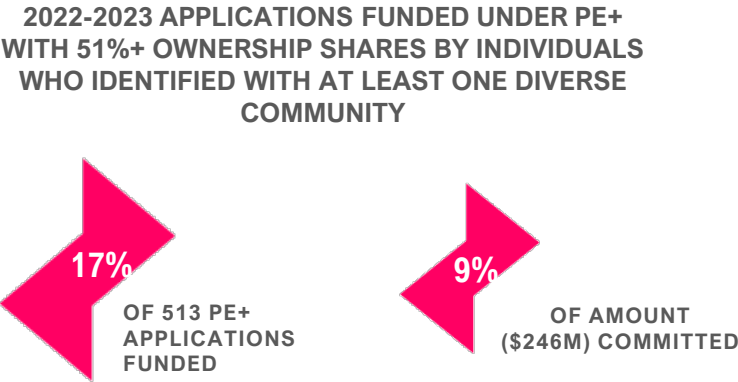
2022-2023 APPLICATIONS FUNDED UNDER PE+ WITH 51%+ OWNERSHIP SHARES BY INDIVIDUALS WHO IDENTIFIED WITH AT LEAST ONE DIVERSE COMMUNITY

17% OF 513 PE+ APPLICATIONS FUNDED

9% OF AMOUNT ($246M) COMMITTED

The Performance Envelope Program had a Diverse Community Licence Factor that rewarded broadcasters that committed envelope funding to projects submitted by Applicant companies with majority Ownership shares (51% or more) by members of one or more Diverse Community.[1]

17% of the funded applications in PE+ met the Diverse Community Factor criteria, however only 9% of the funding committed went to these applications.

2022-2023 APPLICATIONS FUNDED UNDER PE+ WITH 51%+ OWNERSHIP SHARES BY INDIVIDUALS WHO IDENTIFIED WITH AT LEAST ONE DIVERSE COMMUNITY BY LANGUAGE

% OF PE+ APPLICATIONS FUNDED BY LANGUAGE

FRENCH **9.0%**

ENGLISH **25.0%**

% OF PE+ AMOUNT ($) COMMITTED BY LANGUAGE

FRENCH **4.0%**

ENGLISH **9.0%**
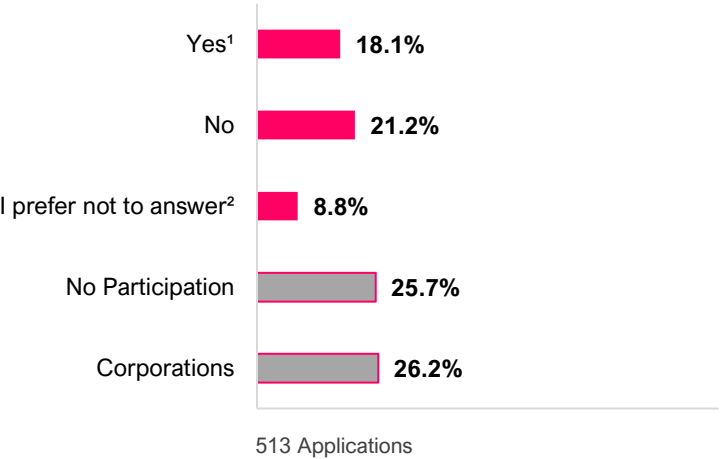
FR: 281 Applications, EN: 219 Applications

In *English* PE+, 25% of funded applications met the Diverse Community Factor criteria but received 9% of the committed funding. In *French*, 9% of funded applications met the Diverse Community Factor criteria, yet the funding committed to these applications was less than half at 4%.

[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)

OWNERSHIP BY DIVERSE COMMUNITIES IN PERFORMANCE ENVELOPE+

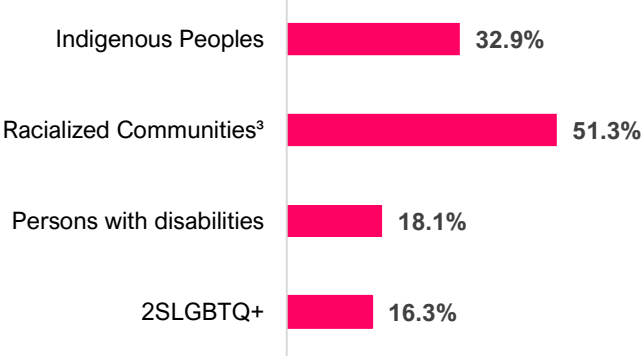**Among Ownership shares in PE+, 18% were from Diverse Communities; of those, Racialized Communities held 51%**

**DIVERSE COMMUNITIES REPRESENTATION IN OWNERSHIP
FOR PE+ FUNDED APPLICATIONS - 2022-2023**

Yes[1]	**18.1%**
No	**21.2%**
I prefer not to answer[2]	**8.8%**
No Participation	**25.7%**
Corporations	**26.2%**

513 Applications

**OWNERSHIP SHARES BY IDENTITY AMONG INDIVIDUALS WHO
IDENTIFY WITH AT LEAST ONE DIVERSE COMMUNITY
PE+ APPLICATIONS - 2022-2023**

Indigenous Peoples	**32.9%**
Racialized Communities[3]	**51.3%**
Persons with disabilities	**18.1%**
2SLGBTQ+	**16.3%**

Note: Total exceeds 100% as one can identify to more than one community

The Performance Envelope Program's Diverse Community Licence Factor rewarded broadcasters that allocated envelope funding to projects submitted by Applicant companies with majority Ownership shares (51% or more) by members of Diverse Communities.[1]

In PE+, 18% of all Ownership shares were held by Diverse Community individuals *(Yes)*, compared to non-Diverse Community at 21% *(No)*. *Corporations* (26%), *No Participation* (26%), and *Prefer not to answer*[2] (9%) made up over 60% of declared shareholders, which is significant.

Among the 18% Ownership shares held by members of a Diverse Community, 51% was for members of a Racialized Community,[3] 33% for *Indigenous Peoples*, 18% for *Persons with disabilities*, and 16% for *2SLGBTQ+.*
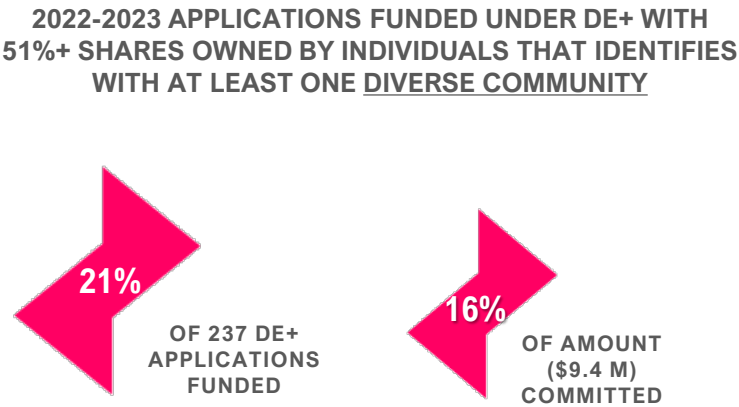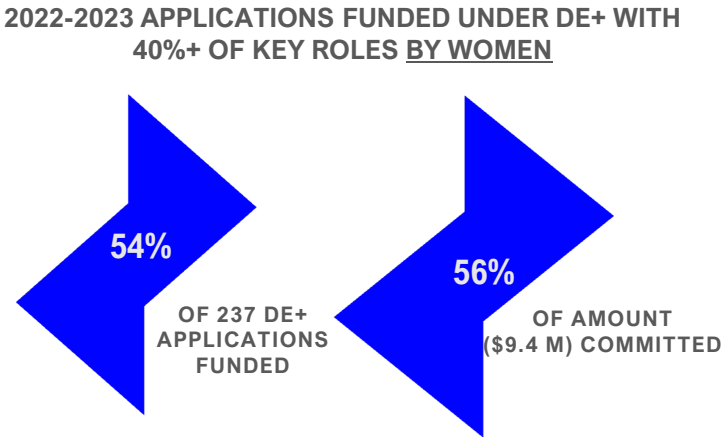
[1]Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities
[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)

FOCUS ON DEVELOPMENT ENVELOPE (DE+)

54% of applications in DE+ met the Gender Balance criteria; 21% the Diverse Community Factor criteria

2022-2023 APPLICATIONS FUNDED UNDER DE+ WITH 40%+ OF KEY ROLES BY WOMEN

54% OF 237 DE+ APPLICATIONS FUNDED

56% OF AMOUNT ($9.4 M) COMMITTED

2022-2023 APPLICATIONS FUNDED UNDER DE+ WITH 51%+ SHARES OWNED BY INDIVIDUALS THAT IDENTIFIES WITH AT LEAST ONE DIVERSE COMMUNITY

21% OF 237 DE+ APPLICATIONS FUNDED

16% OF AMOUNT ($9.4 M) COMMITTED

Development Envelope+ (DE+) includes the following programs: Development Envelope, Francophone Minority Development, Northern Development, and Québec French Regional Development.

The Development Envelope Program had a Gender Balance requirement and a Diverse Community Licence Factor. The Gender Balance requirement means that most broadcasters had to allocate at least 50% of their envelope to projects that have 40% or more *Women* in Key Roles.

In 2022-2023, 54% of funded applications met the Gender Balance requirement and 56% of committed funding went to these projects.

The Diverse Community Licence Factor rewarded broadcasters that allocated envelope funding to "Diverse Community Projects" where the Applicant companies' majority Ownership shares (51% or more) are held by members of Diverse Communities.[1]
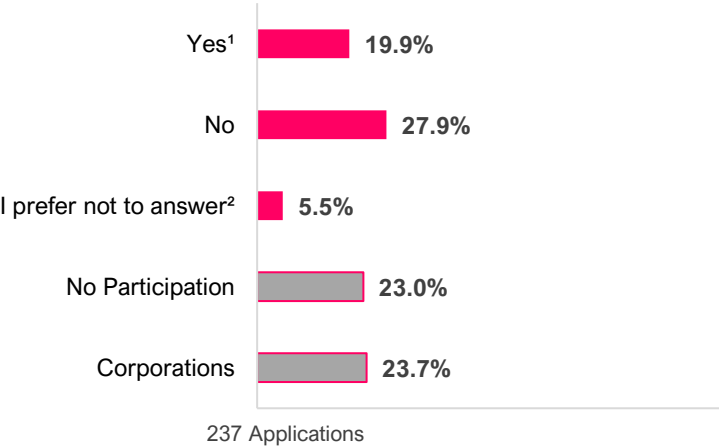
Regarding the Diverse Community Factor, 21% of funded applications met the criteria, however only 16% of the funding was committed to these projects.

[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
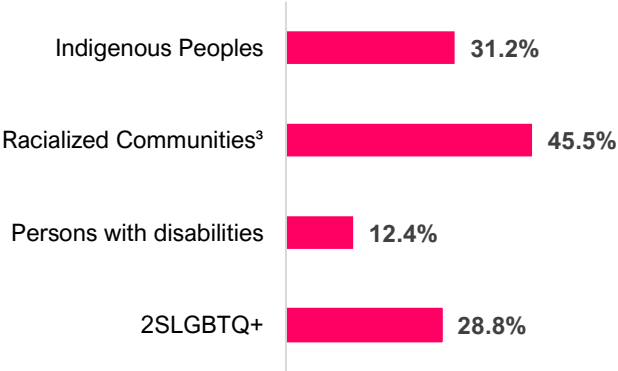
FOCUS ON DEVELOPMENT ENVELOPE (DE+) BY DIVERSE COMMUNITIES

Among Ownership shares in DE+, 20% were from Diverse Communities; of those, Racialized Communities held 46%

DIVERSE COMMUNITIES REPRESENTATION IN OWNERSHIP FOR DE+ FUNDED APPLICATIONS - 2022-2023

Yes[1]　19.9%

No　27.9%

I prefer not to answer[2]　5.5%

No Participation　23.0%

Corporations　23.7%

237 Applications

IDENTITIES AMONG OWNERSHIP IN DIVERSE COMMUNITIES DE+ FUNDED APPLICATIONS - 2022-2023

Indigenous Peoples　31.2%

Racialized Communities[3]　45.5%

Persons with disabilities　12.4%

2SLGBTQ+　28.8%

Note: Total exceeds 100% as one can identify to more than one community

The Development Envelope Program had a Diverse Community Licence Factor that rewarded broadcasters that allocated Envelope funding to "Diverse Community Projects" where the applicant companies' majority Ownership shares (51% or more) were held by members of Diverse Communities.[1]

In DE+, 20% Ownership shares were held by individuals identifying with a Diverse Community, compared to 28% who did not. However, *Corporations* (24%) and *No Participation* (23%) made up almost half of Ownership shares.

Among the Ownership shares held by members of Diverse Communities, 46% were owned by Racialized Communities,[3] 31% by *Indigenous Peoples*, 29% by *2SLGBTQ+* individuals, and 12% by *Persons with disabilities*.

[1]Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities
[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)

OWNERSHIP IN INDIGENOUS PROGRAM DEVELOPMENT & PREDEVELOPMENT

Indigenous Peoples **owned 58% of shares in the Indigenous Program Development; 55% in Predevelopment**
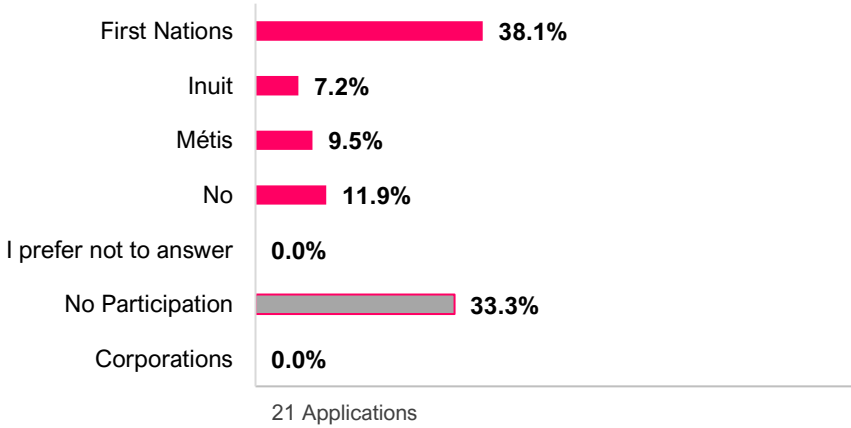
INDIGENOUS PEOPLE TO CANADA REPRESENTATION IN OWNERSHIP FOR APPLICATIONS FUNDED UNDER INDIGENOUS <u>DEVELOPMENT</u> 2022-2023
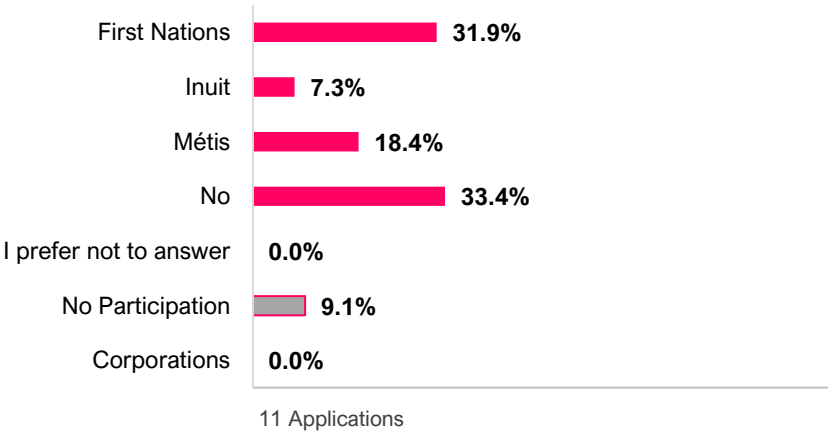
First Nations	**31.9%**
Inuit	**7.3%**
Métis	**18.4%**
No	**33.4%**
I prefer not to answer	**0.0%**
No Participation	**9.1%**
Corporations	**0.0%**

11 Applications

INDIGENOUS PEOPLE TO CANADA REPRESENTATION IN OWNERSHIP FOR APPLICATIONS FUNDED UNDER INDIGENOUS <u>PREDEVELOPMENT</u> 2022-2023

First Nations	**38.1%**
Inuit	**7.2%**
Métis	**9.5%**
No	**11.9%**
I prefer not to answer	**0.0%**
No Participation	**33.3%**
Corporations	**0.0%**

21 Applications

The Indigenous Program offered funding for Development and Predevelopment on a first-come, first-served basis. Eligible applicant companies had to be majority-owned (51% or more) and controlled by Indigenous producers.

Indigenous Ownership represented 58% of shares in funded applications under the Development Program, compared to 33% of non-Indigenous shareholders. Among *Indigenous Peoples*, *First Nations* held 32%, *Métis* 18%, and *Inuit* 7%. *No Participation* was low at 9%.

Under the Predevelopment Program, 55% of Ownership shares in funded applications were held by Indigenous producers, compared to only 12% reported non-Indigenous. However, *No Participation* represented one third of reported shares, which is high.
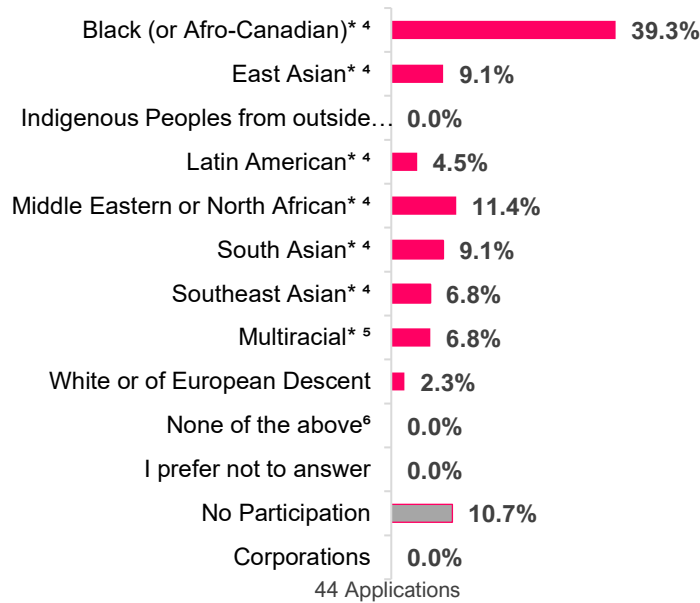
Among *Indigenous Peoples*, *First Nations* held 38% Ownership shares, *Métis* 10%, and *Inuit* 7%.

Significantly, for both Development and Predevelopment, *Prefer not to answer* and *Corporations* were at zero.
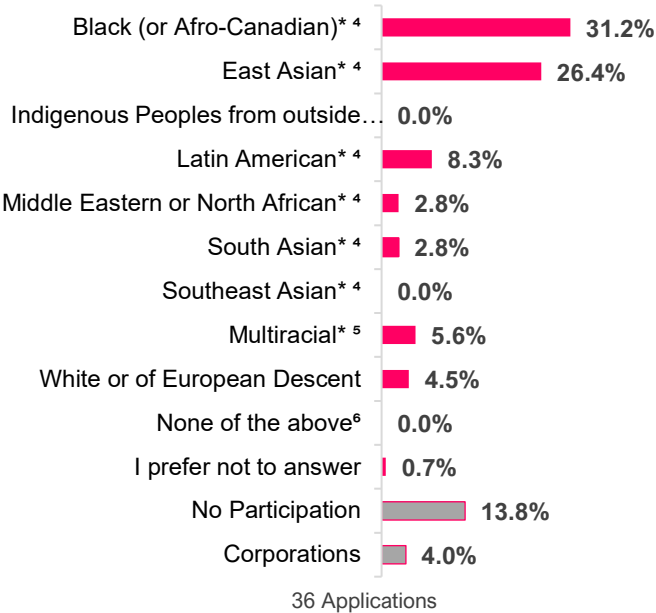
82

OWNERSHIP ON PPRC PREDEVELOPMENT & DEVELOPMENT

Racialized Communities owned 87% of shares in PPRC Predevelopment; 77% in Development

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN OWNERSHIP FOR APPLICATIONS FUNDED UNDER PPRC PREDEVELOPMENT 2022-2023

Category	%
Black (or Afro-Canadian)* [4]	39.3%
East Asian* [4]	9.1%
Indigenous Peoples from outside…	0.0%
Latin American* [4]	4.5%
Middle Eastern or North African* [4]	11.4%
South Asian* [4]	9.1%
Southeast Asian* [4]	6.8%
Multiracial* [5]	6.8%
White or of European Descent	2.3%
None of the above [6]	0.0%
I prefer not to answer	0.0%
No Participation	10.7%
Corporations	0.0%

44 Applications

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN OWNERSHIP FOR APPLICATIONS FUNDED UNDER PPRC DEVELOPMENT 2022-2023

Category	%
Black (or Afro-Canadian)* [4]	31.2%
East Asian* [4]	26.4%
Indigenous Peoples from outside…	0.0%
Latin American* [4]	8.3%
Middle Eastern or North African* [4]	2.8%
South Asian* [4]	2.8%
Southeast Asian* [4]	0.0%
Multiracial* [5]	5.6%
White or of European Descent	4.5%
None of the above [6]	0.0%
I prefer not to answer	0.7%
No Participation	13.8%
Corporations	4.0%

36 Applications
Note: Total does not add to 100% due to rounding

The Pilot Program for Racialized Communities (PPRC) offered funding for Development and Predevelopment on a first-come, first-served basis. Eligible applicant companies had to be majority owned and controlled by members of Racialized Communities.[3]

Ownership shares for applications funded under **PPRC Predevelopment** totaled 87% for Racialized Communities with a large representation of *Black/Afro-Canadians* at 39%.

Under **PPRC Development**, 77% of Ownership shares in funded applications were held by Racialized Communities, with *Black/Afro-Canadians* owning 31% and *East Asians* 26%.

[4] Included in the definition of Racialized Community.
[5] Multiracial: when more than one racialized category is selected.
[6] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Métis, or Inuit)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian.**
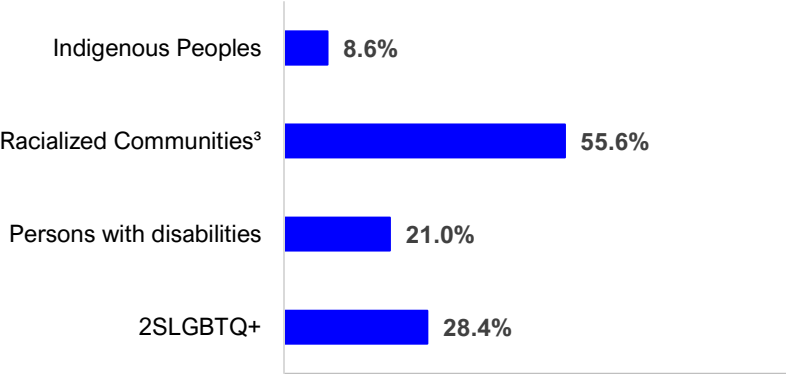
KEY ROLES IN PREDEVELOPMENT PROGRAM

51% of Key Roles were held by Diverse Communities; of those, 56% represented Racialized Communities

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR APPLICATIONS FUNDED UNDER PREDEVELOPMENT - 2022-2023

Category	%
Yes[1]	50.6%
No	28.8%
I prefer not to answer[2]	11.9%
No Participation	8.8%

N=160 Key Roles
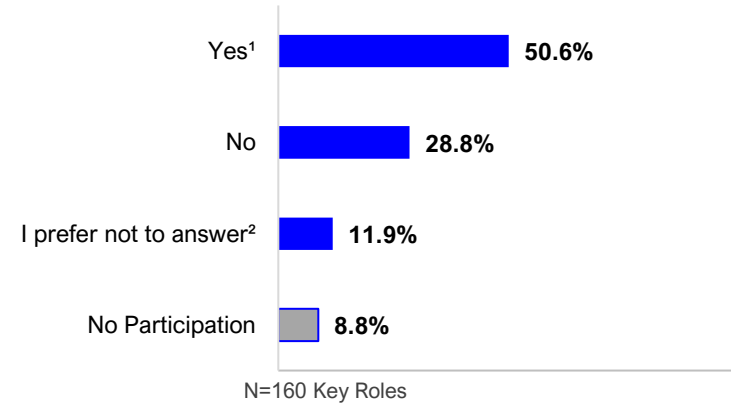
IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES FOR APPLICATIONS FUNDED UNDER PREDEVELOPMENT - 2022-2023

Category	%
Indigenous Peoples	8.6%
Racialized Communities[3]	55.6%
Persons with disabilities	21.0%
2SLGBTQ+	28.4%

Note: Total exceeds 100% as one can identify to more than one community

In 2022-2023, a minimum 25% of the Predevelopment Program's budget was reserved for "Diverse Community projects," meaning projects in which at least 40% of Key Roles were held by members of one or more Diverse Communities.[1]

Diverse Community representation in Key Roles for Predevelopment funded applications was 51%, which is over double the 25% minimum. Reported non-Diverse Community individuals accounted for 29% of Key Roles.
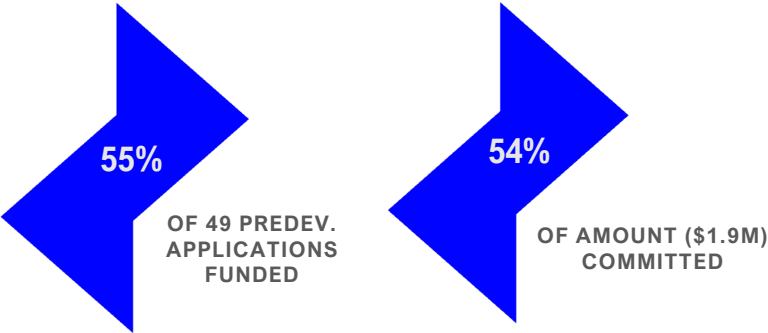
Among the Key Roles held by Diverse Communities, 56% of individuals identified as part of a Racialized Community, followed by 28% for *2SLGBTQ+* individuals, 21% for *Persons with disabilities*, and 9% for *Indigenous Peoples*.

[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities
[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial

KEY ROLES IN PREDEVELOPMENT PROGRAM

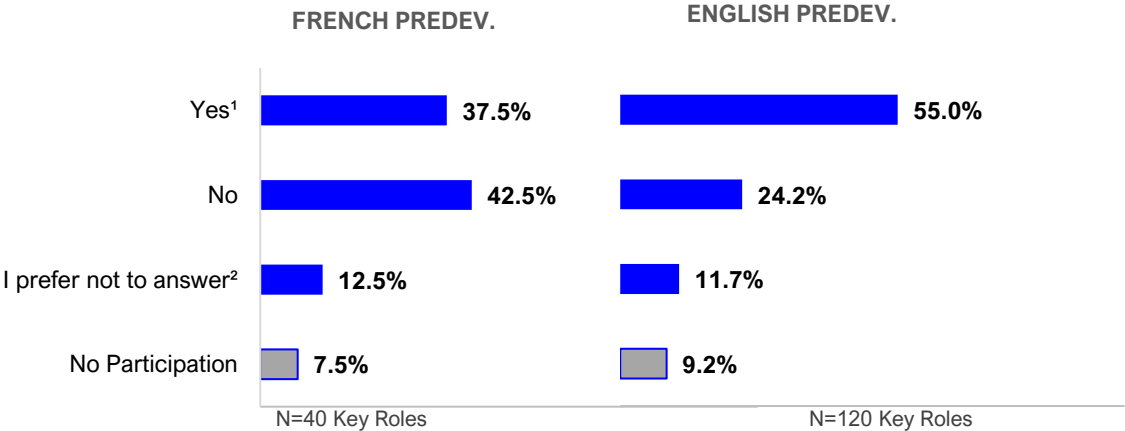**55% of applications had 40% or more Key Roles from Diverse Communities**

2022-2023 APPLICATIONS FUNDED UNDER PREDEVELOPMENT WITH 40%+ OF KEY ROLES SELF-IDENTIFIED TO AT LEAST ONE OF THE DIVERSE COMMUNITIES

55% OF 49 PREDEV. APPLICATIONS FUNDED

54% OF AMOUNT ($1.9M) COMMITTED

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR APPLICATIONS FUNDED UNDER PREDEVELOPMENT - 2022-2023 BY LANGUAGE

	FRENCH PREDEV.	ENGLISH PREDEV.
Yes[1]	37.5%	55.0%
No	42.5%	24.2%
I prefer not to answer[2]	12.5%	11.7%
No Participation	7.5%	9.2%
	N=40 Key Roles	N=120 Key Roles

A minimum 25% of the Predevelopment Program's budget was reserved for "Diverse Community projects," meaning projects in which at least 40% of Key Roles were held by members of one or more Diverse Communities.[1]

In 2022-2023, 55% of applications met the reserved fund's criteria and 54% of funding was committed to these projects, which is more than double the minimum reserved.

In French-language Predevelopment funded applications, Diverse Community Key Roles were at 38%, which is higher than other results in French-language Linear Content, yet still lower than reported non-Diverse Community individuals at 43%.

In English, 55% of Key Roles were held by individuals from Diverse Communities, which can be considered very high, whereas reported non-Diverse Communities were low at 24%.

[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities

5.
REPRESENTATION IN INTERACTIVE CONTENT

DEMOGRAPHIC AND SOCIAL IDENTITIES
BY SHAREHOLDERS & KEY ROLES ACROSS
CMF'S INTERACTIVE PROGRAMS 2022-2023

Kun'tewiktuk - A Mi'kmaw Adventure

REPRESENTATION IN INTERACTIVE CONTENT - OVERVIEW

This section reports on the overall demographic and social identities makeup of Key Roles and Ownership as disclosed through PERSONA-ID across all applications funded in 2022-2023 through the CMF's Experimental Stream Programs, except for the Digital Linear Series (which for this report was included in the Linear Content section). This includes interactive digital media and application software, such as videogames and immersive experiences (e.g. Virtual Reality and Augmented Reality), as well as web and mobile applications/software with a connection to the Canadian Cultural sector.

In 2022-2023, **144 applications** were funded across all interactive content programs for a total allocation of **$40.3 million**, with **575 reported** Key Roles.

Please note that the number of Key Roles does not correspond to the number of individuals. Also, Ownership reflects the percentage of total shares across all submitted applications, not the percentage of individuals.

The following is the list of Programs under Interactive Content that had **Gender Balance (GB)** or **Diverse Community (DC)** incentives in 2022-2023 for Key Roles.

Programs in Interactive Content

- INNOVATION & EXPERIMENTATION PROGRAM (GB & DC incentives)
- COMMERCIAL PROJECTS PROGRAM (GB & DC incentives)
- PROTOTYPING PROGRAM (GB & DC incentives)
- CONCEPTUALIZATION PROGRAM (DC incentive)

37

Average age of **Key Roles** in interactive content

37

Average age of **Shareholders** in interactive content

87

REPRESENTATION IN INTERACTIVE CONTENT - OVERVIEW

Overall Representation in Interactive Content is presented in two broad sections: Overall and by Programs, and then divided into specific CMF Programs. This section does not split results by Language of Production since interactive content is often multilingual.

5.1 OVERALL REPRESENTATION IN INTERACTIVE CONTENT

This section reports on the combined results for all Programs within Interactive Content, including all demographic and identity responses given via PERSONA-ID, as well as *No Participation* and, in the case of Ownership, *Corporations:*

✦ **Key Roles**: Overall representation of Key Roles across all Interactive Programs.

✦ **Ownership**: Overall representation in Ownership shares across all Interactive Content Programs.

5.2 REPRESENTATION IN INTERACTIVE PROGRAMS

This section reports on representation in four Interactive Programs: The Innovation & Experimentation Program, the Commercial Project Program and the Prototyping Program, which have selective processes evaluated by a jury through an assessment criteria grid; and the Conceptualization Program, which is first-come, first-served.

The report compares representation in applications submitted and funded, and focuses on the effect of Gender Balance and Diverse Community incentives:

✦ **Innovation & Experimentation and Commercial Projects**: Incentives for Diverse Community and Gender Balance in **Key Roles**.

✦ **Prototyping**: Incentives for Diverse Community and Gender Balance **Key Roles**.

✦ **Conceptualization**: Incentive for Diverse Community **Key Roles** (this first-come, first-served program had a reserved amount for Diverse Communities.

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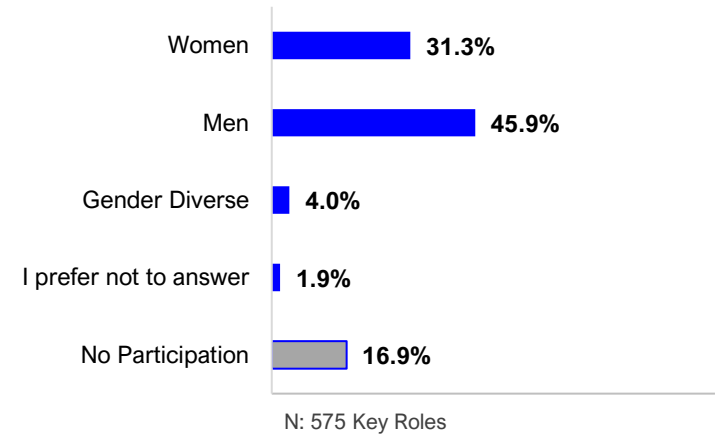# OVERALL REPRESENTATION IN INTERACTIVE CONTENT BY KEY ROLES

Les bracelets rouges

KEY ROLES BY GENDER

31% of Key Roles were held by *Women; Gender Diverse* reported low representation

GENDER REPRESENTATION IN KEY ROLES FOR INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Category	Percentage
Women	31.3%
Men	45.9%
Gender Diverse	4.0%
I prefer not to answer	1.9%
No Participation	16.9%

N: 575 Key Roles

GENDER REPRESENTATION BY KEY ROLES INTERACTIVE FUNDED APPLICATIONS 2022-2023

Key Roles (N)	Women	Men	Gender Diverse	I prefer not to answer	No Participation
Designer (91)	35.2%	30.8%	7.7%	2.2%	24.2%
Director (215)	30.7%	48.4%	4.7%	2.8%	13.5%
Producer (130)	33.8%	53.1%	1.5%	0.8%	10.8%
Programmer (75)	9.3%	54.7%	2.7%	2.7%	30.7%
Project Leader (64)	48.4%	34.4%	3.1%	0.0%	14.1%

Across all Interactive Content funded in 2022-2023, *Women* accounted for 31% of Key Roles, which is below the Gender Balance threshold. *Men* was 46% and *Gender Diverse* 4%.

Across all Key Roles in Interactive Content, *Project Leader* was most held by *Women at* 48%, followed by *Designer* at 35%, *Producer* at 34%, and *Director* at 31%.

Project Leader was the most common Key Role held by *Women* at 48%, followed by *Designer* at 35% and *Producer* 34%. *Programmer* was lowest at 9%.
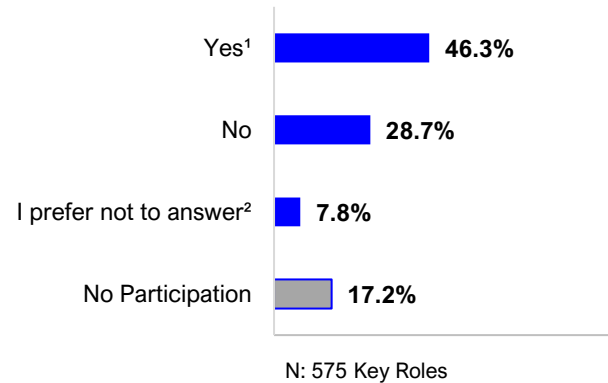
Designer for *Gender Diverse* was at 8%, which is double the representation overall in Interactive Content (4%).

Programmer was the most common Key Role held by *Men* at 55%. *No Participation* (31%) was remarkably high for this role as well.
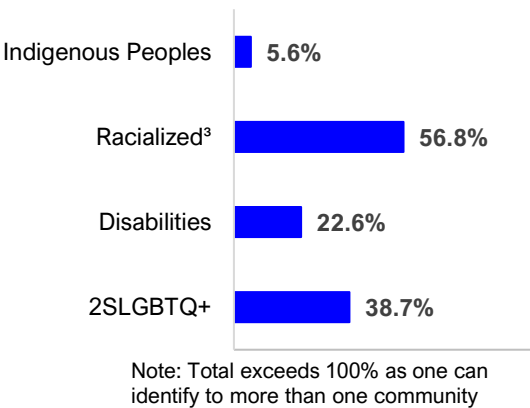
KEY ROLES BY DIVERSE COMMUNITIES

46% of Key Roles were from *Diverse Communities* with *Project Leader* as the most common answer

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Category	%
Yes[1]	46.3%
No	28.7%
I prefer not to answer[2]	7.8%
No Participation	17.2%

N: 575 Key Roles

IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES FOR INTERACTIVE FUNDED PROJECTS - 2022-2023

Community	%
Indigenous Peoples	5.6%
Racialized[3]	56.8%
Disabilities	22.6%
2SLGBTQ+	38.7%

Note: Total exceeds 100% as one can identify to more than one community

DIVERSE COMMUNITIES BY KEY ROLES INTERACTIVE FUNDED APPLICATIONS 2022-2023

Key Roles (N)	Yes[1]	No	I prefer not to answer[2]	No Participation
Designer (91)	48.4%	17.6%	7.7%	26.4%
Director (215)	47.9%	28.8%	9.8%	13.5%
Producer (130)	42.3%	40.8%	6.2%	10.8%
Programmer (75)	38.7%	25.3%	5.3%	30.7%
Project Leader (64)	54.7%	23.4%	7.8%	14.1%

In Interactive Content, 46% of individuals in Key Roles identified with a Diverse Community[1] while 28% reported as non-Diverse Community.

Among Diverse Communities, *Racialized* individuals represented 57%, *2SLGBTQ+* follows with 39%, *Persons with disabilities* at 23%, and *Indigenous* at less than 6%.

Among specific Key Roles, Diverse Community representation was higher in *Project Leader* roles at 55%, followed by *Designer* and *Director*, both *at* 48%.

The lowest representation of Diverse Community was for *Programmer* (39%), lower than the results for overall Interactive Content (46%) and close to non-Diverse Community results (41%).

[1] Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities
[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)

KEY ROLES BY INDIGENOUS PEOPLES

3% of Key Roles were held by *Indigenous* individuals with *Programmer* as the most common answer

INDIGENOUS PEOPLE TO CANADA REPRESENTATION IN KEY ROLES FOR INTERACTIVE FUNDED APPLICATIONS - 2022-2023

First Nations	0.9%
Inuit	0.0%
Métis	1.7%
No	79.0%
I prefer not to answer	1.6%
No Participation	16.9%

N: 575 Key Roles

INDIGENOUS PEOPLE TO CANADA REPRESENTATION BY KEY ROLES ON INTERACTIVE FUNDED APPLICATIONS 2022-2023

Key Roles (N)	First Nations	Inuit	Métis	No	I prefer not to answer	No Participation
Designer (91)	2.2%	0.0%	1.1%	71.4%	1.1%	24.2%
Director (215)	0.9%	0.0%	1.9%	81.4%	2.3%	13.5%
Producer (130)	0.0%	0.0%	2.3%	84.6%	2.3%	10.8%
Programmer (75)	1.3%	0.0%	2.7%	65.3%	0.0%	30.7%
Project Leader (64)	0.0%	0.0%	0.0%	85.9%	0.0%	14.1%
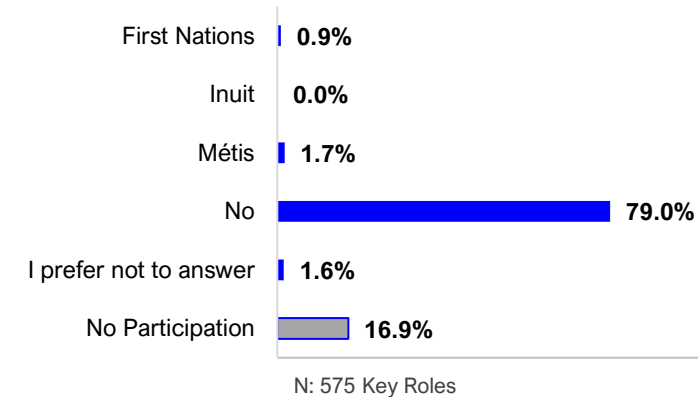
3% of Key Roles in Interactive Content belong to *Indigenous Peoples,* whereas 79% *of* individuals did not identify as Indigenous. *Métis* held almost 2% of Key Roles, *First Nations* just under 1%.

*Programmer w*as the most common Key Roles for all *Indigenous Peoples* at 4%, especially *Métis* at almost 3%. *Producer* and *Designer* were the next most common Key Roles at about 2% for *Métis* and *First Nations* respectively. Notably, *Métis* had representation in 4 of the 5 Key Roles, and *First Nations* had representation in 3 of 5. *No Participation* responses were highest for *Programmer* at 31% and lowest for *Producer* at 11%.

KEY ROLES BY RACIALIZED & ETHNOCULTURAL COMMUNITIES

26% of Key Roles were held by Individuals from *Racialized Communities*

RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN KEY ROLES ON INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Category	%
Black (or Afro-Canadian)* [4]	1.2%
East Asian* [4]	9.2%
Indigenous Peoples from outside Canada* [4]	0.0%
Latin American* [4]	1.9%
Middle Eastern or North African* [4]	3.7%
South Asian* [4]	3.1%
Southeast Asian* [4]	3.5%
Multiracial* [5]	3.8%
White or of European Descent	48.7%
None of the above [6]	5.6%
I prefer not to answer	2.4%
No Participation	16.9%
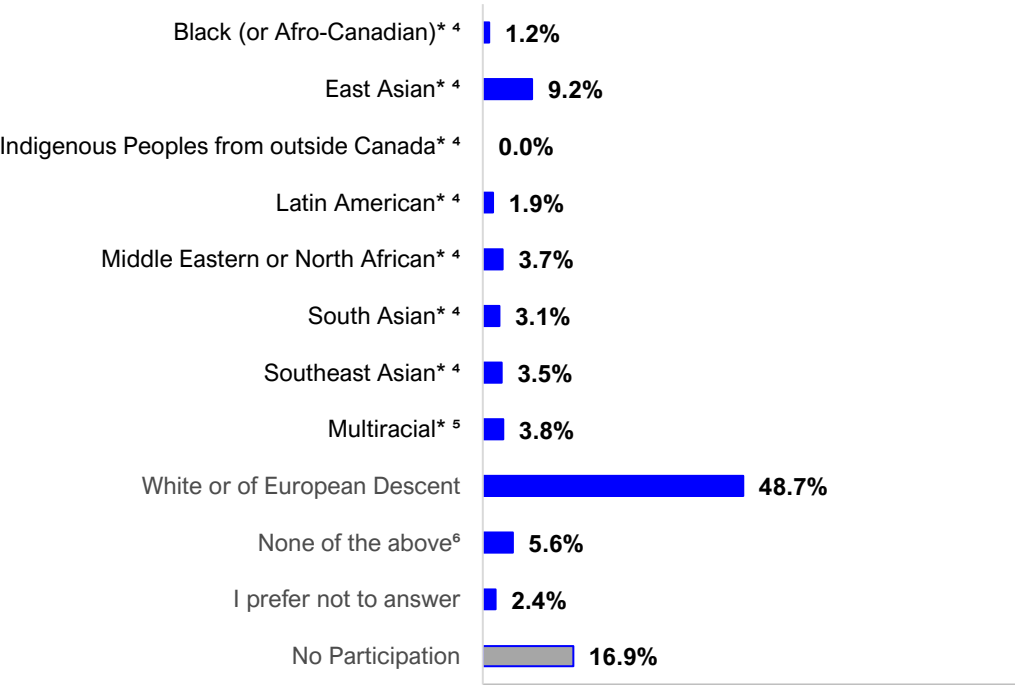
N: 575 Key Roles

RACIALIZED AND ETHNOCULTURAL REPRESENTATION BY KEY ROLES FOR INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Key Roles (N)	Racialized Communities	White or of European Descent	None of the above	I prefer not to answer	No Participation
Designer (91)	23.1%	46.2%	5.5%	1.1%	24.2%
Director (215)	27.0%	47.4%	8.8%	3.3%	13.5%
Producer (130)	29.2%	52.3%	5.4%	2.3%	10.8%
Programmer (75)	20.0%	46.7%	1.3%	1.3%	30.7%
Project Leader (64)	31.3%	51.6%	0.0%	3.1%	14.1%

26% of Key Roles were held by Racialized Communities, 49% reported being *White or of European Descent.*

Project Leader was the most common identified Key Role among Racialized Communities at 31%. *Producer* was the most held Key Role among individuals from *White or European Descent* at 52%.

[4] Included in the definition of Racialized Community.
[5] Multiracial: when more than one racialized category is selected.
[6] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Métis, or Inuit)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian.**

KEY ROLES BY 2SLGBTQ+ IDENTITIES

18% of Key Roles were held by 2SLGBTQ+ individuals, *Designer & Project Leader* most common

2SLGBTQ+ REPRESENTATION IN KEY ROLES FOR INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Yes[7]	17.9%
No, I identify as a straight or heterosexual and cisgender person	53.2%
I prefer not to answer	11.1%
No Participation	17.7%

N: 575 Key Roles

2SLGBTQ+ AMONG KEY ROLES IDM FUNDED PROJECTS - 2022-2023

Asexual	2.9%
Bisexual or pansexual	37.9%
Gay or Lesbian	18.4%
Intersex or intersexual	0.0%
Non-Binary, Gender Non-…	5.8%
Queer or Genderqueer	6.8%
Transgender or Transexual	4.9%
Two-Spirit	0.0%
Other(s)	1.9%
Multiple Answers[8]	1.0%

2SLGBTQ+ REPRESENTATION BY KEY ROLES ON INTERACTIVE FUNDED APPLICATIONS 2022-2023

Key Roles (N)	Yes	No, I identify as a straight or heterosexual and cisgender person	I prefer not to answer	No Participation
Designer (91)	24.2%	37.4%	11.0%	27.5%
Director (215)	19.5%	53.0%	14.0%	13.5%
Producer (130)	10.8%	69.2%	7.7%	12.3%
Programmer (75)	13.3%	46.7%	9.3%	30.7%
Project Leader (64)	23.4%	51.6%	10.9%	14.1%

Among the 18% of *2SLGBTQ+* Key Roles, the proportion of individuals who identified as *Bisexual or Pansexual* was 38% and *Gay or Lesbian was* 18%.

Designer at 24% was the most common Key Role held among *2SLGBTQ+* individuals, closely followed by *Project Leader* at 23%. *Producer* was the least held at 11%.

Producer was the most held Key Role among *Straight/Heterosexual/Cisgender* individuals at 69%, followed by *Director* at 53% and *Project Leader* at 52%.

No Participation responses were highest for *Programmer* at 31% and lowest for *Producer* at 12%. *Prefer not to answer* responses ranged from 14% for *Director* to 8% for *Producer*.

[7] Among those who answered Yes to identifying as 2SLGBTQ+.
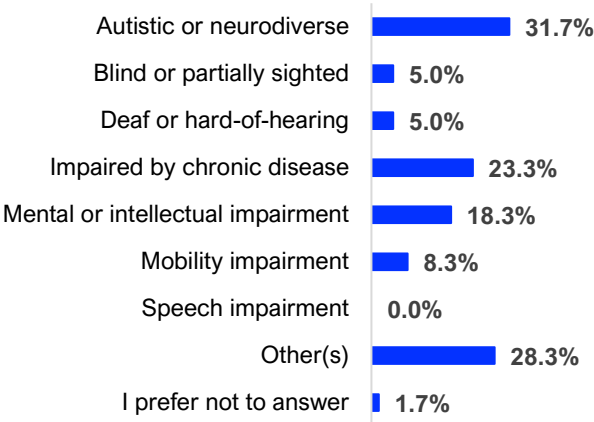[8] Multiple Answers: when more than one response is selected.

CANADA MEDIA FUND | FONDS DES MÉDIAS DU CANADA

KEY ROLES BY DISABILITY STATUS

10% of Key Roles were *persons with Disabilities; Designer & Project Leader* most common

PERSON LIVING WITH ONE OR MORE DISABILITIES REPRESENTATION IN KEY ROLES FOR INTERACTIVE FUNDED APPLICATIONS 2022-2023

- Yes[9]: 10.4%
- No: 69.0%
- I prefer not to answer: 3.7%
- No Participation: 16.9%

N: 575 Key Roles
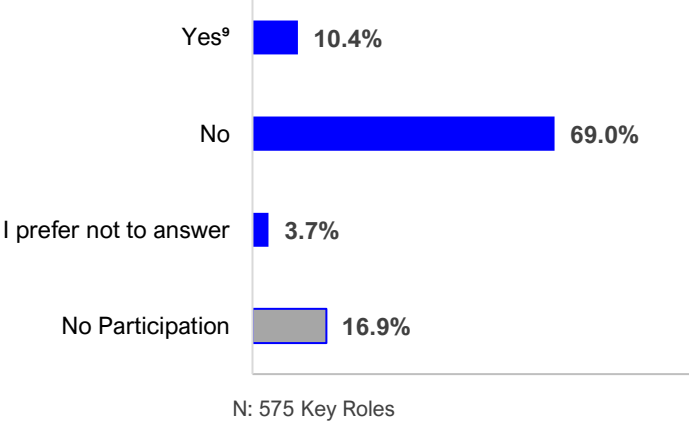
DISABILITIES AMONG KEY ROLES LIVING WITH ONE OR MORE DISABILITIES IN INTERACTIVE FUNDED APPLICATIONS - 2022-2023

- Autistic or neurodiverse: 31.7%
- Blind or partially sighted: 5.0%
- Deaf or hard-of-hearing: 5.0%
- Impaired by chronic disease: 23.3%
- Mental or intellectual impairment: 18.3%
- Mobility impairment: 8.3%
- Speech impairment: 0.0%
- Other(s): 28.3%
- I prefer not to answer: 1.7%

Note: Total exceeds 100% as some respondents declared more than one disability

PERSON LIVING WITH ONE OR MORE DISABILITIES REPRESENTATION BY KEY ROLES ON INTERACTIVE FUNDED APPLICATIONS 2022-2023

Key Roles (N)	Yes	No	I prefer not to answer	No Participation
Designer (91)	14.3%	58.2%	3.3%	24.2%
Director (215)	10.7%	70.7%	5.1%	13.5%
Producer (130)	8.5%	76.9%	3.8%	10.8%
Programmer (75)	6.7%	62.7%	0.0%	30.7%
Project Leader (64)	12.5%	70.3%	3.1%	14.1%

Persons with disabilities held 10% of Key Roles while individuals *without a disability* were 69%. *Autistic or neurodiverse* was the most common reported disability at 32%.

Designer at 14% was the most common Key Role closely followed by *Project Leader* at 12%. *Producer* was the least held at 8%. *No Participation* responses were highest for *Programmer* at 31% and lowest for *Producer* at 11%. *Prefer not to answer* responses ranged from 5% for *Director* to 0% for *Programmers*.
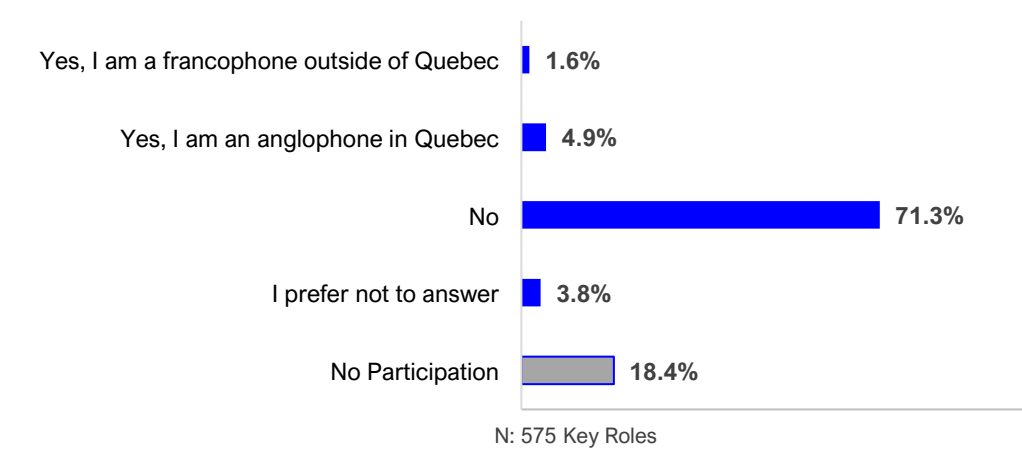
43% Percentage of persons living with one or more disabilities[9] requiring accommodations
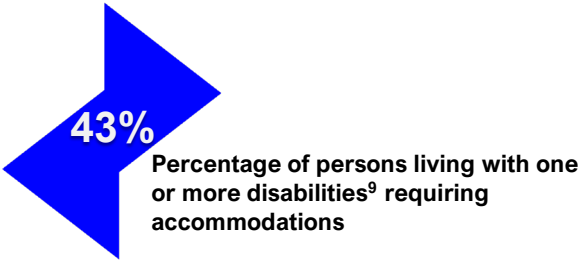
[9] Responded *Yes* to living with one or more disabilities.

KEY ROLES BY OFFICIAL LANGUAGE MINORITY COMMUNITY

7% of Key Roles were *OLMC* combined*; Programmer* top role for Francophone outside QC, *Producer* most common for *Anglophones* in QC

OLMC REPRESENTATION IN KEY ROLES FOR INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Category	Value
Yes, I am a francophone outside of Quebec	1.6%
Yes, I am an anglophone in Quebec	4.9%
No	71.3%
I prefer not to answer	3.8%
No Participation	18.4%

N: 575 Key Roles

OLMC REPRESENTATION BY KEY ROLES ON INTERACTIVE FUNDED APPLICATIONS 2022-2023

Key Roles (N)	Yes, I am a francophone outside of Québec	Yes, I am an anglophone in Québec	No	I prefer not to answer	No Participation
Designer (91)	0.0%	1.1%	69.2%	4.4%	25.3%
Director (215)	1.9%	5.1%	73.0%	3.7%	16.3%
Producer (130)	2.3%	7.7%	76.9%	2.3%	10.8%
Programmer (75)	2.7%	4.0%	58.7%	2.7%	32.0%
Project Leader (64)	0.0%	4.7%	71.9%	7.8%	15.6%

7% of Key Roles in Interactive Content were held by OLMC individuals, 5% by *Anglophones in Québec*, 2% by *Francophones outside Québec*. Key Roles for *non-OLMC* individuals were 72%.

Overall, the most common Key Role for OLMC was *Producer* for *Anglophones in Québec* at 8%, then *Director* at 5%. The least was *Designer* at 1%. For *Francophones outside Québec*, the most common Key Role was *Programmer* at 3%, then *Producer* at 2%. The least were *Designer* and *Project Leader* at 0%. *No Participation* responses were highest for *Programmer* at 32% and lowest for *Producer* at 11%.

NB: OLMCs were not part of the Diverse Community definition.

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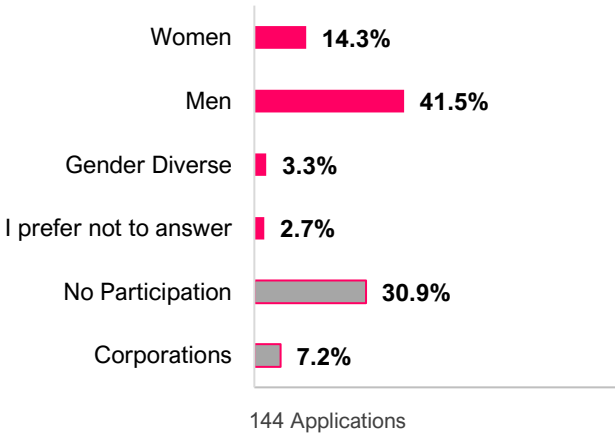# OVERALL REPRESENTATION IN INTERACTIVE CONTENT BY OWNERSHIP

Sort Of (Season 2)

OWNERSHIP BY GENDER & DIVERSE COMMUNITIES

14% of shares belonged to *Women* and 3% to *Gender Diverse;* 30% to Diverse Communities *with Racialized* as Top Group


GENDER REPRESENTATION IN OWNERSHIP FOR INTERACTIVE FUNDED APPLICATIONS 2022-2023

Women	14.3%
Men	41.5%
Gender Diverse	3.3%
I prefer not to answer	2.7%
No Participation	30.9%
Corporations	7.2%

144 Applications

DIVERSE COMMUNITY REPRESENTATION IN OWNERSHIP FOR INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Yes[1]	30.1%
No	24.5%
I prefer not to answer[2]	7.2%
No Participation	30.9%
Corporations	7.2%

144 Applications

IDENTITIES AMONG OWNERSHIP IN DIVERSE COMMUNITIES INTERACTIVE FUNDED PROJECTS – 2022 2023

Indigenous Peoples	6.3%
Racialized Communities[3]	55.7%
Disabilities	30.8%
2SLGBTQ+	41.8%

Note: Total exceeds 100% as one can identify to more than one community

Among the 59% Ownership shares that participated in Persona-ID, 42% were *Men,* 14% were *Women*, and 3% were *Gender Diverse. No Participation* was high at 31%.

30% Ownership shares in Interactive funded applications were held by shareholders who identified with a Diverse Community (*Yes[1]*).
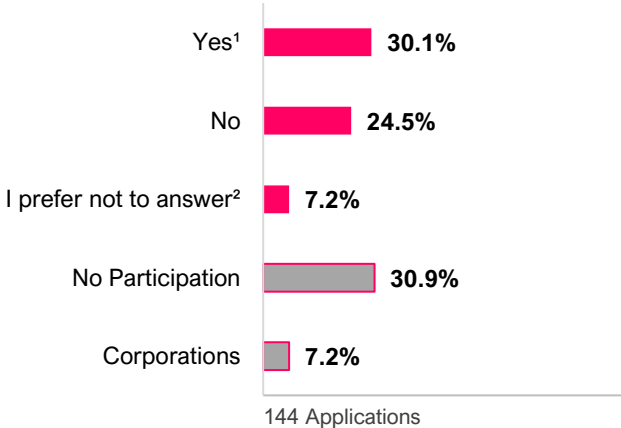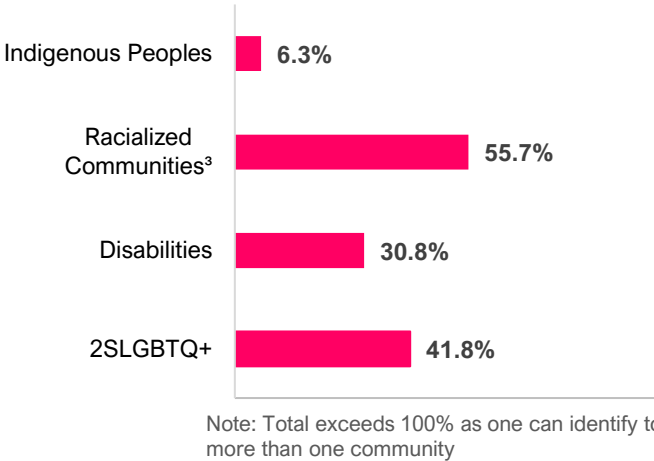
25% did not identify with a Diverse Community and 31% of the shares were *No Participation.*

Within Diverse Communities (30%, *Yes[1]*), 56% Ownership shares were held by Racialized Communities, 42% *2SLGBTQ+*, 31% *Persons with disabilities*, and 6% *Indigenous Peoples.*

[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
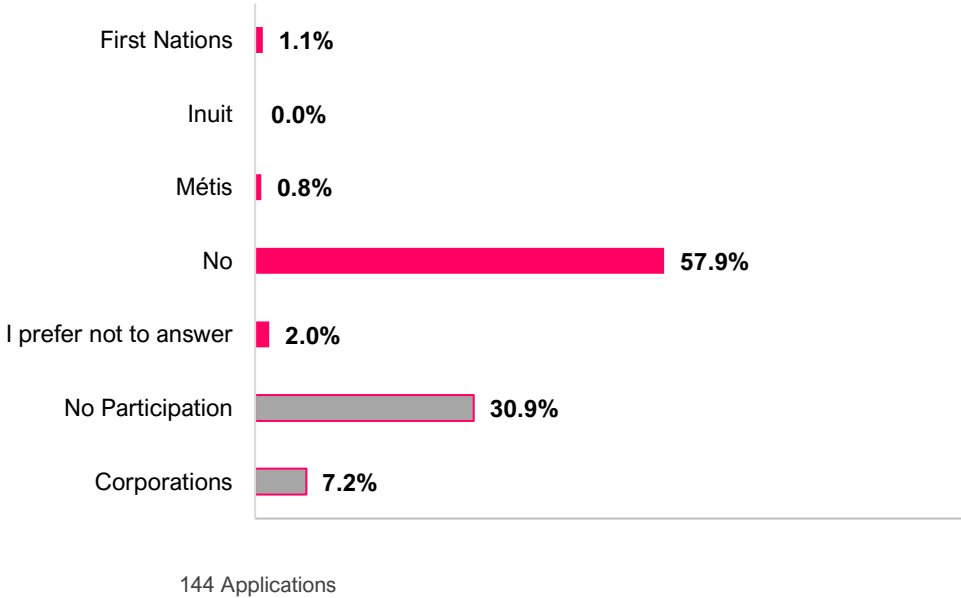[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities
[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial

OWNERSHIP BY INDIGENOUS PEOPLES

2% of shares were *Indigenous* held

**INDIGENOUS PEOPLE TO CANADA REPRESENTATION IN OWNERSHIP
FOR INTERACTIVE FUNDED APPLICATIONS 2022-2023**

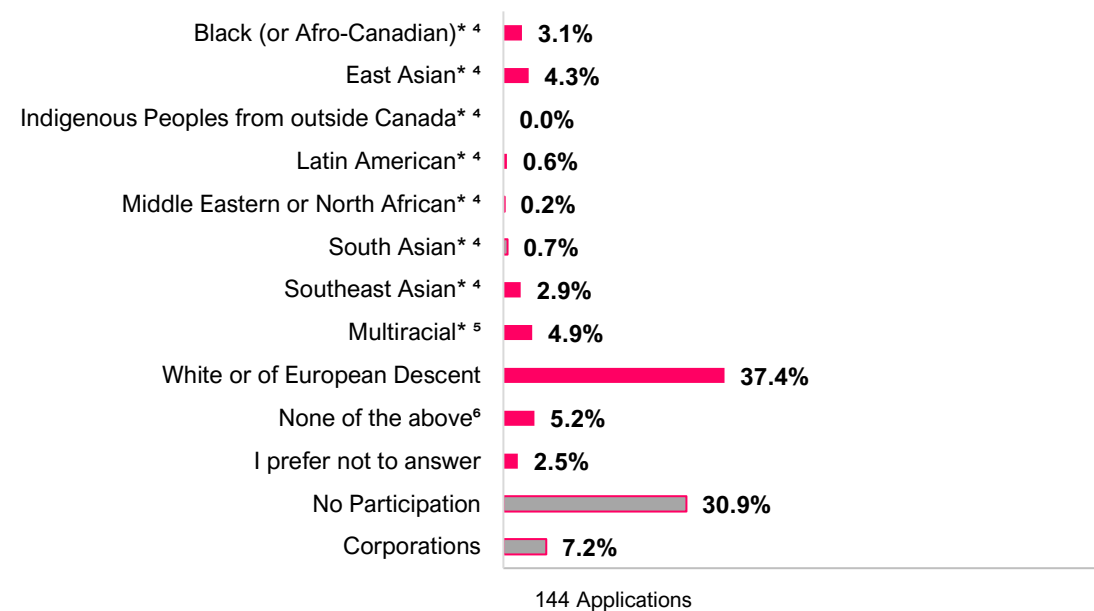|	
First Nations	1.1%
Inuit	0.0%
Métis	0.8%
No	57.9%
I prefer not to answer	2.0%
No Participation	30.9%
Corporations	7.2%

144 Applications

In Interactive funded applications, Indigenous shareholders owned a low percentage of shares at 2%, with *First Nations* holding just over 1%*, Métis* just under 1%.

Most Ownership shares belonged to non-Indigenous individuals at 58%. 31% of Ownership shares reflected *No Participation* and 7% were attributed to *Corporations*.

OWNERSHIP BY RACIALIZED & ETHNOCULTURAL COMMUNITIES

17% of shares belonged to *Racialized* individuals

**RACIALIZED AND ETHNOCULTURAL REPRESENTATION IN
OWNERSHIP ON INTERACTIVE FUNDED APPLICATIONS - 2022-2023**

Category	%
Black (or Afro-Canadian)* [4]	3.1%
East Asian* [4]	4.3%
Indigenous Peoples from outside Canada* [4]	0.0%
Latin American* [4]	0.6%
Middle Eastern or North African* [4]	0.2%
South Asian* [4]	0.7%
Southeast Asian* [4]	2.9%
Multiracial* [5]	4.9%
White or of European Descent	37.4%
None of the above [6]	5.2%
I prefer not to answer	2.5%
No Participation	30.9%
Corporations	7.2%

144 Applications

For Racialized and Ethnocultural Representation, the largest share of Ownership across Interactive Funded applications was 37% for individuals of *White or of European Descent.*

Overall, 17% of Ownership shares were held by Racialized individuals, with *Multiracial*[5] at 5%, *East Asian* at 4%, *Black* and *Southeast Asian* at 3% each.
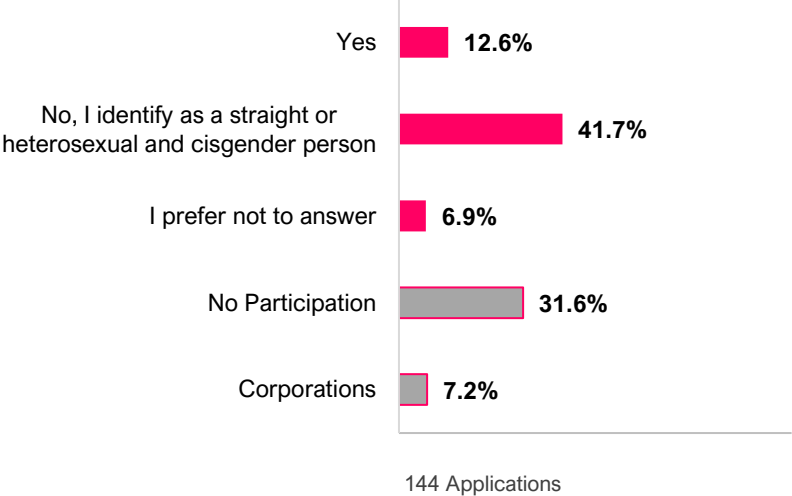
[4] Included in the definition of Racialized Community.
[5] Multiracial: when more than one racialized category is selected.
[6] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Métis, or Inuit)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian.**

OWNERSHIP BY 2SLGBTQ+ IDENTITIES

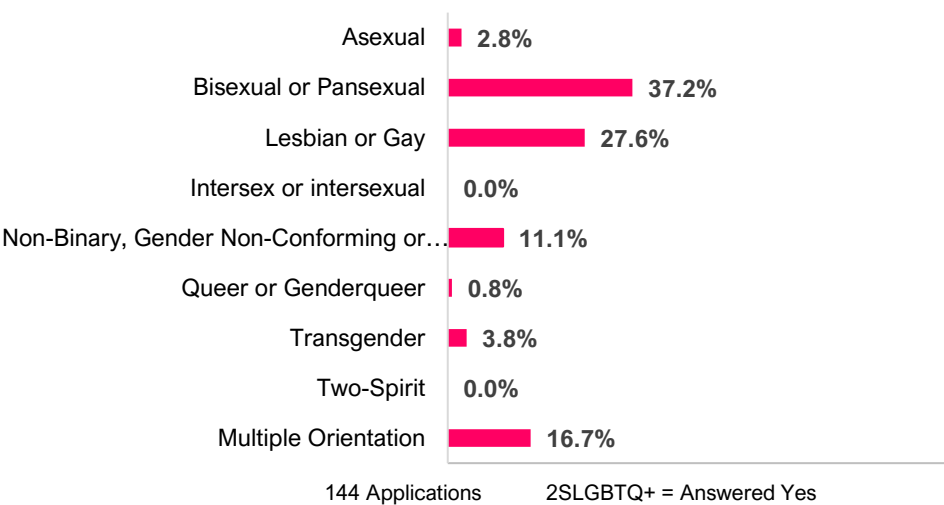**13% Ownership shares belong to 2SLGBTQ+ individuals**

2SLGBTQ+ REPRESENTATION IN OWNERSHIP FOR INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Yes	**12.6%**
No, I identify as a straight or heterosexual and cisgender person	**41.7%**
I prefer not to answer	**6.9%**
No Participation	**31.6%**
Corporations	**7.2%**

144 Applications

2SLGBTQ+ AMONG OWNERSHIP IDM FUNDED PROJECTS - 2022-2023

Asexual	**2.8%**
Bisexual or Pansexual	**37.2%**
Lesbian or Gay	**27.6%**
Intersex or intersexual	**0.0%**
Non-Binary, Gender Non-Conforming or…	**11.1%**
Queer or Genderqueer	**0.8%**
Transgender	**3.8%**
Two-Spirit	**0.0%**
Multiple Orientation	**16.7%**

144 Applications   2SLGBTQ+ = Answered Yes

Across all funded Interactive content, Ownership shares for individuals who identify as *2SLGBTQ+* were 13%; *heterosexual / cisgender* individuals was 42%.

*No Participation* accounted for 31% of shares for Ownership identities, and *Corporations* were 7% of shares.

Of the 13% of *2SLBGTQ+* Ownership shares, individuals who identify as *Bisexual or Pansexual* held 37%, *Lesbian or Gay* held 28%, *Non-Binary/Gender, Non-Conforming/Gender Fluid* held 11%.
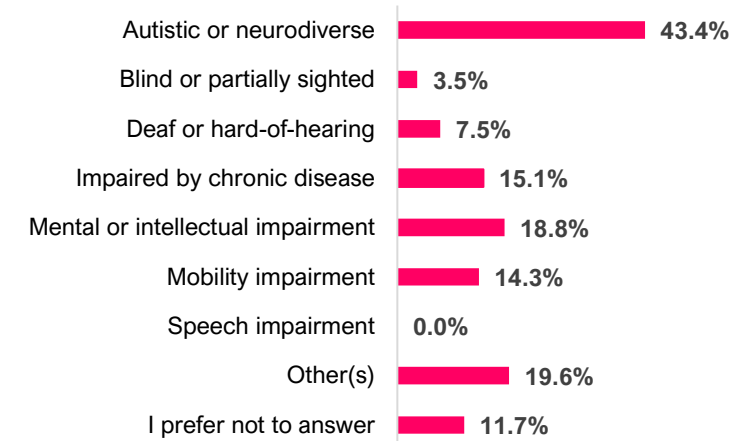
OWNERSHIP BY DISABILITY STATUS

9% to *individuals with Disabilities*; among them, 43% were *Autistic or Neurodiverse*

PERSON LIVING WITH ONE OR MORE DISABILITIES REPRESENTATION IN OWNERSHIP FOR INTERACTIVE FUNDED APPLICATIONS 2022-2023

Yes[9]	**9.3%**
No	**49.6%**
I prefer not to answer	**3.0%**
No Participation	**30.9%**
Corporations	**7.2%**
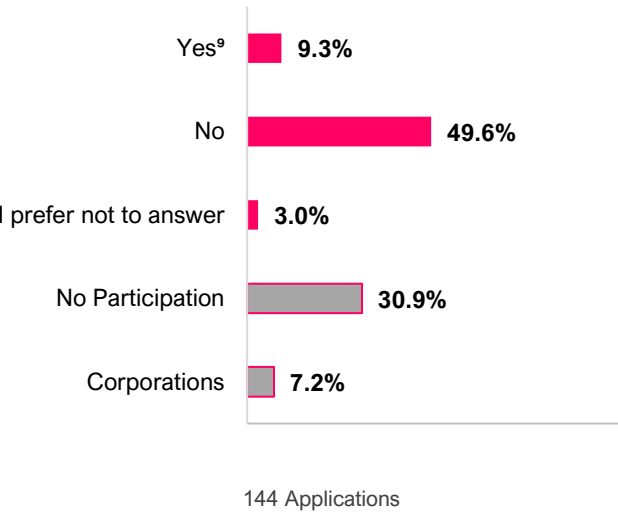
144 Applications

OWNERSHIP AMONG DISABILITIES OF INTERACTIVE FUNDED APPLICATIONS - 2022-2023

Autistic or neurodiverse	**43.4%**
Blind or partially sighted	**3.5%**
Deaf or hard-of-hearing	**7.5%**
Impaired by chronic disease	**15.1%**
Mental or intellectual impairment	**18.8%**
Mobility impairment	**14.3%**
Speech impairment	**0.0%**
Other(s)	**19.6%**
I prefer not to answer	**11.7%**

Note: Total exceeds 100% as some respondents declared more than one disability

For Interactive Content, 9% Ownership shares were held by *Persons with disabilities*[9] while individuals *without a disability* held 50%. About 31% of shares were *No Participation* and 7% for *Corporations.*

Among the shareholders who identified as a *person living with one or more disabilities*, a vast majority identified as *Autistic or neurodiverse* (43%). *Mental or intellectual disabilities* held 19% of shares, followed by those living with *chronic disease* (15%).
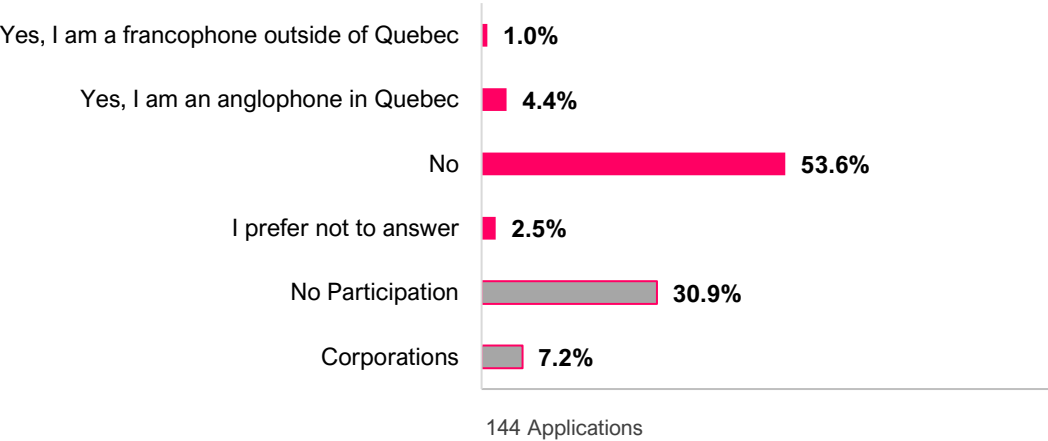
Please note that the Demographic Report uses Persona-ID 2023-2024 terminology to describe different kinds of disabilities.

[9] Answered *Yes* to living with one or more disabilities.

OWNERSHIP BY OFFICIAL LANGUAGE MINORITY COMMUNITY

4% of shares belonged to *Anglophones in Québec*, 1% to *Francophones outside Québec*

**OLMC REPRESENTATION IN OWNERSHIP FOR INTERACTIVE FUNDED APPLICATIONS
2022-2023**

Category	Percentage
Yes, I am a francophone outside of Quebec	1.0%
Yes, I am an anglophone in Quebec	4.4%
No	53.6%
I prefer not to answer	2.5%
No Participation	30.9%
Corporations	7.2%

144 Applications

5% Ownership shares belonged to *OLMC* individuals, 4% to *Anglophones in Québec*, and 1% to *Francophones outside Québec*. Reported Ownership shares for non-OLMC individuals was 54%.

NB: OLMCs were not part of the Diverse Community definition.

5.3
OVERALL REPRESENTATION IN INTERACTIVE PROGRAMS

Bones of Crows

REPRESENTATION IN INTERACTIVE PROGRAMS

This section reports on the representation in all four Interactive Content Programs, with an emphasis on the incentives and requirements included in these programs: **The Innovation & Experimentation Program, the Commercial Projects Program** and the **Prototyping Program**, which have selective processes; and the **Conceptualization Program**, which is first-come, first-served.
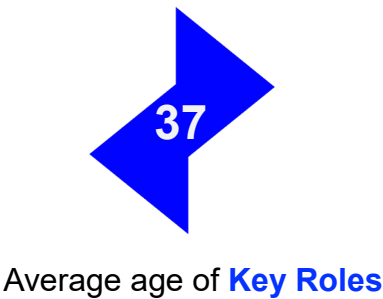
Selective programs are those that include an evaluation process commonly done by an external jury or an internal review committee that assess the applications to decide which projects will be funded. First-come, first-served programs fund applications that meet all the criteria until the allocated funding runs out.

The report compares representation in submitted and funded applications and focuses on the effect of Gender Balance and Diverse Community incentives on Key Roles. This section does not report on Ownership since no incentives or requirements for Ownership were in place for these programs during this year.

The following is the list of Programs under Interactive Content with **Gender Balance** (GB) or **Diverse Community** (DC) incentives present in 2022-2023 for Key Roles:
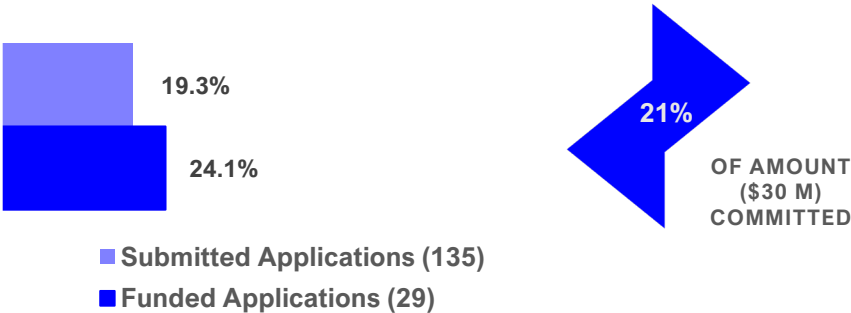
Programs in Interactive Content

✦ INNOVATION & EXPERIMENTATION PROGRAM (GB & DC incentives)

✦ COMMERCIAL PROJECTS PROGRAM (GB & DC incentives)

✦ PROTOTYPING PROGRAM (GB & DC incentives)

✦ CONCEPTUALIZATION PROGRAM (DC reserved funds)

575
Total **Key Roles** in funded applications

37
Average age of **Key Roles**

144
Total number of funded applications

27%
Success rate in selective Programs

GENDER IN INNOVATION & EXPERIMENTATION PROGRAM AND COMMERCIAL PROJECTS PROGRAM BY KEY ROLES

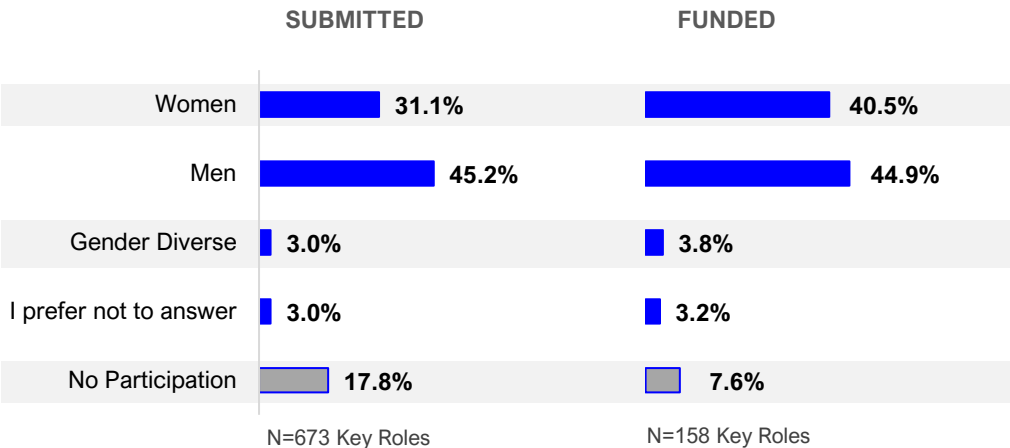**24% of funded applications met *Gender Balance* criteria; 41% of Key Roles were held by *Women***

2022-2023 APPLICATIONS UNDER THE INNOVATION & EXPERIMENTATION AND COMMERCIAL PROGRAMS WITH 40%+ WOMEN IN KEY ROLES

19.3%

24.1%

21%

OF AMOUNT ($30 M) COMMITTED

■ Submitted Applications (135)
■ Funded Applications (29)

GENDER REPRESENTATION IN KEY ROLES FOR APPLICATIONS UNDER INNOVATION & EXPERIMENTATION AND COMMERCIAL PROGRAMS – 2022-2023 SUBMITTED VS FUNDED

	SUBMITTED	FUNDED
Women	31.1%	40.5%
Men	45.2%	44.9%
Gender Diverse	3.0%	3.8%
I prefer not to answer	3.0%	3.2%
No Participation	17.8%	7.6%

N=673 Key Roles   N=158 Key Roles

The Innovation & Experimentation and the Commercial Project Programs were both selective and highly competitive. Combined they received 135 applications and funded 29, for a success rate of 21%. The 29 applications received a combined commitment of **$30 million.**

Both programs had a Gender Balance incentive of 2% in the assessment criteria for applications with 40% or more *Women* in Key Roles. However, only 19% submitted and 24% of funded applications met the Gender Balance criteria. 21% of committed funding went to these applications.
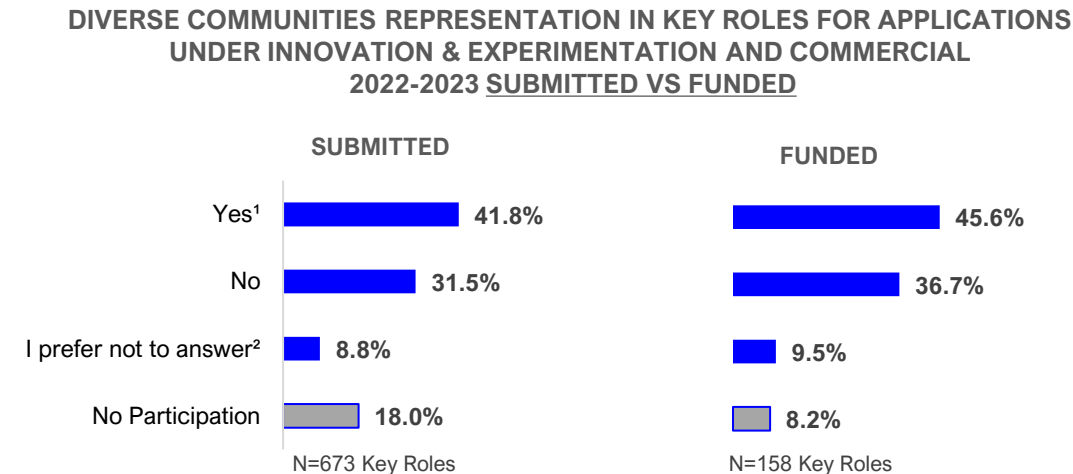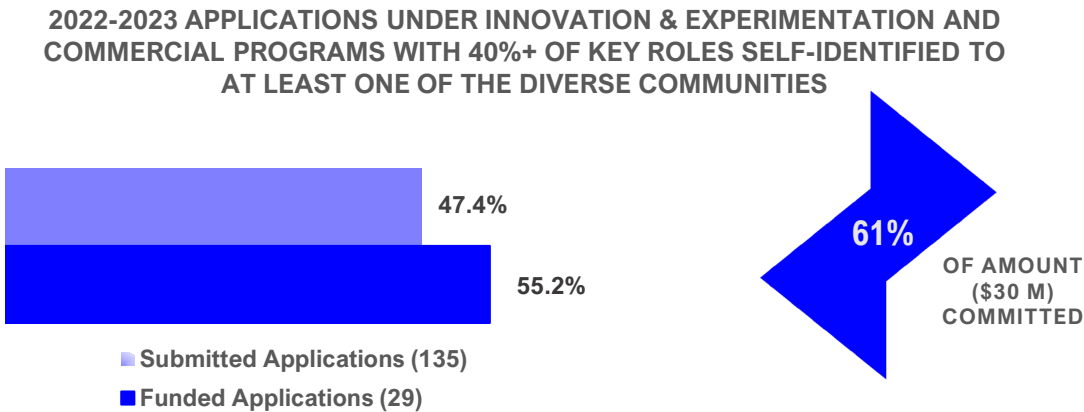
Women represented 41% of Key Roles in funded applications, much higher than 31% among submitted applications. *Men* reported in Key Roles represented 45% across submitted and funded applications. *Gender Diverse* were at 4% funded compared to 3% submitted.

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DIVERSE COMMUNITIES IN INNOVATION & EXPERIMENTATION AND COMMERCIAL PROJECT PROGRAMS BY KEY ROLES

55% of funded application met Diverse Community criteria, 61% of funding was committed to them

2022-2023 APPLICATIONS UNDER INNOVATION & EXPERIMENTATION AND COMMERCIAL PROGRAMS WITH 40%+ OF KEY ROLES SELF-IDENTIFIED TO AT LEAST ONE OF THE DIVERSE COMMUNITIES

47.4%

55.2%

61%

OF AMOUNT ($30 M) COMMITTED

- Submitted Applications (135)
- Funded Applications (29)

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR APPLICATIONS UNDER INNOVATION & EXPERIMENTATION AND COMMERCIAL 2022-2023 SUBMITTED VS FUNDED

	SUBMITTED	FUNDED
Yes[1]	41.8%	45.6%
No	31.5%	36.7%
I prefer not to answer[2]	8.8%	9.5%
No Participation	18.0%	8.2%

N=673 Key Roles   N=158 Key Roles

Both programs also had a Diverse Community incentive of 2% in the assessment criteria for applications with 40% or more members of Diverse Communities[1] in Key Roles. Funded applications that met the Diverse Community criteria (55%) over indexed submitted applications (47%), and a higher percentage (61%) of funding in these Programs was committed to these applications.

Across all funded applications in these two Programs, 46% of all Key Roles were held by individuals who identified with a Diverse Community (*Yes*) compared to 42% submitted. 37% did not report identifying with a Diverse Community (*No*) among funded applications, compared to 32% submitted.
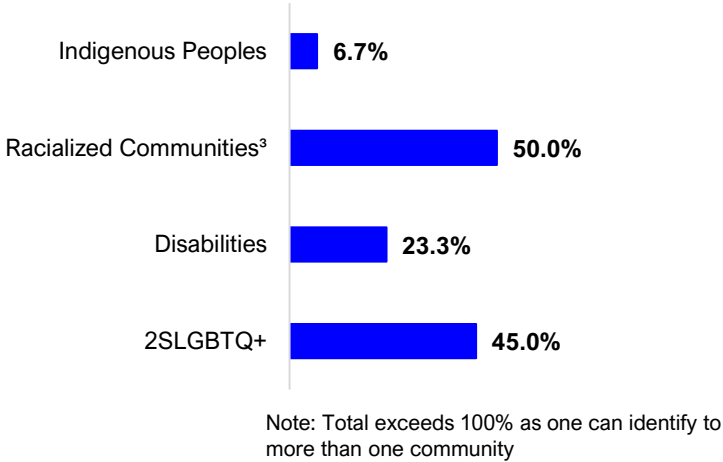
[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)
[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities

DIVERSE COMMUNITIES IN INNOVATION & EXPERIMENTATION AND COMMERCIAL PROJECT PROGRAMS BY KEY ROLES

50% of Key Roles were held by Racialized communities; 45% by 2SLGBTQ+ individuals

IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES INNOVATION & EXPERIMENTATION AND COMMERCIAL FUNDED APPLICATIONS - 2022-2023

Category	Percentage
Indigenous Peoples	6.7%
Racialized Communities[3]	50.0%
Disabilities	23.3%
2SLGBTQ+	45.0%

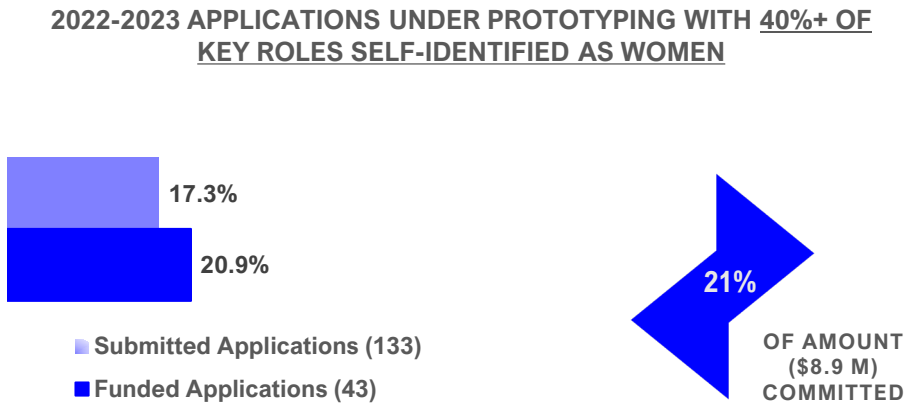Note: Total exceeds 100% as one can identify to more than one community

Both Programs had a Diverse Community incentive of 2% in the assessment criteria for applications with 40% or more members of Diverse Communities in Key Roles.

Among Diverse Communities, Racialized Communities represented 50% while *2SLGBTQ+* individuals accounted for 45%. *Persons with Disabilities* were 23% and *Indigenous Peoples* 7%.

[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)
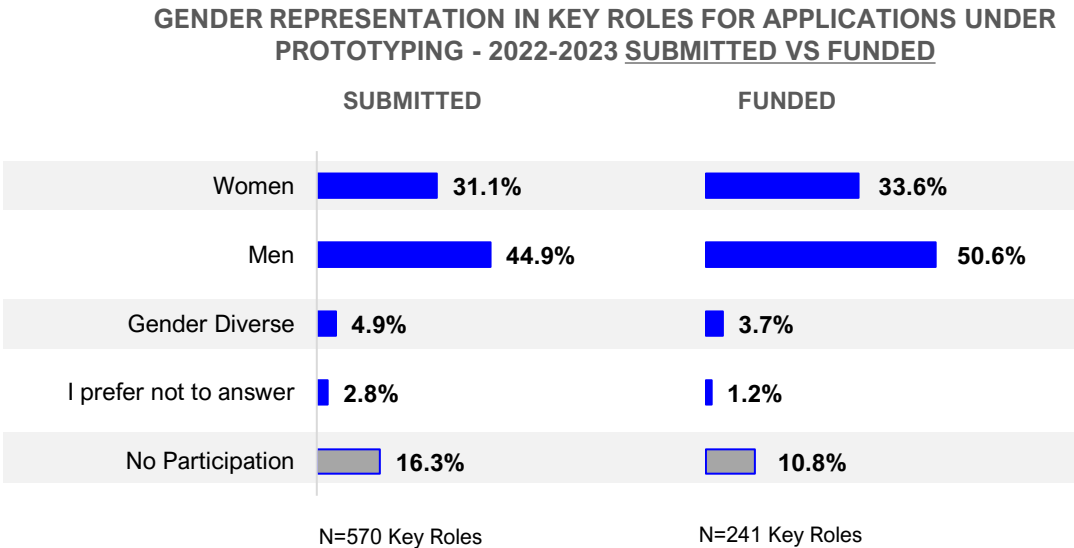
GENDER IN PROTOTYPING PROGRAM BY KEY ROLES

Key Roles for *Women* were 34% funded vs. 31% submitted; 21% had 40%+ or more *Women* in Key Roles

2022-2023 APPLICATIONS UNDER PROTOTYPING WITH 40%+ OF KEY ROLES SELF-IDENTIFIED AS WOMEN

17.3%

20.9%

- Submitted Applications (133)
- Funded Applications (43)

21% OF AMOUNT ($8.9 M) COMMITTED

GENDER REPRESENTATION IN KEY ROLES FOR APPLICATIONS UNDER PROTOTYPING - 2022-2023 SUBMITTED VS FUNDED

	SUBMITTED	FUNDED
Women	31.1%	33.6%
Men	44.9%	50.6%
Gender Diverse	4.9%	3.7%
I prefer not to answer	2.8%	1.2%
No Participation	16.3%	10.8%

N=570 Key Roles   N=241 Key Roles

Prototyping was a selective Program that received **133 applications** and **funded 43**, for a success rate of **32%**. The funded applications received a combined allocation of **$8.9 million.**

Out of the 43 applications, 21% of these applications met the Gender Balance criteria for *Women* in Key Roles and a similar proportion of funding committed.
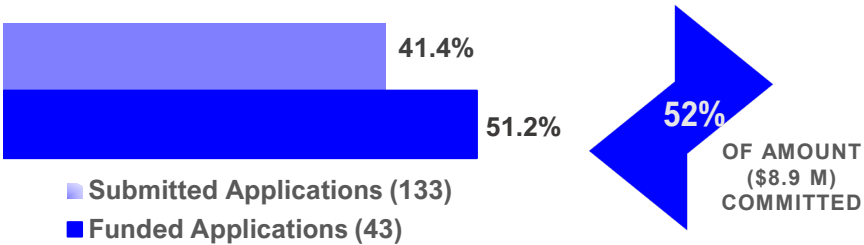
Overall representation of *Women* in funded applications under the Prototyping Program was below the 40% Gender Balance threshold at 34%, but slightly higher than 31% submitted. Reported *Men* made up 51% of the Key Roles compared to 45% submitted. Gender Diverse was 4% funded, coming in slightly lower than 5% submitted.
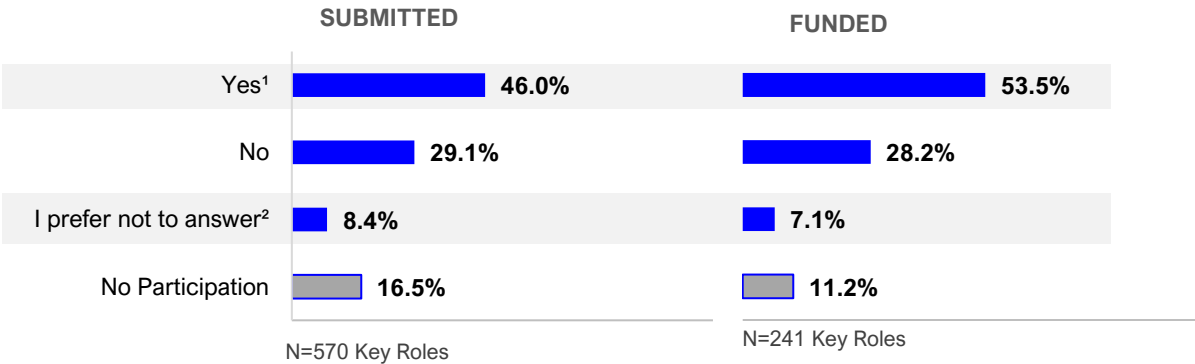
DIVERSE COMMUNITIES IN PROTOTYPING PROGRAM BY KEY ROLES

Key Roles for Diverse communities were 54% funded vs. 46% submitted; 21% had 40%+ or more

2022-2023 APPLICATIONS UNDER PROTOTYPING WITH 40%+ OF KEY ROLES SELF-IDENTIFIED TO AT LEAST ONE OF THE DIVERSE COMMUNITIES

41.4%

51.2%

■ Submitted Applications (133)
■ Funded Applications (43)

52%
OF AMOUNT ($8.9 M) COMMITTED

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR APPLICATIONS UNDER PROTOTYPING 2022-2023 SUBMITTED VS FUNDED

	SUBMITTED	FUNDED
Yes[1]	46.0%	53.5%
No	29.1%	28.2%
I prefer not to answer[2]	8.4%	7.1%
No Participation	16.5%	11.2%

N=570 Key Roles   N=241 Key Roles

The Prototyping Program had a Diverse Community incentive of 2% in the assessment criteria for applications with 40% or more members of Diverse Communities in Key Roles.

The proportion of funded applications that met the Diverse Community criteria (51%) was higher than those submitted (41%) and was similar to the proportion of the funding committed.

Out of the 43 funded applications, representation of Diverse Communities in Key Roles was at almost 54%, which was higher than submitted applications and overall representation in Interactive Content (46%).

Non-Diverse Communities made up only 28% of reported Key Roles, compared to 29% submitted.
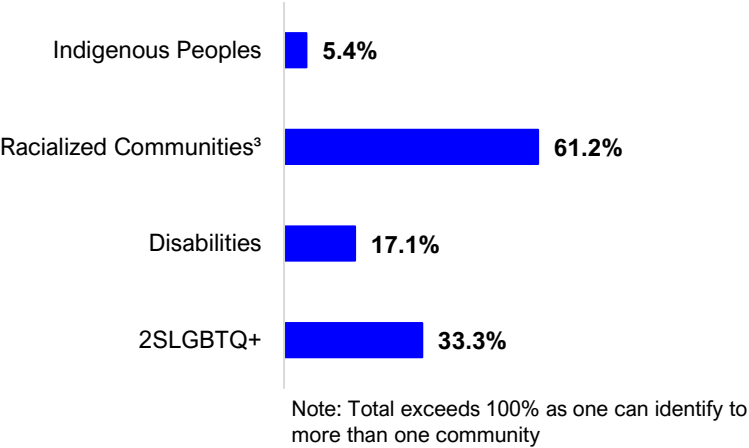
[1] Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)

[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities

DIVERSE COMMUNITIES IN PROTOTYPING PROGRAM BY KEY ROLES

61% of Key Roles were held by Racialized communities; 33% by *2SLGBTQ+* individuals

COMMUNITY BREAKDOWN AMONG KEY ROLES IN DIVERSE COMMUNITIES[3]
PROTOTYPING FUNDED APPLICATIONS - 2022-2023

Community	%
Indigenous Peoples	5.4%
Racialized Communities[3]	61.2%
Disabilities	17.1%
2SLGBTQ+	33.3%

Note: Total exceeds 100% as one can identify to more than one community

The Prototyping Program had a Diverse Community incentive of 2% in the assessment criteria for applications with 40% or more members of Diverse Communities in Key Roles.

Among Diverse Communities, Racialized Communities were the most represented at 61%, while *2SLGBTQ+* accounted for 33%. *Persons with disabilities* were 17% and *Indigenous Peoples* were 5%.

[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)
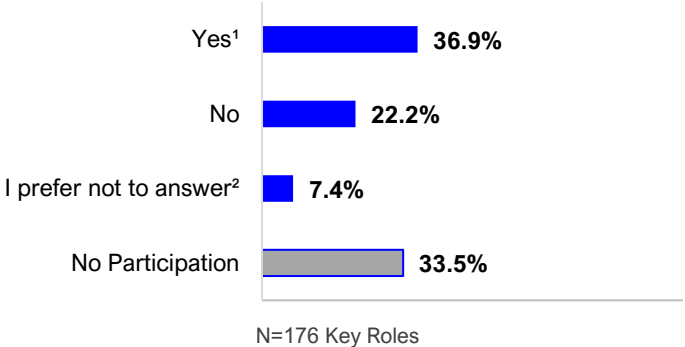
DIVERSE COMMUNITIES IN CONCEPTUALIZATION PROGRAM BY KEY ROLES

Key Roles for Diverse communities were 37%; however, *No Participation* was 34%

2022-2023 APPLICATIONS UNDER CONCEPTUALIZATION WITH 40%+ OF KEY ROLES IDENTIFIED TO AT LEAST ONE DIVERSE COMMUNITY

40% OF 72 FUNDED APPLICATIONS

40% OF AMOUNT ($1.05M) COMMITTED

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR FUNDED APPLICATIONS UNDER CONCEPTUALIZATION 2022-2023

Yes[1]	36.9%
No	22.2%
I prefer not to answer[2]	7.4%
No Participation	33.5%

N=176 Key Roles

Conceptualization was a first-come, first-served program that funded **72 applications** with a total commitment of **$1 million.** 25% of the program was reserved for applications that reported 40% or more members of Diverse Communities in Key Roles.

Out of all funded applications, 40% of applications met the Diverse Community criteria in Key Roles and a similar proportion of the committed funding, which is equal to the Diverse Community incentive threshold.

On average, Diverse Communities accounted for 37% of the Key Roles in Conceptualization, individuals not from Diverse Communities were 22%, yet *No Participation* was high at 34%.
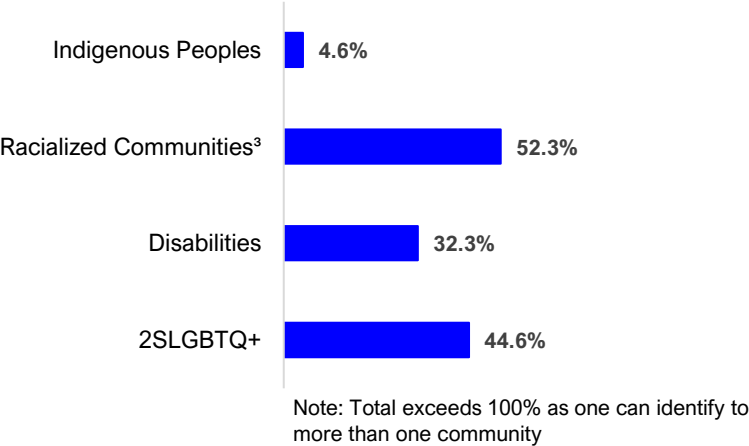
[1]Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized, Gender Diversity and Sexual Orientation, Person living with one or more disabilities)

[2] Did not self-identify to any of the diverse communities and answered "I Prefer not to answer" to any of the questions on the diverse communities

DIVERSE COMMUNITIES IN CONCEPTUALIZATION PROGRAM BY KEY ROLES

52% of Key Roles were held by Racialized communities; 45% by *2SLGBTQ+* individuals

COMMUNITY BREAKDOWN AMONG KEY ROLES IN DIVERSE COMMUNITIES CONCEPTUALIZATION FUNDED APPLICATIONS - 2022-2023

Indigenous Peoples — 4.6%

Racialized Communities[3] — 52.3%

Disabilities — 32.3%

2SLGBTQ+ — 44.6%

Note: Total exceeds 100% as one can identify to more than one community

The Conceptualization Program funded **72 applications** with a total commitment of **$1 million**. 25% of the program was reserved for applications that reported 40% or more members of Diverse Communities in Key Roles.

Among the 37% from Diverse Communities, 52% of the Key Roles were held by members of Racialized Communities, *2SLGBTQ+* were 45%, 32% comprised of *Persons with disabilities,* and 5% held by *Indigenous Peoples*.

[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)

6.
INTERSECTIONALITY

INTERSECTIONAL IDENTITIES BY KEY ROLES ACROSS PROGRAMS
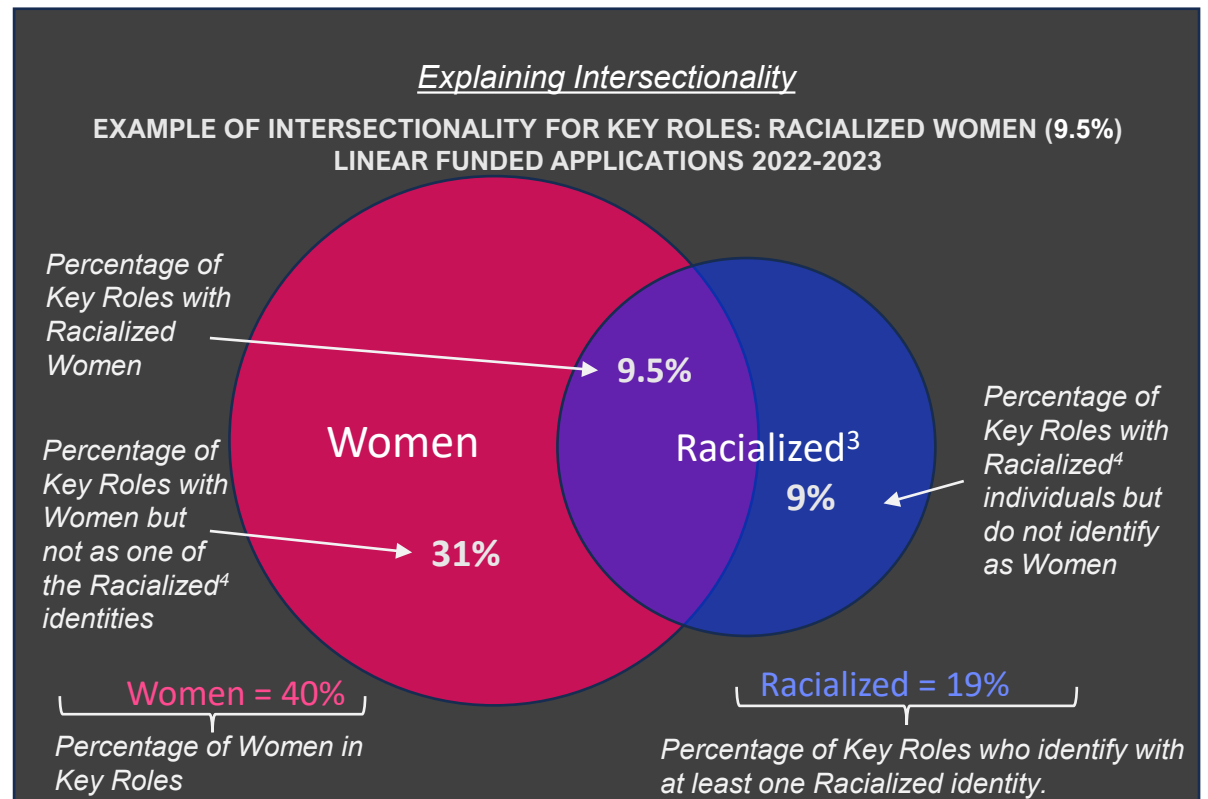IN CMF'S 2022-2023 FUNDED CONTENT

Teodore pas de H

INTERSECTIONALITY

Intersectionality can be defined as the diverse ways in which a group or an individual may experience or identify with overlapping social categories, with both advantages and disadvantages. For instance, a *Black Disabled Women* might face distinct barriers to entering the audiovisual industry that may differ from the challenges of other *Women* or *Black* people.

The image on the right illustrates what intersectionality is for Racialized *Women* in Key Roles on Linear funded applications.
As shown earlier in the overall Linear section on Key Roles, *Women* occupied 40% of the Key Roles and *Racialized* individuals represented 19% of the Key Roles. When intersecting those 2 identities, the proportion of *Racialized Women* in Key Roles is 9.5%.

As the reader navigates the following slides, they can explore the rate of representation of multiple pairs of identities overlapping for Key Roles.

This section serves only as an example of what can be explored and learnt when looking at equity data with an intersectional approach. In this case, the data on Key Roles who self-identify as *Women* and the four Diverse Communities (*Indigenous Peoples, Racialized individuals, 2SLGBTQ+, and persons with disabilities / disabled persons*) has been "intersected" with each other.

Explaining Intersectionality

**EXAMPLE OF INTERSECTIONALITY FOR KEY ROLES: RACIALIZED WOMEN (9.5%)
LINEAR FUNDED APPLICATIONS 2022-2023**

Percentage of Key Roles with Racialized Women

Percentage of Key Roles with Women but not as one of the Racialized[4] identities

Women

Racialized[3]

9.5%

31%

9%

Percentage of Key Roles with Racialized[4] individuals but do not identify as Women

Women = 40%

Percentage of Women in Key Roles

Racialized = 19%

Percentage of Key Roles who identify with at least one Racialized identity.

[3] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)

CANADA MEDIA FUND | FONDS DES MÉDIAS DU CANADA

INTERSECTIONALITY IN OVERALL LINEAR CONTENT FOR KEY ROLES

10% of Key Roles were *Racialized Women;* both *2SLGBTQ+ Women & Indigenous Women were* 3% each

**INTERSECTIONALITY FOR KEY ROLES -
LINEAR FUNDED APPLICATIONS 2022-2023**

	Women	2SLGBTQ+[7]	Indigenous	Racialized[4]	Disabilities[9]
Women	40.2%	**3.4%**	**3.1%**	**9.5%**	**1.5%**
2SLGBTQ+		8.1%	**0.7%**	**1.6%**	**1.0%**
Indigenous			6.9%	**0.1%**	**0.4%**
Racialized				18.6%	**0.9%**
Disabilities					3.5%

N: 5,302 Key Roles declared

There were 40% *Women* in Key Roles declared in all Linear funded applications; as a result, the most common intersectionality involved this identity. Overall, Racialized *Women* held 10%, *2SLGBTQ+ Women* 3%, and *Indigenous Women* 3%.

As shown in the chart, there was intersectionality for all identities, even if minimal.

[4] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial).
[7] Among those who answered Yes to identifying as 2SLGBTQ+.
[9] Person living with one or more disabilities.

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INTERSECTIONALITY IN LINEAR CONTENT BY LANGUAGE FOR KEY ROLES

13% of Key Roles in *English* were *Racialized Women*; 5% in *French*

**INTERSECTIONALITY FOR KEY ROLES -
ENGLISH LINEAR FUNDED APPLICATIONS 2022-2023**

	Women	2SLGBTQ+[7]	Indigenous	Racialized[4]	Disabilities[9]
Women	37.9%	3.8%	4.2%	12.9%	2.4%
2SLGBTQ+		8.7%	0.6%	0.0%	1.8%
Indigenous			9.0%	0.1%	0.7%
Racialized				23.8%	1.5%
Disabilities					5.5%

N: 2,576 Key Roles declared

**INTERSECTIONALITY FOR KEY ROLES -
FRENCH LINEAR FUNDED APPLICATIONS 2022-2023**

	Women	2SLGBTQ+[7]	Indigenous	Racialized[4]	Disabilities[9]
Women	42.3%	2.9%	1.4%	4.7%	0.6%
2SLGBTQ+		7.6%	0.8%	0.2%	0.2%
Indigenous			3.0%	0.0%	0.1%
Racialized				8.5%	0.4%
Disabilities					1.5%

N: 2,492 Key Roles declared

In English Linear funded applications, there were 13% *Racialized Women* in Key Roles, 4% for both *Indigenous Women* and *Women* who identify as *2SLGBTQ+.* 2.4% were *Women with Disabilities*.

In French linear funded applications, there were 5% *Racialized Women* in Key Roles, 3% *Women* who identify as *2SLGBTQ+,* and over 1% *Indigenous Women.*

[4] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial).
[7] Among those who answered Yes to identifying as 2SLGBTQ+.
[9] Person living with one or more disabilities.

INTERSECTIONALITY IN INTERACTIVE CONTENT FOR KEY ROLES

In Interactive, 10% of Key Roles were *Racialized Women*; *2SLGBTQ+ Women* were 8%

INTERSECTIONALITY FOR KEY ROLES - INTERACTIVE FUNDED APPLICATIONS 2022-2023

	Women	2SLGBTQ+[7]	Indigenous	Racialized[4]	Disabilities[9]
Women	31.3%	**8.0%**	**0.0%**	**10.4%**	**3.8%**
2SLGBTQ+		17.9%	**0.2%**	**4.5%**	**4.5%**
Indigenous			2.6%	**0.2%**	**0.3%**
Racialized				25.6%	**1.7%**
Disabilities					10.4%

N: 575 Key Roles declared

Similar to Linear funded applications, in Interactive there were 10% *Racialized Women* in Key Roles. 8% of *Women* identified as *2SLGBTQ+* and 4% as *Women with disabilities*. Individuals who identified as *2SLGBTQ+* with *disabilities* account for under 5% of Key Roles and we saw a similar rate of representation in people who identify as both *2SLGBTQ+* and part of at least one Racialized Community.

[4] Racialized communities include Black (or Afro-Canadian). East Asian, Latin American, Middle Eastern or North African, South Asian, Southeast Asian and Multiracial)
[7] Among those who answered Yes to identifying as 2SLGBTQ+
[9] Person living with one or more disabilities

APPENDIX

Gespe_gewa_gi - The Last Land

TERMINOLOGY & DEFINITIONS

Indigenous Peoples	Indigenous Peoples to Canada is an umbrella term that the CMF uses to address and acknowledge the First Nations, Inuit, and Métis Peoples who live in the territory that is today known as Canada and are descendants of the original inhabitants of this territory prior to colonization.
Racialized Communities	Black people or Afro-descendants and members of other non-white communities, often designated as people of colour in the North American context. In 2022-2023, the CMF recognizes the following communities in Canada as Racialized Communities: Black People and people of colour or non-white communities, including Latin Americans, Middle Eastern people or West Asians, North Africans, South Asians, Southeast Asians, East Asians, Indigenous people from outside Canada and biracial or multiracial.
2SLGBTQ+	The acronym used by the CMF to refer to individuals who openly identify as Two-Spirit, Lesbian, Gay, Bisexual, Transgender, Queer and other sexual orientations and gender identities outside the heterosexual and cisgender norm.
Person with disabilities or disabled person	Someone living with one or more physical, mental, intellectual, cognitive, sensory, or communicational conditions or functional limitations that, in interaction with a social, policy, or environmental barrier, presently hinders their full and equal participation in society. These conditions or functional limitations – evident or not – may be permanent, temporary, or episodic in nature.
Diverse Community	An umbrella term used by the CMF that in 2022-2023 refers to individuals who are Indigenous (First Nations, Métis, and Inuit), members of racialized communities, 2SLGBTQ+, and Persons with disabilities or disabled persons.
Women	An individual who identifies as a woman, no matter their gender assigned at birth.

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Gender Balance	Is a minimum threshold of total paid **Key Roles** held by women to meet gender requirements or to be eligible for certain incentives. In 2022-2023, this threshold was 40%.
Gender Diverse	The self-declared identity option in PERSONA-ID for an individual who does not identify as a woman or man, but rather as Two-Spirit, Non-Binary, Genderqueer, Gender Non-Conforming, or any other gender. Note: In 2022-2023, the option offered in the questionnaire was: "Other (including Two-Spirit, Non-Binary, Genderqueer, or Gender Non-Conforming)" but the option was updated to "Gender Diverse" in 2023-2024. This report uses the term "Gender Diverse."
OLMC	Official language minority communities (OLMCs) are groups of people whose chosen official language is not the majority language in their province or territory – in other words, Anglophones in Québec and Francophones outside of Québec.
Regional	For the English-language market, Regional defines any part of Canada more than 150 km by the shortest reasonable roadway route from Toronto, and for French-language market, Regional defines any part of Canada more than 150 km by the shortest reasonable roadway route from Montreal.
Equity-seeking communities	Individuals who identify as women, members of a racialized community, 2SLGBTQ+, Persons with disabilities or disabled persons, Official Language Minority Community, and/or Regional.
Diverse Languages	Category of content produced in a language other than English, French, or Indigenous languages.

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Production Language	The main language of production and distribution of an audiovisual content.
Spoken Language(s)	Languages spoken by individuals as declared via PERSONA-ID.
Key Roles	Also known as Key Personnel role, creative and production team, or Eligible Positions. In Linear content, this refers to all paid positions for Writer, Director, and Producer roles (including Producer, Executive Producer/Showrunner, Executive Producer, Co-executive Producer, Supervising Producer, Associate Producer, or Creative Producer positions). In Interactive content, this refers to all paid positions for Producer, Executive Producer, Director (including Technical Director, Creative Director, Art Director, and Interactive Director), Senior Programmer, Designer, and Project Manager.
Applicant or Applicant company	The entity, often a company, that applies to a funding program at the CMF whether successful or not.
Application	A project submitted to a CMF program via Telefilm's Dialogue platform, whether successful or not.
Shareholder	For the purpose of this report, the term **Shareholder** defines an individual—with or without a PERSONA-ID number—who owns shares in a company applying to or funded by the CMF. It excludes companies or corporations that may own shares as well.
Non-participation or non-participants	An individual reported in the list of **Key Roles**, **Shareholders**, or Corporate Directors of an Application that did not have a PERSONA-ID number and therefore was not tallied in any demographic group or identity choice.

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User	An individual who created a PERSONA-ID account and therefore has a PERSONA-ID number.
Linear Content	All funding programs within the CMF's Convergent stream, often supporting content for television in four genres (drama, documentary, children & youth, and variety & performing arts), and the Digital Linear Series program which is part of the CMF's Experimental stream.
Interactive Content	All funding programs within the CMF's Experimental stream, except for the Digital Linear Series program, which includes interactive and immersive content as well as software applications.
Success Rate	States the proportion, often expressed in percentages, of applications that succeed in receiving funding in a selective process.
Selective Programs	All competitive programs that require the evaluation of an internal committee or an external jury to select the funded applications.
Multiracial (or biracial)	A person who has a combination of any of the standardized categories considered Racialized or any of these with White or European descent and who identifies as non-white.
Automatic Programs	All programs that can be accessed either on a first-come, first-served basis and the Performance and Development Programs.

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ADDITIONAL RESOURCES

✦ **Persona-ID Questionnaire** 2022-2023.

Microsoft Edge
PDF Document

Clink on Icon to access attached file

    ✦ To compare with current terms of use, please go to Persona-ID Questionnaire 2023-2024

✦ **Terms of Use and Privacy** 2022-2023

Microsoft Edge
PDF Document

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    ✦ To compare with current terms of use, please go to Terms of Use and Privacy 2023-2024

For more information visit CMF Persona-ID Reference Documents