2023-2024 DEMOGRAPHIC REPORT

DISCLAIMER

This report provides a detailed overview and complete results of demographic representation across Canada Media Fund's (CMF) programs during the 2023-2024 period. The demographic information used in this report has been collected through PERSONA-ID, the CMF's voluntary self-identification system launched in early 2022.

As stated in the summary version of this report, the 2023-2024 Demographic Report is part of the CMF's Analytics and Strategic Insights (ASI) mandate on data equity, which analyzes demographic data to produce data-driven insights that support the CMF's Equity, Diversity, Inclusion, and Accessibility (EDIA) objectives.

For more context, a glossary of terms used, and key takeaways from this report, please see **the 2023-2024 Summary Demographic Report** located on the Insights page of the CMF website.

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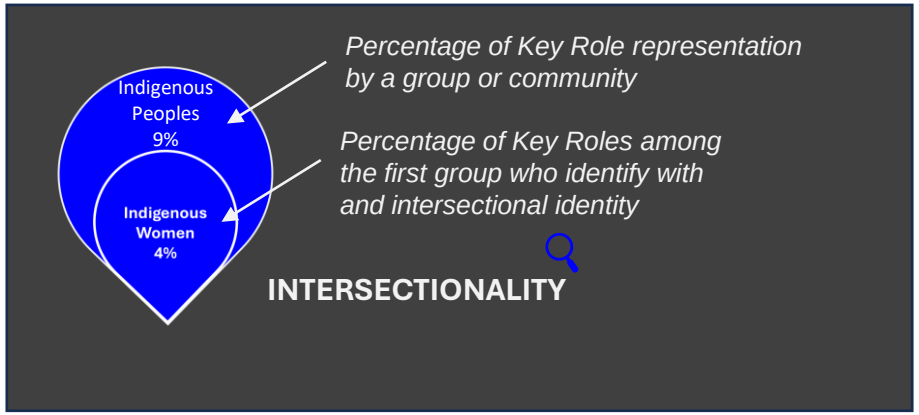
1. INTRODUCTION

WHAT'S NEW WITH THIS REPORT

- **Key Roles and Ownership Combined:** This year, results for Key Roles and Ownership* are presented together within each demographic category. In last year's report, these metrics were presented in separate sections.
- **Year-over-Year Comparisons:** With two years of data now available, this report includes comparisons of overall representation in Linear and Interactive programs between 2022-2023 and 2023-2024. However, sections dedicated to individual programs or program types focus exclusively on 2023-2024 results.
- **Genre-specific results:** For the first time, the overall results are broken down by genre, including Drama, Documentary, Children's and Youth, and Variety and Performing Arts, providing a deeper understanding of representation across these content categories.
- **Selective and Automatic Program Totals:** This year's report includes aggregate results for both selective and automatic programs, offering a clearer and more seamless comparison of demographic representation across these two program types.
- **Narrative Positioning:** Preliminary results are presented for the new "Narrative Positioning" section introduced in 2023-2024. Applicants were asked if their projects "include or reflect storylines, main characters, or subject matter related to one or more of the following" Indigenous or Equity-Seeking communities, which include Indigenous Peoples, Racialized Communities, Persons with Disabilities, 2SLGBTQ+, Women, and Official Language Minority Communities, and Regional Communities.
- **Sector Development:** For the first time, the report includes data from the Sector Development Support Program, showing aggregate demographic representation among funded applications' project leads and board members
- **Intersectionality:** Unlike the previous report, this year's findings on intersectionality are integrated into the graphics alongside other results, rather than presented as a separate section. Intersectionality refers to the complex ways in which an individual or group may experience or identify with overlapping social categories, resulting in both advantages and disadvantages. These results are presented in the following format:



*Please read the Glossary in the Summary version of the report for a definition of Key Roles and Ownership

READING CONSIDERATIONS

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

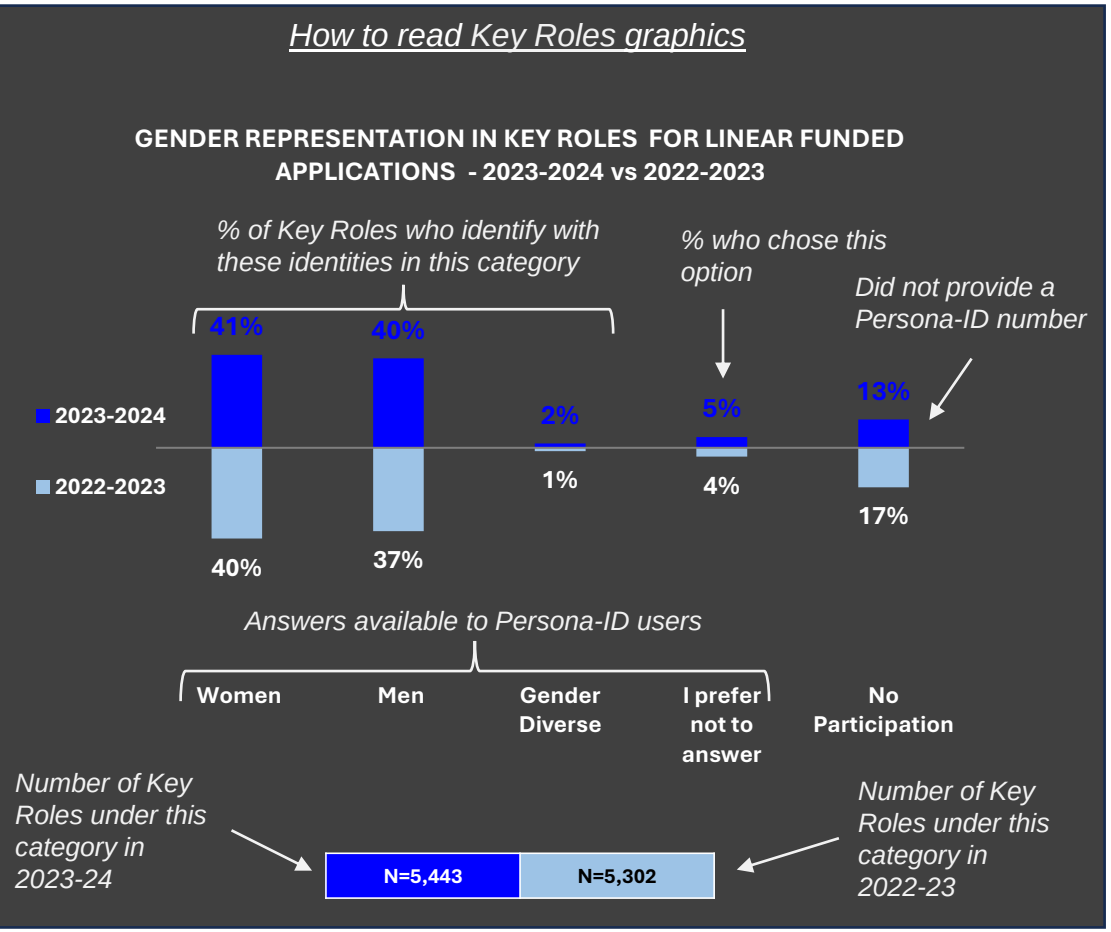
- **Dynamic Data**: The demographic and per-program funding results presented here are dynamic and may change over time. This can occur due to unexpected changes in project status, funding adjustments, or shifts in project composition after applications are submitted or funding is allocated within a fiscal year.
- **Scope of the Report**: This report focuses on specific CMF programs and does not include initiatives like National Partnerships, International Incentives, SEEK MORE, or event partnerships. For a broader overview, please refer to the 2023-2024 Annual Report and additional resources on the CMF website.
- **Content Comparison**: Linear and interactive content have different company ownership, Key Roles, and selection criteria. Direct comparisons between the two content types may not provide meaningful insights.
- **Key Roles Representation**: The "Key Roles" metric does not represent the unique count of industry professionals, as one individual may hold multiple roles within the same application or across multiple applications. For example, an Indigenous creator serving as both Writer and Director on a single project would statistically be counted as two Key Roles held by Indigenous people.
- **Ownership Representation**: The "Ownership" metric reflects the proportion of shares held by individuals or groups with shared identities, rather than the number of individual shareholders. For instance, if a single Racialized shareholder holds 51% of an applicant company's shares, while the remaining 49% are held by multiple non-Racialized shareholders, the applicant company is still considered to have 51% ownership held by members of Racialized Communities*.
- **Calculation of Percentages**: All percentages for Key Roles and Ownership are calculated based on the total number of respondents, including those who did not provide a PERSONA-ID number at application. Responses of "I prefer not to answer" are counted as a choice by the respondent and are distinct from No Participation.
- **Program Requirements and Incentives**: Many CMF programs include incentives or requirements for which individuals of specific identities must self-identify through PERSONA-ID to participate in. This may influence response levels in certain programs and contribute to the higher or lower representation of some communities in this report.

*Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

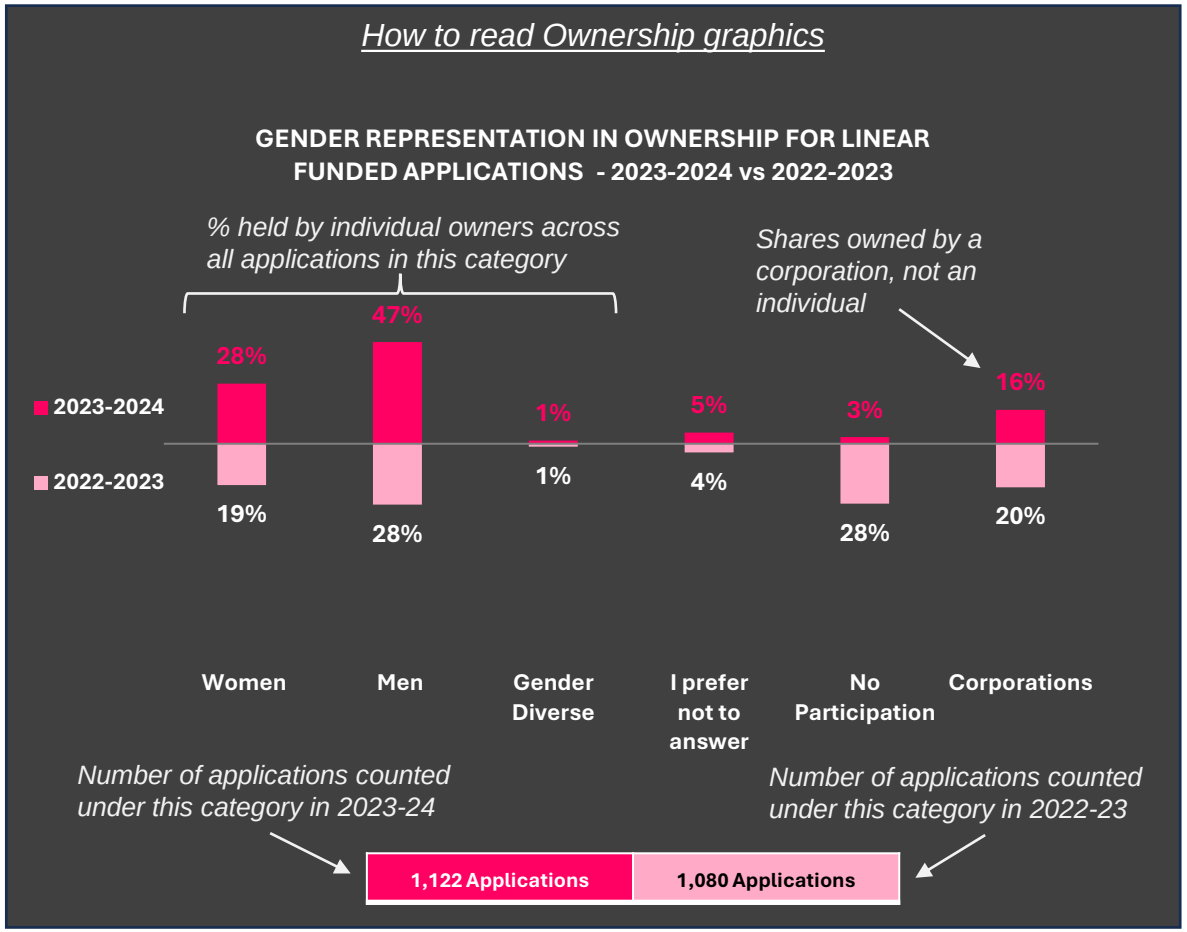
HOW TO READ THE GRAPHICS IN THIS REPORT

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

How to read Key Roles graphics



How to read Ownership graphics

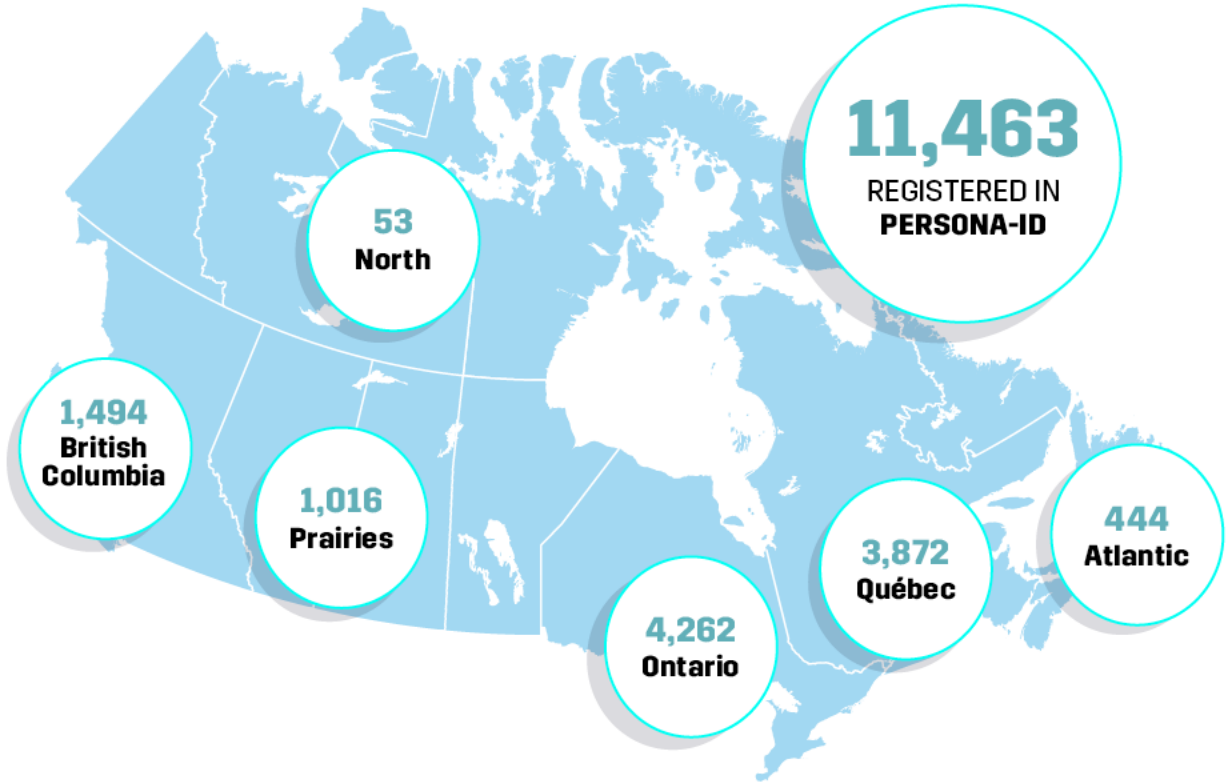


2. PARTICIPATION

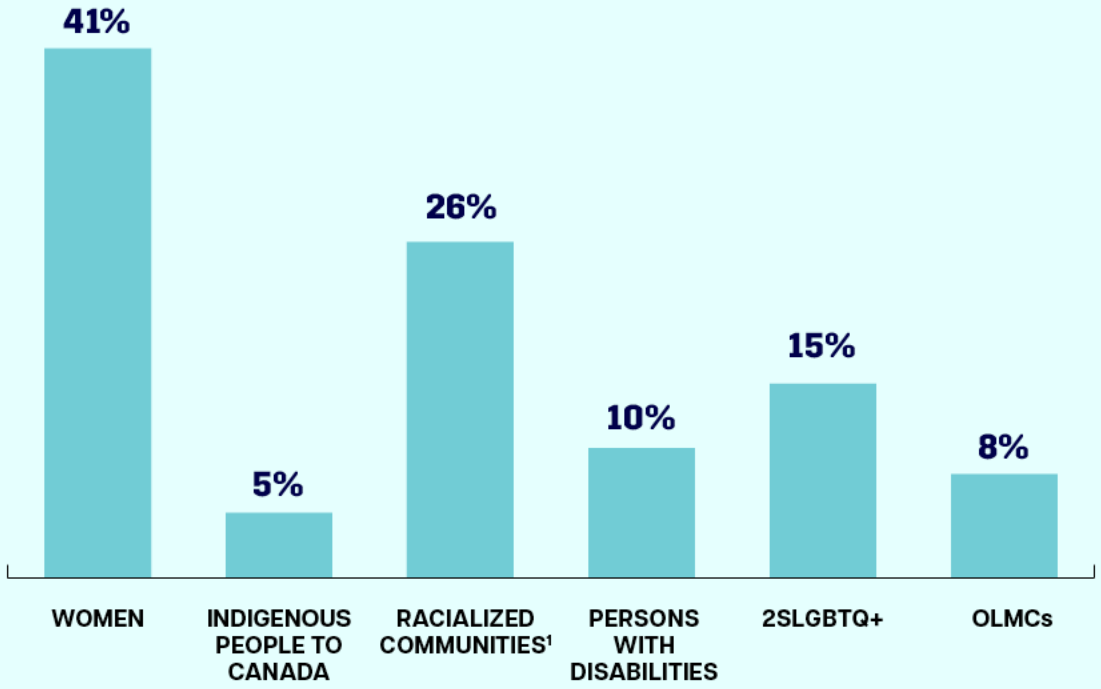
PERSONA-ID REGISTRY

As of April 11, 2024, 11,463 users were registered in **PERSONA-ID**, the Canada Media Fund's voluntary self-identification platform. This registry includes a wide range of industry professionals involved both in linear and interactive content, beyond the Key Roles and Shareholders focused on in this report. It includes performers, music composers, editors, designers, programmers, and many more. The registry also includes project leads and board members of organizations applying to the Sector Development Support program.

PARTICIPATION BY PROVINCE



WOMEN, DIVERSE COMMUNITIES,* AND OFFICIAL LANGUAGE MINORITY COMMUNITY REPRESENTATION IN PERSONA-ID REGISTRY



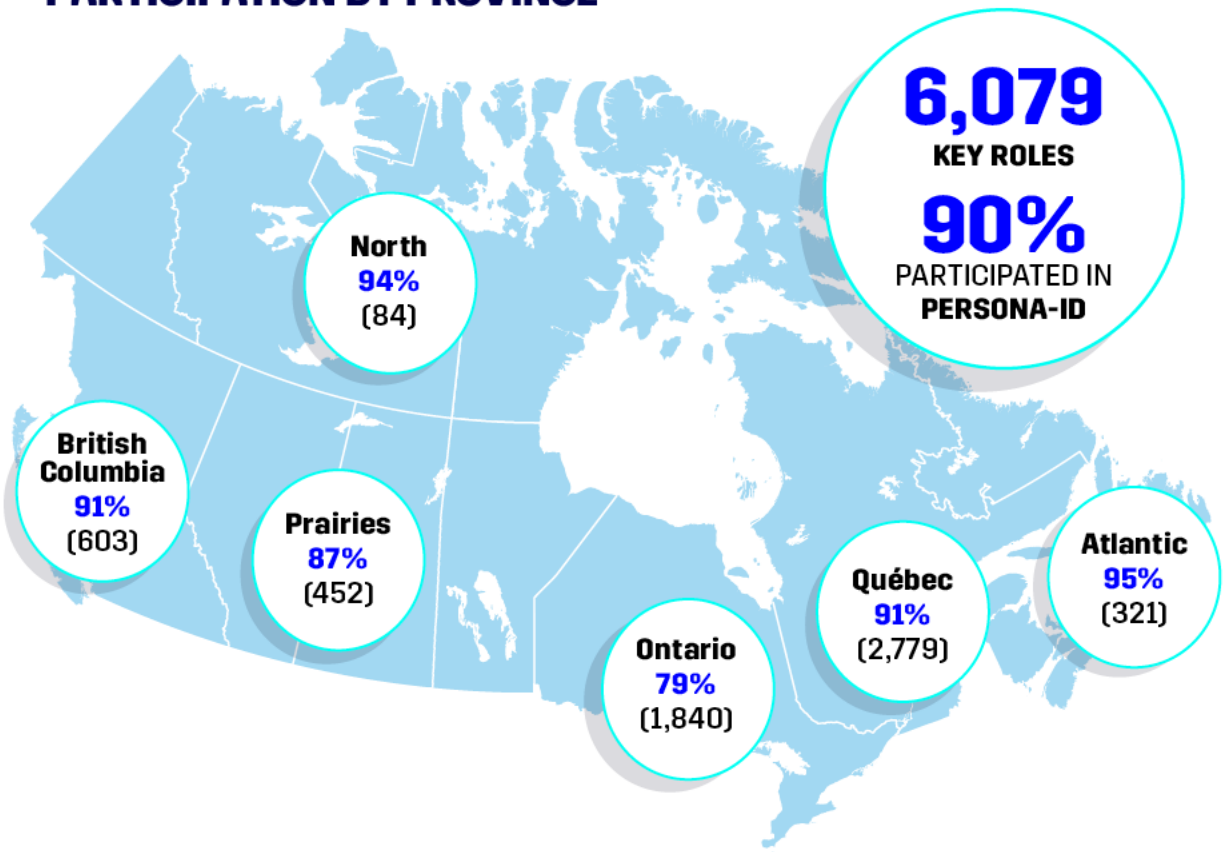
* Self-identified to at least one Diverse Community (Indigenous People to Canada, Racialized Communities, 2SLGBTQ+, Person living with one or more Disabilities)

[1] Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern, West Asian, or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

PARTICIPATION IN PERSONA-ID BY KEY ROLES

Among Key Roles, PERSONA-ID participation increased overall, from 83% in 2022-2023 to 89% in 2023-2024 in linear content, and from 83% to 92% in Interactive digital media (IDM). Notably, participation in British Columbia increased by +10 percentage points, and by +8 points in Ontario. English-language productions in linear increased by +8 points.

PARTICIPATION BY PROVINCE



LINEAR CONTENT

N = **5,443** KEY ROLES

IDM CONTENT

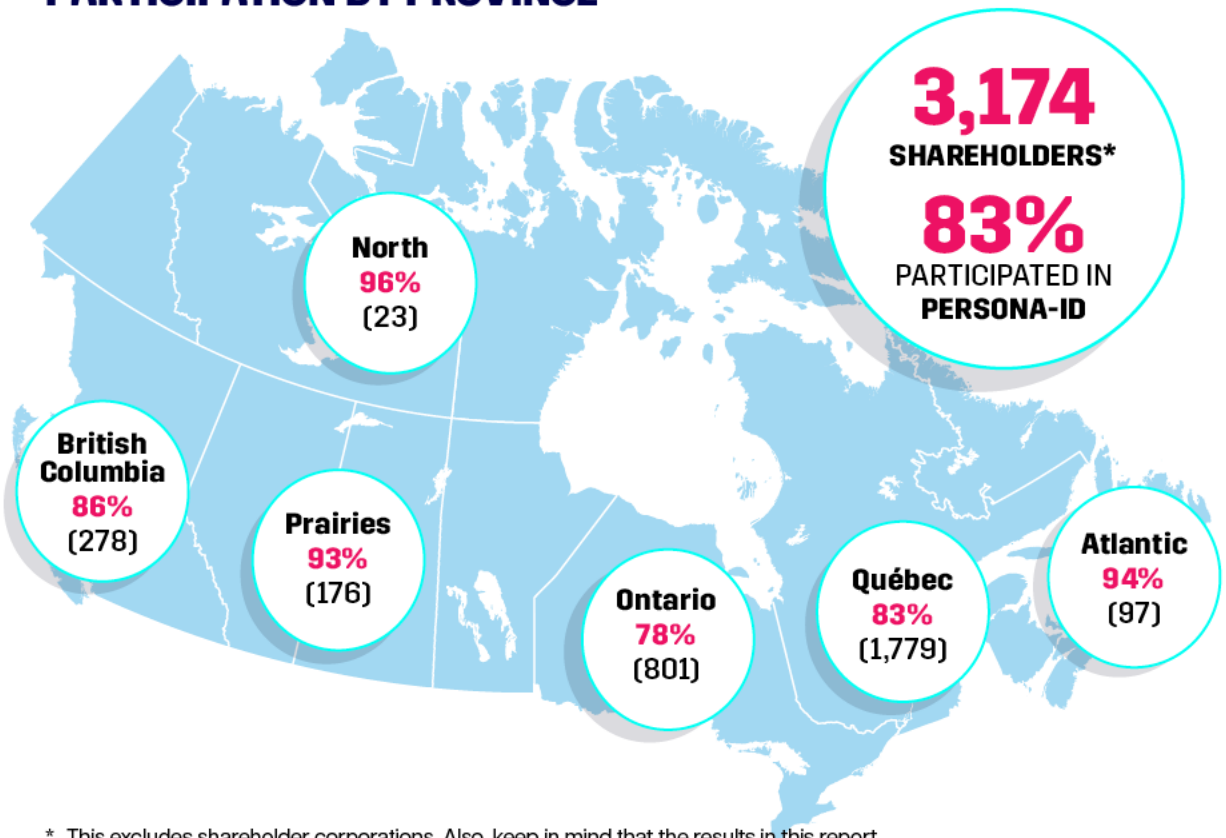
N = **636** KEY ROLES

PARTICIPATION BY LANGUAGE OF PRODUCTION IN LINEAR CONTENT - PRODUCTION

PARTICIPATION IN PERSONA-ID BY SHAREHOLDERS (OWNERSHIP)

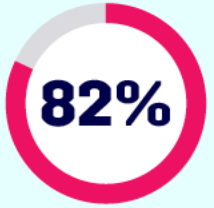
In 2023-2024, **Shareholder participation in PERSONA-ID increased significantly over the previous year**, from 66% to 82% in linear content and from 68% to 92% in interactive digital media (IDM). This increase was most pronounced in English-language production and in British Columbia, where it rose by +24 percentage points in each. As noted above, this increase in participation provides more accuracy but limits the ability to compare year-over-year results.

PARTICIPATION BY PROVINCE



* 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

LINEAR CONTENT

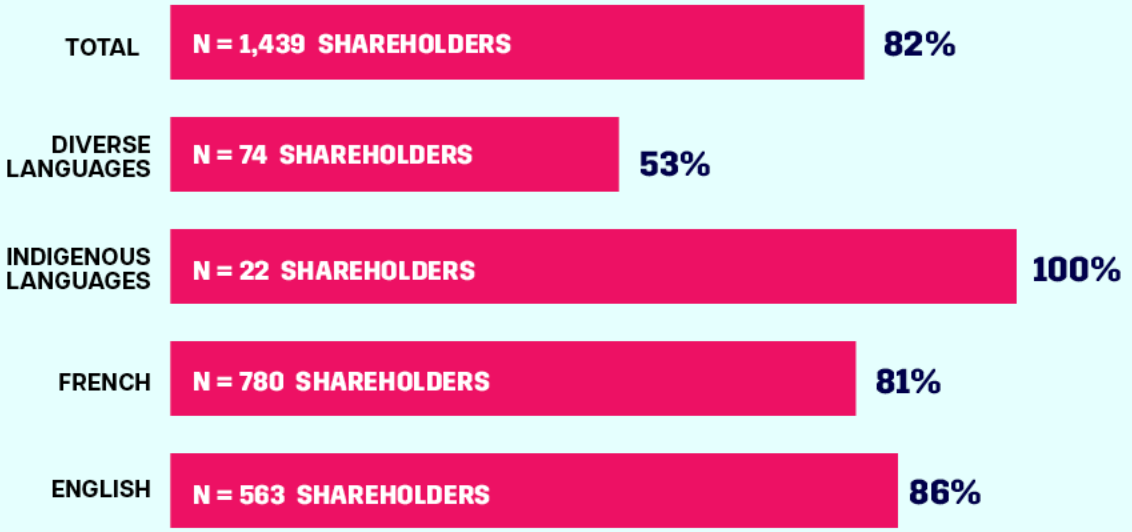


N = **2,891** SHAREHOLDERS

IDM CONTENT

N = **283** SHAREHOLDERS

PARTICIPATION BY LANGUAGE OF PRODUCTION IN LINEAR CONTENT - PRODUCTION



INDIGENOUS SELF-IDENTIFICATION AND INDIGENOUS LANGUAGES

This word cloud depicts the diverse ways in which Key Roles and Shareholders connected to funded applications in 2023-2024 answered the question: **"I belong to the following nation, community, tribe, settlement, reserve or family."** Only words with at least two mentions are included. The larger the word appears, the more often it was mentioned.

This word cloud depicts **the Indigenous languages spoken by self-identified Indigenous Key Roles and Shareholders** in 2023-2024. All languages are included with no minimum number of mentions. The larger the word or phrase appears, the more often it was mentioned.

Q. If your answer in (Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]) is First Nations, Inuit, Métis: More specifically, I belong to the following nation(s), community(ies), tribe(s), settlement(s), reserve(s) or family(ies): [INSERT ANSWER]
Q. If your answer in (Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]) is First Nations, Inuit Métis: I speak the following Indigenous language(s): [INSERT ANSWER]

RACIAL AND ETHNOCULTURAL IDENTITY AND DIVERSE LANGUAGES SELF-IDENTIFICATION

This word cloud depicts the diverse ways in which Key Roles and Shareholders connected to funded applications in 2023-2024 answered the question: ***"I prefer to identify myself using the following terms, not listed [in the standardized categories]."*** Only words with at least three mentions are included. The bigger the word or phrase appears, the more often it was mentioned.

Québécoise
Québécois
Canadian
Canadienne
Jewish
Caribbean
Irish
French
English
None
Chinese
Indo-Canadian
Québécois
Ukrainian
Black
White
Arab
Latino
Latina
Quebecer
Acadien
Métis
African
Filipino
Polish
Haitien
Innu
Ojibwe
Mixed Race
Inuk
First Nation
Métisse
East Indian
Christian
Danish
Ethnic Canadian
Arab Canadian
Mohawk
Latvian
Ashkenazi Jewish
Canadian Chinese
Indo-Caribbean
Norwegian
Thai
Autochtone
Espagnole
Filipina
Afghan
Irlandaise
Irish Canadian
Algérien
Afro-Québécois
Person Of Colour
White Canadian
Nehiyaw
Cantonese
Hispanic Canadian
Hong Kong-Canadian
Ukrainian-Canadian
Francais
South Korean
Red River Métis
Quebec
Sri Lankan
Québécois-Haïtien
Hong Konger
Chilean-Canadian
Somali-Canadian
Libanaise
Québécois Canadien
Earthling
European Descent
Jewish Canadian
Pakistani-Canadian
Japanese Canadian
Colombian
Africaine
Fransaskoise
Haida
Argentinian
Latin American
Yugoslavian
Half-Japanese
Afro-Québécoise
Black Canadian
North African
Franco Québécois
Haitian Canadian
Multi-Racial
Immigrant
Romanian
German-Canadian
Guyanese
Franco Canadien
Half Chinese
Afro-Canadien
Haïtienne
Québécoise-Haïtienne
Québécoise Francophone
Egyptian
Caribbean
Icelandic
A Human Being
Pakistani
Serbian
African-Canadian
Filipino Canadian
Lebanese
Scottish
Korean
West Indian
Taiwanese
Arab-Canadian
South American
Bi-Racial
Muslim
Vietnamese
Haïtien
Francophone
Turkish
Franco-Canadien
Chilean
Brown Cree
Anishinaabe
Afro-Caribbean
Scandinavian
Indo Canadian
Ukrainian
Italienne
Bengali
Nigerian-Canadian
Indonesian
Ontarian Southeast Asian
Celtic
Latin
Nigerian
Mixed
Métis
Desi
Français
Punjabi
Native
Anglophone
Syrian
Franco-Ontarien
European
Caucasian
Mixte
Asian Canadian
Africain
Canadienne-Française
Newfoundlander
Ashkenazi Jew
Filipinx
Eastern European
Hungarian
African Canadian
Indian Canadian
Canadian-Chinese
Membre Des Premières Nations Du Canada
Eastern-European
Franco-Manitobain
Musulman
Indo-Caribbean Canadian
Polish-Canadian
Korean Canadian
Ukrainian Canadian
Tamil-Canadian
Taiwanese-Canadian
Saulteaux
Citoyen Du Monde
Québécois Francophone
Spanish
Femme
Middle Eastern
Caribbean Canadian
Latine
Multicultural
East Asian
Irlandais
Indian-Canadian
Ashkenazi
Humain
Persian
Hispanic
Eurasian

3.
REPRESENTATION IN LINEAR CONTENT

REPRESENTATION IN LINEAR CONTENT - OVERVIEW

This section reports on the overall demographic and social identity of Key Roles and Ownership from all funded Linear Content applications in 2023-2024, as disclosed through PERSONA-ID. It is important to note that until April 2024, all linear programs fell under CMF's "Convergent Stream" category, while all interactive digital media (IDM) programs fell under the "Experimental Stream" category. Since then, all programs have been reorganized on the CMF's website into the following three new pillars which reflect stages of production and funding objectives: "Ideation, Creation and Industry."

However, given that the data presented in this report reflects results from 2023-2024, the information will mostly be divided into linear and IDM.

The linear programs support content for distribution on television and television-related platforms in four genres: Drama, Documentary, Children's & Youth, and Variety & Performing Arts, and often in three stages of production: Predevelopment, Development and Production.

In this report, results for "Representation in Linear Content" are presented in three sections: Overall, selective Programs, and automatic Programs.

- **Overall** reports on the results for all linear content combined following the PERSONA-ID demographic categories, broken down by language of production, specific Key Roles, and genres.
- **Selective Programs** presents the combined results for all programs which include an evaluation process, carried out by an internal or external jury or committee. Then, the report focuses on results for a few key selective programs: the Indigenous Program, the Pilot Program for Racialized Communities (now called Program for Racialized Communities) and the Pilot Program for Digital Creators.
- **Automatic Programs** include all linear content programs that can be accessed on a first-come, first-served basis and through the Envelope Programs. These results are presented first combining all programs' results, then focuses on the following programs; the Performance Envelope (now called the Broadcasters Envelope), the Development Envelope, the Predevelopment and Development sections under the Indigenous Program, and the Pilot Program for Racialized Communities.

REPRESENTATION IN LINEAR CONTENT - OVERVIEW

The following is the list of Programs included under Linear Content and the **Gender Balance, Diverse Community** or any other incentive, requirements or factors in place in 2023-2024*:

Program	Type	Incentives and Requirements
Production (Creation) Programs		
PERFORMANCE ENVELOPE PROGRAM	Automatic	Gender Balance requirement (Key Roles), Diverse Community factor (Ownership)
INDIGENOUS PROGRAM	Selective	Indigenous requirement (Ownership), Gender Balance incentive (Key Roles)
PILOT PROGRAM FOR RACIALIZED COMMUNITIES (PPRC)	Selective	Racialized requirement (Ownership), Gender Balance incentive (Key Roles)
DIVERSE LANGUAGES PROGRAM	Selective	Gender Balance and Diverse Community incentives (Key Roles)
DIGITAL LINEAR SERIES PROGRAM	Selective	Gender Balance and Diverse Community incentives (Key Roles)
DIGITAL CREATORS PILOT PROGRAM	Selective	Gender Balance and Diverse Community incentives (Ownership)
POV PROGRAM	Selective	Gender Balance and Diverse Community incentives (Key Roles)
FRANCOPHONE MINORITY PROGRAM	Automatic	OLMC requirements (Ownership)
ANGLOPHONE MINORITY INCENTIVE	Automatic	OLMC requirements (Ownership)
REGIONAL PRODUCTION FUNDING	Automatic	Regional requirements
Development and Predevelopment (Ideation) Programs		
DEVELOPMENT ENVELOPE PROGRAM	Automatic	Gender Balance requirement (Key Roles), Diverse Community factor (Ownership)
EARLY-STAGE DEVELOPMENT PROGRAM	Automatic	Diverse Community reserved funds (Ownership)
PREDEVELOPMENT PROGRAM	Automatic	Diverse Community reserved funds (Ownership)
SLATE DEVELOPMENT PILOT PROGRAM	Automatic	Included a selective sub-program with Indigenous and Racialized requirements
TARGETED DEVELOPMENT AND PREDEVELOPMENT FUNDING	Automatic	Included a sub-program with Indigenous and Racialized requirements

* For more details on the incentives, requirements or factors, please visit the CMF's website and review the Program Guidelines.

REPRESENTATION IN LINEAR CONTENT – OVERVIEW 2023-2024

1,122 Total number of funded applications	**$333M** Total funding for linear content
612 Projects funded in **production**	**$309.7M** Funding in **production**
510 Projects funded in **development**	**$23.3M** Funding in **development**

5,443
Total reported **Key Roles**

48
Average age of **Key Roles**

2,891
Total reported **Shareholders**

51
Average age of **Shareholders**

Please note that the number of Key Roles in this report does not represent 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 individual shareholders.

NARRATIVE POSITIONING IN LINEAR CONTENT

As of April 2023, the CMF's application process collects information to measure how much of the content "includes or reflects storylines, main characters or subject matter" related to Indigenous and Equity-Seeking Communities*. This information allows the CMF to track the progress of its Narrative Positioning Policy and provides insights into the type of content funded through its programs. It is important to note that in 2023-24, the question on the application referred to "Sovereignty and Equity-Seeking Communities", however the report uses the term "Indigenous and Equity-Seeking Communities" to refer to these communities.

While 62% of overall projects featured at least one Indigenous or Equity-Seeking storyline, nearly 60% of French language productions did not feature these storylines.

Significantly, 82% of English language productions with larger budgets (over $10M) included at least one Indigenous and Equity-Seeking storyline, whereas 46% of smaller budget French language productions (under $1M) featured such storylines.

% OF PROJECTS BY NUMBER OF STORYLINES RELATED TO INDIGENOUS AND EQUITY-SEEKING COMMUNITIES IN LINEAR FUNDED PROJECTS BY PRODUCTION LANGUAGE – 2023-2024

# of Storylines narrative	Overall	French	English
None of the above	38%	59%	22%
1 Storyline narrative	34%	25%	41%
2 Storylines narrative	12%	7%	15%
3 or more Storylines narrative	16%	9%	23%
	1,036 Applications	471 Applications	520 Applications

% OF PROJECTS WITH AT LEAST 1 STORYLINE RELATED TO INDIGENOUS AND EQUITY-SEEKING COMMUNITIES IN LINEAR FUNDED PROJECTS BY PRODUCTION LANGUAGE BY PRODUCTION BUDGETS – 2023-2024

	French		English	
by Budget Size	# of Applications	% of Projects with at least 1 Storyline narrative	# of Applications	% of Projects with at least 1 Storyline narrative
Large	37	27%	22	82%
Medium	91	27%	99	73%
Small	343	46%	399	79%
Total	**471**	**41%**	**520**	**78%**

Q. Does this Project include or reflect storylines, main characters or subject matter related to one or more of the following Sovereignty- and Equity-Seeking Communities?
*Please read the Glossary in the Summary version of the report for definitions of all Indigenous and Equity-Seeking Communities
As of September 2024, the CMF uses the term "Equity-Deserving Communities" rather than "Equity-Seeking Communities."

NARRATIVE POSITIONING IN LINEAR CONTENT

Key Roles held by members of Indigenous and Equity-Seeking Communities have higher representation when the storylines, main characters, or subject matter are related to their own community.

Racialized Communities and Women were represented most among Indigenous and Equity-Seeking Community storyline narratives in both French and English.

At 55%, Key Roles occupied by OLMCs show a greater presence in projects addressing their stories.

KEY ROLE IDENTITY REPRESENTATION BY STORYLINES RELATED TO INDIGENOUS AND EQUITY-SEEKING COMMUNITIES IN LINEAR FUNDED PROJECTS – 2023-2024

Storyline narrative	% of Women	% of Indigenous People to Canada	% of Black & Racialized Communities	% of 2SLGBTQ+	% of Persons with Disabilities	% of OLMC
None of the above	40%	0%	6%	9%	3%	6%
Individuals who identify as women	49%	8%	21%	13%	6%	10%
First Nations, Inuit or Métis	42%	40%	9%	9%	9%	12%
Racialized communities	44%	4%	39%	12%	7%	10%
2SLGBTQ+	45%	6%	19%	23%	7%	10%
Disabled People or People with Disabilities	45%	1%	18%	15%	15%	8%
Official Language Minority Communities (OLMCs)	47%	9%	10%	14%	6%	55%
Regional communities	46%	16%	14%	11%	7%	15%

N=5,443 KEY ROLES

% OF PROJECTS BY STORYLINES RELATED TO INDIGENOUS AND EQUITY-SEEKING COMMUNITIES IN LINEAR FUNDED PROJECTS BY PRODUCTION LANGUAGE – 2023-2024

Storyline narrative	Overall	French	English
None of the above	38%	59%	22%
Individuals who identify as women	28%	17%	38%
First Nations, Métis or Inuit	17%	8%	24%
Racialized Communities	30%	16%	42%
2SLGBTQ+	14%	10%	18%
Disabled People or People with Disabilities	9%	6%	13%
Official Language Minority Communities (OLMCs)	6%	10%	3%
Regional communities	14%	8%	19%
	1,036 Applications	471 Applications	520 Applications

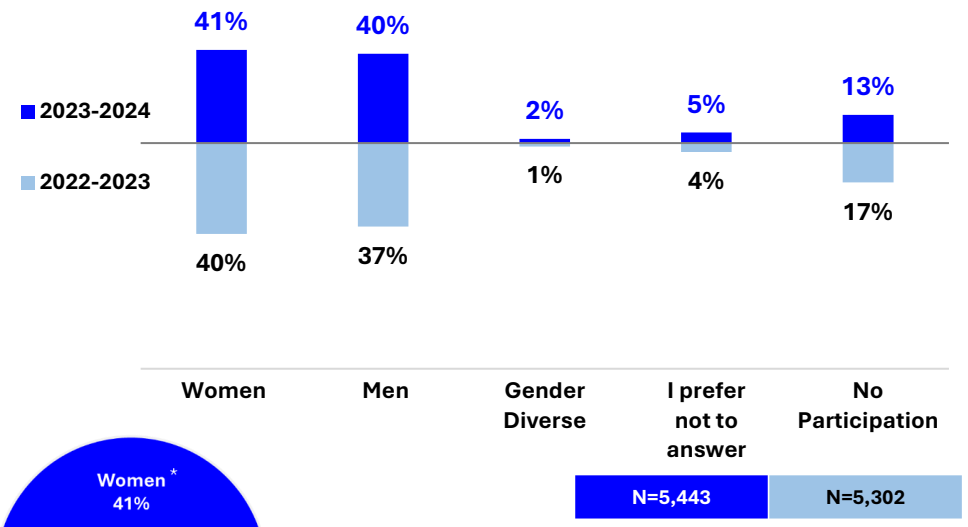
Q. Does this Project include or reflect storylines, main characters or subject matter related to one or more of the following Sovereignty- and Equity-Seeking Communities?

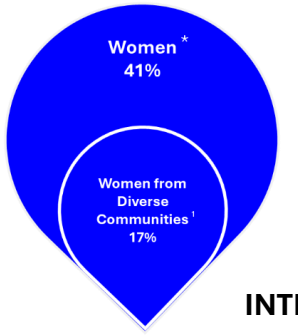
3.1
LINEAR CONTENT: OVERALL

KEY ROLES AND OWNERSHIP BY GENDER

Small shifts in Key Roles year-over-year, significant increases in participation led to higher levels of Ownership representation, *Men* (47%) and *Women* (28%)

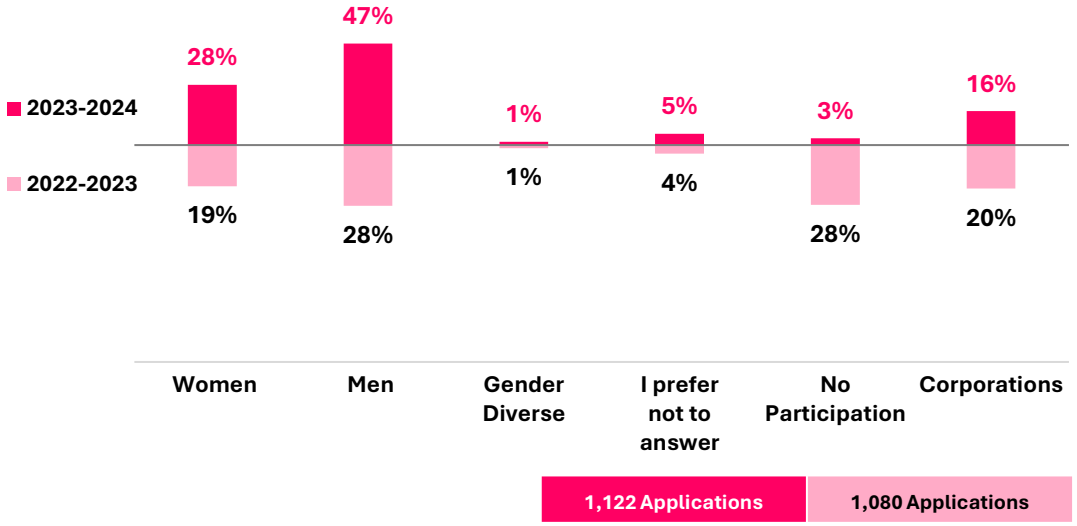
GENDER REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2023-2024 vs 2022-2023





INTERSECTIONALITY

GENDER REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS - 2023-2024 vs 2022-2023

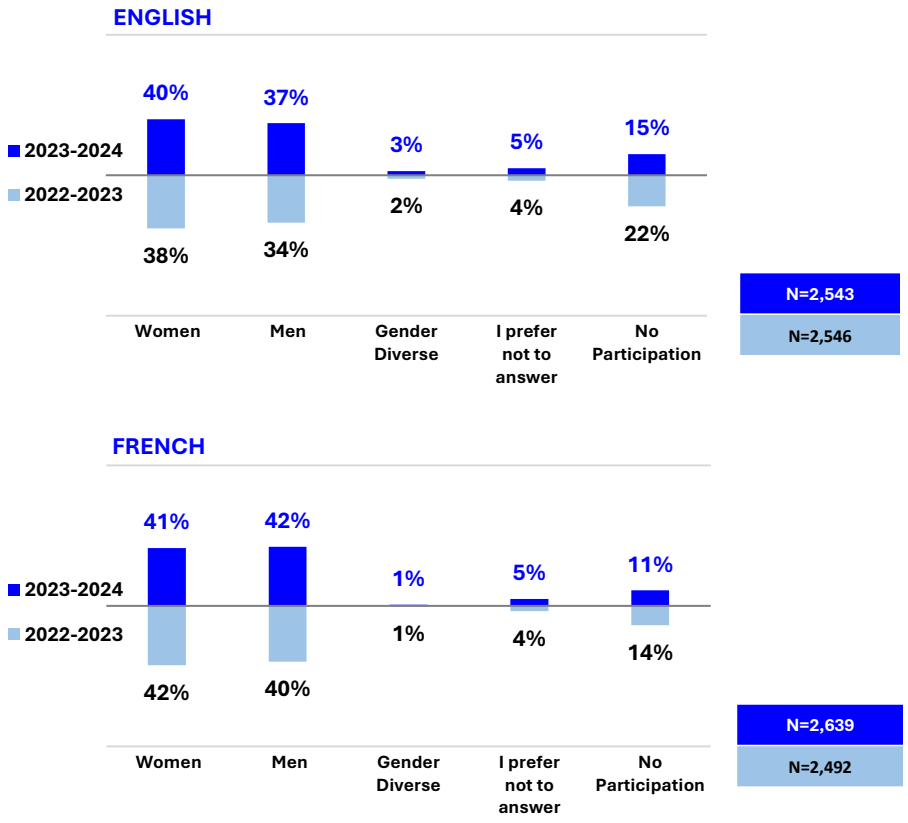


Q: *In terms of gender, I identify as: [SELECT ANSWER]*
*Self identified as women in Q: *In terms of gender, I identify as: [SELECT ANSWER]*
[1]Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

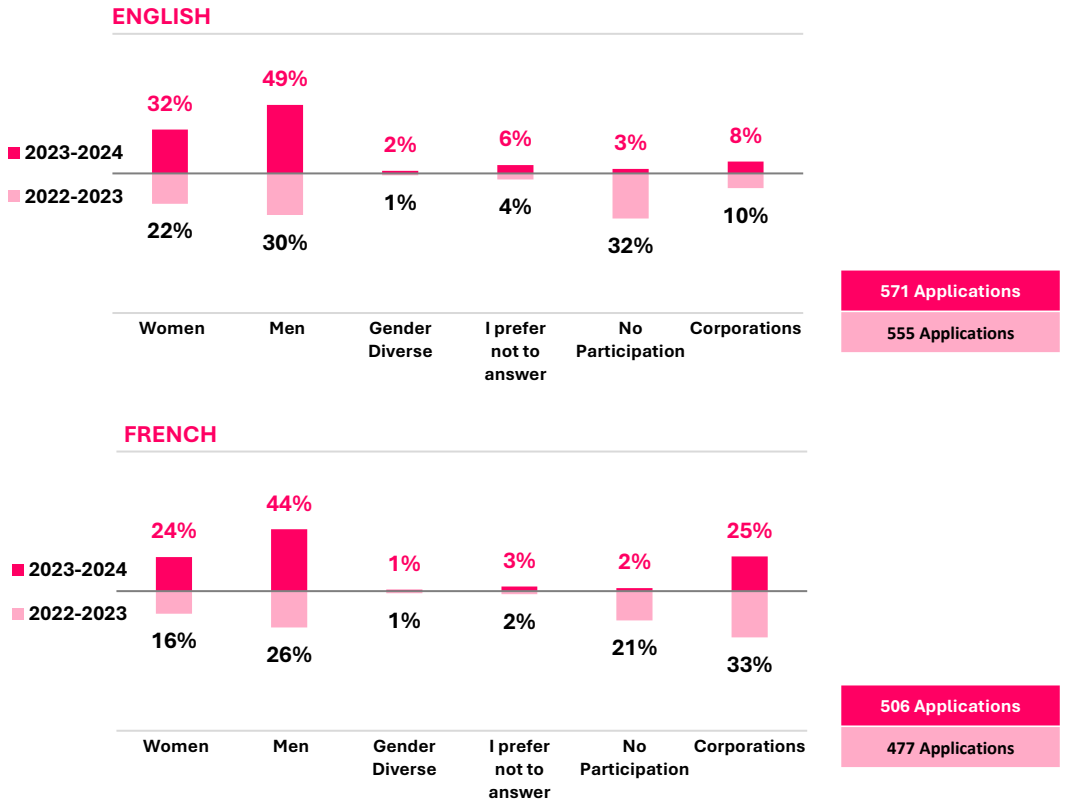
KEY ROLES AND OWNERSHIP BY GENDER BY LANGUAGE

Women remained stable in Key Roles; _Women_ represented 32% of Ownership in English language productions, and 24% in French; Ownership by corporations fell for most categories, especially in French language productions

GENDER REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE - 2023-2024 vs 2022-2023



GENDER REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE - 2023-2024 vs 2022-2023



Q: *In terms of gender, I identify as: [SELECT ANSWER]*

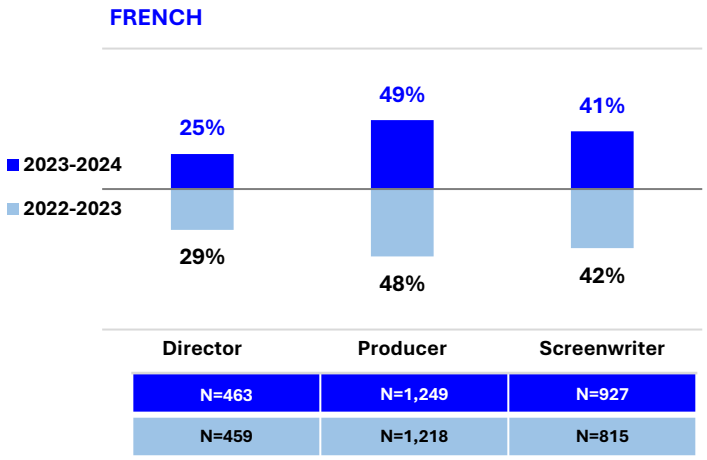
KEY ROLES BREAKDOWN BY GENDER

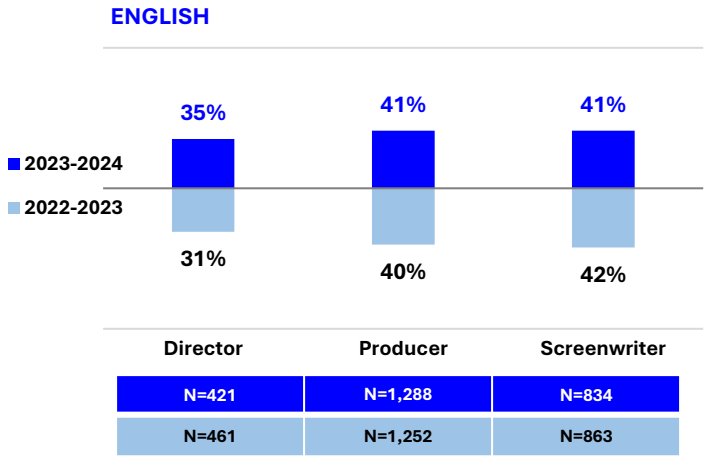
Producer **was the top Key Role held by** ***Women*** **at 45%;** ***Director*** **increased by 4 percentage points in English and decreased by 4 points in French**

GENDER REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS -2023-2024

Key Roles (N)	Women	Men	Gender Diverse	I Prefer Not to Answer	No Participation
Director (933)	30%	39%	2%	5%	2%
Producer (2,674)	45%	43%	2%	4%	7%
Screenwriter (1,836)	42%	35%	2%	6%	14%

WOMEN IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE– 2023-2024 VS 2022-2023



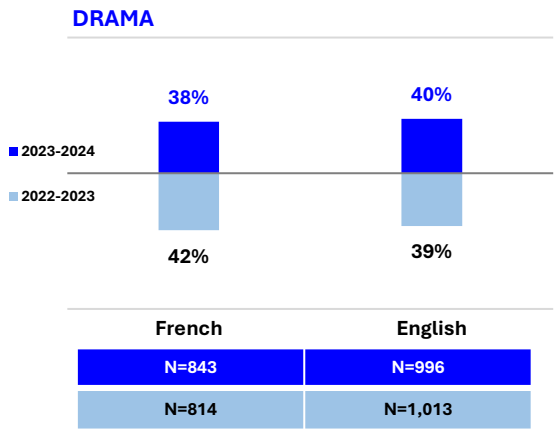


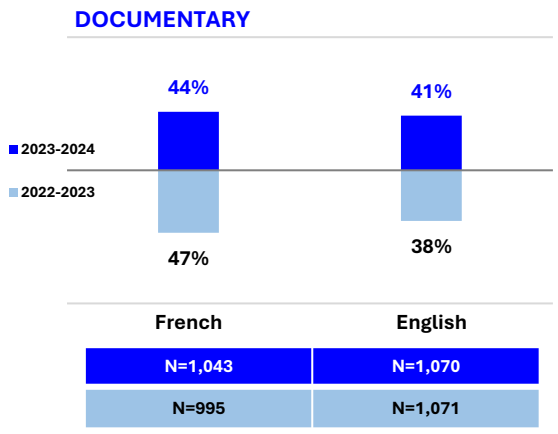
Q: *In terms of gender, I identify as: [SELECT ANSWER]*

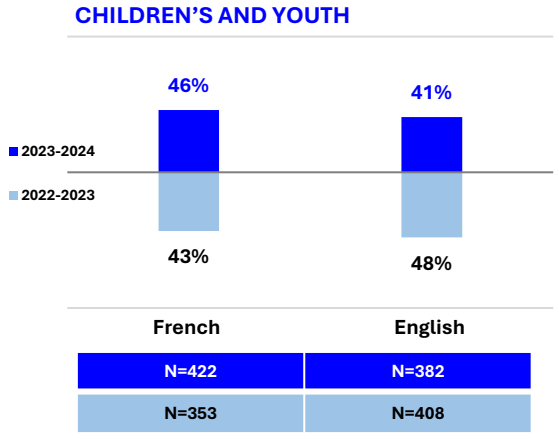
WOMEN IN KEY ROLES BY GENRE BY LANGUAGE

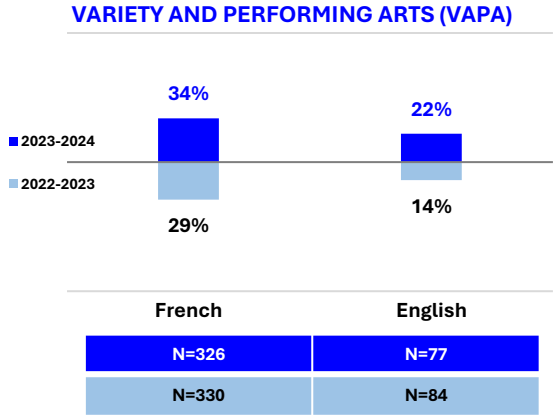
English *Children's & Youth* decreased by 7 percentage points, French *Drama* by 4 points and *Documentary* by 3 points; increases in *Variety & Performing Arts*

WOMEN IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY GENRE AND PRODUCTION LANGUAGE – 2023-2024 VS 2022-2023







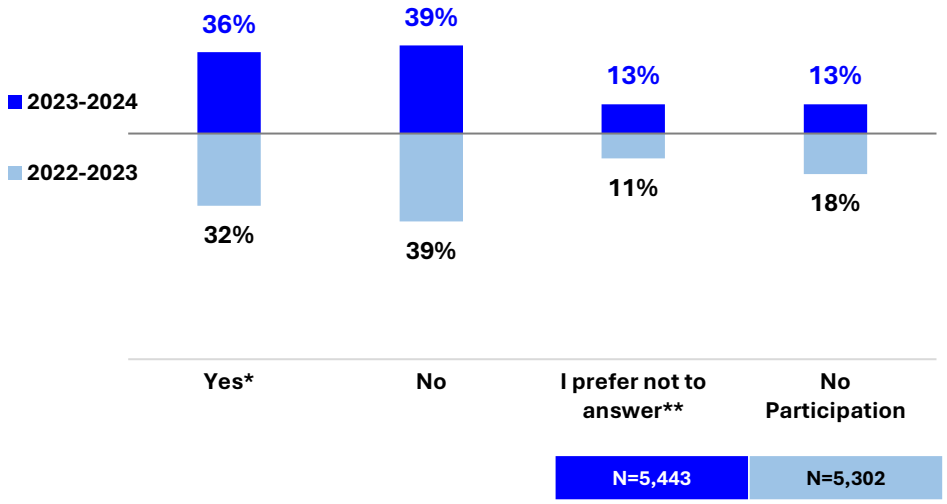


Self identified as women in Q: *In terms of gender, I identify as: [SELECT ANSWER]*

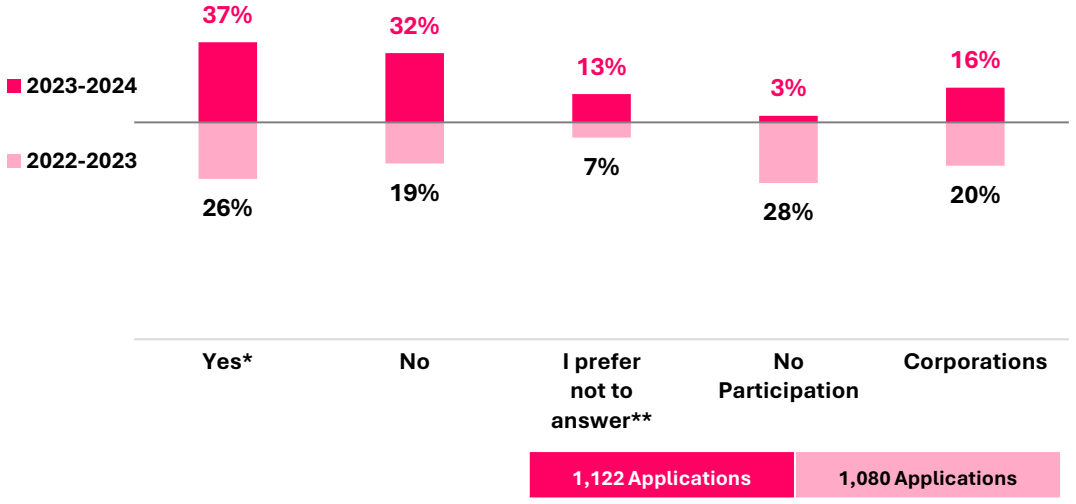
KEY ROLES AND OWNERSHIP BY DIVERSE COMMUNITIES

Representation of Diverse Communities in Key Roles increased to 36%; Ownership representation rose to 37% driven in part by an increase in participation

REPRESENTATION OF DIVERSE COMMUNITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS 2023-2024 vs 2022-2023



REPRESENTATION OF DIVERSE COMMUNITIES IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS 2023-2024 vs 2022-2023

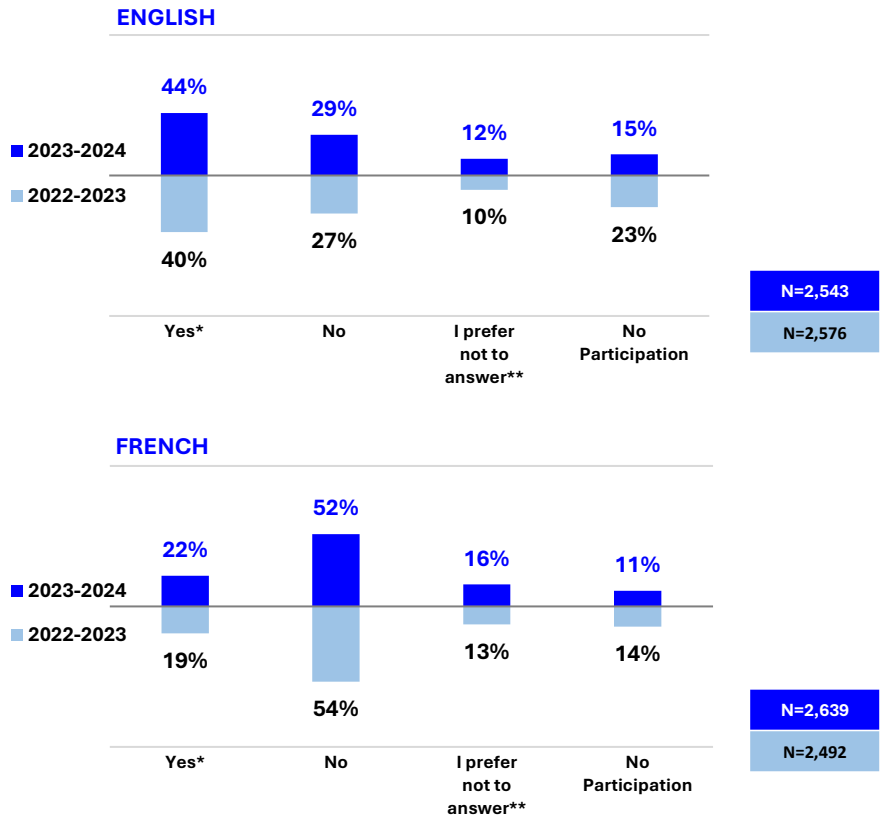


*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more disabilities)
**Did not self-identify to any of the Diverse Communities and answered "I Prefer not to answer" to any of the questions on Diverse Communities
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

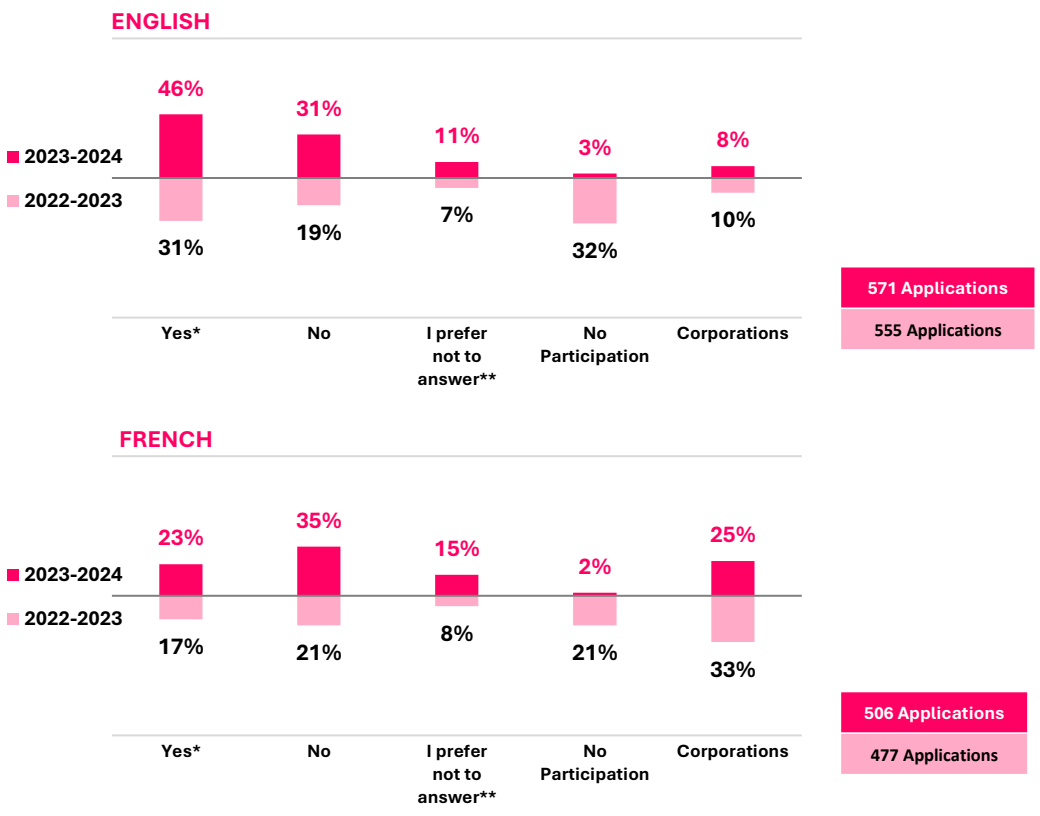
KEY ROLES AND OWNERSHIP BY DIVERSE COMMUNITIES BY LANGUAGE

Diverse Communities increased in Key Roles to 44% in English and 22% in French; increased participation more accurately reflects Ownership for Diverse Communities (46% for English, 23% in French)

REPRESENTATION OF DIVERSE COMMUNITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 vs 2022-2023



REPRESENTATION OF DIVERSE COMMUNITIES IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 vs 2022-2023



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**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
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

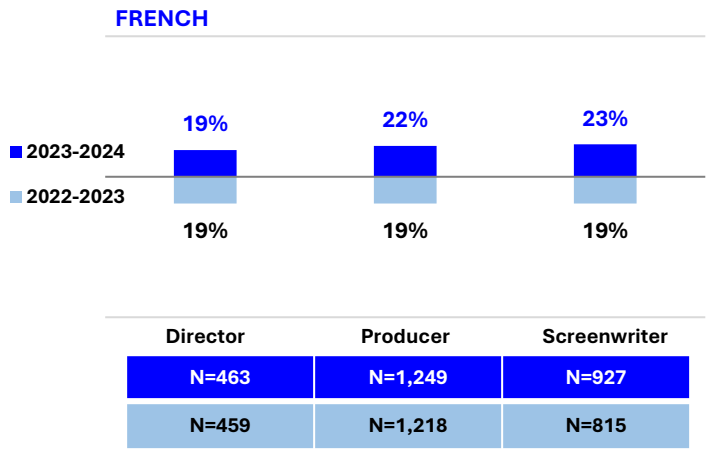
KEY ROLES BREAKDOWN BY DIVERSE COMMUNITY

Screenwriter **was the top Key Role held by members of Diverse Communities at 39% with an increase of 6 percentage points in English**

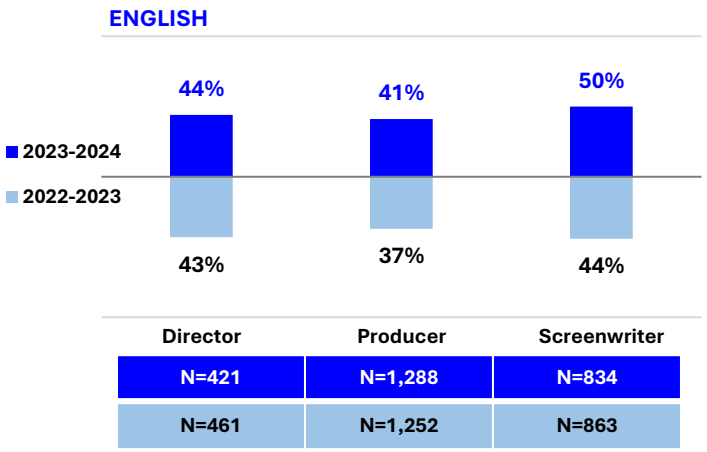
REPRESENTATION OF DIVERSE COMMUNITIES BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS -2023-2024

Key Roles (N)	Yes*	No	I prefer not to Answer**	No Participation
Director (933)	34%	30%	12%	24%
Producer (2,674)	35%	46%	12%	7%
Screenwriter (1,836)	39%	32%	15%	14%

DIVERSE COMMUNITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 VS 2022-2023



	Director	Producer	Screenwriter
2023-2024	N=463	N=1,249	N=927
2022-2023	N=459	N=1,218	N=815



	Director	Producer	Screenwriter
2023-2024	N=421	N=1,288	N=834
2022-2023	N=461	N=1,252	N=863

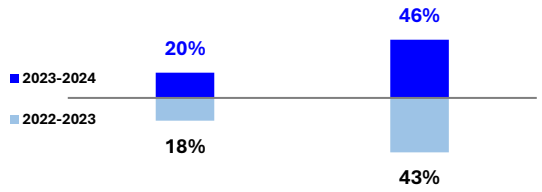
*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more disabilities)
**Did not self-identify to any of the Diverse Communities and answered "I Prefer not to answer" to any of the questions on Diverse Communities
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES BY GENRE BY LANGUAGE

Diverse communities increased to 20% in French *Drama,* while English *Documentary* and *VAPA* were up +8 percentage points and +7 points respectively, slight declines in *Children's & Youth*

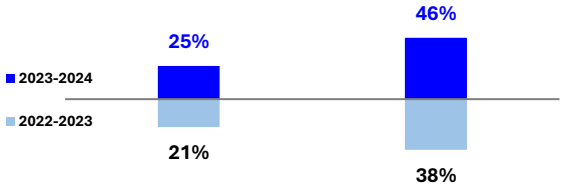
REPRESENTATION OF DIVERSE COMMUNITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY GENRE AND PRODUCTION LANGUAGE 2023-2024 VS 2022-2023

DRAMA



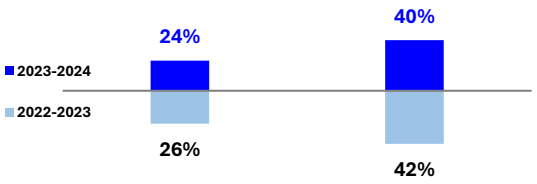
	French	English
2023-2024	N=843	N=996
2022-2023	N=814	N=1,013

DOCUMENTARY



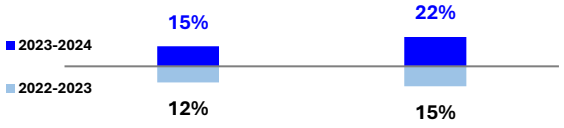
	French	English
2023-2024	N=1,043	N=1,070
2022-2023	N=995	N=1,071

CHILDREN'S AND YOUTH



	French	English
2023-2024	N=422	N=382
2022-2023	N=353	N=408

VARIETY AND PERFORMING ARTS (VAPA)



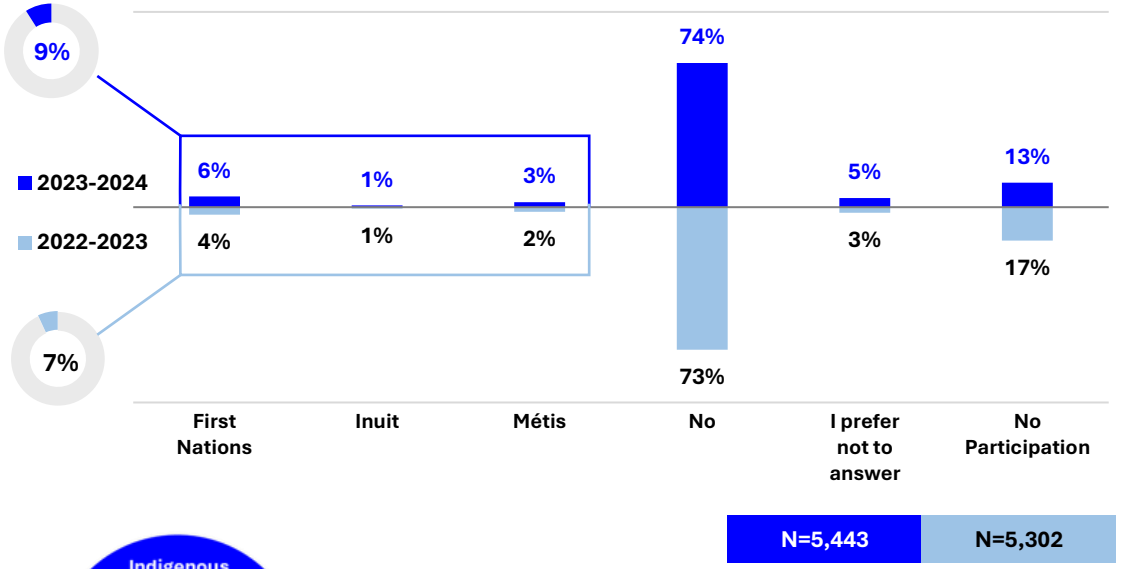
	French	English
2023-2024	N=326	N=77
2022-2023	N=330	N=84

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

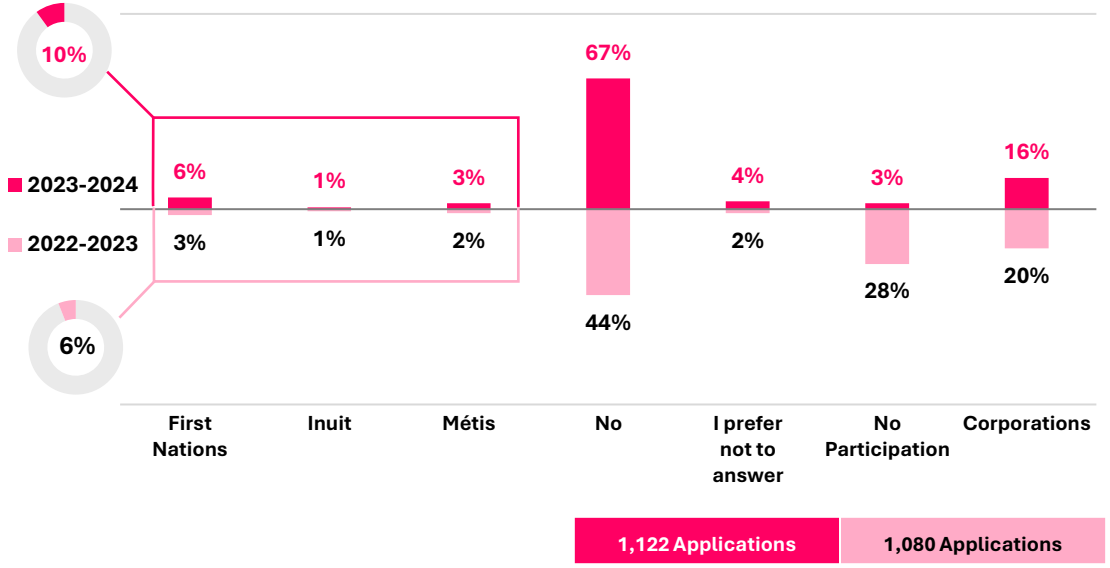
KEY ROLES AND OWNERSHIP BY INDIGENOUS PEOPLES

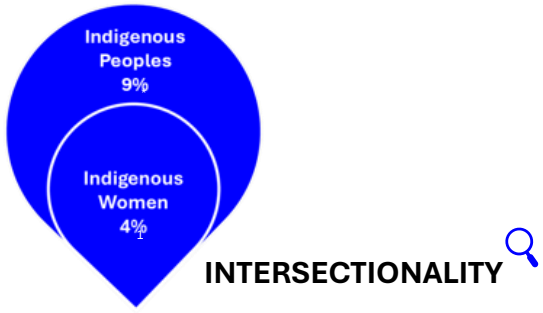
Key Roles held by *Indigenous Peoples* increased slightly to 9%; *Indigenous Peoples* represented 10% Ownership of linear funded applications, reflecting increased participation

REPRESENTATION OF INDIGENOUS PEOPLES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



REPRESENTATION OF INDIGENOUS PEOPLES BY OWNERSHIP FOR LINEAR FUNDED APPLICATIONS - 2023-2024 vs 2022-2023





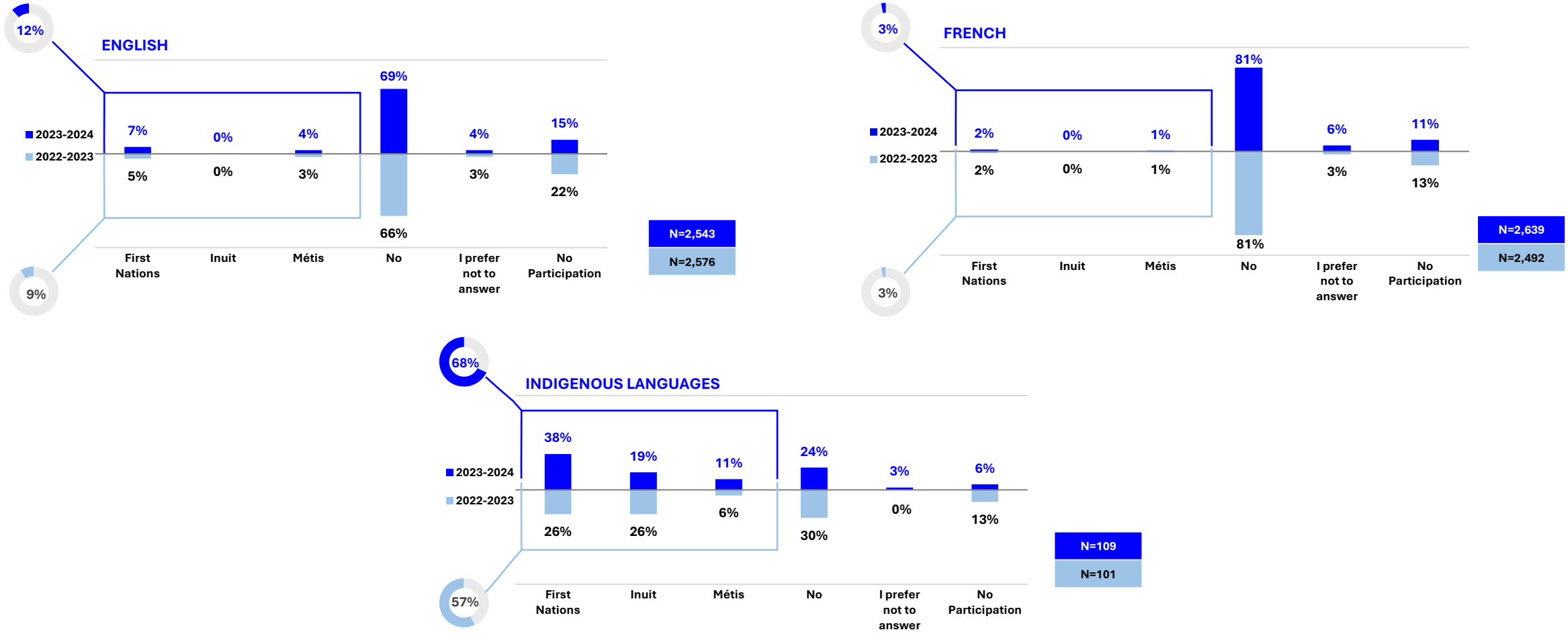
INTERSECTIONALITY

Q. *I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]*
*Self identified as First Nations, Métis, or Inuit in Q. *I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]*
[1]Self identified as women in Q: *In terms of gender, I identify as: [SELECT ANSWER]*

KEY ROLES BY INDIGENOUS PEOPLES BY LANGUAGE

In Indigenous language productions, Key Roles held by *Indigenous Peoples* rose to 68%; English increased to 12% and French remained at 3%

REPRESENTATION OF INDIGENOUS PEOPLES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 vs 2022-2023

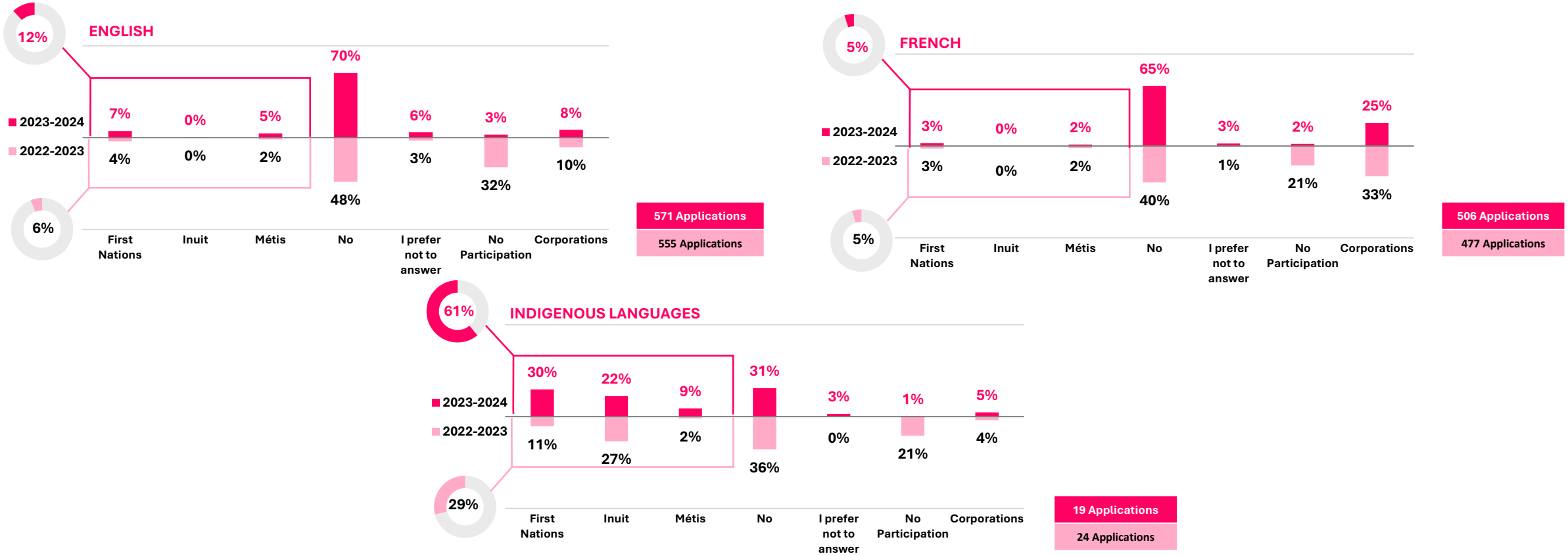


Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]

OWNERSHIP BY INDIGENOUS PEOPLES BY LANGUAGE

In Indigenous languages, *Indigenous Peoples*' Ownership represents 61% with 12% in English and 5% in French

REPRESENTATION OF INDIGENOUS PEOPLES IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE – 2023-2024 vs 2022-2023



Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]

KEY ROLES BREAKDOWN BY INDIGENOUS PEOPLES

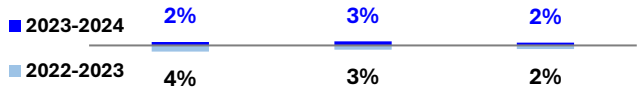
Among *Indigenous Peoples*, the top Key Roles were *Screenwriter & Director* at a combined 10% each, followed by *Producer* at a combined 8%

REPRESENTATION OF INDIGENOUS PEOPLES BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS -2023-2024

Key Roles (N)	First Nations	Inuit	Metis	No	I prefer not to answer	No Participation
Director (933)	6%	3%	1%	61%	6%	24%
Producer (2,674)	5%	1%	2%	81%	3%	7%
Screenwriter (1,836)	6%	1%	3%	70%	6%	14%

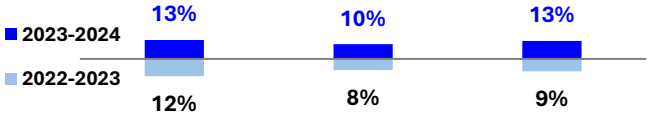
INDIGENOUS PEOPLES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 VS 2022-2023

FRENCH



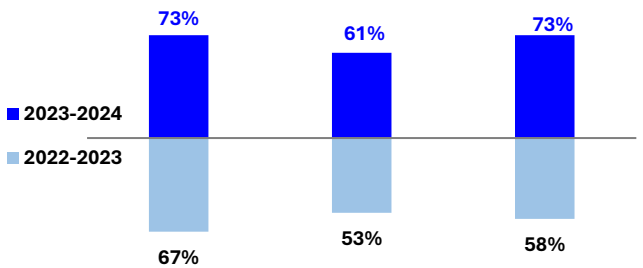
	Director	Producer	Screenwriter
2023-2024	N=463	N=1,249	N=927
2022-2023	N=459	N=1,218	N=815

ENGLISH



	Director	Producer	Screenwriter
2023-2024	N=421	N=1,288	N=834
2022-2023	N=461	N=1,252	N=863

INDIGENOUS LANGUAGES



	Director	Producer	Screenwriter
2023-2024	N=24	N=48	N=37
2022-2023	N=21	N=47	N=33

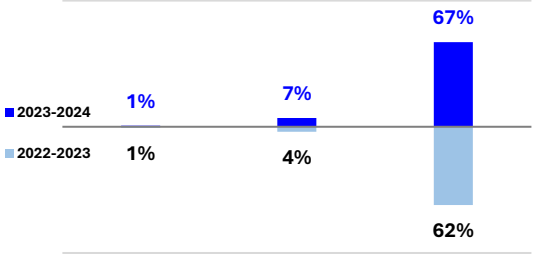
Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]

INDIGENOUS PEOPLES IN KEY ROLES BY GENRE BY LANGUAGE

Documentary in Indigenous languages had the largest increase to 66% of _Indigenous Peoples_ in Key Roles; increased +5 points for both _Drama_ and _Children's & Youth_

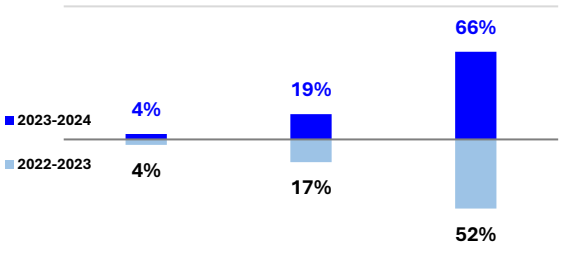
REPRESENTATION OF INDIGNEOUS PEOPLES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY GENRE AND PRODUCTION LANGUAGE 2023-2024 VS 2022-2023

DRAMA



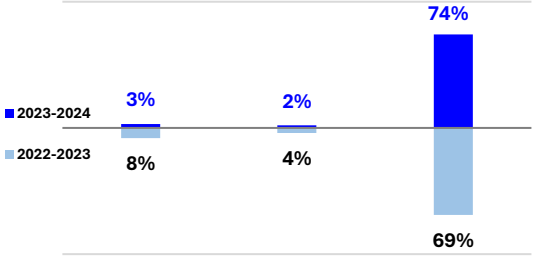
	French	English	Indigenous Languages
2023-2024	N=843	N=996	N=18
2022-2023	N=814	N=1,013	N=29

DOCUMENTARY



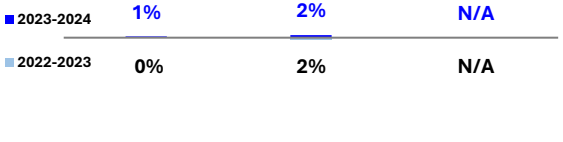
	French	English	Indigenous Languages
2023-2024	N=1,043	N=1,070	N=72
2022-2023	N=995	N=1,071	N=52

CHILDREN'S AND YOUTH



	French	English	Indigenous Languages
2023-2024	N=422	N=382	N=19
2022-2023	N=353	N=408	N=20

VARIETY AND PERFORMING ARTS (VAPA)



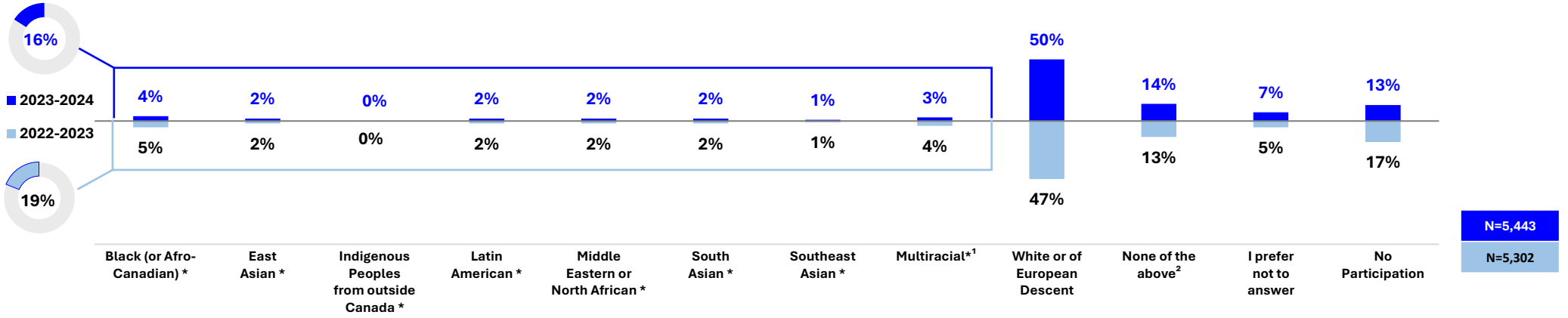
	French	English	Indigenous Languages
2023-2024	N=326	N=77	N=N/A
2022-2023	N=330	N=84	N=N/A

Self identified as First Nations, Inuit, or Métis in Q. *I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]*

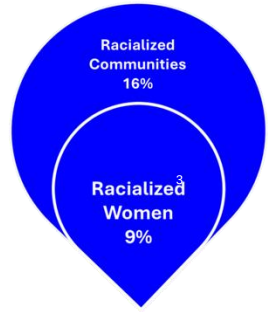
KEY ROLES AND OWNERSHIP BY RACIAL AND ETHNOCULTURAL IDENTITIES

Racialized Communities' representation in Key Roles was at 16%; representation in Ownership was at 17%

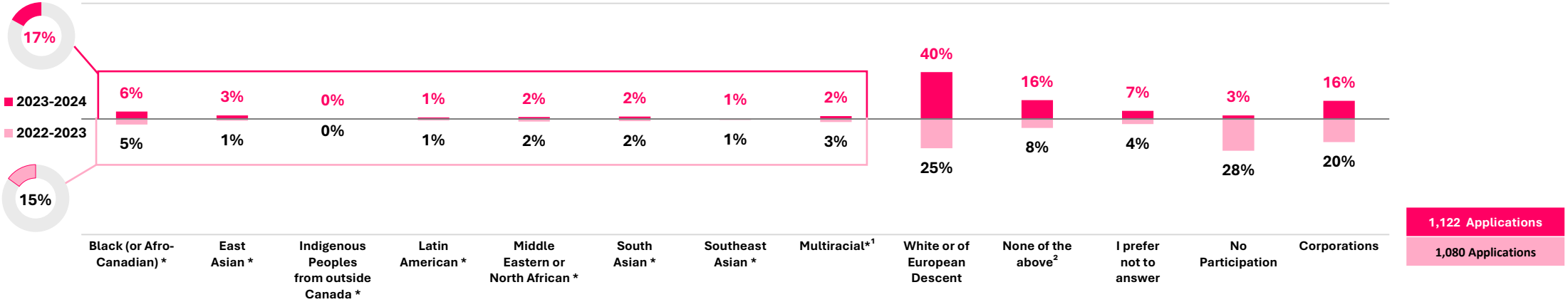
RACIAL AND ETHNOCULTURAL REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



INTERSECTIONALITY



RACIAL AND ETHNOCULTURAL REPRESENTATION BY OWNERSHIP FOR LINEAR FUNDED APPLICATIONS - 2023-2024 vs 2022-2023

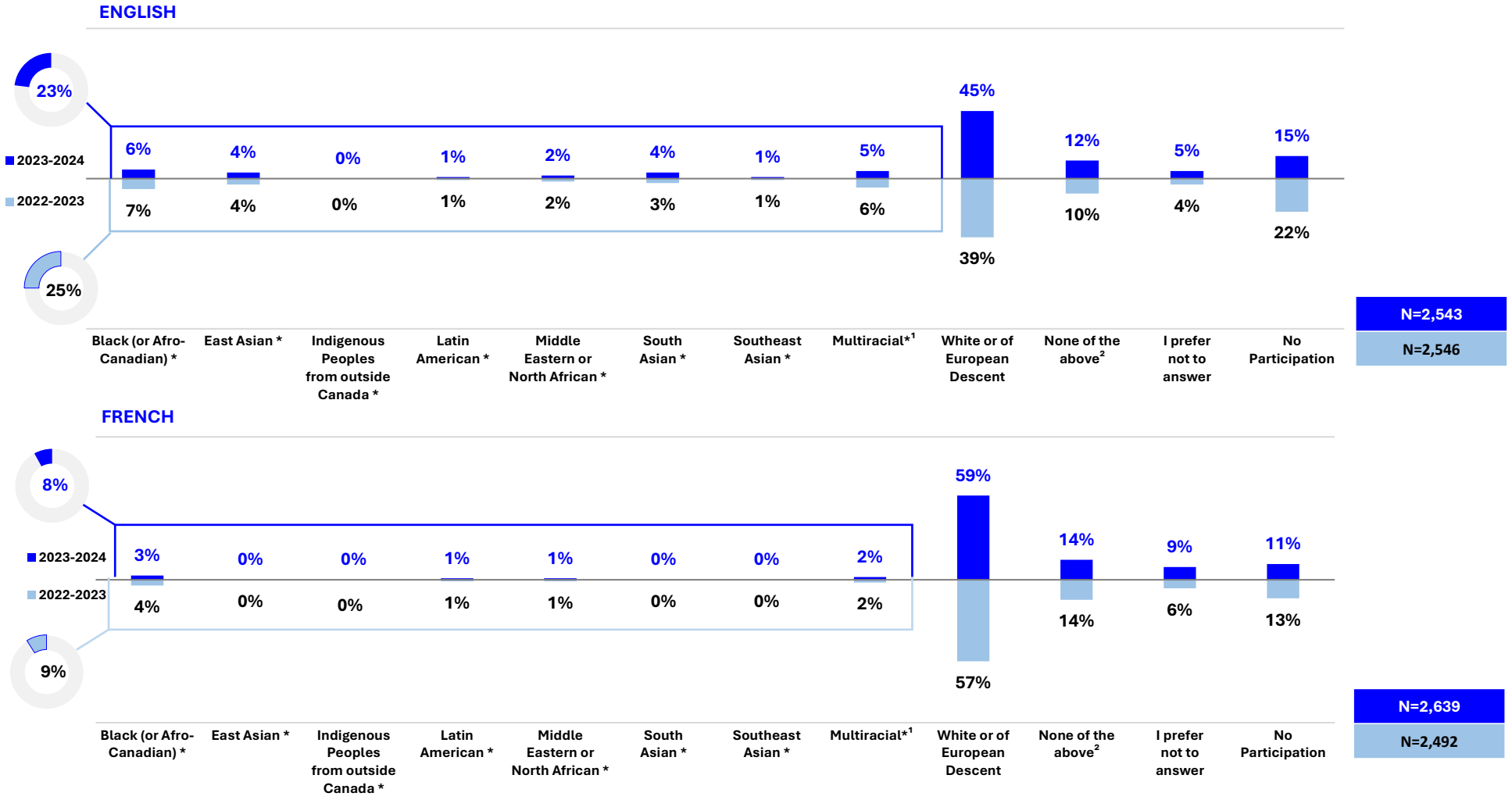


Q. The standardized category that best describes my racial or ethnocultural identity is: [SELECT ALL ANSWERS THAT APPLY]
*Identities with * are included in CMF's definition of Racialized Community as per the definition in 2023-2024
[1] Multiracial: when more than one racial category is selected including at least one Racialized Community
[2] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Inuit, or Métis)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian**
[3] Self identified as women in Q: *In terms of gender, I identify as: [SELECT ANSWER]*

KEY ROLES BY RACIAL AND ETHNOCULTURAL IDENTITIES BY LANGUAGE

Racialized Communities made up 23% of Key Roles in English and 8% in French

RACIAL AND ETHNOCULTURAL REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2023-2024 vs 2022-2023

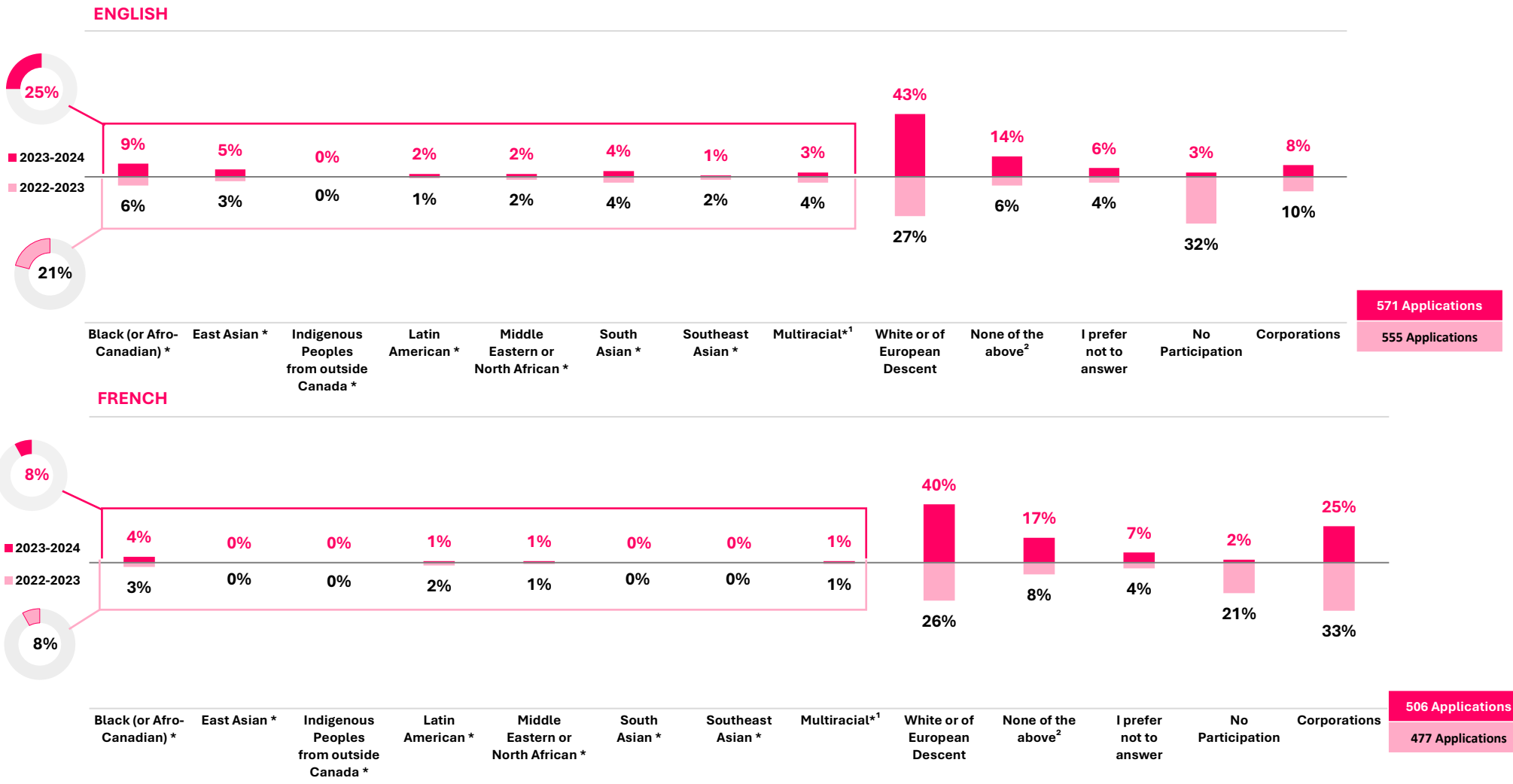


Q. The standardized category that best describes my racial or ethnocultural identity is: [SELECT ALL ANSWERS THAT APPLY]
*Identities with * are included in CMF's definition of Racialized Community as per the definition in 2023-2024
[1] Multiracial: when more than one racial category is selected including at least one Racialized Community
[2] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Inuit, or Métis)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian**

OWNERSHIP BY RACIAL AND ETHNOCULTURAL IDENTITIES BY LANGUAGE

Racialized Communities made up 25% of Ownership shares in English and 8% in French

RACIAL AND ETHNOCULTURAL REPRESENTATION BY OWNERSHIP FOR LINEAR FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



Q. The standardized category that best describes my racial or ethnocultural identity is: [SELECT ALL ANSWERS THAT APPLY]
*Identities with * are included in CMF's definition of Racialized Community as per the definition in 2023-2024
[1] Multiracial: when more than one racial category is selected including at least one Racialized Community
[2] 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**

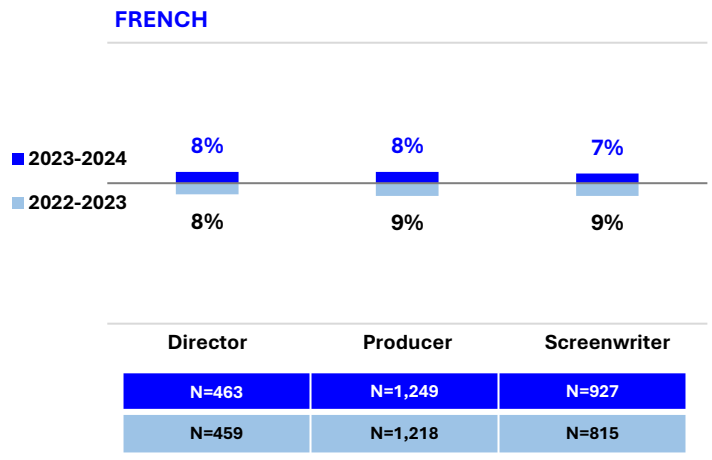
KEY ROLES BREAKDOWN BY RACIAL AND ETHNOCULTURAL IDENTITIES

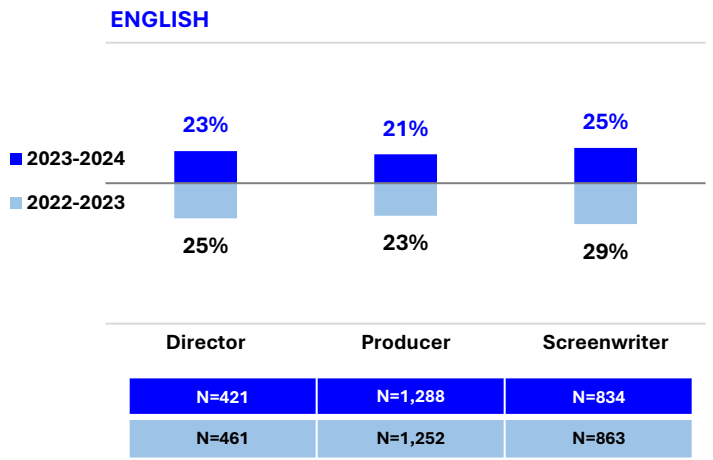
Among Racialized individuals, the representation of all three Key Roles were just under 20%; Slight decreases in English productions

RACIALIZED AND ETHNOCULTURAL REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS - 2023-2024

Key Roles (N)	Racialized Communities*	White or of European Descent	None of the above	I prefer not to answer	No Participation
Director (933)	16%	41%	12%	8%	24%
Producer (2,674)	16%	56%	16%	5%	7%
Screenwriter (1,836)	17%	47%	14%	8%	14%

RACIALIZED COMMUNITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 VS 2022-2023



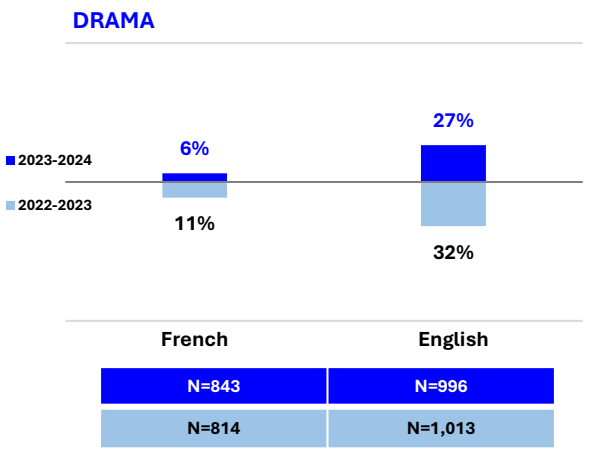


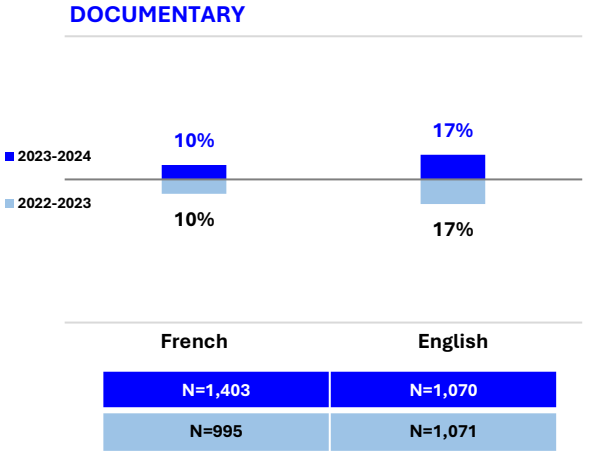
Q. The standardized category that best describes my racial or ethnocultural identity is: [SELECT ALL ANSWERS THAT APPLY]
*Self-identified to a Racialized Community
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

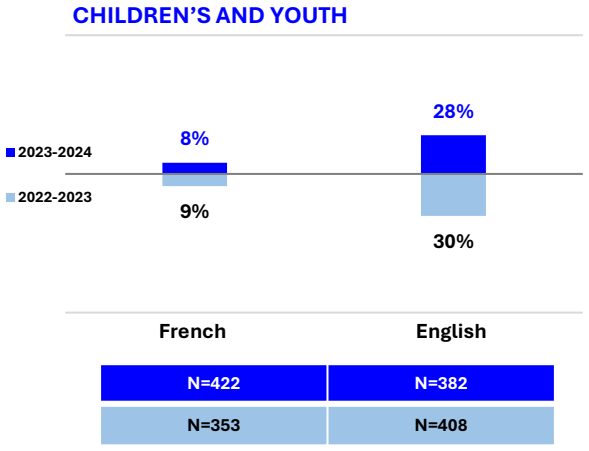
RACIALIZED COMMUNITIES IN KEY ROLES BY GENRE BY LANGUAGE

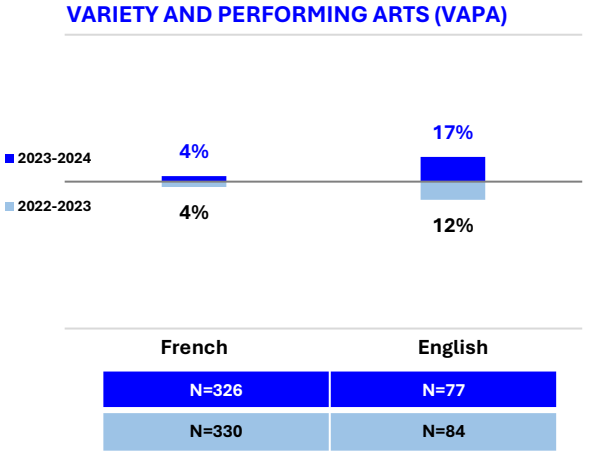
Racialized representation in Key Roles in French *Drama* productions decreased by 5 points; English *VAPA* up 5 points

RACIALIZED REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY GENRE AND PRODUCTION LANGUAGE 2023-2024 VS 2022-2023





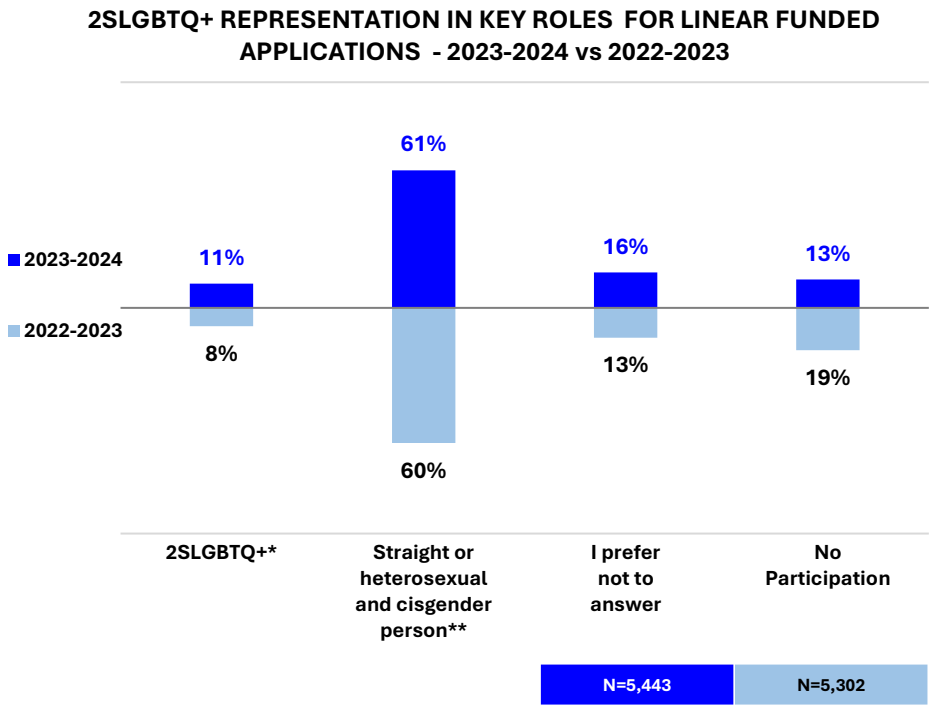


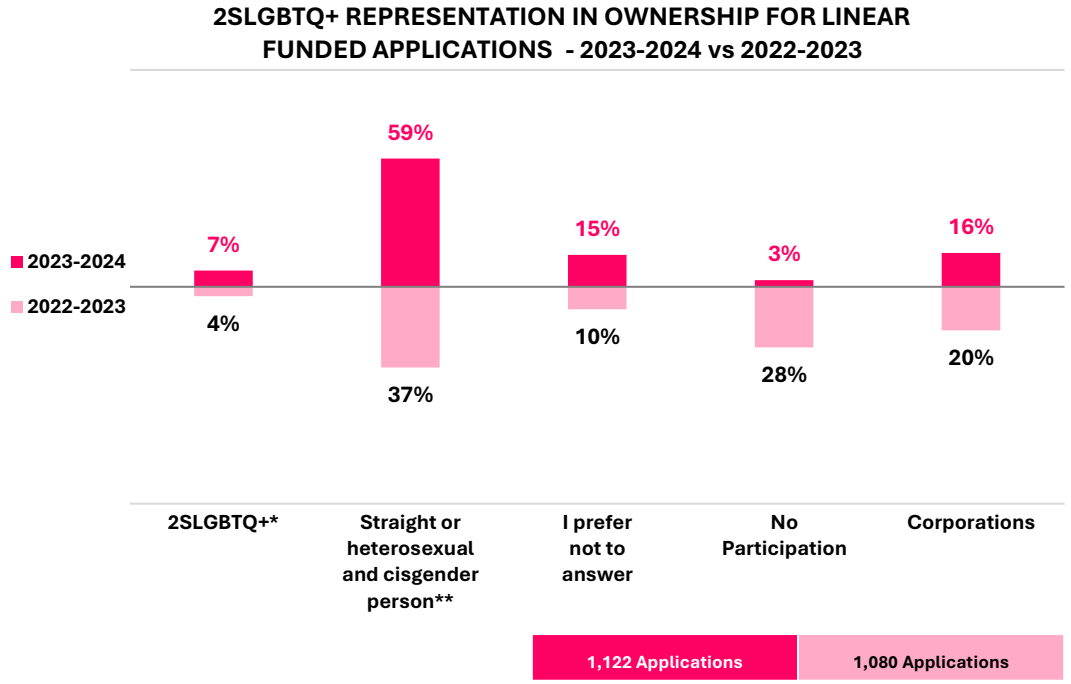


Self-identified to a Racialized Community in *Q. The standardized category that best describes my racial or ethnocultural identity is: [SELECT ALL ANSWERS THAT APPLY]*
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

KEY ROLES AND OWNERSHIP BY 2SLGBTQ+ IDENTITIES

2SLGBTQ+ individuals in Key Roles increased to 11%; represented 7% of Ownership



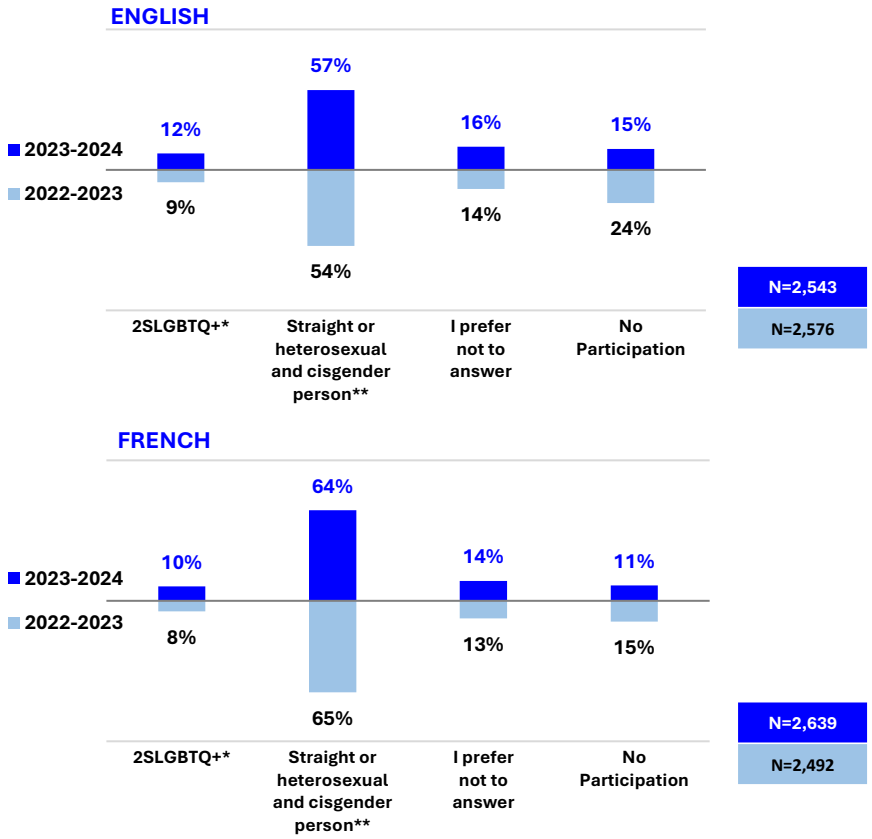


*Answered "*Yes*" to Q. *I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*
**Answered "*No, I identify as a straight or heterosexual and cisgender person*" to Q. *I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*

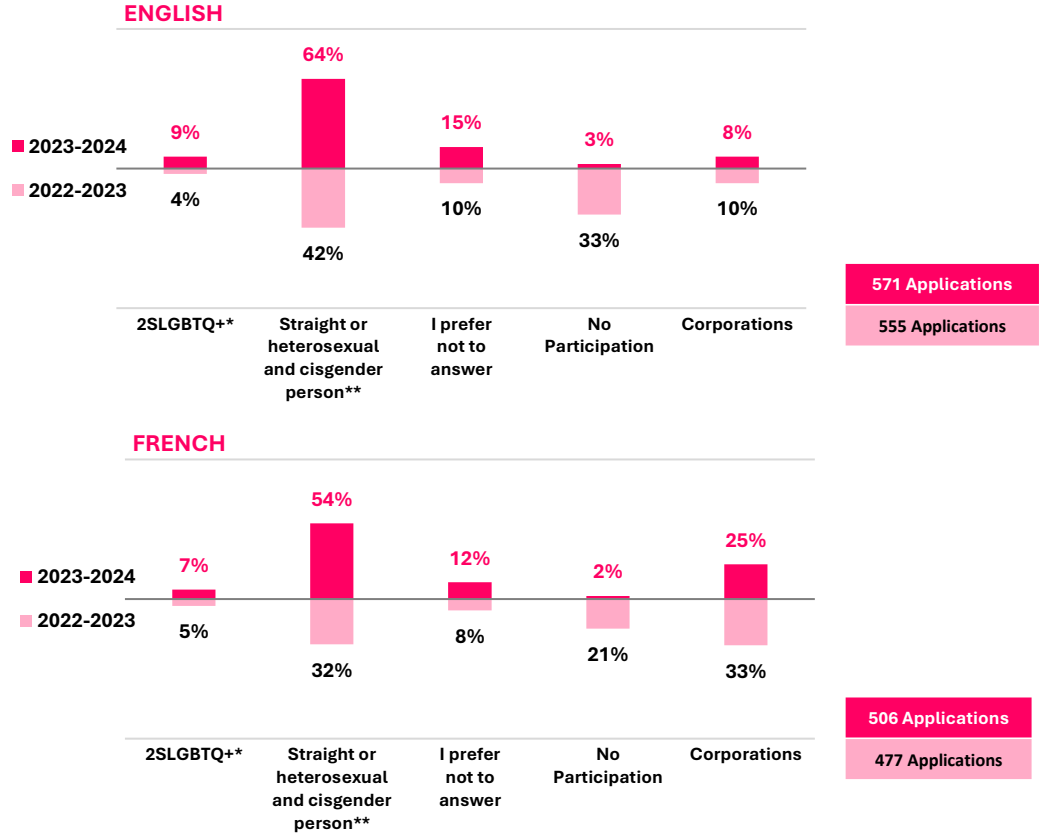
KEY ROLES AND OWNERSHIP BY 2SLGBTQ+ IDENTITIES BY LANGUAGE

Increases in *2SLGBTQ+* Key Roles, especially in English; higher participation demonstrates a more accurate representation in *2SLGBTQ+* Ownership (9% in English and 7% in French); high share of applicants who selected *I prefer not to answer*

2SLGBTQ+ REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 vs 2022-2023



2SLGBTQ+ REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 vs 2022-2023



*Answered "*Yes*" to Q. *I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*
**Answered "*No, I identify as a straight or heterosexual and cisgender person*" to Q. *I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*

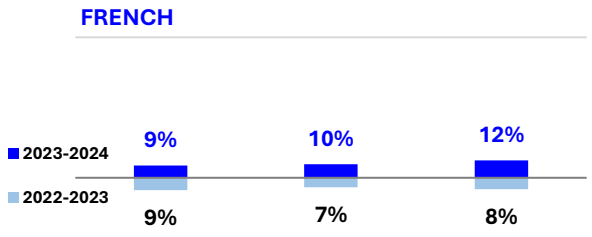
KEY ROLES BREAKDOWN BY 2SLGBTQ+ IDENTITIES

Most Key Roles held by *2SLGBTQ+* people saw increases; *Screenwriter* was the top Key Role among *2SLGBTQ+* individuals at 13%

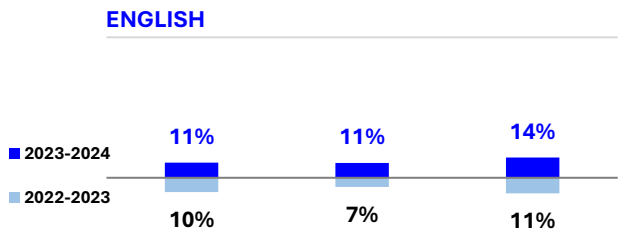
2SLBGTQ+ REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS -2023-2024

Key Roles (N)	2SLGBTQ+*	Straight or heterosexual and cisgender person**	I prefer not to answer	No Participation
Director (933)	9%	51%	16%	24%
Producer (2,674)	10%	69%	14%	7%
Screenwriter (1,836)	13%	54%	18%	14%

2SLGBTQ+ INDIVIDUALS IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 VS 2022-2023



Director	Producer	Screenwriter
N=463	N=1,249	N=927
N=459	N=1,218	N=815



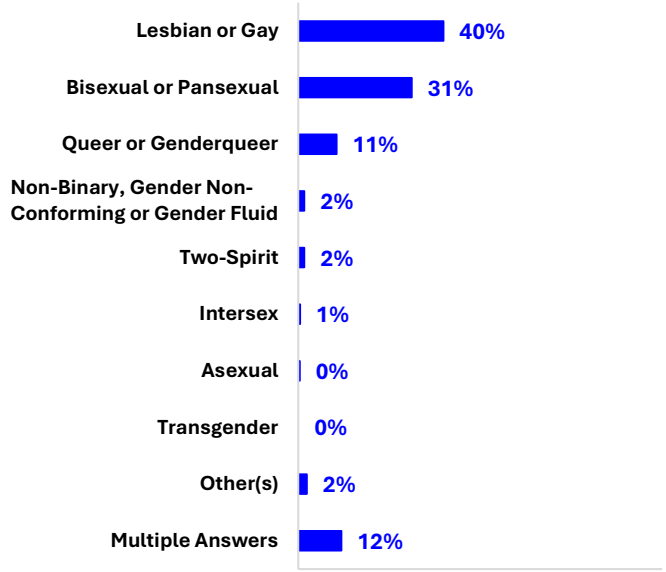
Director	Producer	Screenwriter
N=421	N=1,288	N=834
N=461	N=1,252	N=863

*Answered "Yes" to Q. *I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*
**Answered "No, I identify as a straight or heterosexual and cisgender person" to Q. *I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*

KEY ROLES BY 2SLGBTQ+ IDENTITY

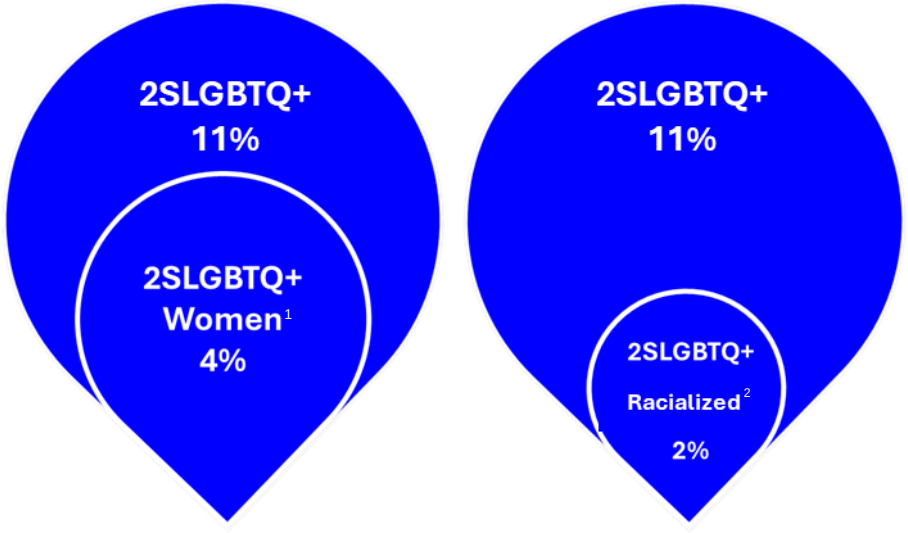
Among all *2SLGBTQ+* Key Roles, 40% were held by *Lesbian or Gay* individuals while 31% were held by *Bisexual or Pansexual* individuals; 4% of Key Roles were held *by 2SLGBTQ+* individuals who identify as *Women*, and 2% were held by *2SLGBTQ+* people in Racialized Communities

IDENTITIES AMONG 2SLGBTQ+* KEY ROLES IN LINEAR FUNDED PROJECTS – 2023-2024



Note: Total may exceed 100% as one can identify to more than one group

INTERSECTIONALITY



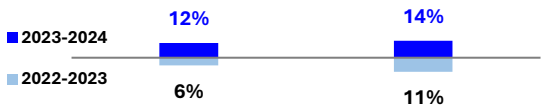
*Answered "Yes" to Q. *I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*
Q. *If you answered "Yes" in the previous question, More specifically, I define myself as: [SELECT ALL ANSWERS THAT APPLY]*
[1]Self identified as women in Q: *In terms of gender, I identify as: [SELECT ANSWER]*
[2]Self-identified to a Racialized Community: Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

2SLGBTQ+ IN KEY ROLES BY GENRE BY LANGUAGE

Increased representation in most genres, stable in *Children's & Youth*; doubled representation in French *Drama* and English *Documentary*

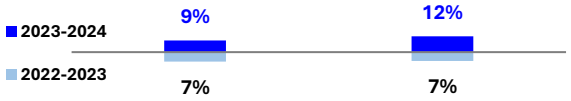
2SLGBTQ+ REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY GENRE AND PRODUCTION LANGUAGE 2023-2024 VS 2022-2023

DRAMA



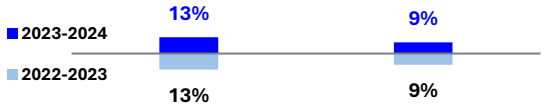
French	English
N=843	N=996
N=814	N=1,013

DOCUMENTARY



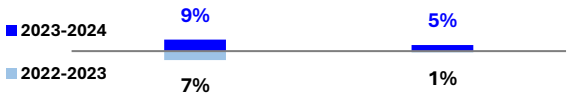
French	English
N=1,043	N=1,070
N=995	N=1,071

CHILDREN'S AND YOUTH



French	English
N=422	N=382
N=353	N=408

VARIETY AND PERFORMING ARTS (VAPA)

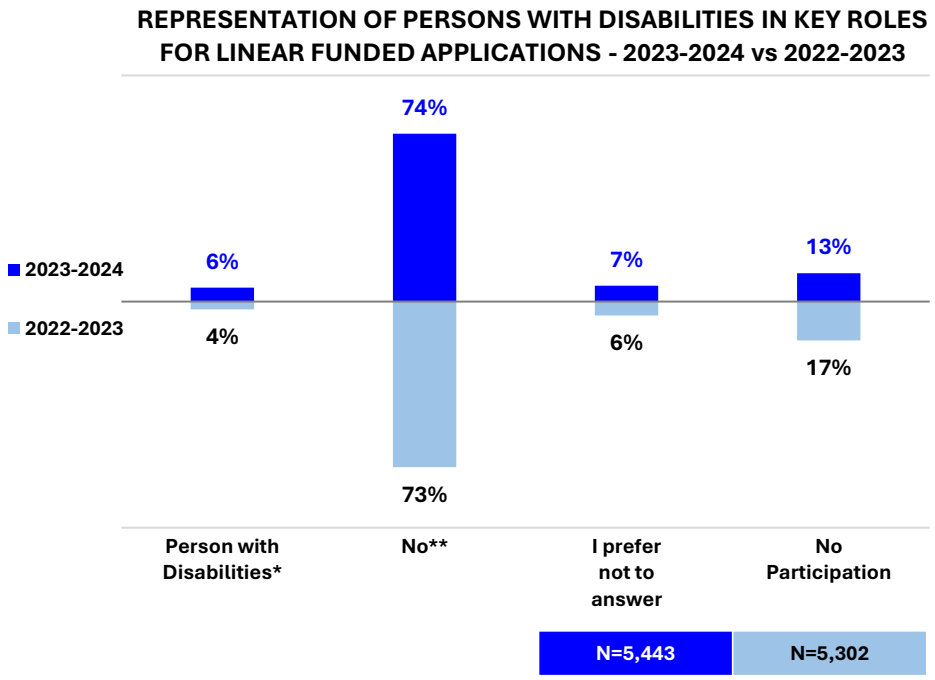


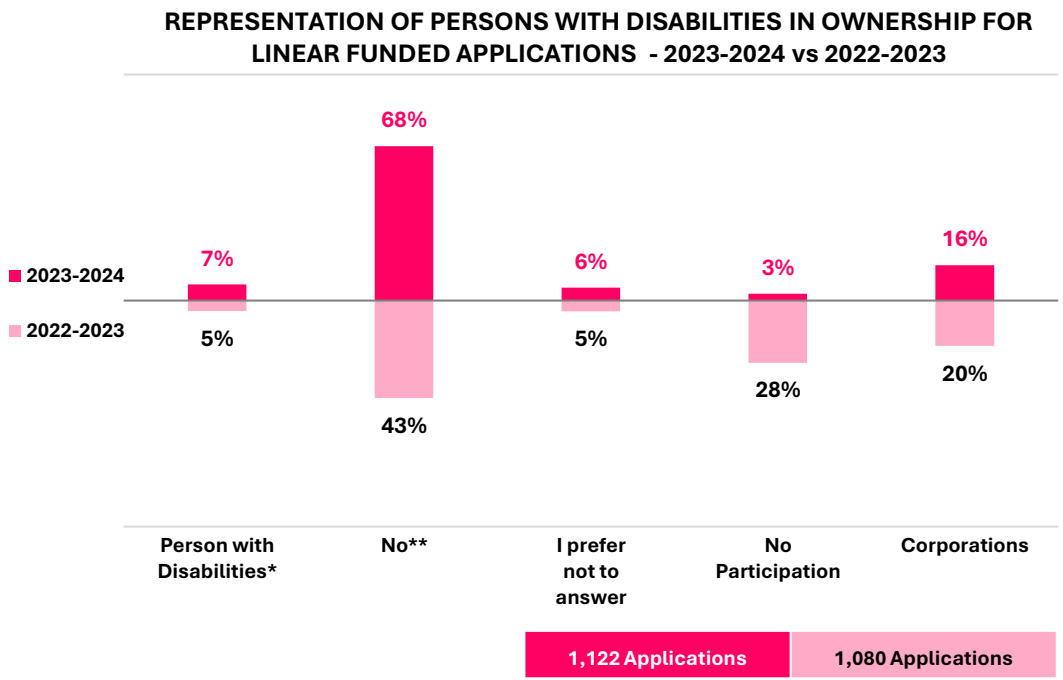
French	English
N=326	N=77
N=330	N=84

Answered "Yes" to Q. *I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*

KEY ROLES AND OWNERSHIP BY DISABILITY STATUS

Persons with Disabilities **held 6% of Key Roles and 7% of Ownership shares**



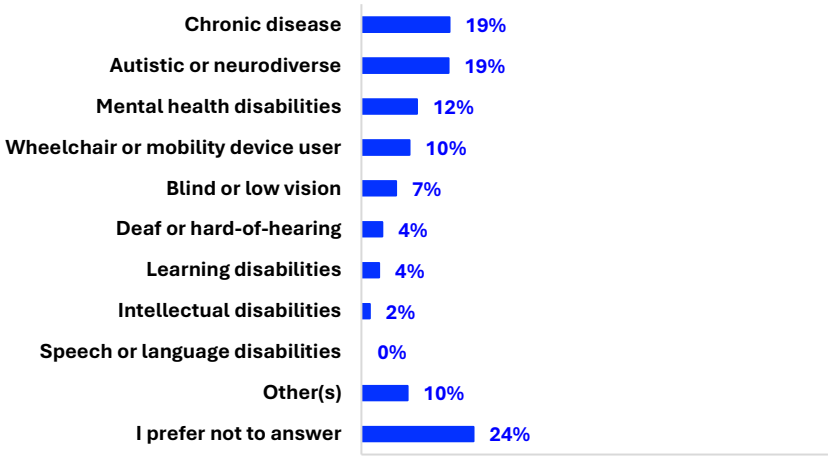


*Answered "Yes" to *Q. I am a person living with one or more disabilities: [SELECT ANSWER]*
**Answered "No" to *Q.I am a person living with one or more disabilities: [SELECT ANSWER]*

KEY ROLES AND OWNERSHIP BY DISABILITY

Among *Persons with Disabilities* in Key Roles, *Autistic or Neurodiverse* and *Chronic Disease* were the most common answers at 19% each; in Ownership, *Wheelchair or mobility device user* was at 26%, *Blind or low vision* & *Autistic or Neurodiverse* were at 18% each

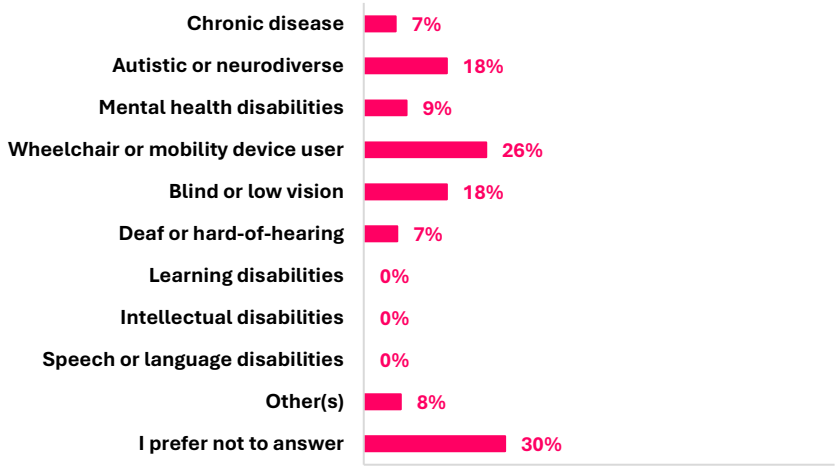
DISABILITIES AMONG KEY ROLES WHO IDENTIFY AS DISABLED IN LINEAR FUNDED APPLICATIONS - 2023-2024



Note: Total may exceed 100% as one can choose more than one disability

33% PERCENTAGE OF KEY ROLES WHO IDENTIFY AS DISABLED REQUIRING ACCOMMODATIONS

OWNERSHIP SHARES BY DISABILITY AMONG SHAREHOLDERS WHO IDENTIFY AS DISABLED IN LINEAR FUNDED APPLICATIONS - 2023-2024



Note: Total may exceed 100% as one can choose more than one disability

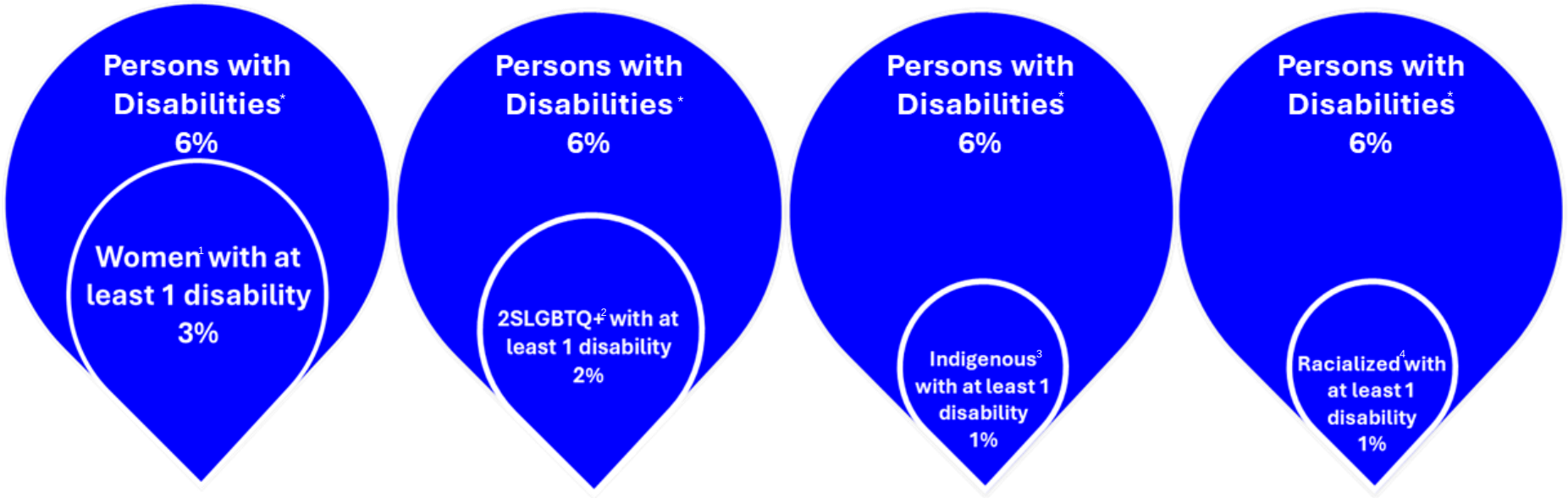
40% PERCENTAGE OF OWNERSHIP AMONG SHAREHOLDERS WHO IDENTIFY AS DISABLED REQUIRING ACCOMMODATIONS

Answered "Yes" to *Q. I am a person living with one or more disabilities: [SELECT ANSWER]*
Q. If the answer to the previous question (I am a person living with one or more disabilities) is "Yes": More specifically, I live with the following disabilities or conditions: [SELECT ANSWER]
Q. If the answer to the question (I am a person living with one or more disabilities) is "Yes": I require the following accommodation(s) to communicate, access information and work in my field: [SELECT ALL ANSWERS THAT APPLY]

KEY ROLES BY DISABILITY BY INTERSECTIONAL IDENTITIES

Women with disabilities account for half of Key Roles held by _Persons with Disabilities_ at 3% of all linear Key Roles

INTERSECTIONALITY

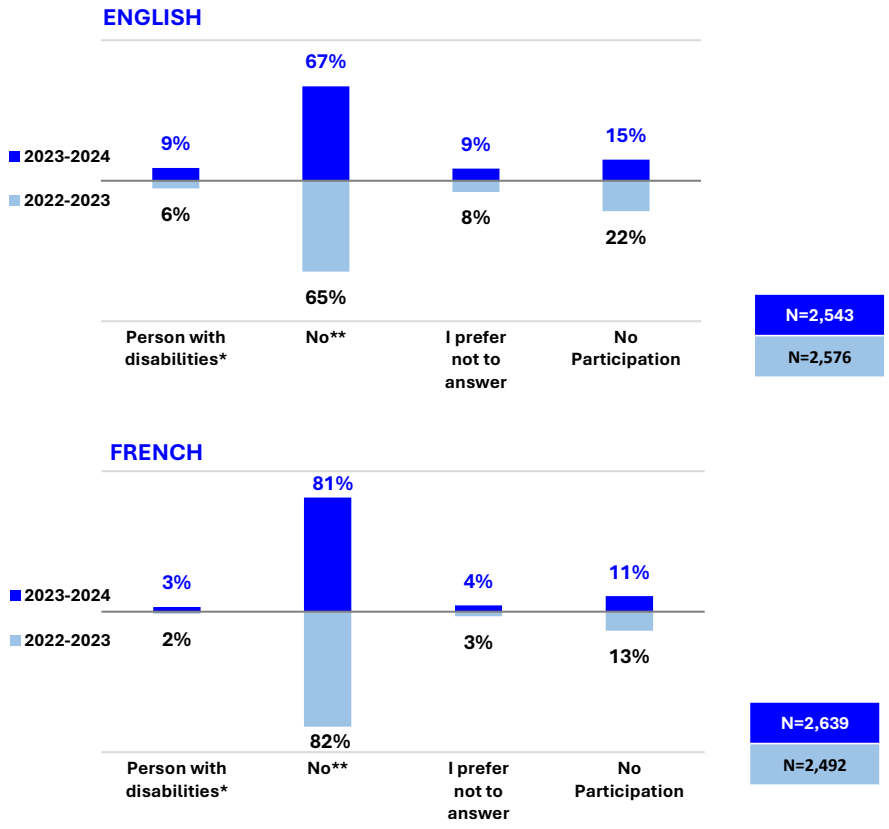


*Answered "Yes" to *Q. I am a person living with one or more disabilities: [SELECT ANSWER]*
[1]*Self identified as women in Q: In terms of gender, I identify as: [SELECT ANSWER]*
[2]*Answered "Yes" to Q. I openly identify as a 2SLGBTQ+ person: [SELECT ANSWER]*
[3]*Self identified as First Nations, Inuit, or Métis in Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]*
[4]*Self-identified to a Racialized Community: Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024*

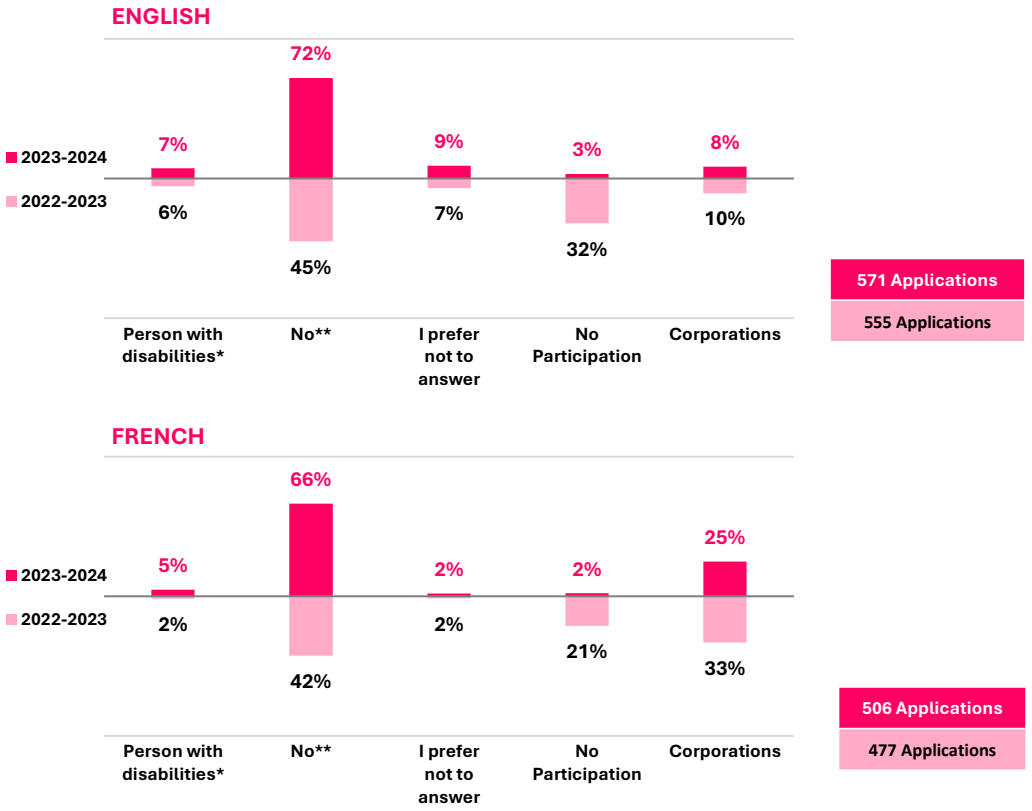
KEY ROLES AND OWNERSHIP BY DISABILITY STATUS BY LANGUAGE

Persons with Disabilities **in Key Roles rose to 9% in English, and 3% in French; increased participation more accurately reflects Ownership at 7% in English and 5% in French**

REPRESENTATION OF PERSONS WITH DISABILITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 vs 2022-2023



REPRESENTATION OF PERSONS WITH DISABILITIES IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 vs 2022-2023



*Answered "Yes" to *Q. I am a person living with one or more disabilities: [SELECT ANSWER]*
**Answered "No" to *Q.I am a person living with one or more disabilities: [SELECT ANSWER]*

KEY ROLES BREAKDOWN BY DISABILITY STATUS

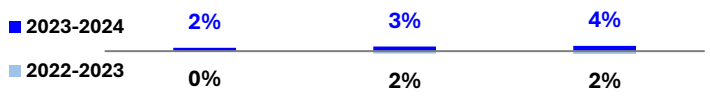
Screenwriter was the top Key Role among _Persons with Disabilities_ at 7%; of all linear Key Roles, 2% were held by _Persons with Disabilities_ on French language productions and 9% on English productions

REPRESENTATION OF PERSONS WITH DISABILITIES BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS -2023-2024

Key Roles (N)	Person with Disabilities*	No**	I prefer not to answer	No Participation
Director (933)	5%	65%	6%	24%
Producer (2,674)	6%	81%	7%	7%
Screenwriter (1,836)	7%	70%	8%	14%

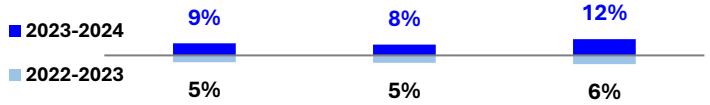
PERSONS WITH DISABILIITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY PRODUCTION LANGUAGE 2023-2024 VS 2022-2023

FRENCH



	Director	Producer	Screenwriter
2023-2024	N=463	N=1,249	N=927
2022-2023	N=459	N=1,218	N=815

ENGLISH



	Director	Producer	Screenwriter
2023-2024	N=421	N=1,288	N=834
2022-2023	N=461	N=1,252	N=863

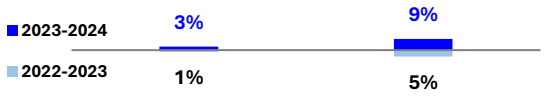
*Answered “Yes” to *Q. I am a person living with one or more disabilities: [SELECT ANSWER]*
**Answered “No” to *Q.I am a person living with one or more disabilities: [SELECT ANSWER]*

DISABILITY STATUS IN KEY ROLES BY GENRE BY LANGUAGE

Increased representation across all genres; English *Drama* and *Documentary* almost doubled compared to last year; also, notable improvement in French

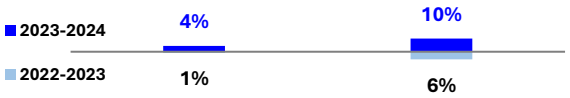
REPRESENTATION OF PERSONS WITH DISABILITIES IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY GENRE AND PRODUCTION LANGUAGE 2023-2024 VS 2022-2023

DRAMA



	French	English
2023-2024	N=843	N=996
2022-2023	N=814	N=1,013

DOCUMENTARY

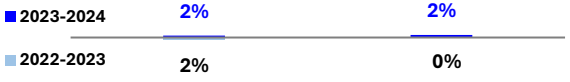


	French	English
2023-2024	N=1,043	N=1,070
2022-2023	N=995	N=1,071

CHILDREN'S AND YOUTH

	French	English
2023-2024	N=422	N=382
2022-2023	N=353	N=408

VARIETY AND PERFORMING ARTS (VAPA)

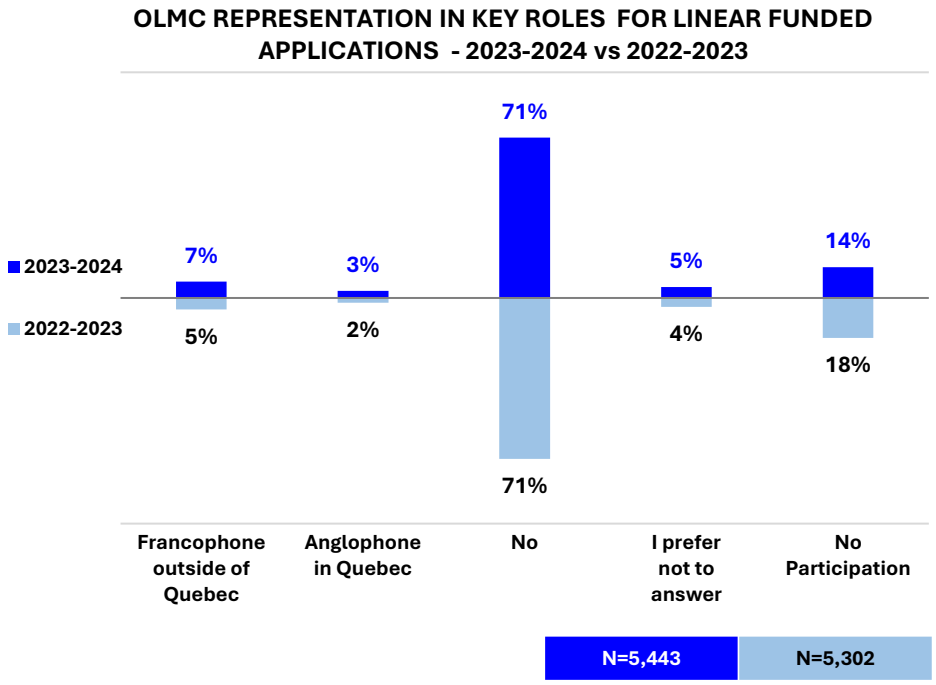


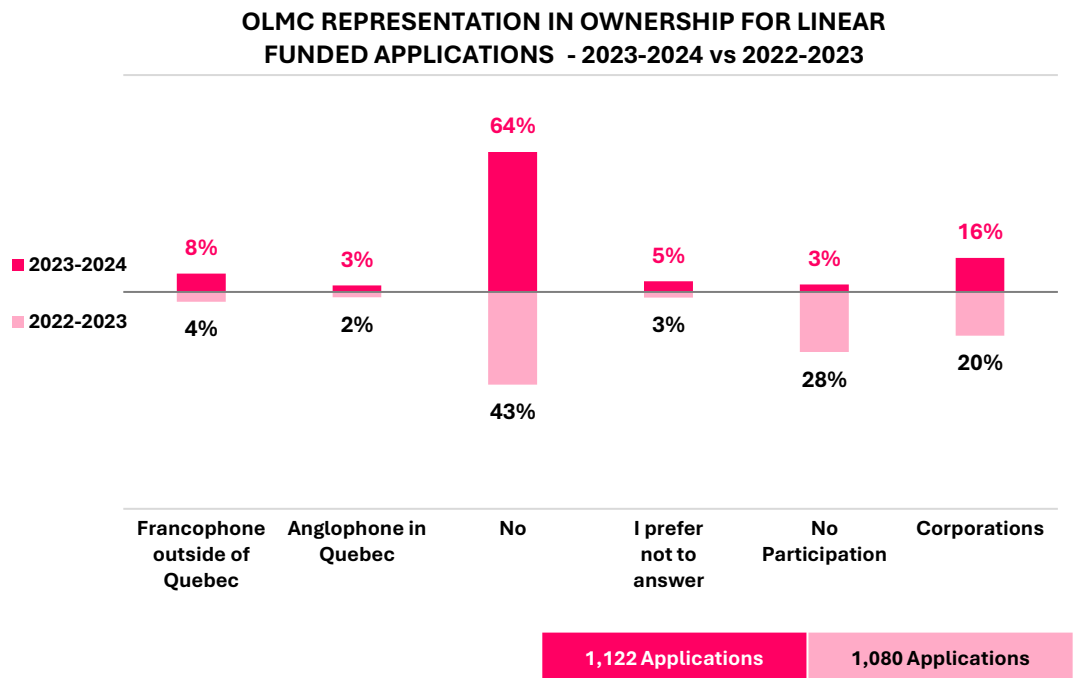
	French	English
2023-2024	N=326	N=77
2022-2023	N=330	N=84

Answered "Yes" to *Q. I am a person living with one or more disabilities: [SELECT ANSWER]*

KEY ROLES AND OWNERSHIP BY OFFICIAL LANGUAGE MINORITY COMMUNITY (OLMC)

OLMCs **represent a combined 10% of Key Roles and combined 11% of Ownership shares**





Q. If you answered "Canada" in (Q. My country of residency is: [SELECT ANSWER]), I have belonged to an official language minority in Canada for at least the past three years: [SELECT ANSWER]

KEY ROLES BREAKDOWN BY OFFICIAL LANGUAGE MINORITY COMMUNITY (OLMC)

Director* and *Screenwriter* were the top Key Roles for *Francophones outside Québec;* Key Roles were even at 3% for *Anglophones in Québec

OLMC REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS -2023-2024

Key Roles (N)	Francophone outside of Quebec	Anglophone in Quebec	No	I prefer not to answer	No Participation
Director (933)	8%	3%	60%	5%	24%
Producer (2,674)	6%	3%	78%	4%	8%
Screenwriter (1,836)	8%	3%	68%	6%	15%

Q. If you answered "Canada" in (Q. My country of residency is: [SELECT ANSWER]), I have belonged to an official language minority in Canada for at least the past three years: [SELECT ANSWER]

3.2
LINEAR CONTENT: SELECTIVE PROGRAMS

REPRESENTATION IN LINEAR SELECTIVE PROGRAMS

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 assess the applications to decide on which projects are funded.

First, the section reports on the combined results for all selective programs* by Gender and representation of Diverse Communities. It is important to note that most selective programs had a Gender Balance incentive where applications with at least 40% Key Roles held by *Women* automatically earned 2 additional weight points on their assessment grid. Similarly, these programs had a Diverse Community incentive, where applications with at least 40% Key Roles held by members of one or more *Diverse Communities* automatically earned 2 additional weight points on their assessment grid. The exception was the Pilot Program for Digital Creators which had an incentive for applicants which were majority owned (51%+) by Women and one for those majority owned (51%+) by members of Diverse Communities.

This section then 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. The report then focuses on the **Pilot Program for Digital Creators**.

255
Number of submitted applications

141
Number of funded applications

55%
Overall success rate

$39.4 M
Total funding for selective programs

754
Key Roles reported in funded projects

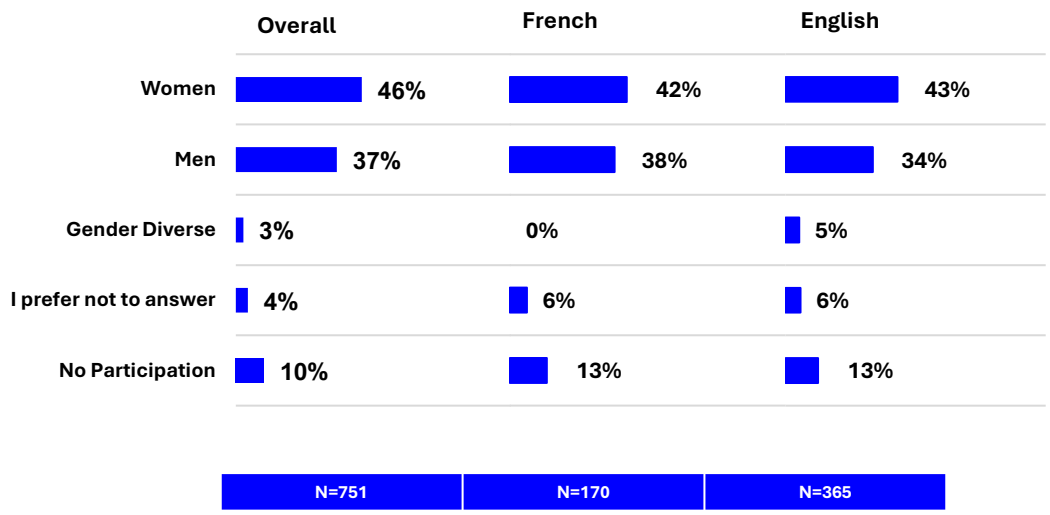
46
Average age of **Key Roles**

* For a complete list of Linear programs including a breakdown of selective and automatic programs, see Representation in Linear Content – Overview section

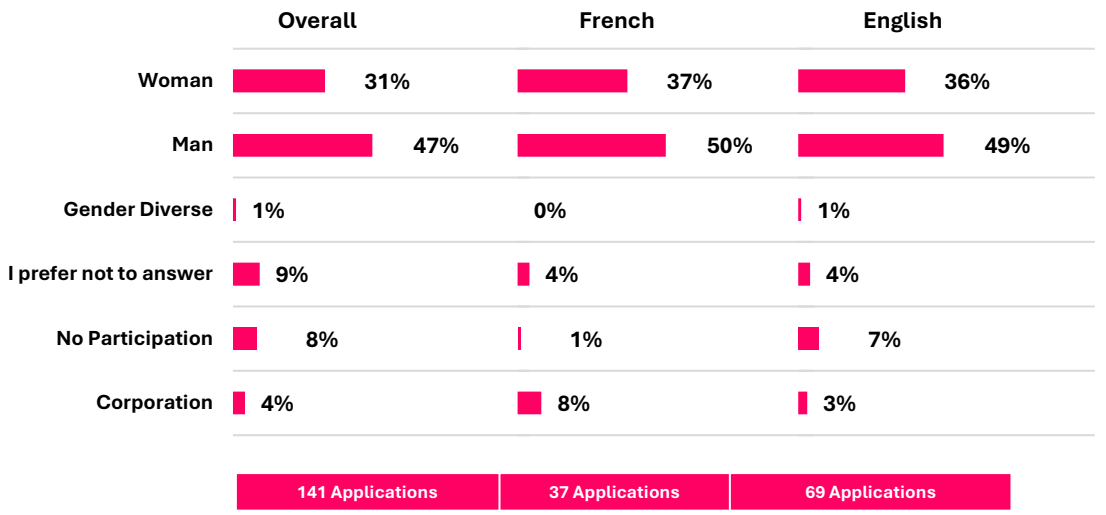
KEY ROLES AND OWNERSHIP BY GENDER

Representation by *Women* in Key Roles was significant at 46% overall in selective programs; Ownership by *Women* was at 31%

GENDER REPRESENTATION IN KEY ROLES FOR LINEAR SELECTIVE FUNDED APPLICATIONS - 2023-2024



GENDER REPRESENTATION IN OWNERSHIP FOR LINEAR SELECTIVE FUNDED APPLICATIONS - 2023-2024



Q. In terms of gender, I identify as: [SELECT ANSWER]

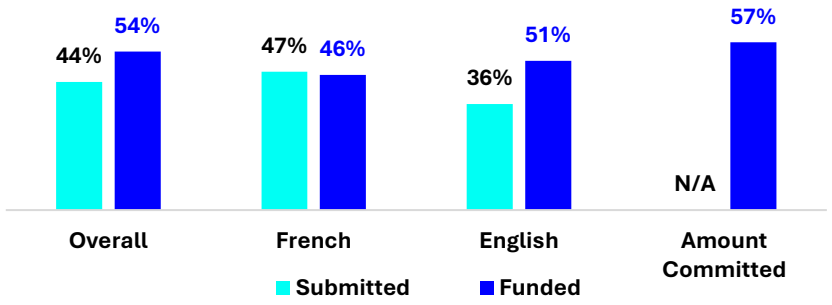
SELECTIVE KEY ROLES BY GENDER BY LANGUAGE

Producer **was the top Key Role among** ***Women*** **at 48%; 51% of funded applications had at least 40% of Key Roles held by** ***Women***

GENDER REPRESENTATION BY KEY ROLES FOR LINEAR SELECTIVE FUNDED APPLICATIONS - 2023-2024

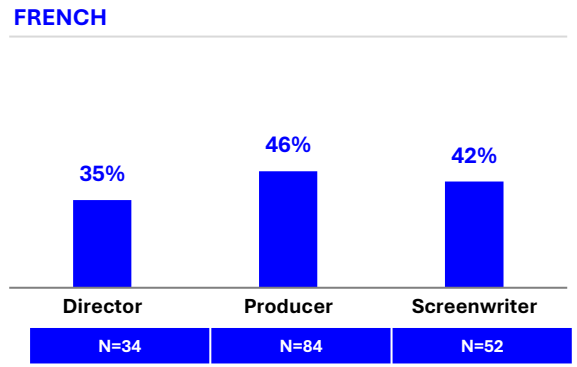
Key Roles (N)	Women	Men	Gender Diverse	I prefer not to answer	No Participation
Director (156)	41%	35%	4%	5%	16%
Producer (384)	48%	39%	2%	4%	7%
Screenwriter (211)	46%	34%	4%	5%	11%

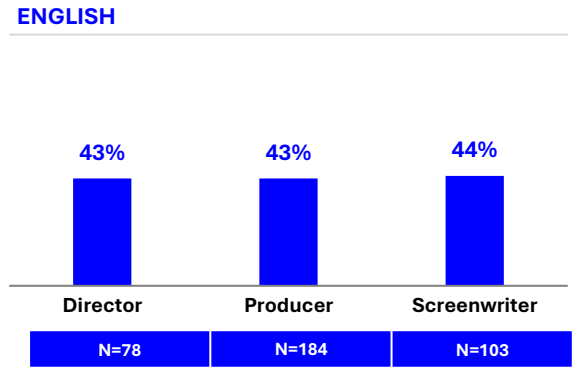
APPLICATIONS UNDER LINEAR SELECTIVE PROGRAMS WITH 40%+ WOMEN IN KEY ROLES – 2023-2024



Overall	French	English	Amount Committed
141 Applications	37 Applications	69 Applications	$39 M
255 Applications	51 Applications	158 Applications	N/A

WOMEN IN KEY ROLES FOR LINEAR SELECTIVE FUNDED APPLICATIONS BY PRODUCTION LANGUAGE – 2023-2024



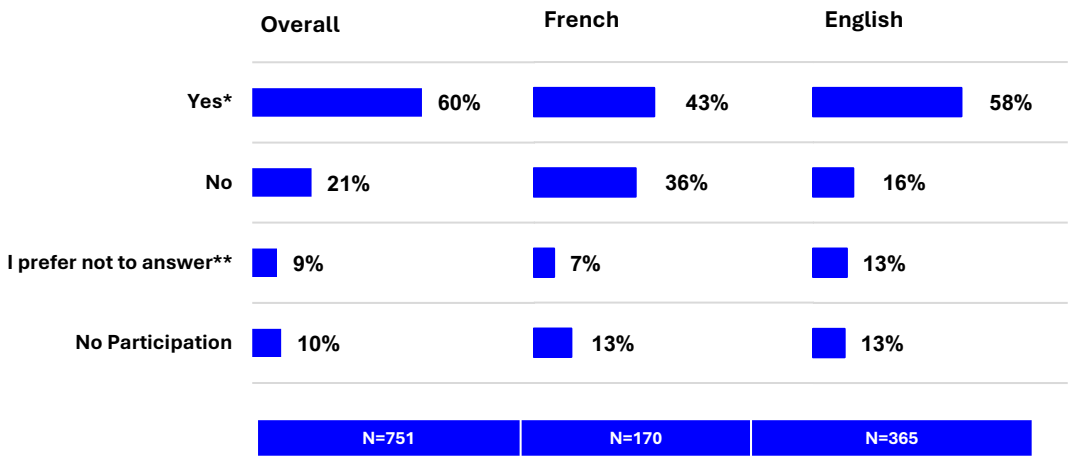


Q. In terms of gender, I identify as: [SELECT ANSWER]

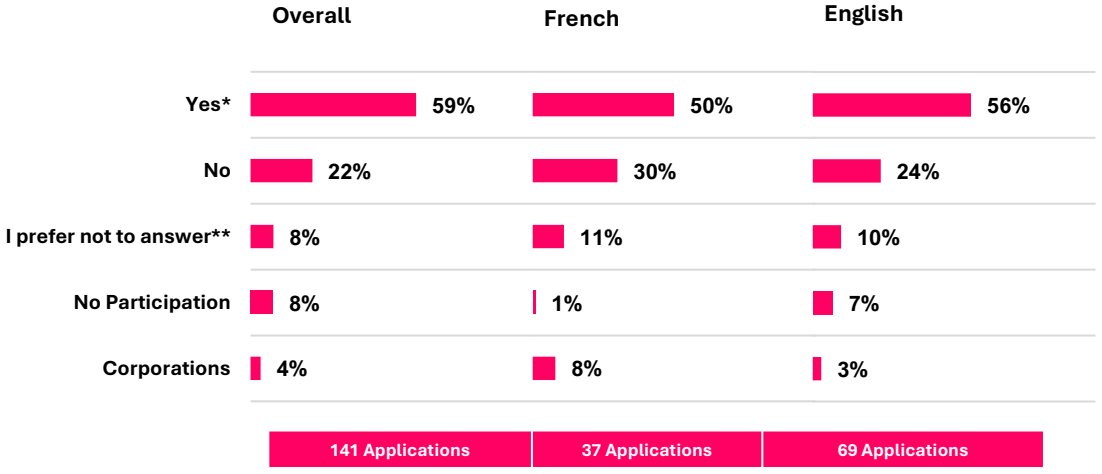
SELECTIVE KEY ROLES AND OWNERSHIP BY DIVERSE COMMUNITIES BY LANGUAGE

Representation of all Diverse Communities combined across selective programs was high at 60% in Key Roles and 59% in Ownership shares

REPRESENTATION OF DIVERSE COMMUNITIES IN KEY ROLES FOR LINEAR SELECTIVE FUNDED APPLICATIONS - 2023-2024



REPRESENTATION OF DIVERSE COMMUNITIES IN OWNERSHIP FOR LINEAR SELECTIVE FUNDED APPLICATIONS - 2023-2024



*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

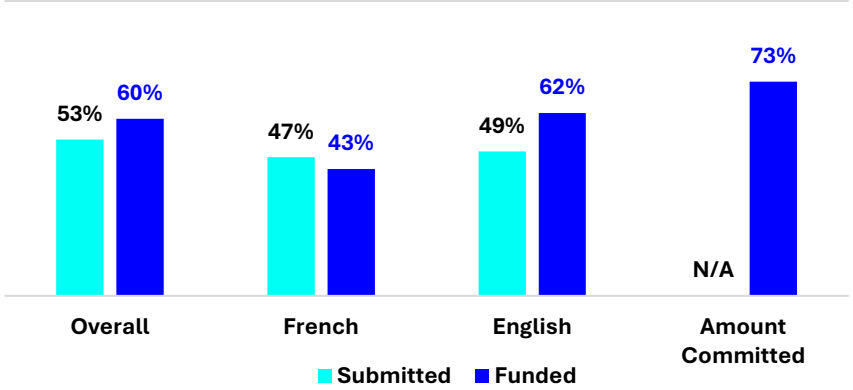
SELECTIVE KEY ROLES BY DIVERSE COMMUNITIES BY LANGUAGE

60% of funded applications had at least 40% of Key Roles held by members of Diverse Communities; *Screenwriter* and *Producer* were the top roles held by Diverse Communities at 61%

REPRESENTATION OF DIVERSE COMMUNITIES BY KEY ROLES FOR LINEAR SELECTIVE FUNDED APPLICATIONS -2023-2024

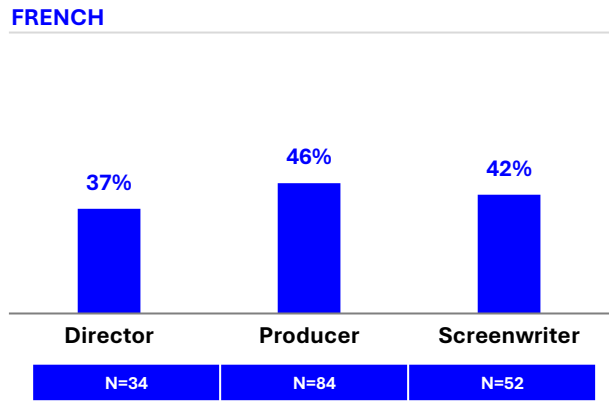
Key Roles (N)	Diverse Communities*	No	I prefer not to answer**	No Participation
Director (156)	57%	18%	9%	16%
Producer (384)	61%	24%	8%	7%
Screenwriter (211)	61%	18%	10%	11%

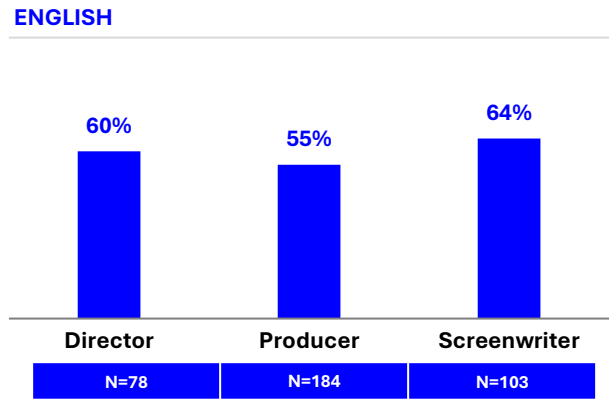
APPLICATIONS UNDER LINEAR SELECTIVE PROGRAMS WITH 40%+ DIVERSE COMMUNITIES IN KEY ROLES – 2023-2024



Overall	French	English	Amount Committed
141 Applications	37 Applications	69 Applications	$39 M
255 Applications	51 Applications	158 Applications	N/A

DIVERSE COMMUNITIES IN KEY ROLES FOR LINEAR SELECTIVE FUNDED APPLICATIONS BY PRODUCTION LANGUAGE – 2023-2024



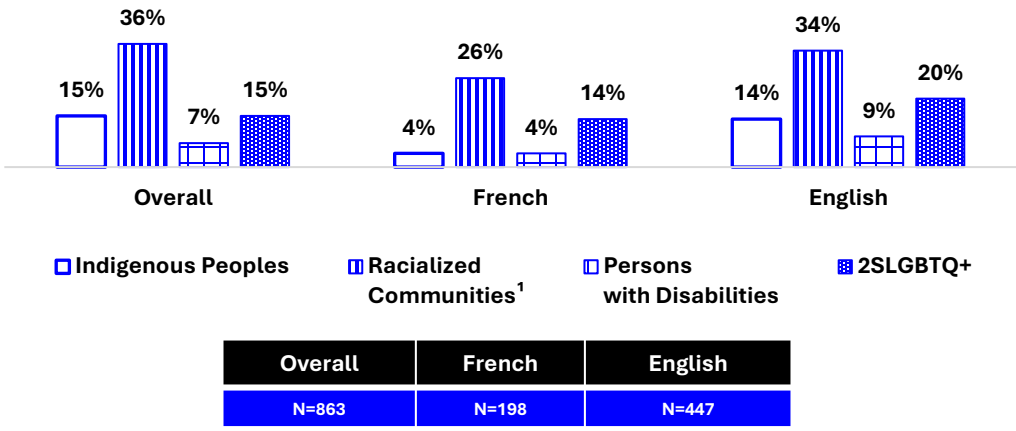


*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**Did not self-identify to any of the Diverse Communities and answered "I Prefer not to answer" to any of the questions on Diverse Communities
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

SELECTIVE KEY ROLES BY DIVERSE COMMUNITIES

Racialized Communities had the highest representation of Key Roles among Diverse Communities at 36%, followed by *Indigenous Peoples* and *2SLGBTQ+* individuals, both at 15%

IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES* FOR LINEAR FUNDED APPLICATIONS - 2023-2024



Overall	French	English
N=863	N=198	N=447

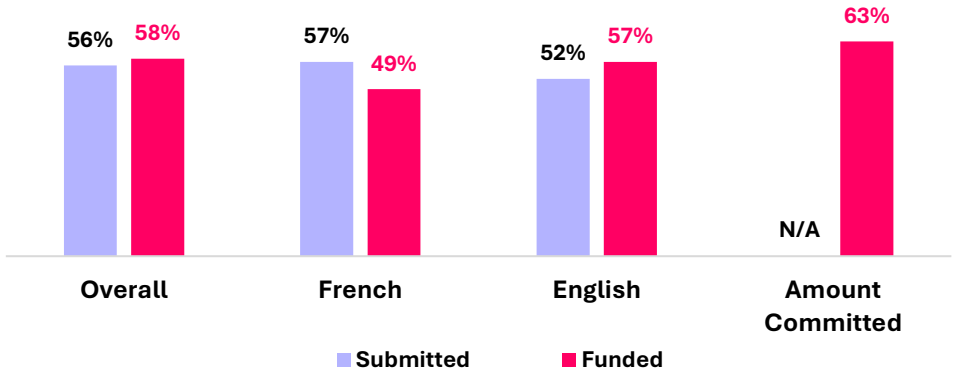
Note: Total may exceed 100% as one can identify to more than one community

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

SELECTIVE OWNERSHIP BY DIVERSE COMMUNITIES

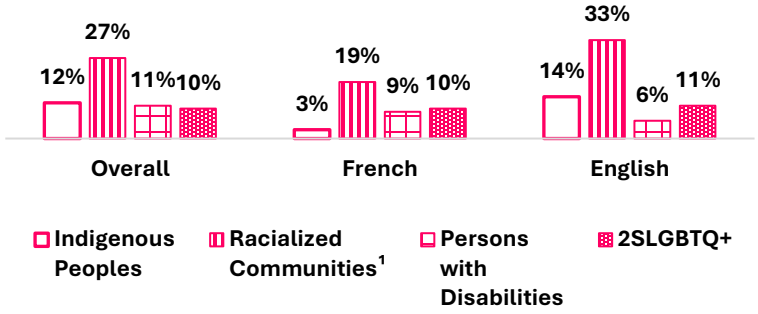
58% of funded and 56% of submitted applications were majority-owned by Diverse Communities; Among Diverse Communities, Racialized Communities had the highest representation of Ownership shares at 27%

APPLICATIONS UNDER LINEAR SELECTIVE PROGRAMS WITH 51%+ OWNERSHIP FROM DIVERSE COMMUNITIES* – 2023-2024



Overall	French	English	Amount Committed
141 Applications	37 Applications	69 Applications	$39 M
255 Applications	51 Applications	158 Applications	N/A

IDENTITIES AMONG OWNERSHIP IN DIVERSE COMMUNITIES* FOR LINEAR SELECTIVE FUNDED APPLICATIONS - 2023-2024



Overall	French	English
249 Applications	73 Applications	141 Applications

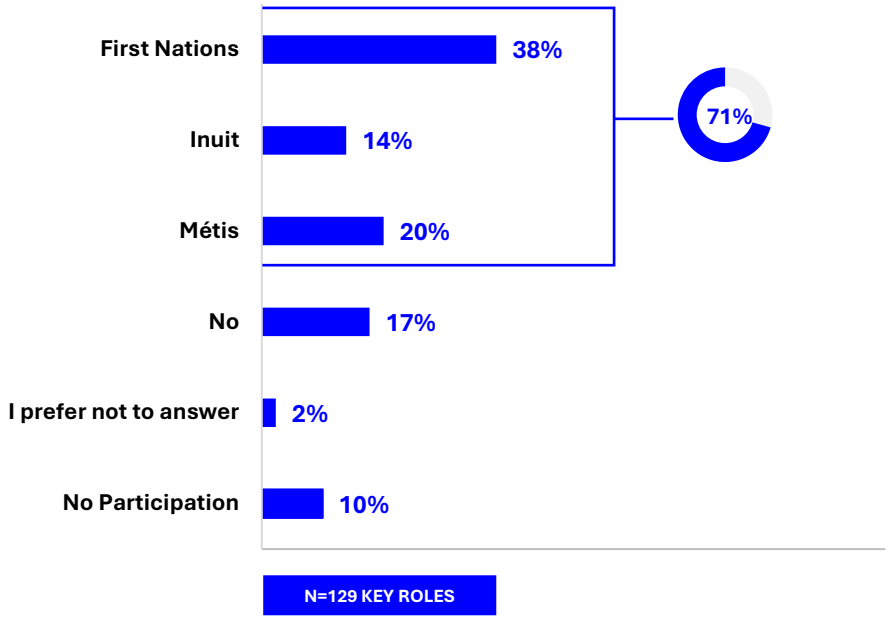
Note: Total may exceed 100% as one can identify to more than one community

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

INDIGENOUS PRODUCTION PROGRAM - KEY ROLES AND OWNERSHIP

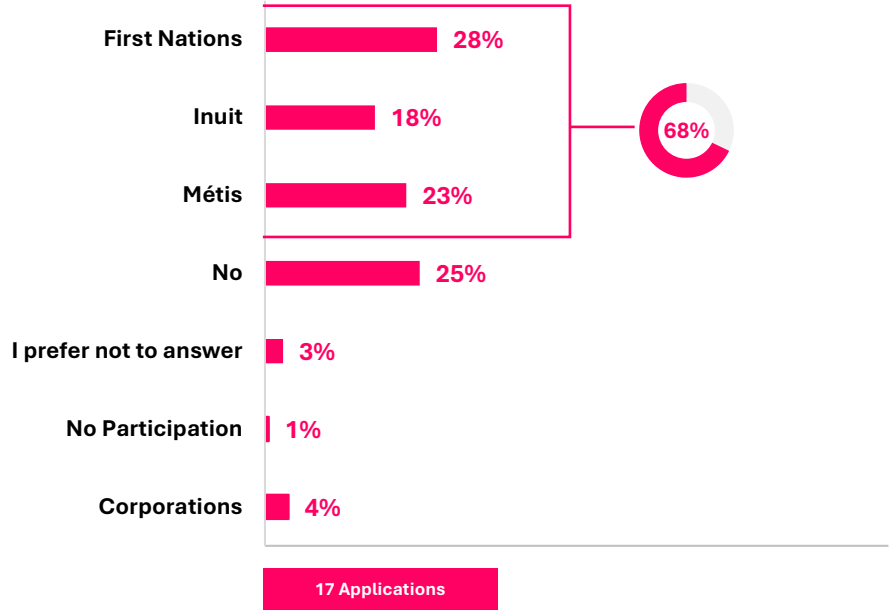
In the Indigenous Production Program, 71% of Key Roles and 68% of Ownership shares were held by *Indigenous Peoples*

REPRESENTATION OF INDIGENOUS PEOPLES IN KEY ROLES FOR FUNDED APPLICATIONS IN THE INDIGENOUS PRODUCTION PROGRAM 2023-2024



- Please note that the Indigenous Program required that the Producer and at least the Director or Writer identify as Indigenous to be eligible for this program.

REPRESENTATION OF INDIGENOUS PEOPLES IN OWNERSHIP FOR FUNDED APPLICATIONS IN THE INDIGENOUS PRODUCTION PROGRAM - 2023-2024



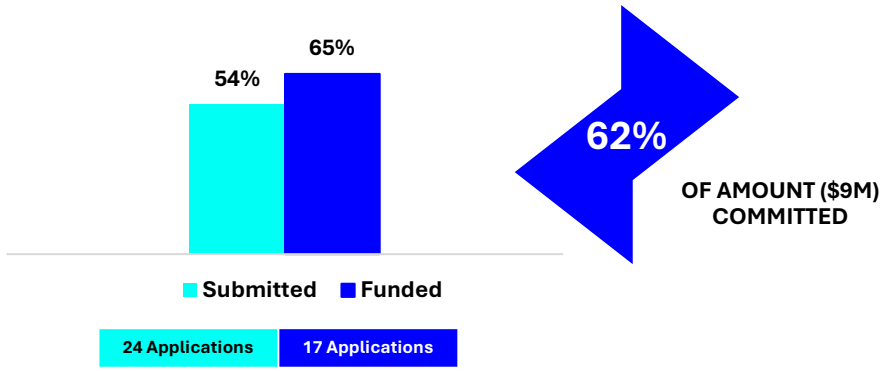
- Please note that the Indigenous Program required the Applicant company to be majority-owned (51%+) and controlled by one or more Indigenous shareholder to be eligible for this program.

Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]

INDIGENOUS PRODUCTION PROGRAM - KEY ROLES

62% of Indigenous Production Program funding was committed to applications with at least 40% *Women* in Key Roles; *Screenwriter* was the top role at 43%

APPLICATIONS WITH 40%+ WOMEN IN KEY ROLES FOR INDIGENOUS PRODUCTION PROGRAM - 2023-2024



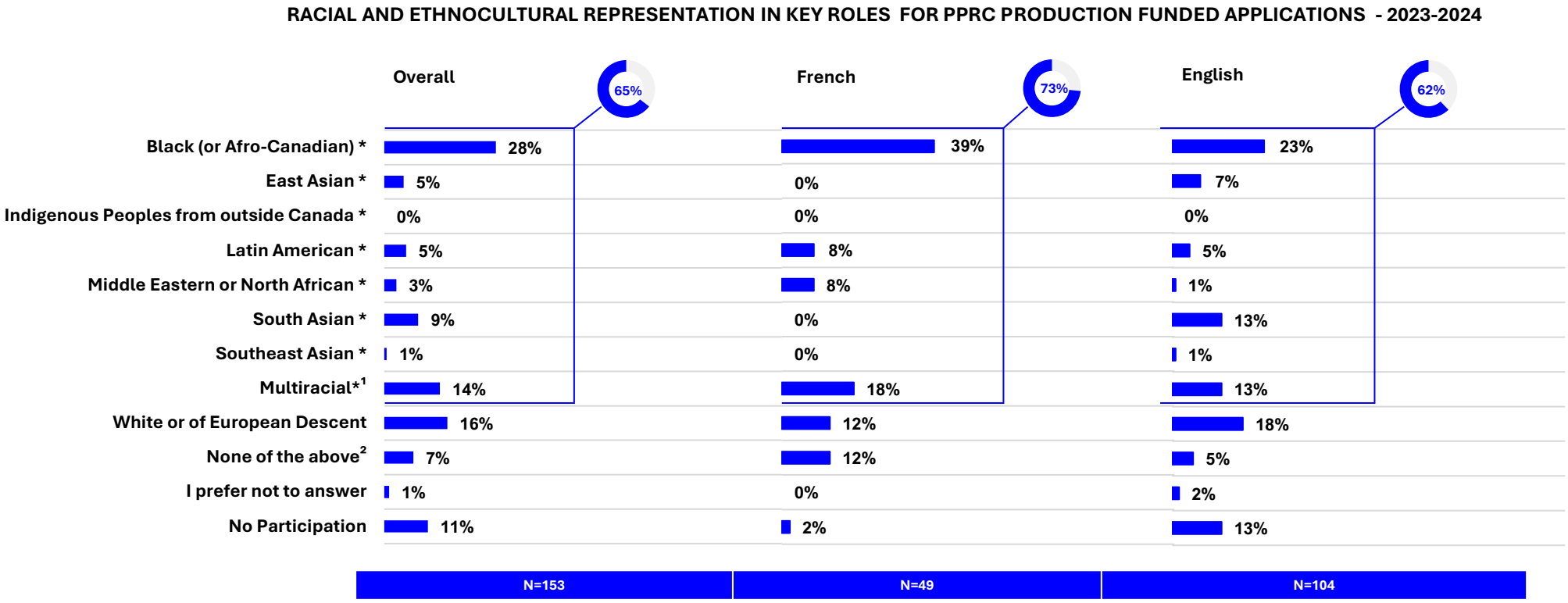
REPRESENTATION OF INDIGENOUS PEOPLES BY KEY ROLES FOR INDIGENOUS PRODUCTION PROGRAM FUNDED APPLICATIONS -2023-2024

Key Roles (N)	First Nations	Inuit	Metis	No	I prefer not to answer	No Participation
Director (38)	39%	12%	24%	7%	2%	15%
Producer (48)	31%	16%	16%	28%	3%	7%
Screenwriter (37)	43%	11%	22%	14%	11%	0%

Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]

PPRC PRODUCTION - KEY ROLES BY RACIAL AND ETHNOCULTURAL COMMUNITIES BY LANGUAGE

65% Key Roles held by members of Racialized Communities in PPRC Production; 28% of that number were *Black (or Afro-Canadian)* individuals

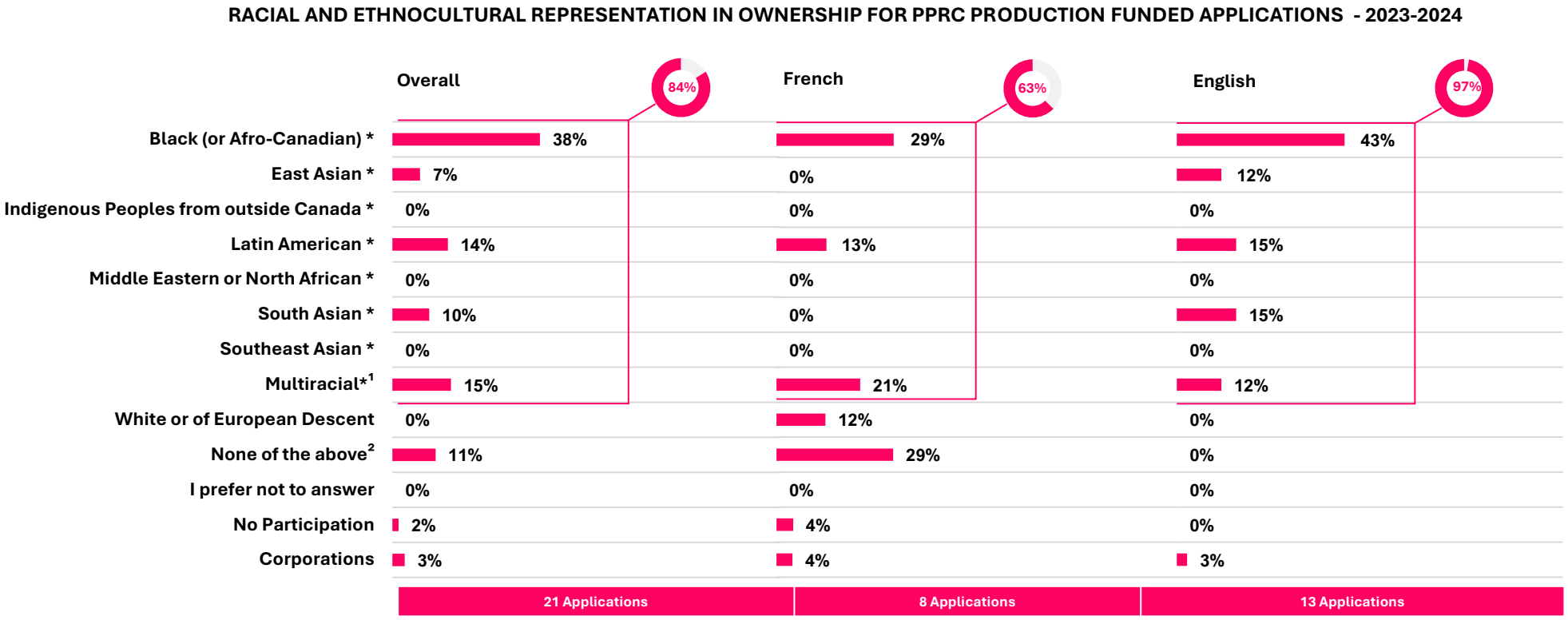


- Please note that the Pilot Program for Racialized Communities (PPRC) required that the Producer and at least the Director or Writer be a member of one or more Racialized Communities to be eligible for this program.

Q. The standardized category that best describes my racial or ethnocultural identity is: [SELECT ANSWER]
*Identities with * are included in CMF's definition of Racialized Community as per the definition in 2023-2024
1 Multiracial: when more than one racial category is selected including at least one Racialized Community
2 None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Inuit, or Métis),** as this identity is covered earlier in its own question, **None of the above** and **Central** or **North Asian**

PPRC PRODUCTION - OWNERSHIP BY RACIALIZED & ETHNOCULTURAL COMMUNITIES BY LANGUAGE

84% Ownership shares held by members of Racialized Communities in PPRC Production; 38% of that number were *Black (or Afro-Canadian)* individuals



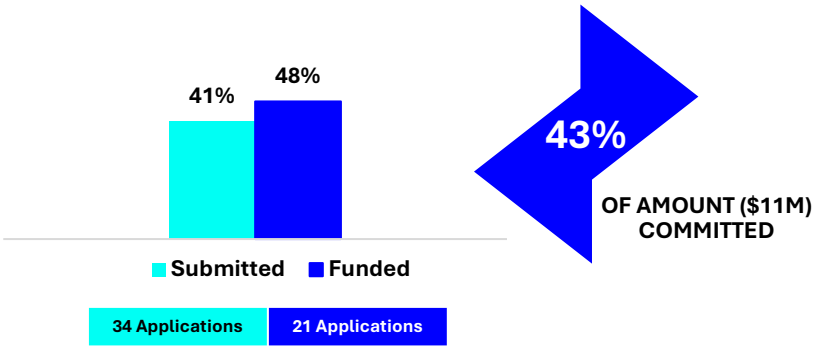
- Please note that the Pilot Program for Racialized Communities (PPRC) required the Applicant company to be majority-owned and controlled by one or more Racialized shareholder to be eligible for this program.

Q. The standardized category that best describes my racial or ethnocultural identity is: [SELECT ANSWER]
*Identities with * are included in CMF's definition of Racialized Community as per the definition in 2023-2024
1 Multiracial: when more than one racial category is selected including at least one Racialized Community
2 None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Inuit, or Métis),** as this identity is covered earlier in its own question, **None of the above** and **Central** or **North Asian**

PPRC PRODUCTION - KEY ROLES BY WOMEN

48% of funded PPRC Production applications had at least 40% *Women* in Key Roles; *Producer* was the top Key Role held by *Women* at 47%

APPLICATIONS WITH 40%+ WOMEN IN KEY ROLES FOR PPRC PRODUCTION - 2023-2024



GENDER REPRESENTATION BY KEY ROLES FOR PPRC FUNDED APPLICATIONS -2023-2024

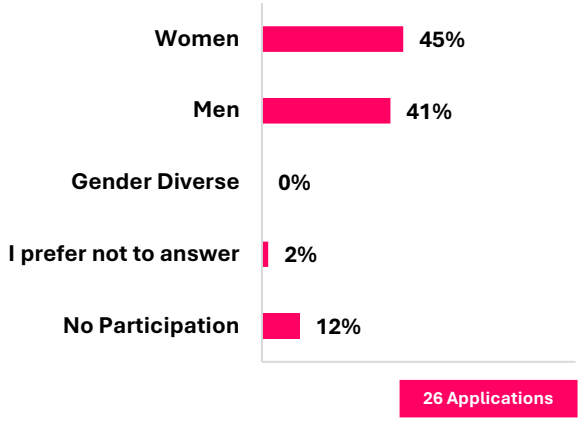
Key Roles (N)	Women	Men	Gender Diverse	I prefer not to answer	No Participation
Director (27)	37%	34%	0%	6%	23%
Producer (73)	47%	42%	1%	3%	7%
Screenwriter (53)	42%	42%	4%	4%	9%

Q. In terms of gender, I identify as: [SELECT ANSWER]

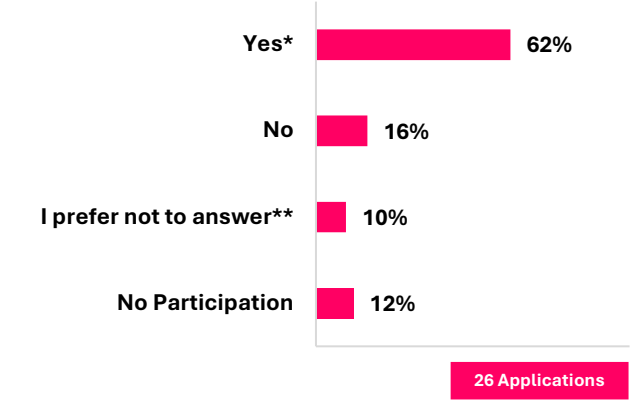
DIGITAL CREATORS PILOT PROGRAM - OWNERSHIP

62% of Ownership shares were held by members of Diverse Communities; 45% of Ownership shares were held by *Women*

GENDER REPRESENTATION IN OWNERSHIP FUNDED APPLICATIONS - 2023-2024



REPRESENTATION OF DIVERSE COMMUNITIES IN OWNERSHIP FUNDED APPLICATIONS - 2023-2024



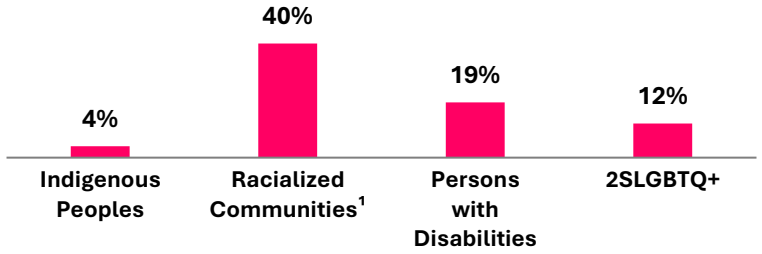
37%

OF SUBMITTED APPLICATIONS RECEIVED A POSITIVE DECISION LETTER

35

AVERAGE AGE OF SHAREHOLDERS IN FUNDED APPLICATIONS UNDER THE DIGITAL CREATORS PROGRAM

OWNERSHIP REPRESENTATION BY DIVERSE COMMUNITIES IN FUNDED APPLICATIONS - 2023-2024



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

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

3.3
LINEAR CONTENT: AUTOMATIC PROGRAMS

REPRESENTATION IN LINEAR AUTOMATIC PROGRAMS

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*, called Broadcasters Envelopes, since April 2024.

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 2023-2024, this factor accounted for 10% of the total credits of each broadcaster, calculated based on the amount of their envelope committed towards projects by an Applicant company with majority ownership by members of Diverse Communities.* 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 with 40% or more Key Roles held by *Women*. Small broadcasters were exempt from this requirement.

Because of these requirements and incentives, the results focus on the representation of Women and members of Diverse Communities.

The results in the section are divided as follows:

- **Overall Representation in Automatic Programs:** results for Gender and Diverse Communities in all automatic programs combined.
- **Performance Envelope+ (PE+):** the Performance Envelope is the largest funding program at the CMF. For this report, the program has been combined with other related production incentives such as the Anglophone Minority Incentive and other Regional Incentives (English Regional Production Bonus, Northern Incentive, and the Québec French Regional Production Incentive).
- **Development Envelope+ (DE+):** includes the Development Envelope, Francophone Minority Development, Northern Development, and Québec Regional Development.
- **Indigenous Program - Development and Predevelopment**
- **Pilot Program for Racialized Communities (PPRC) – Development and Predevelopment**

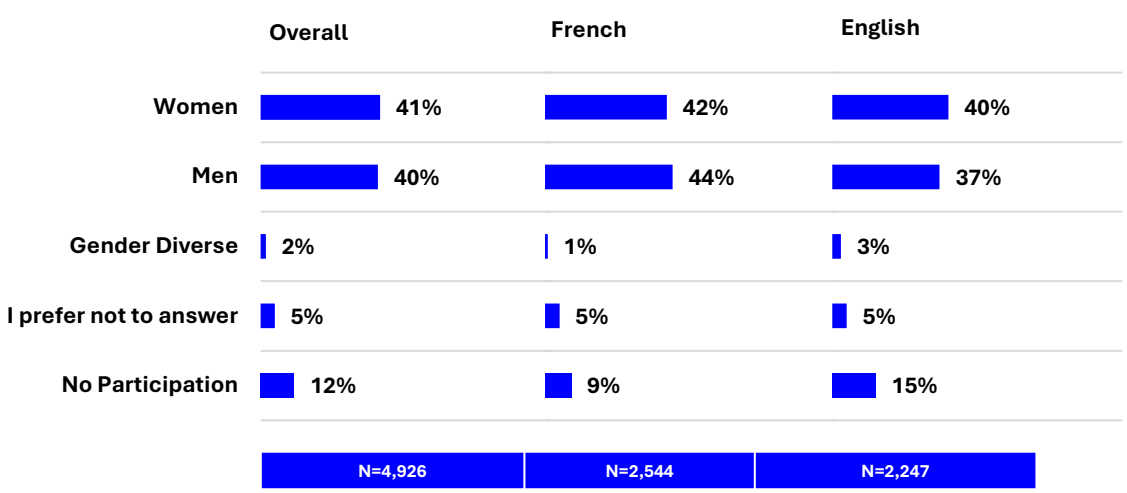
$287 M	924
Total funding for automatic programs	Number of funded applications

* For a complete list of Linear programs including a breakdown of selective and automatic programs, see Representation in Linear Content – Overview section

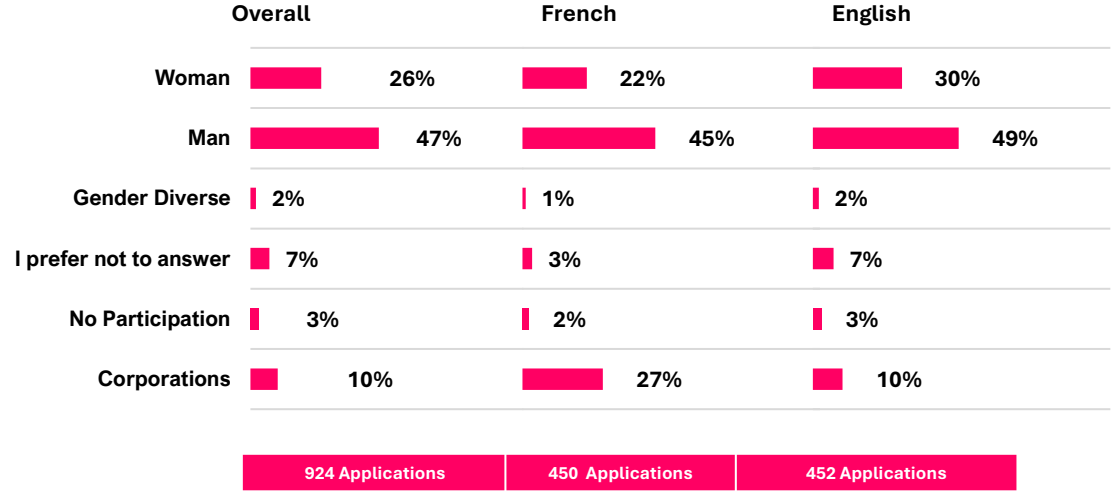
AUTOMATIC - KEY ROLES AND OWNERSHIP BY GENDER

In Key Roles, declared *Women* and *Men* shared similar representation around 40%; In Ownership shares, *Women* held 26% shares to *Men's* 47%; *Gender Diverse* representation was at 2% in both Key Roles and Ownership

GENDER REPRESENTATION IN KEY ROLES FOR LINEAR AUTOMATIC FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



GENDER REPRESENTATION IN OWNERSHIP FOR LINEAR AUTOMATIC FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



Q. In terms of gender, I identify as: [SELECT ANSWER]

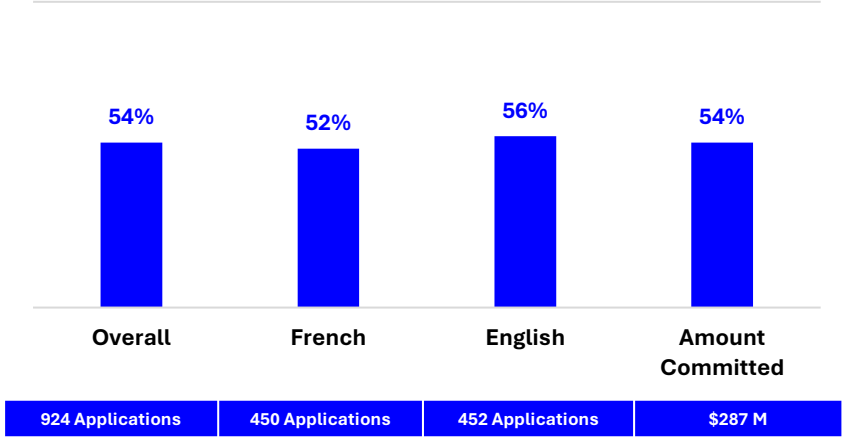
AUTOMATIC - KEY ROLES BY GENDER BY LANGUAGE

Producer was the top Key Role held by _Women_ overall at 45% and higher in French at 49%; more than half of applications met _Gender Balance_ criteria

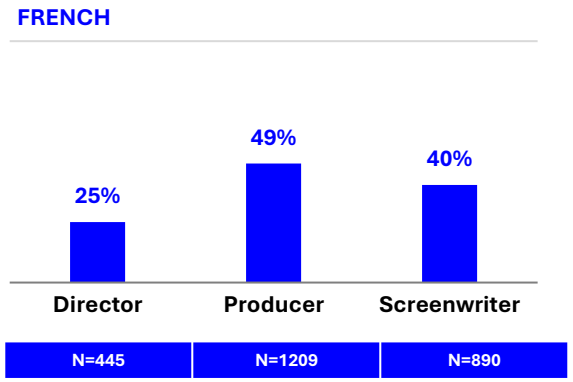
GENDER REPRESENTATION BY KEY ROLES FOR LINEAR AUTOMATIC FUNDED APPLICATIONS -2023-2024

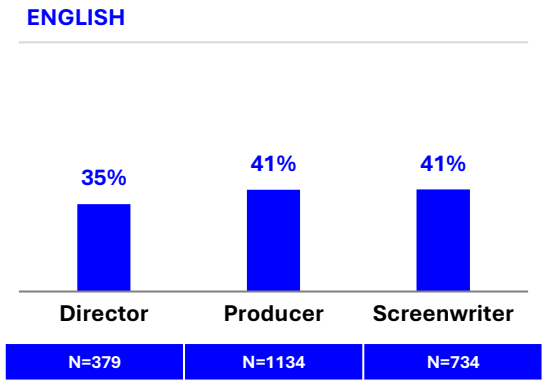
Key Roles (N)	Women	Men	Gender Diverse	I prefer not to answer	No Participation
Director (852)	31%	43%	2%	6%	19%
Producer (2,401)	45%	43%	2%	3%	7%
Screenwriter (1,673)	41%	35%	2%	7%	15%

APPLICATIONS FUNDED UNDER LINEAR AUTOMATIC PROGRAMS WITH 40%+ WOMEN IN KEY ROLES – 2023-2024



WOMEN IN KEY ROLES FOR LINEAR AUTOMATIC FUNDED APPLICATIONS BY PRODUCTION LANGUAGE – 2023-2024



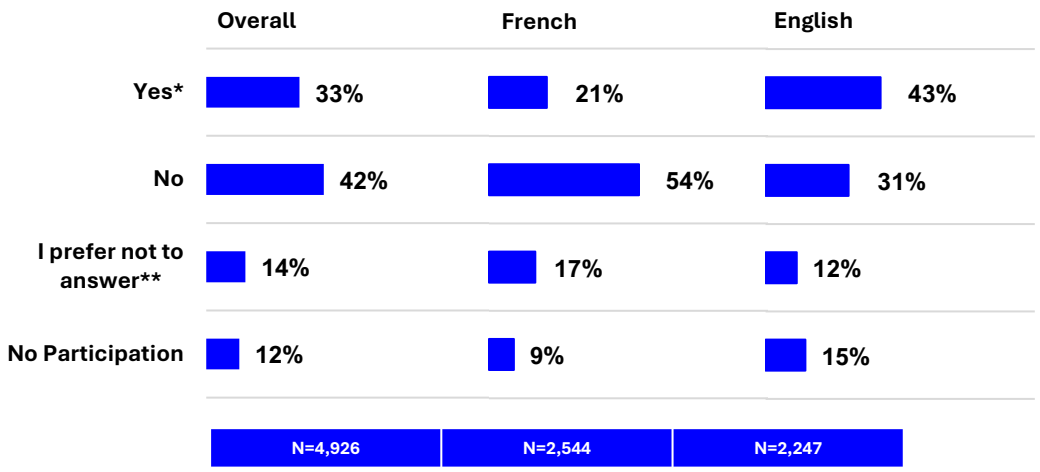


Q. In terms of gender, I identify as: [SELECT ANSWER]

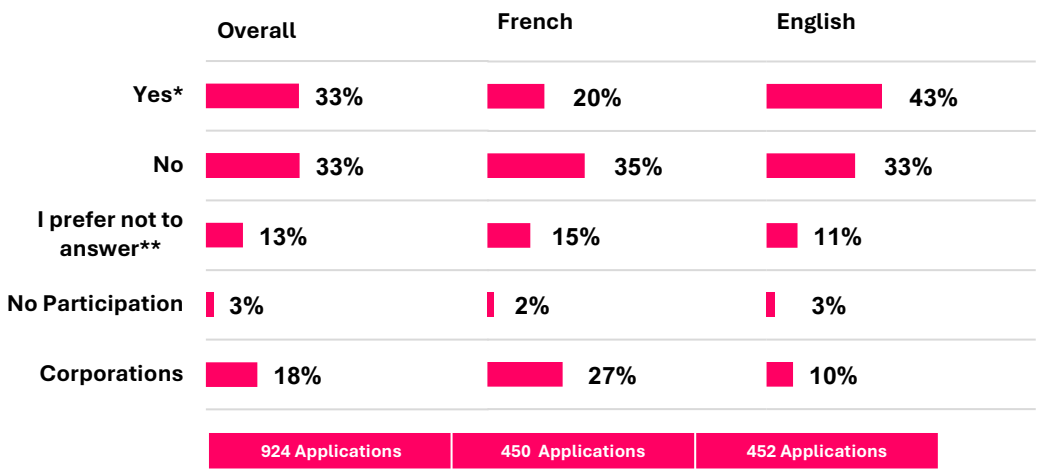
AUTOMATIC - KEY ROLES AND OWNERSHIP BY DIVERSE COMMUNITIES BY LANGUAGE

Representation of Diverse Communities was at 33% in both Key Roles and Ownership Shares - higher in *English* at 43% than *French* at around 20%; *No-Participation* in Ownership was remarkably low at 3% overall

REPRESENTATION OF DIVERSE COMMUNITIES IN KEY ROLES FOR LINEAR AUTOMATIC FUNDED APPLICATIONS - 2023-2024



REPRESENTATION OF DIVERSE COMMUNITIES IN OWNERSHIP FOR LINEAR AUTOMATIC FUNDED APPLICATIONS - 2023-2024



*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

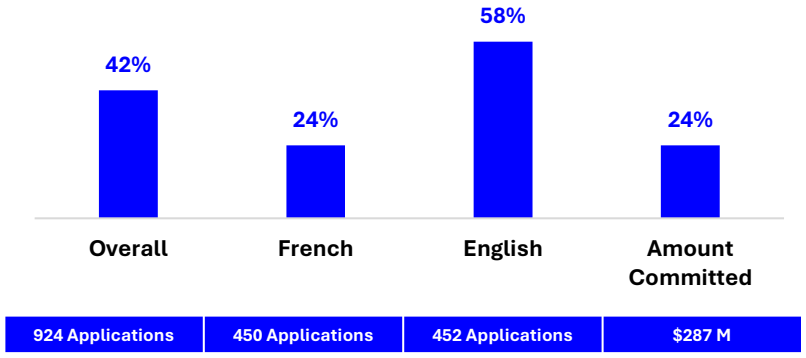
AUTOMATIC - KEY ROLES BY DIVERSE COMMUNITIES BY LANGUAGE

24% of linear automatic program funding was committed to applications with at least 40% of Key Roles held by members of Diverse Communities*; Screenwriter* was the top role held by Diverse Communities at 49% in *English* and 22% in *French*

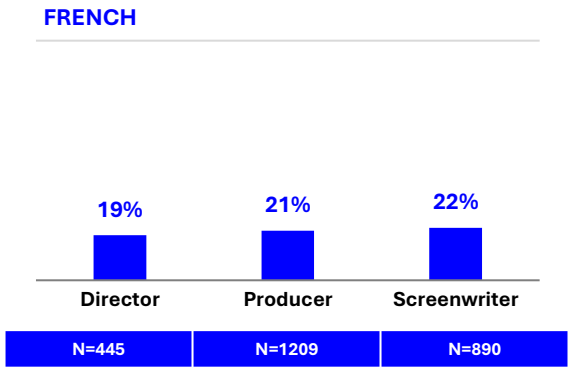
REPRESENTATION OF DIVERSE COMMUNITIES BY KEY ROLES FOR LINEAR AUTOMATIC FUNDED APPLICATIONS -2023-2024

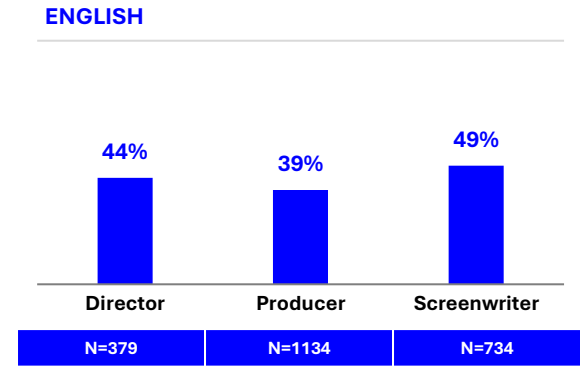
Key Roles (N)	Yes*	No	I prefer not to answer**	No Participation
Director (852)	32%	35%	14%	19%
Producer (2,401)	31%	50%	12%	7%
Screenwriter (1,673)	36%	34%	16%	15%

APPLICATIONS FUNDED UNDER LINEAR AUTOMATIC PROGRAMS WITH 40%+ DIVERSE COMMUNITIES IN KEY ROLES – 2023-2024



DIVERSE COMMUNITIES IN KEY ROLES FOR LINEAR AUTOMATIC FUNDED APPLICATIONS BY PRODUCTION LANGUAGE – 2023-2024



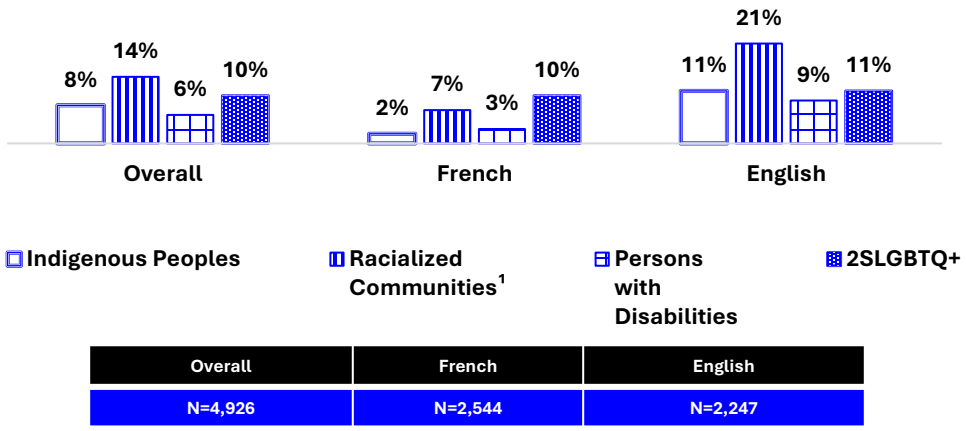


*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**Did not self-identify to any of the Diverse Communities and answered "I Prefer not to answer" to any of the questions on Diverse Communities
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

AUTOMATIC - KEY ROLES BY DIVERSE COMMUNITIES

Among Diverse Communities in Key Roles, Racialized Communities have highest representation at 14% overall

IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES FOR LINEAR AUTOMATIC FUNDED APPLICATIONS - 2023-2024



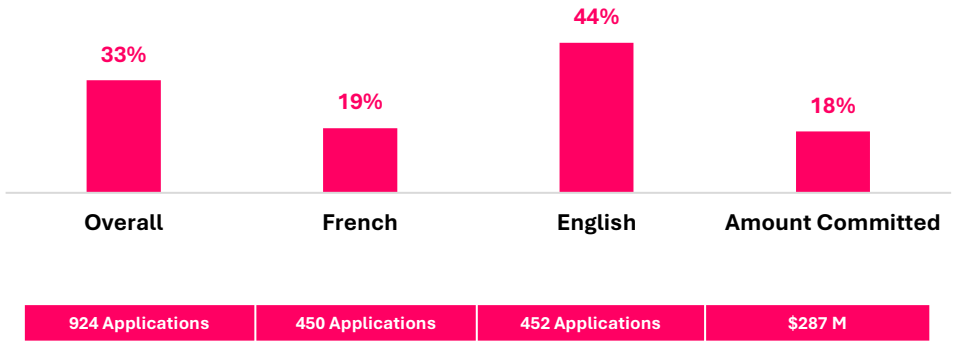
Overall	French	English
N=4,926	N=2,544	N=2,247

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

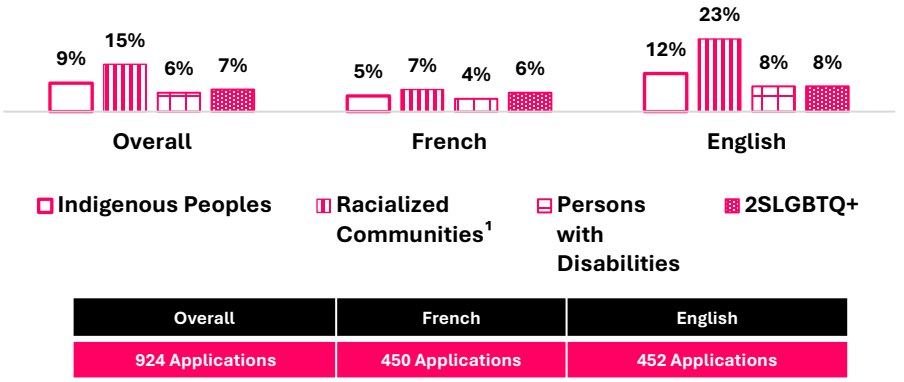
AUTOMATIC - OWNERSHIP BY DIVERSE COMMUNITIES

33% of funded applications met the Diverse Community Factor criteria with 44% in *English*, 19% in *French*

APPLICATIONS FUNDED UNDER LINEAR AUTOMATIC PROGRAMS WITH 51%+ OWNERSHIP FROM DIVERSE COMMUNITIES – 2023-2024



IDENTITIES AMONG OWNERSHIP IN DIVERSE COMMUNITIES FOR LINEAR AUTOMATIC FUNDED APPLICATIONS - 2023-2024



*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more disabilities)
**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
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

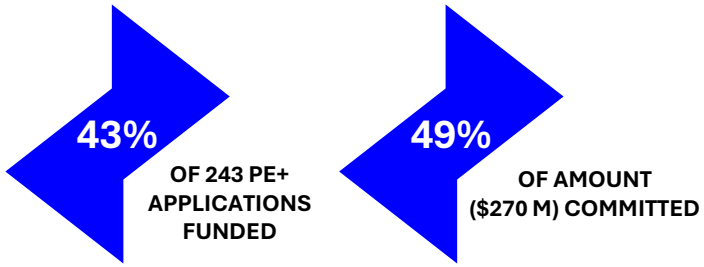
PERFORMANCE ENVELOPE (PE+) - KEY ROLES BY GENDER

43% of funded applications in PE+ met the Gender Balance criteria in Key Roles; *Producer* was the top Key Role held by *Women* at 45%

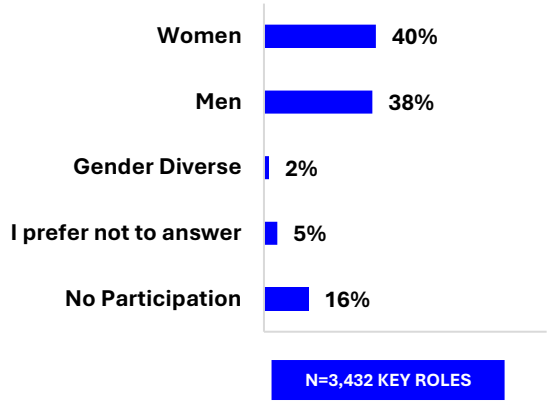
GENDER REPRESENTATION BY KEY ROLES FOR LINEAR PE+ FUNDED APPLICATIONS -2023-2024

Key Roles (N)	Women	Men	Gender Diverse	I prefer not to answer	No Participation
Director (718)	28%	38%	2%	5%	27%
Producer (1,625)	45%	42%	1%	3%	9%
Screenwriter (1,089)	41%	33%	2%	6%	17%

APPLICATIONS FUNDED UNDER PE+ WITH 40%+ OF KEY ROLES SELF-IDENTIFIED AS WOMEN – 2023-2024



GENDER REPRESENTATION IN KEY ROLES FOR LINEAR PE+ FUNDED APPLICATIONS - 2023-2024



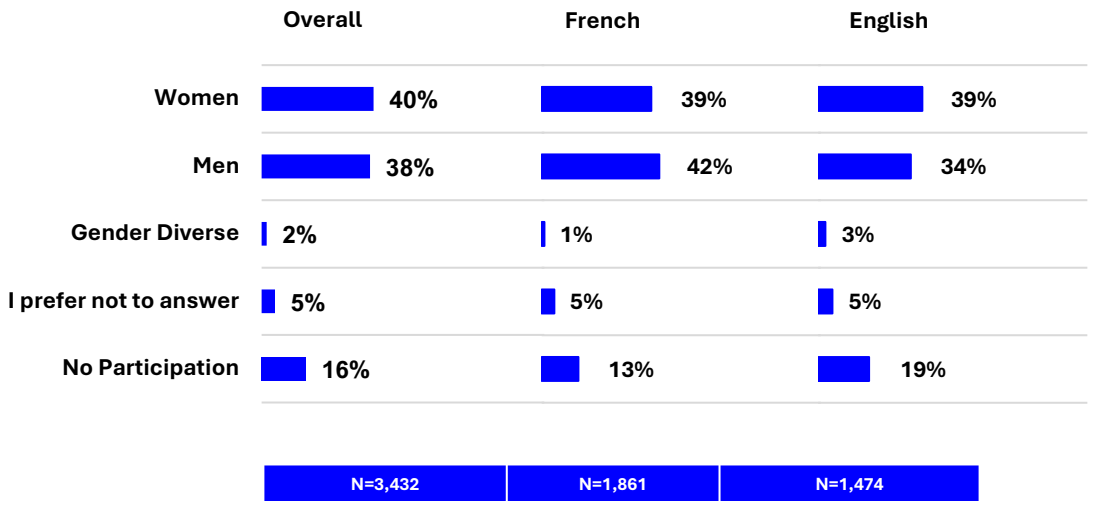
- Please note that the Performance Envelope had a Gender Balance requirement for all major broadcasters to license at least 50% of projects that had 40% or more Key Roles identified as Women.

Q. In terms of gender, I identify as: [SELECT ANSWER]

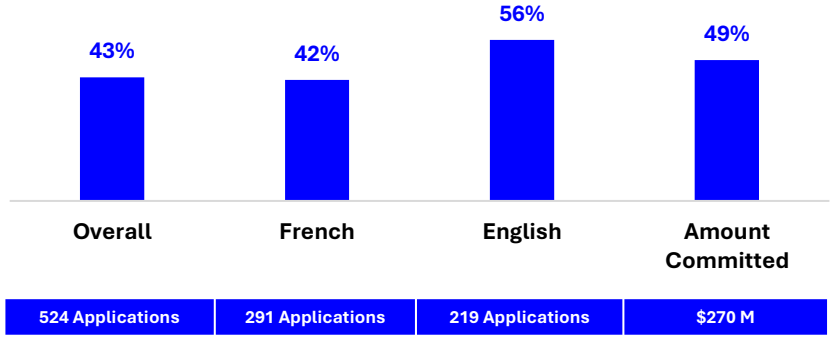
PERFORMANCE ENVELOPE (PE+) - KEY ROLES BY GENDER BY LANGUAGE

Women **represented 40% of Key Roles overall; 49% of PE+ funding was committed to applications that met the Gender Balance criteria**

GENDER REPRESENTATION IN KEY ROLES FOR LINEAR PE+ FUNDED APPLICATIONS BY PRODUCTION LANGUAGE - 2023-2024 vs 2022-2023



APPLICATIONS FUNDED UNDER LINEAR PE+ PROGRAMS WITH 40%+ WOMEN IN KEY ROLES BY PRODUCTION LANGUAGE– 2023-2024

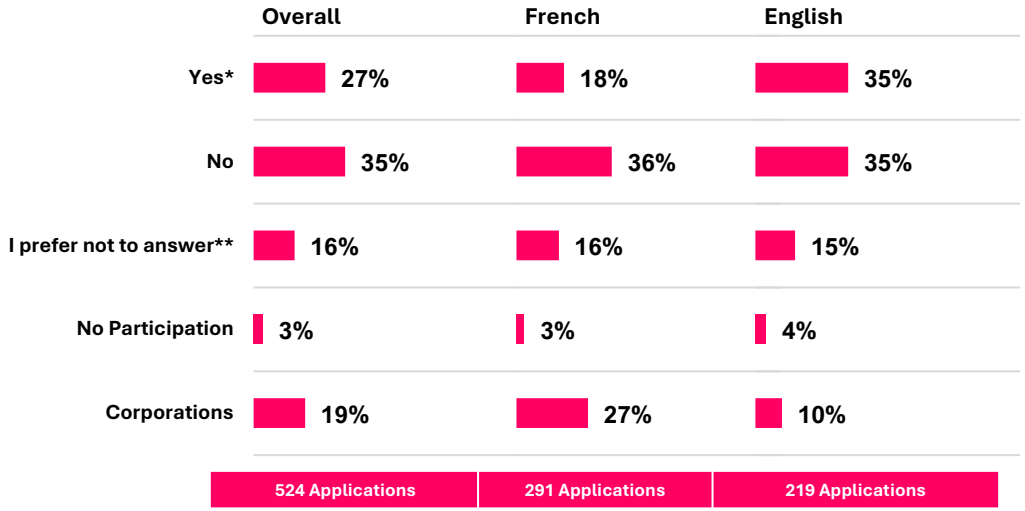


Q. In terms of gender, I identify as: [SELECT ANSWER]

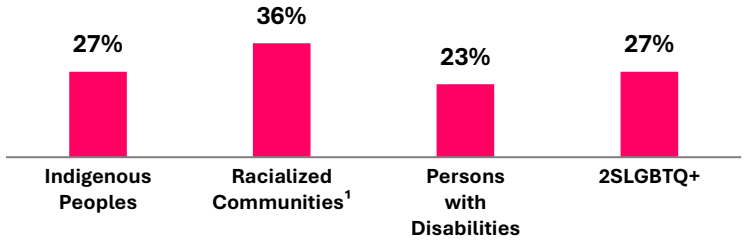
PERFORMANCE ENVELOPE (PE+) - OWNERSHIP BY DIVERSE COMMUNITIES

Diverse Communities held 27% of Ownership shares; 23% of PE+ funding was committed to applications that met the Diverse Community license factor criteria

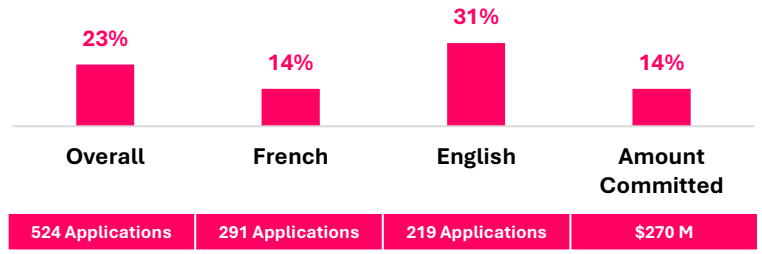
REPRESENTATION OF DIVERSE COMMUNITIES IN OWNERSHIP FOR LINEAR PE+ FUNDED APPLICATIONS - 2023-2024



IDENTITIES REPRESENTATION AMONG OWNERSHIP IN DIVERSE COMMUNITIES FOR LINEAR PE+ FUNDED APPLICATIONS - 2023-2024



APPLICATIONS FUNDED UNDER LINEAR PE+ PROGRAMS WITH 51%+ OWNERSHIP FROM DIVERSE COMMUNITIES– 2023-2024



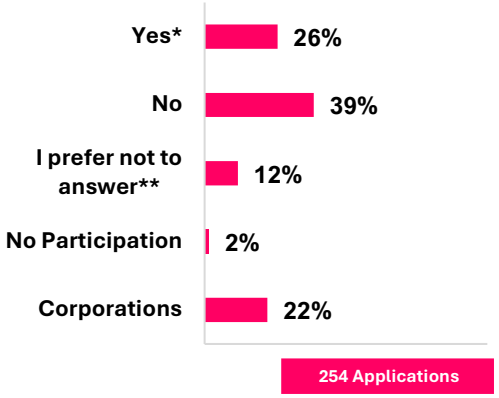
- Please note that the Performance Envelope had a Diverse Community Licence Factor which used the total funding for majority-owned (51%+) and controlled by members of Diverse Communities to calculate the broadcasters' envelopes.

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

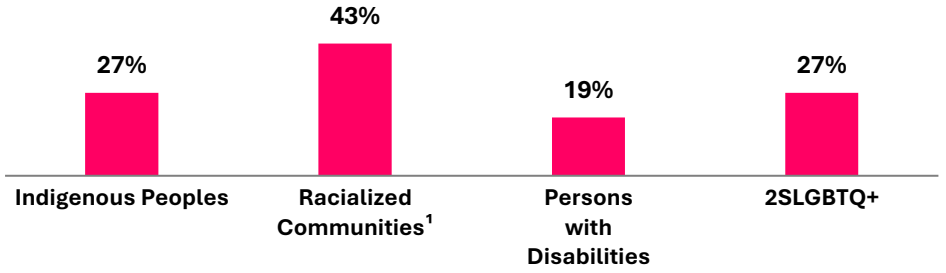
DEVELOPMENT ENVELOPE (DE+) – KEY ROLES AND OWNERSHIP

25% of funded DE+ applications met the Diverse Community license factor criteria; 51% met the Gender Balance criteria

DIVERSE COMMUNITIES REPRESENTATION IN OWNERSHIP FOR DE+ FUNDED APPLICATIONS - 2023-2024

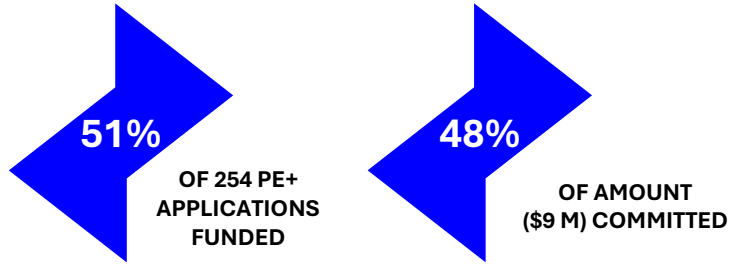


IDENTITIES REPRESENTATION AMONG OWNERSHIP IN DIVERSE COMMUNITIES FOR LINEAR DE+ FUNDED APPLICATIONS - 2023-2024



APPLICATIONS FUNDED UNDER DE+ WITH 51%+ OF SHARES OWNED BY INDIVIDUALS FROM DIVERSE COMMUNITIES – 2023-2024

APPLICATIONS FUNDED UNDER DE+ WITH 40%+ OF KEY ROLES SELF-IDENTIFIED AS WOMEN – 2023-2024

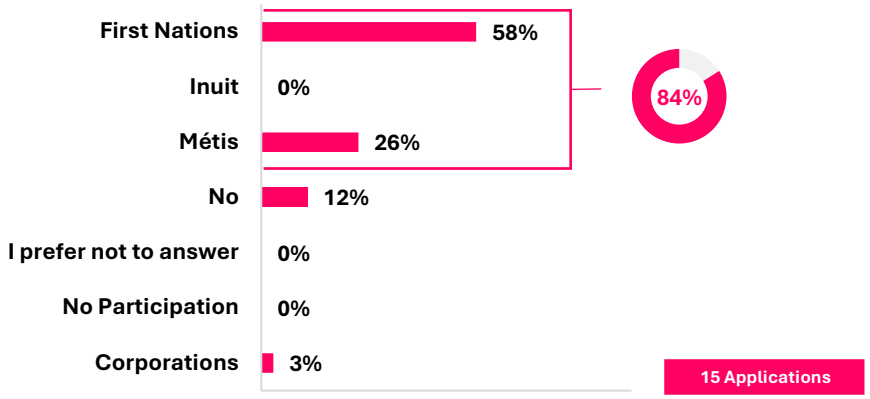


*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**Did not self-identify to any of the Diverse Communities and answered "I Prefer not to answer" to any of the questions on Diverse Communities
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

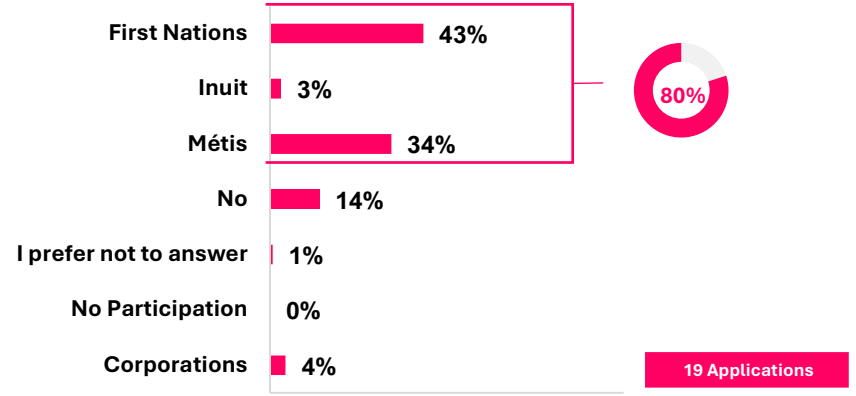
INDIGENOUS PROGRAM PREDEVELOPMENT AND DEVELOPMENT - OWNERSHIP

First Nations **was the most common Indigenous community in Ownership in both Predevelopment at 58% and Development at 43%**

REPRESENTATION OF INDIGENOUS PEOPLES IN OWNERSHIP FOR INDIGENOUS PREDEVELOPMENT FUNDED APPLICATIONS - 2023-2024



REPRESENTATION OF INDIGENOUS PEOPLES IN OWNERSHIP FOR INDIGENOUS DEVELOPMENT FUNDED APPLICATIONS - 2023-2024



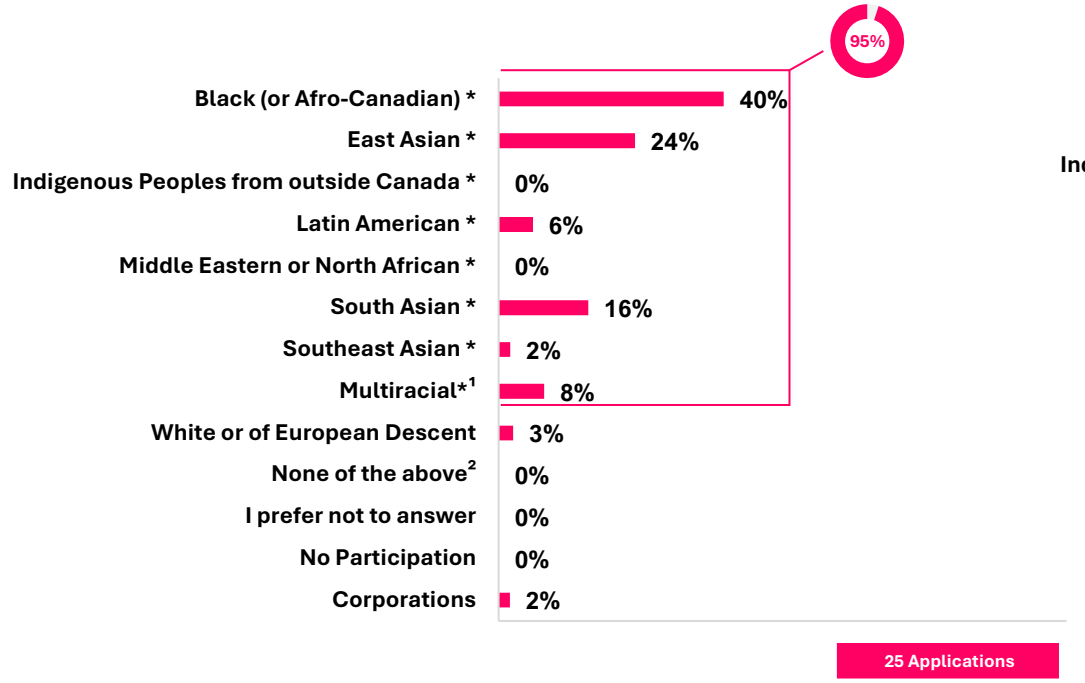
- Please note that the Indigenous Predevelopment and Development programs required that the Applicant company be majority-owned (51%+) and controlled by one or more Indigenous shareholder to be eligible for this program.

Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]

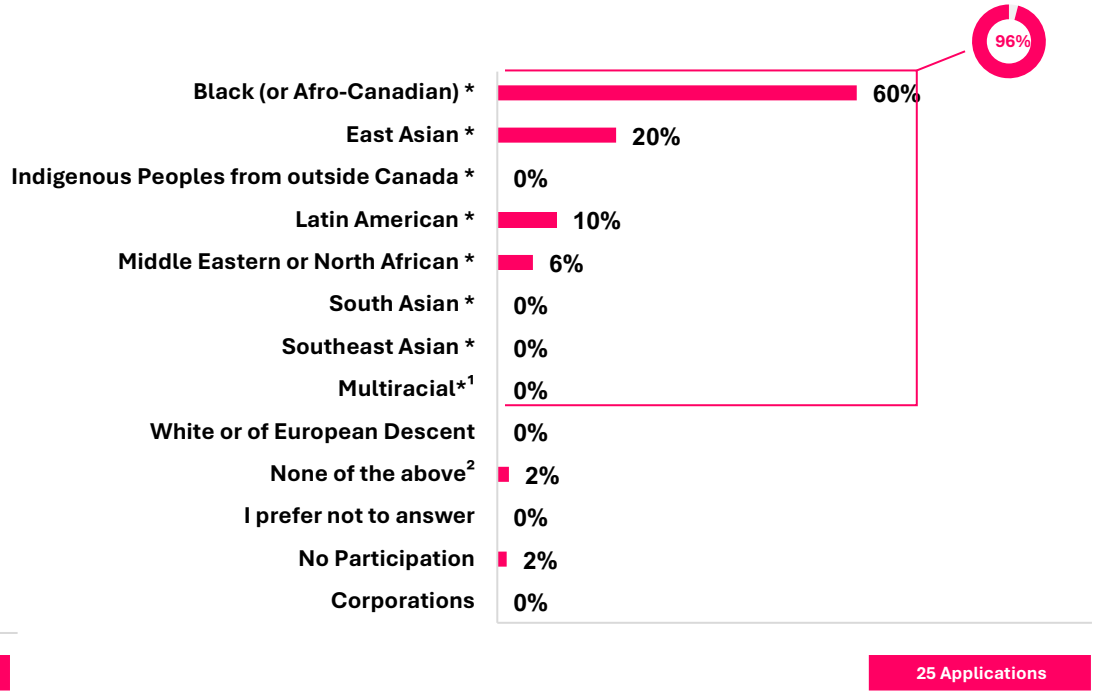
PPRC PREDEVELOPMENT AND DEVELOPMENT - OWNERSHIP

Black(or Afro-Canadian) was the most common racial or ethnocultural identity in Ownership shares in PPRC Predevelopment at 40% and 60% in Development - _East Asian_ followed with 24% and 20% respectively

RACIAL AND ETHNOCULTURAL REPRESENTATION IN OWNERSHIP FOR PPRC PREDEVELOPMENT FUNDED APPLICATIONS - 2023-2024



RACIAL AND ETHNOCULTURAL REPRESENTATION IN OWNERSHIP FOR PPRC DEVELOPMENT FUNDED APPLICATIONS - 2023-2024



- Please note that the Pilot Program for Racialized Communities (PPRC) required the Applicant company to be majority-owned (51%+) and controlled by one or more Racialized shareholder to be eligible for this program.

Q. The standardized category that best describes my racial or ethnocultural identity is: [SELECT ANSWER]
*Identities with * are included in CMF's definition of Racialized Community as per the definition in 2023-2024
1 Multiracial: when more than one racial category is selected including at least one Racialized Community
2 None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Inuit, or Métis),** as this identity is covered earlier in its own question, **None of the above** and **Central** or **North Asian**

4.
REPRESENTATION IN INTERACTIVE CONTENT

REPRESENTATION IN INTERACTIVE CONTENT - OVERVIEW

This section reports on the overall demographic and social identity of Key Roles and Ownership from all funded interactive digital media (IDM) applications in 2023-2024, as disclosed through PERSONA-ID. It is important to note that until April 2024, all IDM programs fell under the CMF's "Experimental Stream" category while linear content fell under the "Convergent Stream". Since then, all programs have been reorganized on the CMF's website into three new pillars which reflect stage and funding objectives: Ideation, Creation and Industry.

IDM content 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 this report, results for "Representation in Interactive Content" are presented in two sections: Overall and Programs:

- **Overall Representation in Interactive Content** reports on the results for all IDM content combined following the PERSONA-ID demographic categories and broken down by Key Roles and content type (Videogames vs other content types).
- **Representation in Interactive Programs** presents the results for the interactive programs highlighting the impact of certain EDIA incentives put in place. Please note that the Innovation and Experimentation Program and the Commercial Projects Program are reported together to ensure a larger sample size.

Program	Selective / Automatic	Incentives and Requirements
Production (Creation) Programs		
INNOVATION AND EXPERIMENTATION PROGRAM	Selective	Gender Balance and Diverse Community incentives
COMMERCIAL PROJECTS PROGRAM	Selective	Gender Balance and Diverse Community incentives
Development (Ideation) Programs		
PROTOTYPING PROGRAM	Selective	Gender Balance and Diverse Community incentives
CONCEPTUALIZATION	Automatic	Diverse Community reserved funds

REPRESENTATION IN INTERACTIVE CONTENT - OVERVIEW

168*
Total number of funded applications

$42.6M*
Total funding for Interactive content

28
Projects funded in **production**

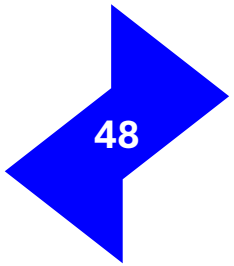
$32.8M
Funding in **production**

140
Projects funded in **development**

$9.8M
Funding in **development**

638
Total reported **Key Roles**

2,891
Total reported **Shareholders**



Average age of **Key Roles**

Average age of **Shareholders**

Please note that the number of Key Roles in this report does not represent 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 individual shareholders.

* Does not include the Accelerator Program

NARRATIVE POSITIONING IN INTERACTIVE CONTENT

49% of interactive digital media (IDM) projects included at least 1 storyline, main character, or subject matter related to Indigenous and Equity-Seeking Communities; half of small and medium production budget projects featured these storylines.

% OF PROJECTS BY NUMBER OF STORYLINES RELATED TO INDIGENOUS & EQUITY-SEEKING COMMUNITIES IN IDM FUNDED PROJECTS – 2023-2024

# of Storylines narrative	IDM
None of the above	**51%**
1 Storyline narrative	23%
2 Storylines narrative	13%
3 or more Storylines narrative	13%

167 Applications

% OF PROJECTS WITH AT LEAST 1 STORYLINE RELATED TO INDIGENOUS & EQUITY-SEEKING COMMUNITIES IN IDM FUNDED PROJECTS BY PRODUCTION BUDGETS - 2023-2024

by Budget Size	# of Applications	% of Projects with at least 1 Storyline narrative
Large	11	9%
Medium	12	50%
Small	144	51%
Total	**167**	**49%**

Q. Does this Project include or reflect storylines, main characters or subject matter related to one or more of the following Sovereignty- and Equity-Seeking Communities?
*Please read the Glossary in the Summary version of the report for definitions of all Indigenous and Equity-Seeking Communities
As of September 2024, the CMF uses the term “Deserving Communities” rather than “Equity-Seeking Communities.”

NARRATIVE POSITIONING IN INTERACTIVE CONTENT

Key Roles held by members of Indigenous and Equity-Seeking Communities have higher representation when the storylines, main characters or subject matter are related to their own community.

Racialized Communities & Women were represented most among Indigenous and Equity-Seeking Community storyline narratives.

KEY ROLES IDENTITIES REPRESENTATION BY STORYLINES RELATED TO INDIGENOUS & EQUITY-SEEKING COMMUNITIES IN IDM FUNDED PROJECTS – 2023-2024

Storyline narrative	% of Women	% of Indigenous People to Canada	% of Black & Racialized Communities	% of 2SLGBTQ+	% of Persons with Disabilities	% of OLMC
None of the above	26%	2%	21%	19%	13%	6%
Individuals who identify as women	40%	1%	22%	25%	21%	6%
First Nations, Inuit or Métis	26%	13%	13%	17%	7%	2%
Racialized Communities	36%	2%	40%	20%	11%	6%
2SLGBTQ+	38%	2%	25%	34%	13%	1%
Disabled People or People with Disabilities	37%	3%	26%	24%	29%	6%
Official Language Minority Communities (OLMCs)	12%	4%	24%	28%	12%	16%
Regional communities	12%	2%	17%	22%	22%	2%

N=636 KEY ROLES

% OF PROJECTS BY STORYLINES RELATED TO INDIGENOUS & EQUITY-SEEKING COMMUNITIES IN IDM FUNDED PROJECTS – 2023-2024

Storyline narrative	IDM
None of the above	51%
Individuals who identify as women	25%
First Nations, Métis or Inuit	7%
Racialized communities	26%
2SLGBTQ+	16%
Disabled People or People with disabilities	11%
Official Language Minority Communities (OLMCs)	4%
Regional communities	8%

167 Applications

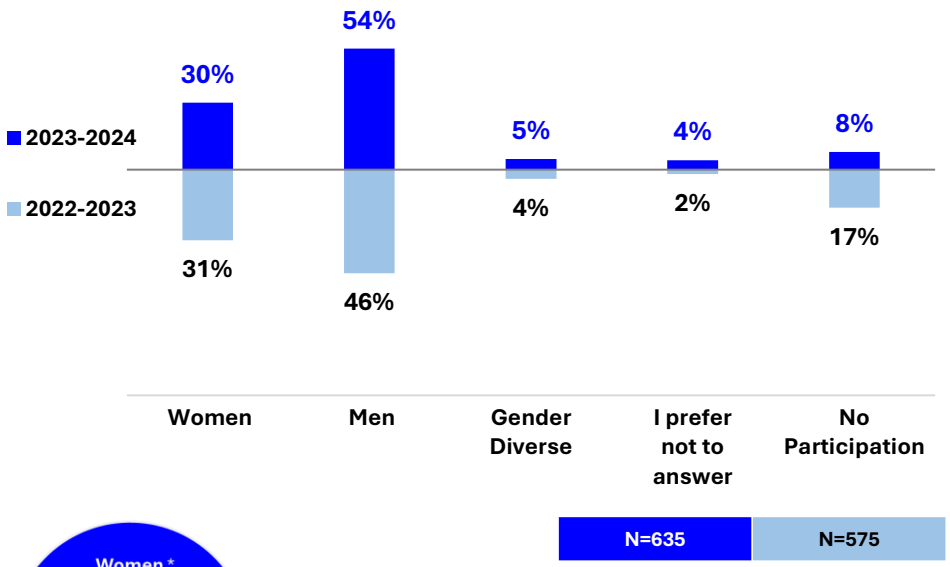
Q. Does this Project include or reflect storylines, main characters or subject matter related to one or more of the following Sovereignty- and Equity-Seeking Communities?

4.1
INTERACTIVE CONTENT: OVERALL

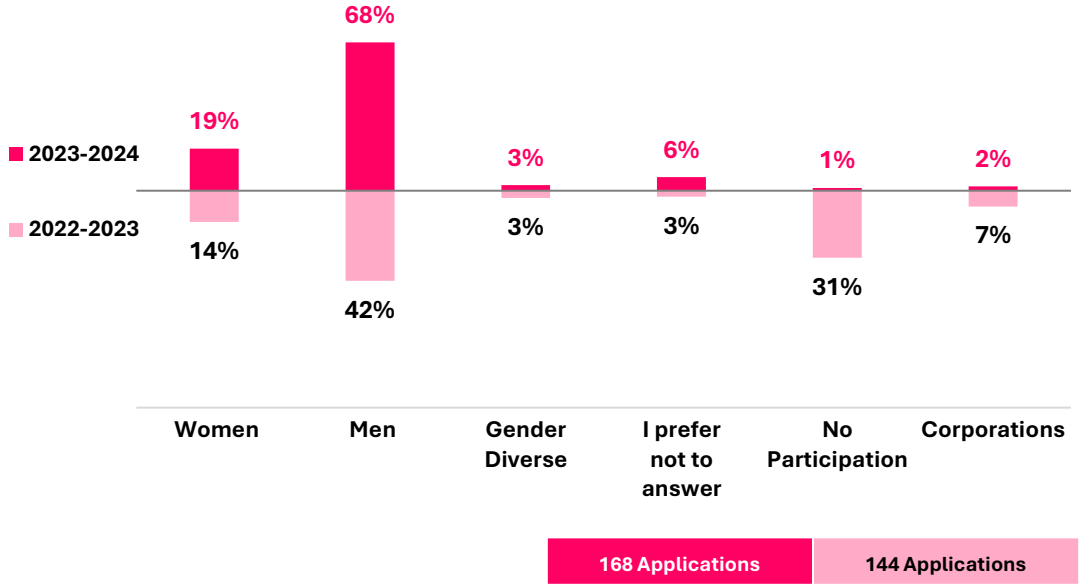
KEY ROLES AND OWNERSHIP BY GENDER

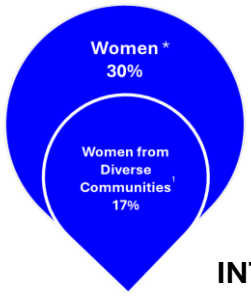
Small shifts in Key Roles year-over year; *Gender Diverse* reported higher representation in interactive content, at 5%, than in linear content, at 1%

GENDER REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



GENDER REPRESENTATION IN OWNERSHIP FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023





INTERSECTIONALITY

Q. In terms of gender, I identify as: [SELECT ANSWER]

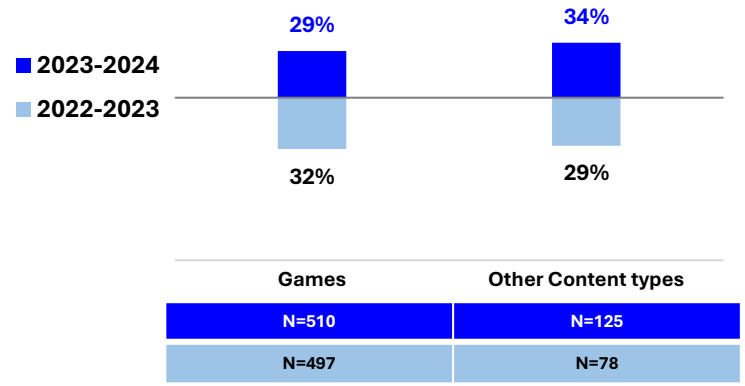
KEY ROLES BREAKDOWN BY GENDER

Women most represented as _Project Leaders_ (51%) and least as _Programmers_ (8%); with a slight decrease in _Games_ and an increase in _Other Content types_

GENDER REPRESENTATION BY KEY ROLES FOR IDM FUNDED APPLICATIONS -2023-2024

Key Roles (N)	Women	Men	Gender Diverse	I prefer not to Answer	No Participation
Designer (118)	35%	48%	4%	2%	11%
Director (184)	30%	51%	6%	6%	6%
Producer (159)	30%	61%	3%	6%	0%
Programmer (103)	8%	68%	3%	3%	18%
Project Leader (71)	51%	32%	7%	0%	10%

WOMEN REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS BY CONTENT TYPE - 2023-2024 VS 2022-2023

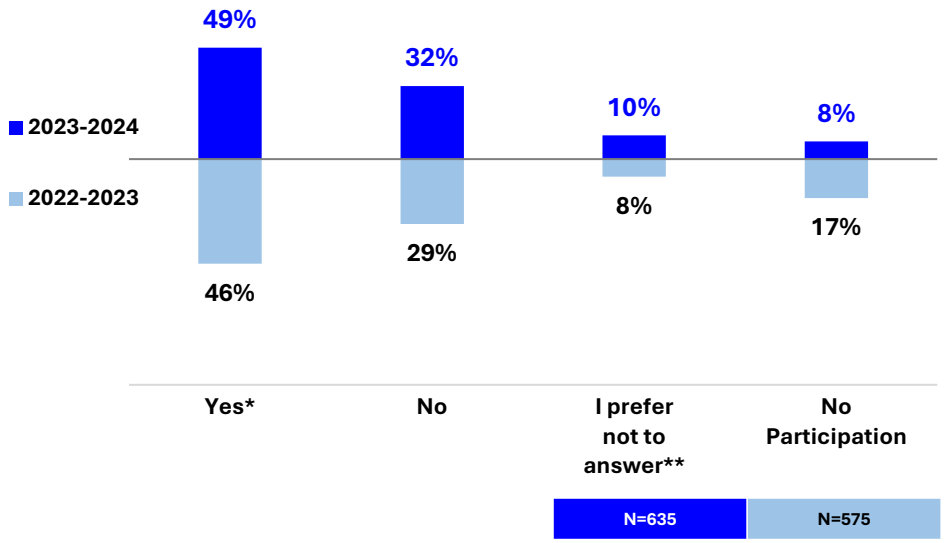


Q. In terms of gender, I identify as: [SELECT ANSWER]

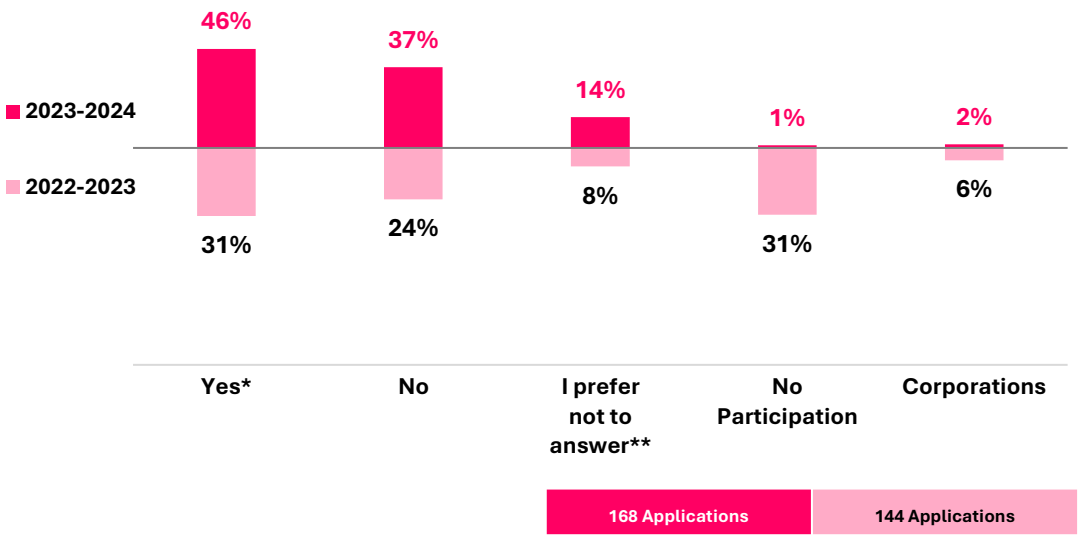
KEY ROLES AND OWNERSHIP BY DIVERSE COMMUNITIES

Diverse Communities represented almost half of Key Roles at 49% and Ownership shares at 46% in 2023-2024

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS -2023-2024 vs 2022-2023



DIVERSE COMMUNITIES REPRESENTATION IN OWNERSHIP FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

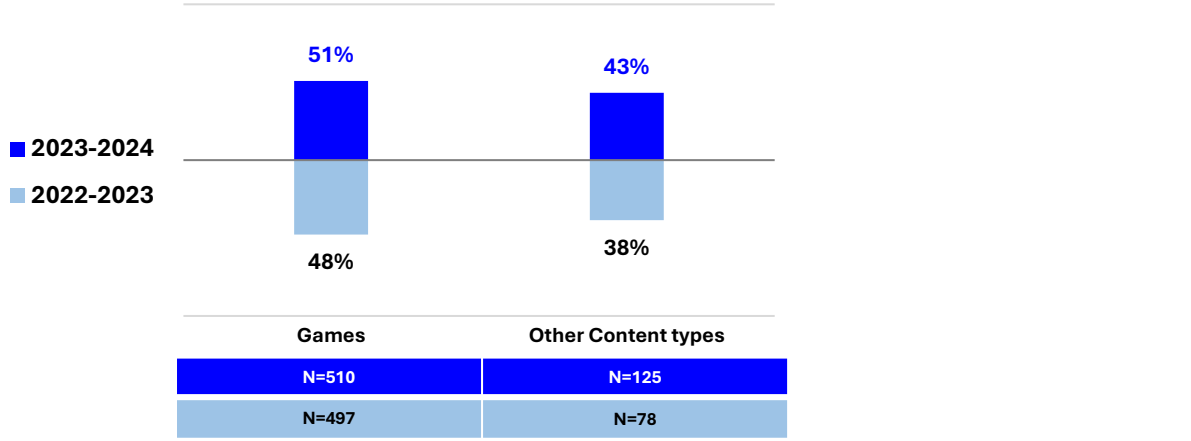
KEY ROLES BREAKDOWN BY DIVERSE COMMUNITIES

Diverse Communities approached or surpassed half of all Key Roles with the highest representation as *Directors* at 54%; larger share of representation in *Games* at 51% than in *Other Content Types* at 38%

DIVERSE COMMUNITIES REPRESENTATION BY KEY ROLES FOR IDM FUNDED APPLICATIONS -2023-2024

Key Roles (N)	Yes*	No	I prefer not to answer**	No Participation
Designer (118)	51%	25%	13%	11%
Director (184)	54%	28%	12%	6%
Producer (159)	46%	42%	13%	0%
Programmer (103)	46%	31%	5%	18%
Project Leader (71)	49%	35%	6%	10%

DIVERSE COMMUNITIES IN KEY ROLES FOR IDM FUNDED APPLICATIONS BY CONTENT TYPE - 2023-2024 VS 2022-2023

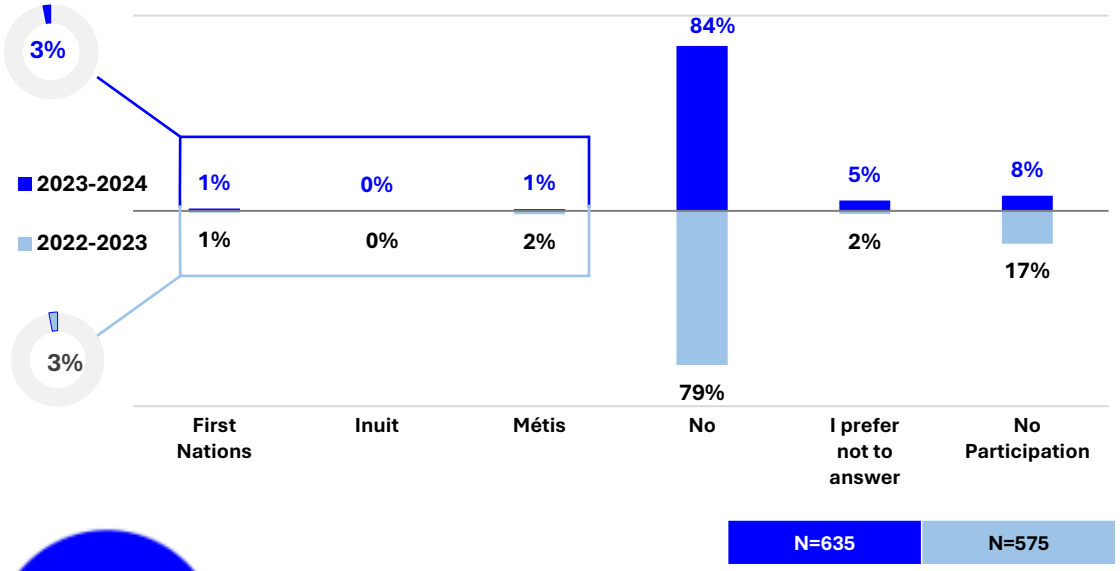


*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**Did not self-identify to any of the Diverse Communities and answered "I Prefer not to answer" to any of the questions on Diverse Communities
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

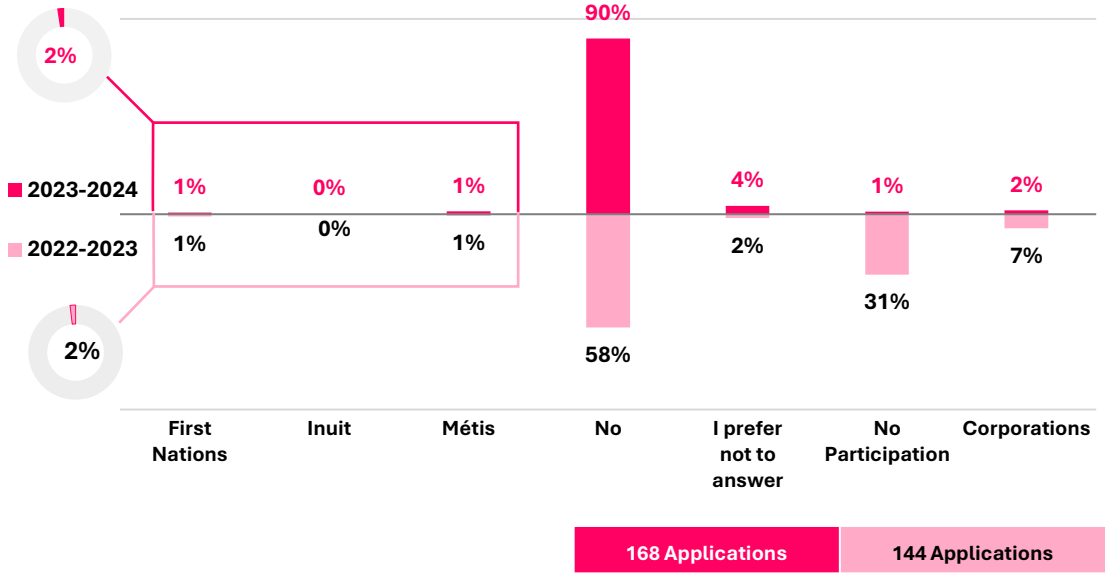
KEY ROLES AND OWNERSHIP BY INDIGENOUS PEOPLES

Representation of *Indigenous Peoples* remained stable; 3% of Key Roles and 2% of Ownership shares were held by *Indigenous Peoples* in 2023-2024

INDIGENOUS PEOPLE TO CANADA REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



INDIGENOUS PEOPLE TO CANADA REPRESENTATION BY OWNERSHIP FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



INTERSECTIONALITY

Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]

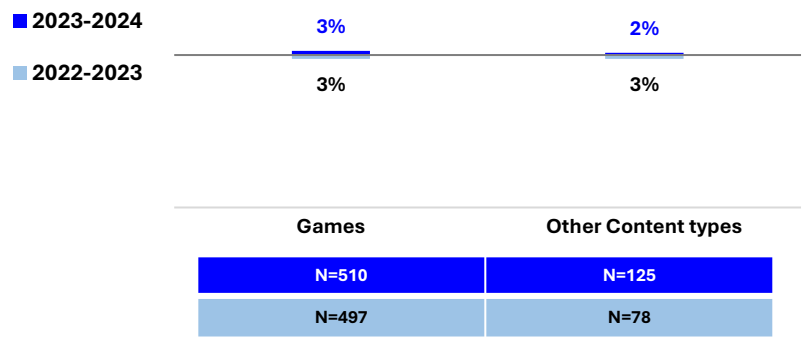
KEY ROLES BREAKDOWN BY INDIGENOUS PEOPLES

Designer had highest share of _Indigenous Peoples_ in Key Roles with a combined 5% across _First Nations_ and _Métis_; Representation by Content Type remained stable year-over-year

INDIGENOUS PEOPLE TO CANADA REPRESENTATION BY KEY ROLES FOR IDM FUNDED APPLICATIONS -2023-2024

Key Roles (N)	First Nations	Inuit	Métis	No	I prefer not to answer	No Participation
Designer (118)	3%	0%	2%	79%	6%	11%
Director (184)	1%	1%	1%	86%	6%	6%
Producer (159)	1%	0%	1%	94%	4%	0%
Programmer (103)	1%	0%	0%	77%	4%	18%
Project Leader (71)	1%	0%	1%	80%	7%	10%

INDIGENOUS PEOPLE TO CANADA REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS BY CONTENT TYPE - 2023-2024 VS 2022-2023

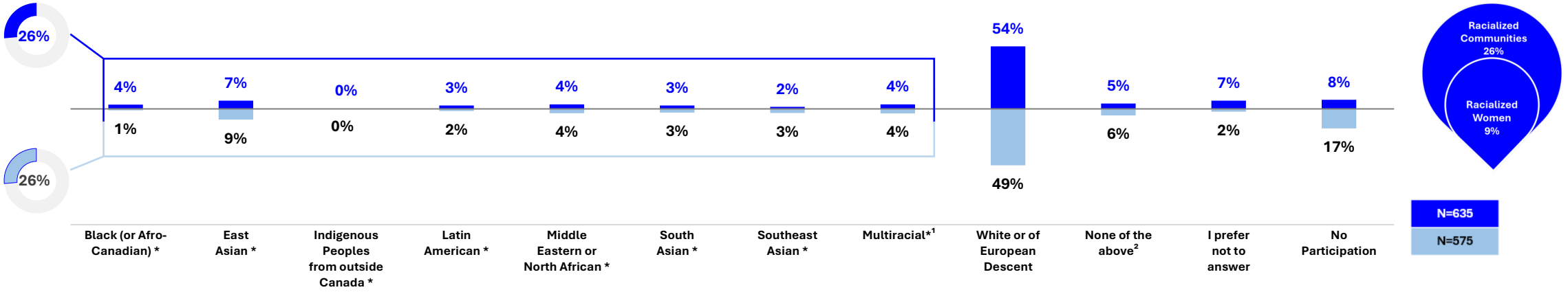


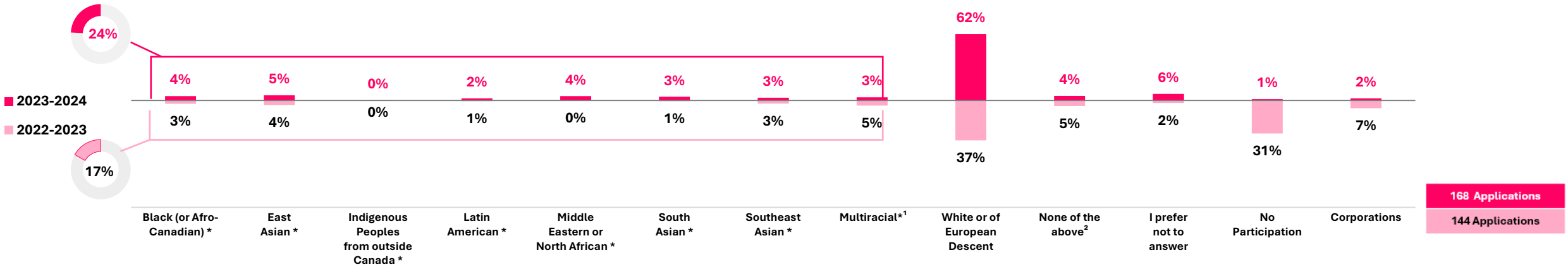
Q. I belong to one of the following Indigenous Peoples to Canada: [SELECT ANSWER]

KEY ROLES AND OWNERSHIP BY RACIAL AND ETHNOCULTURAL IDENTITIES

Racialized Communities **reported similar representation in Key Roles and Ownership at 26% and 24% respectively; Individuals of** ***White or European descent*** **reported high representation in Key Roles at 54% and Ownership shares at 62% in 2023-2024**

INTERSECTIONALITY





Q. The standardized category that best describes my racial or ethnocultural identity is: [INSERT GROUP]
*Identities with * are included in CMF's definition of Racialized Community as per the definition in 2023-2024
[1] Multiracial: when more than one racial category is selected including at least one Racialized Community
[2] None of the Above: combines the answers in the questionnaire which were **Indigenous Peoples to Canada (First Nations, Inuit, or Métis)**, as this identity is covered earlier in its own question, **None of the above** and **Central or North Asian**

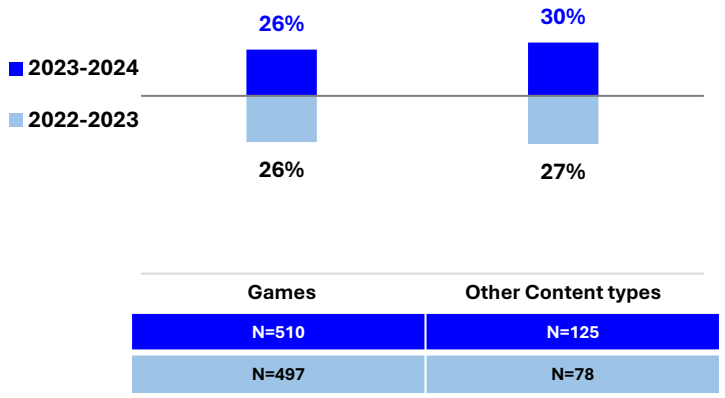
KEY ROLES BREAKDOWN BY RACIAL AND ETHNOCULTURAL IDENTITIES

Project Leader* (30%) and *Programmer* (29%) were the top Key Roles for Individuals from *Racialized Communities;* 26% worked on *Games*, and 30% in *Other Content Types

REPRESENTATION OF RACIALIZED COMMUNITIES BY KEY ROLES FOR IDM FUNDED APPLICATIONS - 2023-2024

Key Roles (N)	Racialized Communities*	White or of European Descent	None of the above	I prefer not to answer	No Participation
Designer (118)	26%	49%	6%	8%	11%
Director (184)	27%	54%	4%	10%	6%
Producer (159)	23%	68%	3%	6%	0%
Programmer (103)	29%	39%	8%	6%	31%
Project Leader (71)	30%	52%	4%	4%	10%

REPRESENTATION OF RACIALIZED COMMUNITIES IN KEY ROLES FOR IDM FUNDED APPLICATIONS BY CONTENT TYPE - 2023-2024 VS 2022-2023

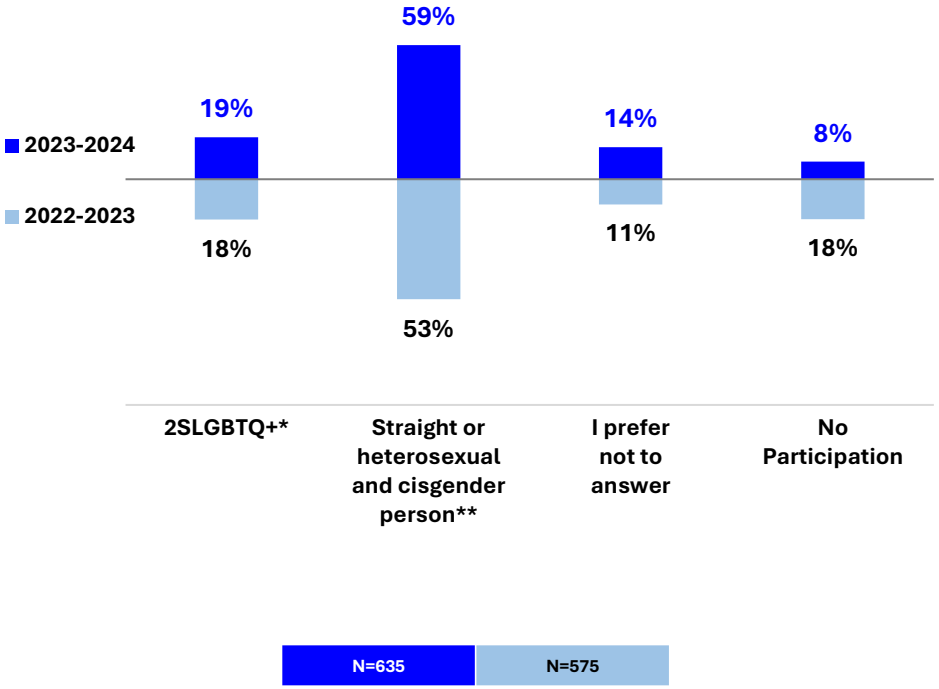


Q. The standardized category that best describes my racial or ethnocultural identity is: [INSERT GROUP]
*Self-identified to a Racialized Community as per the definition in 2023-2024
Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

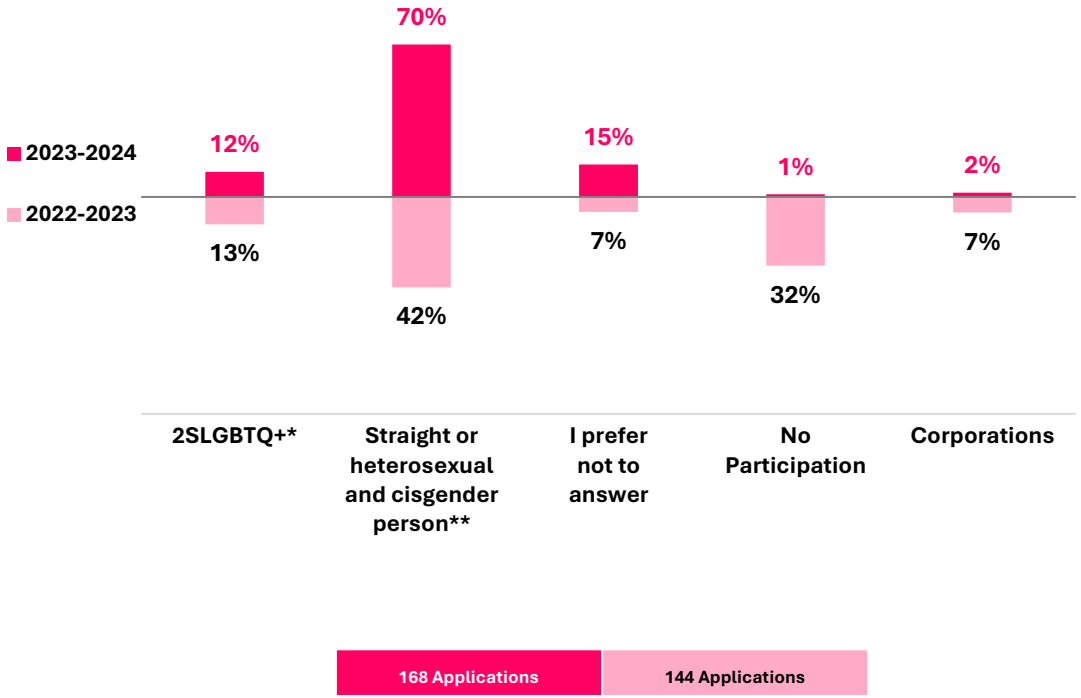
KEY ROLES AND OWNERSHIP BY 2SLGBTQ+ IDENTITIES

Strong presence of *2SLGBTQ+* representation in Key Roles at 19% and Ownership at 12%; small shifts from previous year

2SLGBTQ+ REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



2SLGBTQ+ REPRESENTATION IN OWNERSHIP FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



*Answered "Yes" to Q. *I openly identify as a 2SLGBTQ+ person: [INSERT GROUP]*
**Answered "No, I identify as a straight or heterosexual and cisgender person" to Q. *I openly identify as a 2SLGBTQ+ person: [INSERT GROUP]*

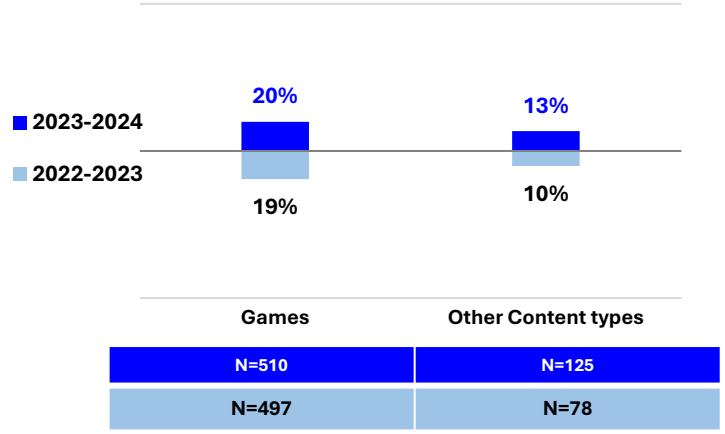
KEY ROLES BREAKDOWN BY 2SLGBTQ+ IDENTITIES

***Designer* was the top Key Role at 24%; *Games* had larger share of *2SLGBTQ+* individuals in Key Roles at 20% than *Other Content Types* at 13%**

2SLGBTQ+ REPRESENTATION BY KEY ROLES FOR IDM FUNDED APPLICATIONS -2023-2024

Key Roles (N)	2SLGBTQ+*	Straight or heterosexual and cisgender person**	I prefer not to answer	No Participation
Designer (118)	24%	47%	19%	11%
Director (184)	21%	56%	17%	6%
Producer (159)	13%	72%	15%	0%
Programmer (103)	17%	59%	6%	18%
Project Leader (71)	20%	61%	10%	10%

2SLGBTQ+ REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS BY CONTENT TYPE - 2023-2024 VS 2022-2023

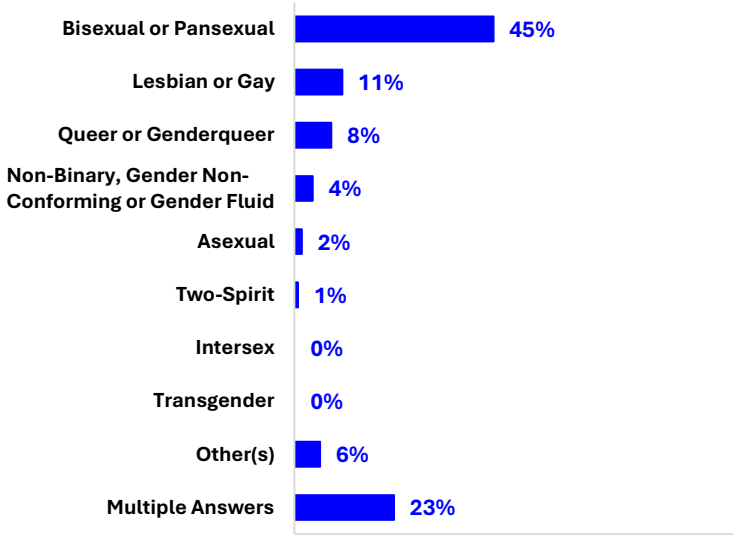


*Answered "Yes" to Q. *I openly identify as a 2SLGBTQ+ person: [INSERT GROUP]*
**Answered "No, I identify as a straight or heterosexual and cisgender person" to Q. *I openly identify as a 2SLGBTQ+ person: [INSERT GROUP]*

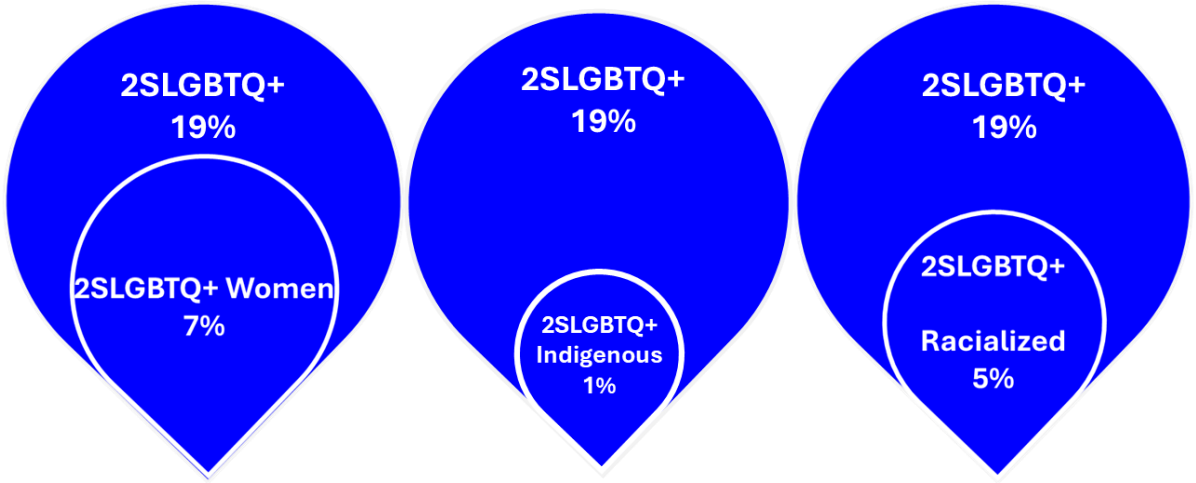
KEY ROLES BY 2SLGBTQ+ IDENTITY

Among *2SLGBTQ+* representation in Key Roles, *Bisexual and Pansexual* were the most common identities at 45%; meanwhile, 7% of Key Roles were held by *2SLGBTQ+* individuals who identify as *Women,* and 5% were *2SLGBTQ+* people in Racialized Communities

IDENTITIES AMONG 2SLGBTQ+* KEY ROLES IN IDM FUNDED PROJECTS -2023-2024



INTERSECTIONALITY

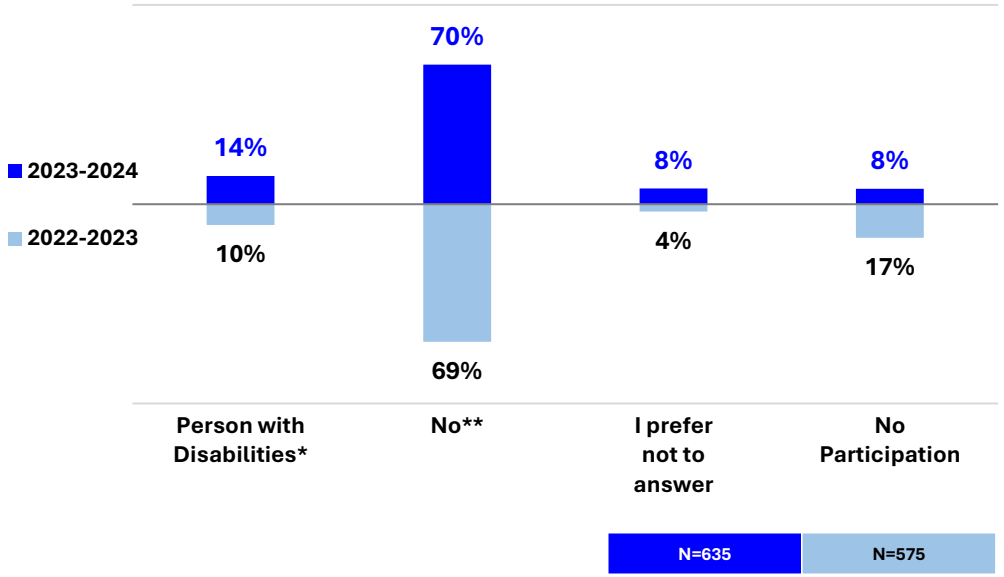


*Answered "Yes" to Q. *I openly identify as a 2SLGBTQ+ person: [INSERT GROUP]*
Q. *If you answered "Yes" in the previous question, More specifically, I define myself as: [INSERT GROUP]*

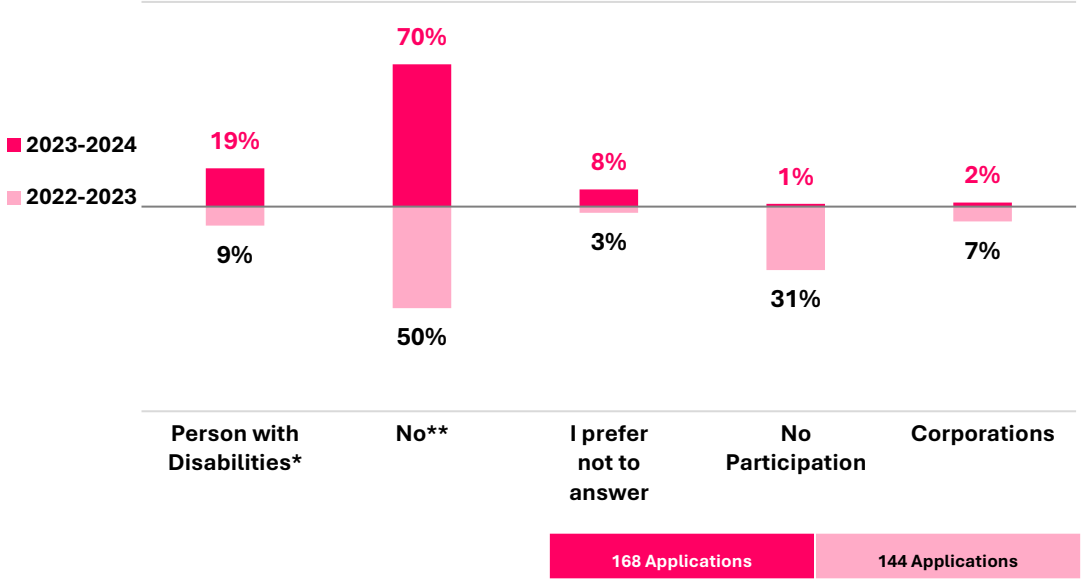
KEY ROLES AND OWNERSHIP BY DISABILITY STATUS

Strong presence of *Persons with Disabilities* in Key Roles at 14% and Ownership at 19%; Key Roles up from 10% the previous year

REPRESENTATION OF PERSONS WITH DISABILITIES IN KEY ROLES FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023



REPRESENTATION OF PERSONS WITH DISABILITIES IN OWNERSHIP FOR IDM FUNDED APPLICATIONS - 2023-2024 vs 2022-2023

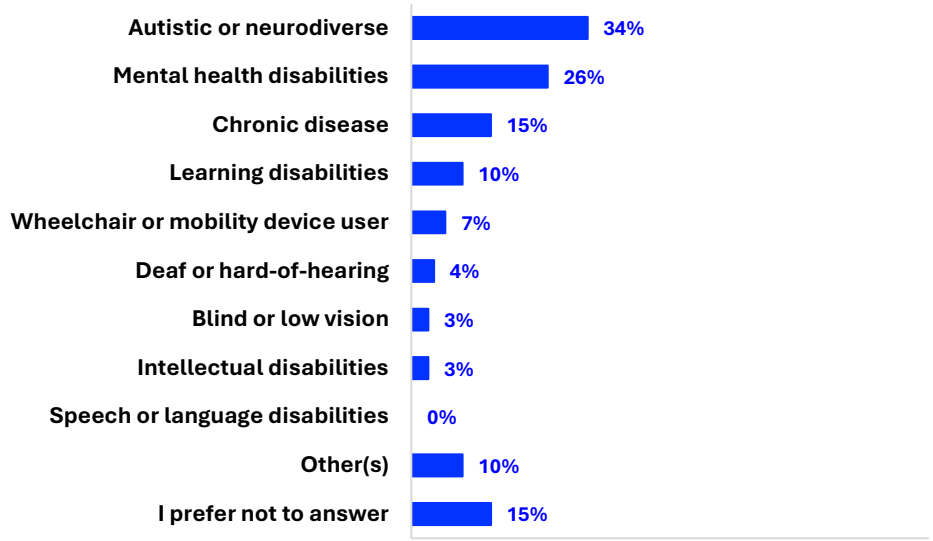


*Answered "Yes" to *Q. I am a person living with one or more disabilities: [Insert answer]*
**Answered "No" to *Q.I am a person living with one or more disabilities: [Insert answer]*

KEY ROLES AND OWNERSHIP BY DISABILITIES

Among *Persons with Disabilities, Autistic or Neurodiverse* was the most common answer at 34% in Key Roles and 24% in Ownership; *Mental health disabilities* and *Chronic disease* followed

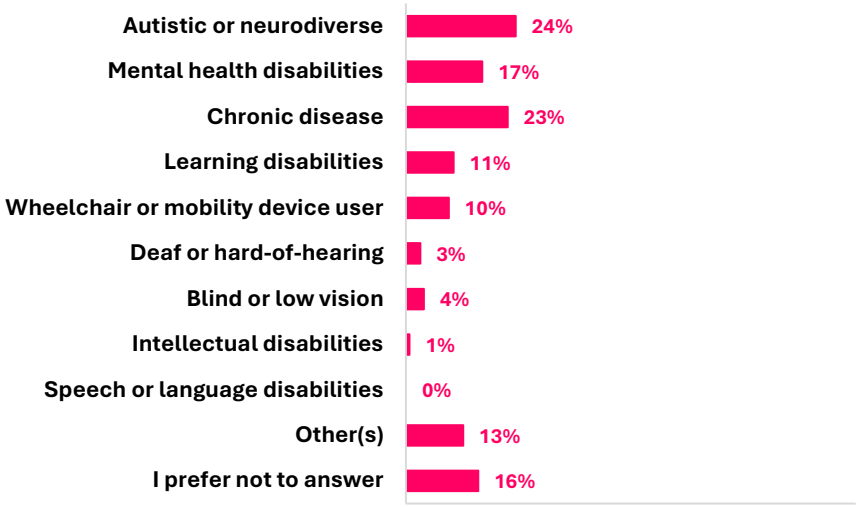
DISABILITIES AMONG KEY ROLES WHO IDENTIFY AS DISABLED* IN INTERACTIVE FUNDED APPLICATIONS - 2023-2024



34%

PERCENTAGE OF KEY ROLES WHO IDENTIFY AS DISABLED REQUIRING ACCOMMODATIONS

OWNERSHIP SHARES BY DISABILITY AMONG SHAREHOLDERS WHO IDENTIFY AS DISABLED* IN INTERACTIVE FUNDED APPLICATIONS - 2023-2024



36%

PERCENTAGE OF OWNERSHIP AMONG SHAREHOLDERS WHO IDENTIFY AS DISABLED REQUIRING ACCOMMODATIONS

*Answered "yes" to *Q. I am a person living with one or more disabilities: [INSERT ANSWER]*
Q. If the answer to the previous question (I am a person living with one or more disabilities) is "Yes": More specifically, I live with the following disabilities or conditions: [INSERT ANSWER]
Q. If the answer to the question (I am a person living with one or more disabilities) is "Yes": I require the following accommodation(s) to communicate, access information and work in my field: [INSERT ANSWER]

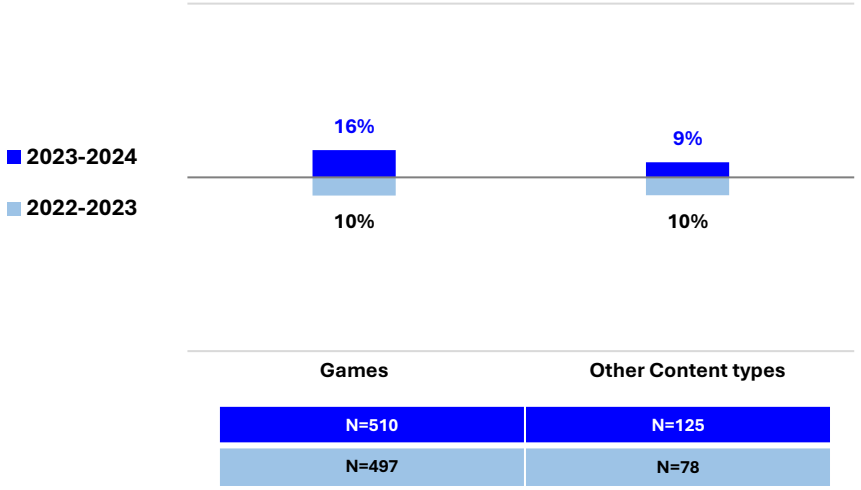
KEY ROLES BY DISABILITY STATUS

Among *Persons with Disabilities*, *Producer* was the top Key Role at 19%; *Games* had higher share of Key Roles at 16% compared to 9% in *Other Content Types*

REPRESENTATION OF PERSONS WITH DISABILITIES BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS -2023-2024

Key Roles (N)	Yes	No	I prefer not to answer	No Participation
Designer (118)	14%	64%	11%	11%
Director (184)	15%	72%	7%	6%
Producer (159)	19%	73%	8%	0%
Programmer (103)	7%	71%	4%	18%
Project Leader (71)	13%	68%	10%	10%

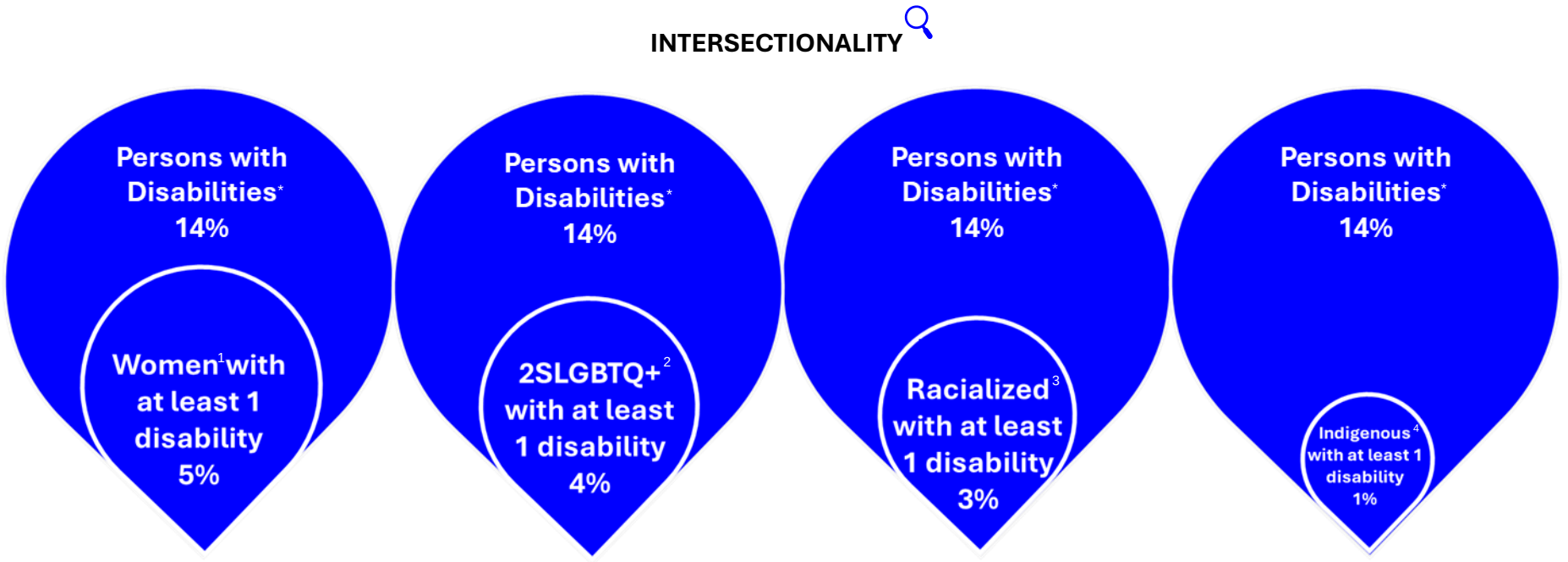
REPRESENTATION OF PERSONS WITH DISABILITIES IN KEY ROLES FOR IDM FUNDED APPLICATIONS BY CONTENT TYPE - 2023-2024 VS 2022-2023



*Answered “Yes” to *Q. I am a person living with one or more disabilities: [Insert answer]*
**Answered “No” to *Q.I am a person living with one or more disabilities: [Insert answer]*

KEY ROLES BY DISABILITY BY INTERSECTIONAL IDENTITIES

Women with Disabilities held 5% of Key Roles in interactive content; _2SLGBTQ+_ individuals with Disabilities held 4%

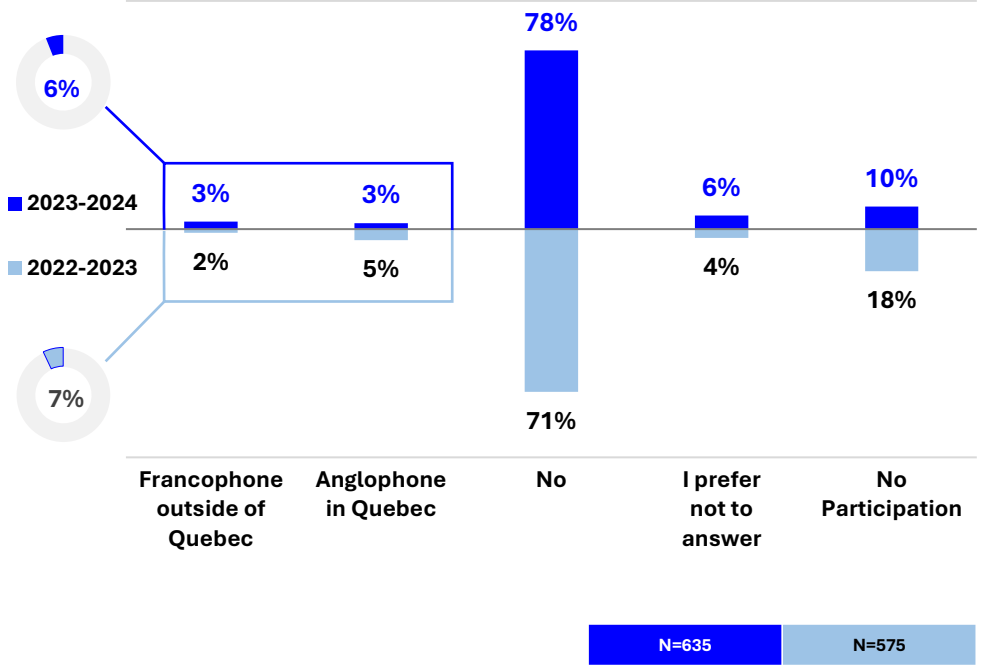


*Answered "Yes" to *Q. I am a person living with one or more disabilities: [Insert answer]*
[1]*Self identified as women in Q: In terms of gender, I identify as: [INSERT GROUP]*
[2]*Answered "Yes" to Q. I openly identify as a 2SLGBTQ+ person: [INSERT GROUP]*
[3]*Self-identified to a Racialized Community: Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024*
[4]*Self identified as First Nations, Inuit, or Métis in Q. I belong to one of the following Indigenous Peoples to Canada: [INSERT GROUP]*

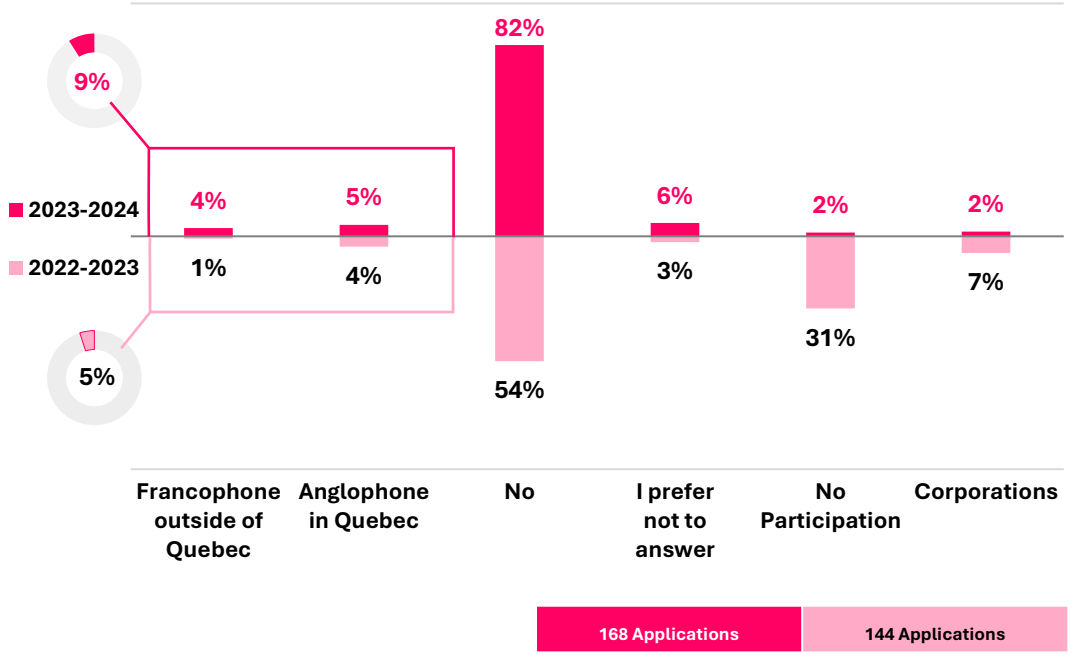
KEY ROLES AND OWNERSHIP BY OFFICIAL LANGUAGE MINORITY COMMUNITY (OLMC)

6% of Key Roles and 9% of Ownership shares were held by individuals from *OLMCs*; similar representation between *Francophones outside QC* and *Anglophones in QC*

OLMC REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS - 2023-2024 VS 2022-2023



OLMC REPRESENTATION IN OWNERSHIP FOR IDM FUNDED APPLICATIONS - 2023-2024 VS 2022-2023



Q. If you answered "Canada" in (Q. My country of residency is: [Insert answer]), I have belonged to an official language minority in Canada for at least the past three years: [Insert answer]

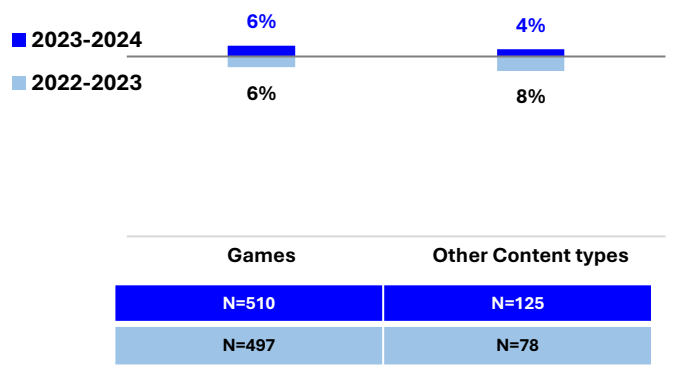
KEY ROLES BY OFFICIAL LANGUAGE MINORITY COMMUNITY (OLMC)

Among *OLMCs*, *Director* and *Programmer* were the top Key Roles; higher representation of *OLMCs* in *Games* at 6% than in *Other Content types* at 4%, small shifts from previous year

OLMC REPRESENTATION BY KEY ROLES FOR IDM FUNDED APPLICATIONS - 2023-2024

Key Roles (N)	Francophone outside of Quebec	Anglophone in Quebec	No	I prefer not to answer	No Participation
Designer (118)	2%	3%	77%	3%	15%
Director (184)	4%	3%	78%	7%	9%
Producer (159)	3%	3%	86%	8%	1%
Programmer (103)	4%	3%	68%	6%	19%
Project Leader (71)	4%	1%	80%	4%	10%

OLMC REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS BY CONTENT TYPE 2023-2024 VS 2022-2023



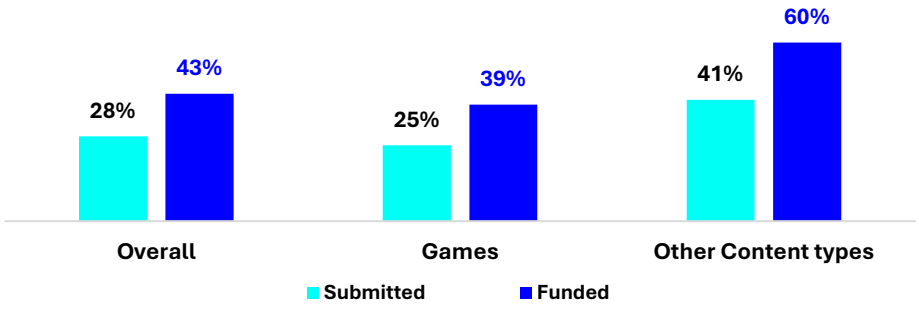
Q. If you answered "Canada" in (Q. My country of residency is: [Insert answer]), I have belonged to an official language minority in Canada for at least the past three years: [Insert answer]

4.2
INTERACTIVE CONTENT: PROGRAMS

INNOVATION AND EXPERIMENTATION PROGRAM AND COMMERCIAL PROJECTS PROGRAM - KEY ROLES BY GENDER

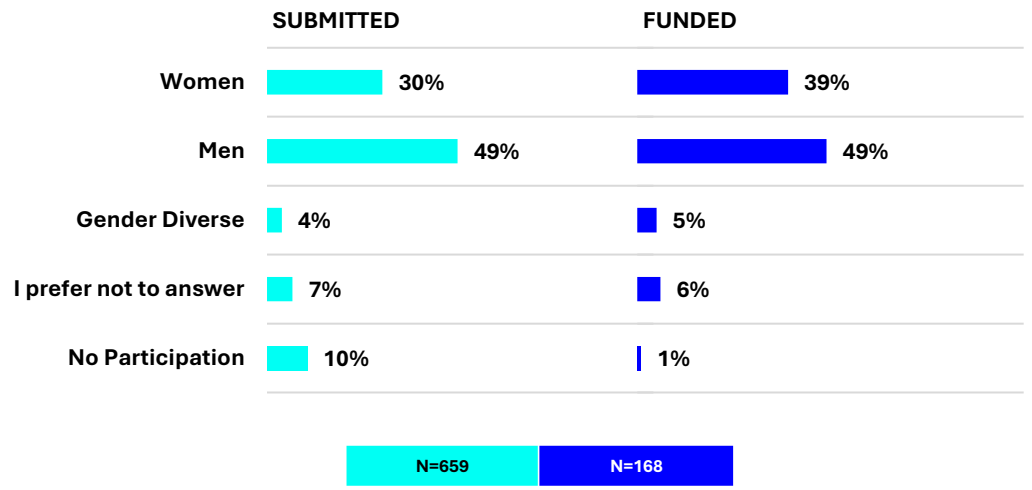
Women comprised 39% of Key Roles in funded applications with 43% of funded IDM Production Program applications having at least 40% of Key Roles held by _Women_

APPLICATIONS UNDER IDM PRODUCTION PROGRAMS WITH 40%+ WOMEN IN KEY ROLES – 2023-2024



Overall	Games	Other Content types
28 Applications	23 Applications	5 Applications
137 Applications	110 Applications	27 Applications

GENDER REPRESENTATION IN KEY ROLES FOR APPLICATIONS UNDER IDM PRODUCTION PROGRAMS SUBMITTED VS FUNDED - 2023-2024



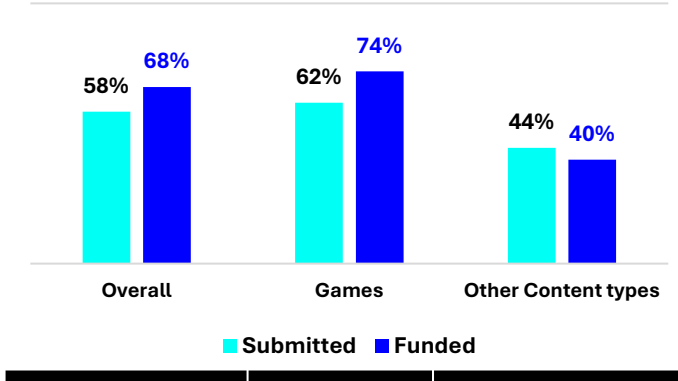
- Please note that the Innovation and Experimentation Program and the Commercial Projects Program both had a Gender Balance incentive for applications that declared 40% or more Key Roles held by *Women*, and a Diverse Community incentive for applications with 40% or more Key Roles held by members of Diverse Communities.

Q. In terms of gender, I identify as: [Insert answer]

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

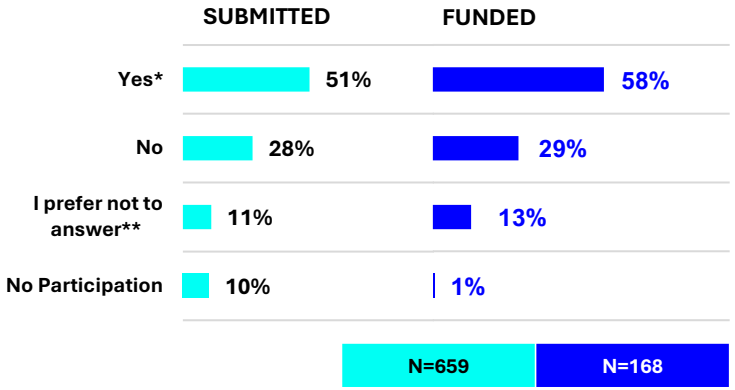
Diverse Communities comprised 58% of funded applications with 68% of funded IDM Production Program applications having at least 40% of Key Roles held by members of Diverse Communities

APPLICATIONS UNDER IDM PRODUCTION PROGRAMS WITH 40%+ OF KEY ROLES SELF-IDENTIFIED TO AT LEAST ONE OF THE DIVERSE COMMUNITIES – 2023-2024

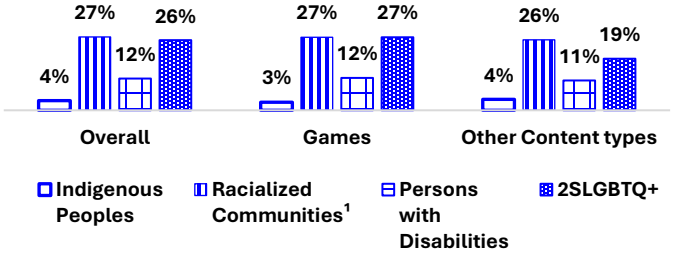


Overall	Games	Other Content types
28 Applications	23 Applications	5 Applications
137 Applications	110 Applications	27 Applications

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR APPLICATIONS UNDER IDM PRODUCTION PROGRAMS SUBMITTED VS FUNDED – 2023-2024



IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES IDM PRODUCTION PROGRAMS FUNDED APPLICATIONS - 2023-2024



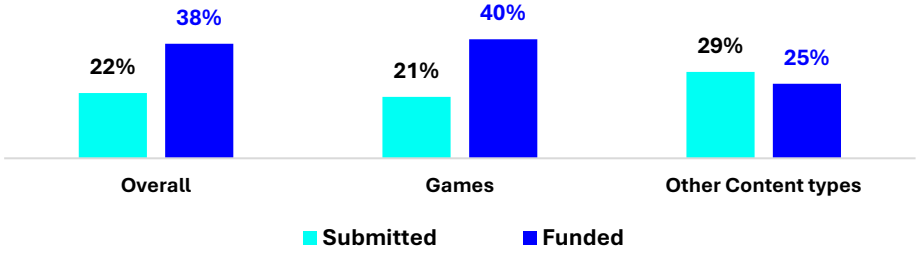
Overall	Games	Other Content types
N=168	N=141	N=27

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

PROTOTYPING PROGRAM - KEY ROLES BY GENDER

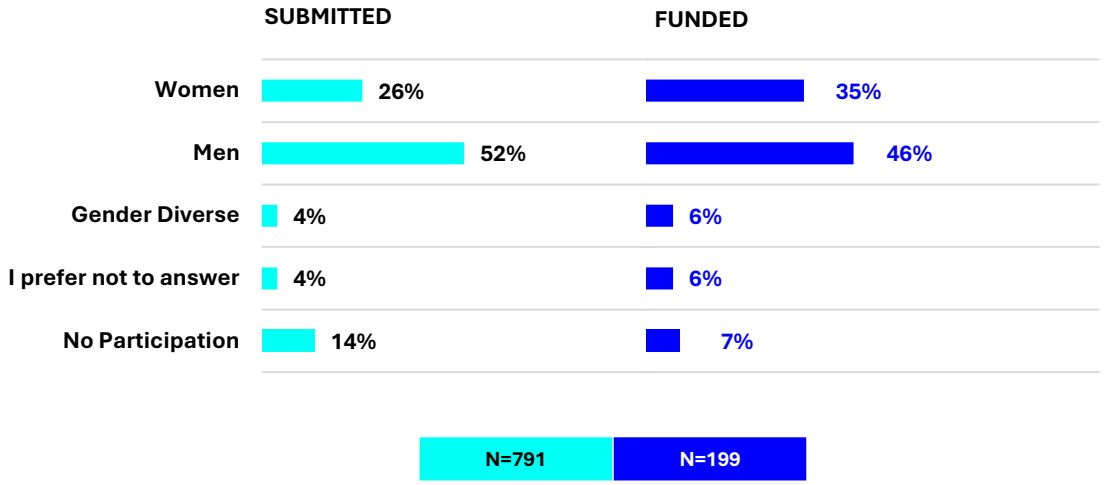
Women comprised 35% of Key Roles in funded applications with 38% of funded Prototyping Program applications having at least 40% of Key Roles held by _Women_

APPLICATIONS UNDER PROTOTYPING PROGRAM WITH 40%+ WOMEN IN KEY ROLES – 2023-2024



Overall	Games	Other Content types
39 Applications	35 Applications	4 Applications
196 Applications	165 Applications	31 Applications

GENDER REPRESENTATION IN KEY ROLES FOR APPLICATIONS UNDER PROTOTYPING PROGRAM – SUBMITTED VS FUNDED – 2023-2024



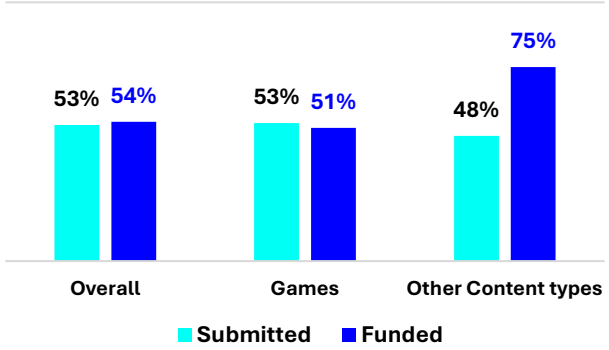
- Please note that the Prototyping Program had a Gender Balance incentive for applications that declared 40% or more Key Roles held by _Women_, and a Diverse Community incentive for applications with 40% or more Key Roles held by members of Diverse Communities.

Q. In terms of gender, I identify as: [Insert answer]

PROTOTYPING PROGRAM - KEY ROLES BY DIVERSE COMMUNITIES

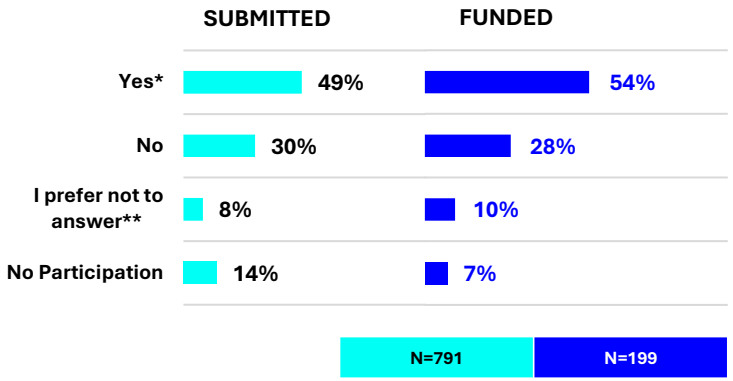
Diverse Communities comprised 54% of Key Roles in funded applications; 54% of funded Prototyping Program applications had at least 40% of Key Roles held by members of Diverse Communities with a high representation in *Other Content Types* at 75%

APPLICATIONS UNDER PROTOTYPING PROGRAM WITH 40%+ OF KEY ROLES SELF-IDENTIFIED TO AT LEAST ONE OF THE DIVERSE COMMUNITIES – 2023-2024

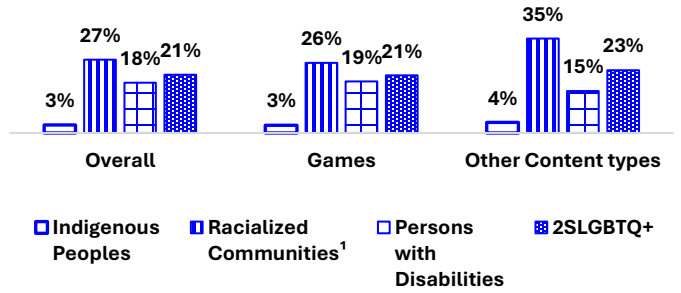


Overall	Games	Other Content types
39 Applications	35 Applications	4 Applications
196 Applications	165 Applications	31 Applications

DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR APPLICATIONS UNDER PROTOTYPING PROGRAM SUBMITTED VS FUNDED – 2023-2024



IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES UNDER PROTOTYPING PROGRAM FUNDED APPLICATIONS - 2023-2024



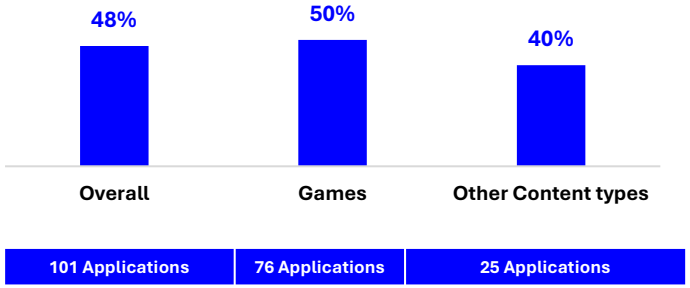
Overall	Games	Other Content types
N=199	N=174	N=25

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

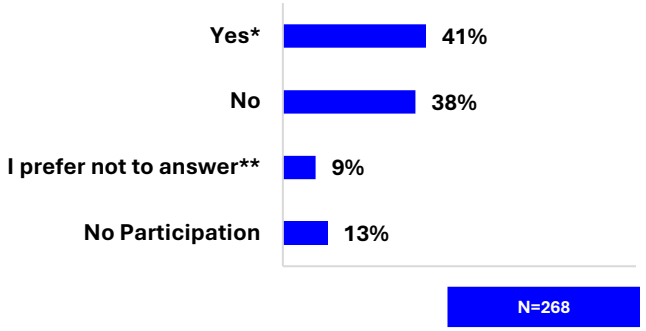
CONCEPTUALIZATION PROGRAM - KEY ROLES BY DIVERSE COMMUNITIES

Diverse Communities comprised 41% of Key Roles in funded applications with 48% of funded Conceptualization Program applications having at least 40% of Key Roles held by members of Diverse Communities

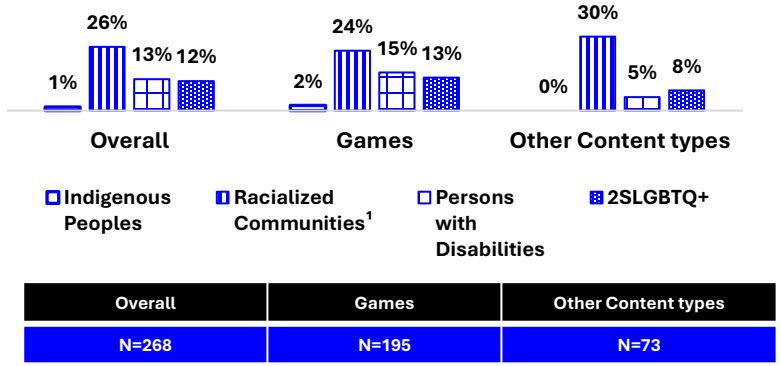
APPLICATIONS UNDER CONCEPTUALIZATION WITH 40%+ OF KEY ROLES IDENTIFIED TO AT LEAST ONE DIVERSE COMMUNITY – 2023-2024



DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR FUNDED APPLICATIONS UNDER CONCEPTUALIZATION - 2023-2024



IDENTITIES AMONG KEY ROLES IN DIVERSE COMMUNITIES UNDER CONCEPTUALIZATION FUNDED APPLICATIONS - 2023-2024



- Please note that the Conceptualization Program reserved 25% of its budget for applications with 40% or more Key Roles held by members of Diverse Communities. We do not report on Gender representation since this program did not have a Gender Balance incentive.

*Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
**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
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.

5.
REPRESENTATION IN SECTOR DEVELOPMENT

SECTOR DEVELOPMENT SUPPORT

The Sector Development Support program provides project-based funding to support industry initiatives that demonstrate the potential to positively impact Canada's audiovisual ecosystem. For this program, priority is given to projects led by, and addressing the needs of Women, Diverse Communities, and Official Language Minority Communities (OLMCs).

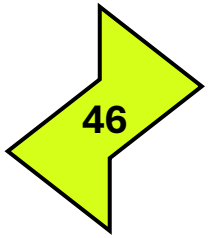
This program supports applications in two main streams:

- **CAPACITY BUILDING** seeks to support projects and initiatives that meaningfully advance opportunities for participants to build skills and capacity that can further their individual or company growth and participation in the industry.
- **MARKET ACCESS** seeks to support projects and initiatives that meaningfully advance opportunities for participants and their projects to realize commercial opportunities and/or finance projects.

Eligible Applicants are non-profit organizations with a primary mandate in the Canadian screen-based sector.

As part of the application, the organizations are asked to provide the PERSONA-ID numbers of their board members and the project's key personnel, which include the Executive Director, Project Lead and/or Coordinator among other options.

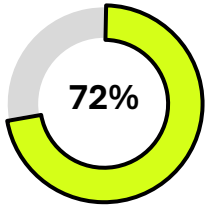
For the first time, in 2023-2024, the CMF is reporting on the demographic composition of the funded projects in this program.



Number of funded projects

Dollar amount of Funding provided

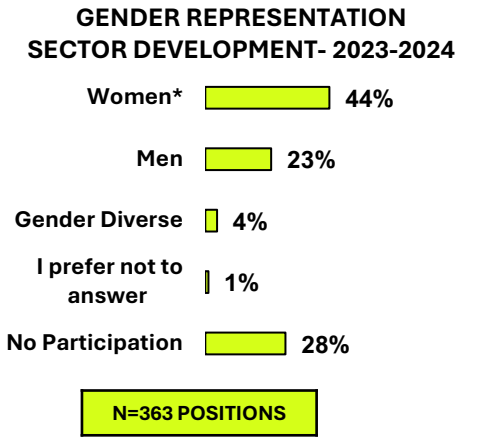
PERSONA-ID PARTICIPATION RATE

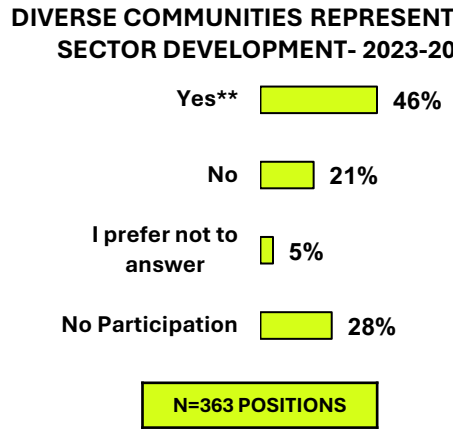


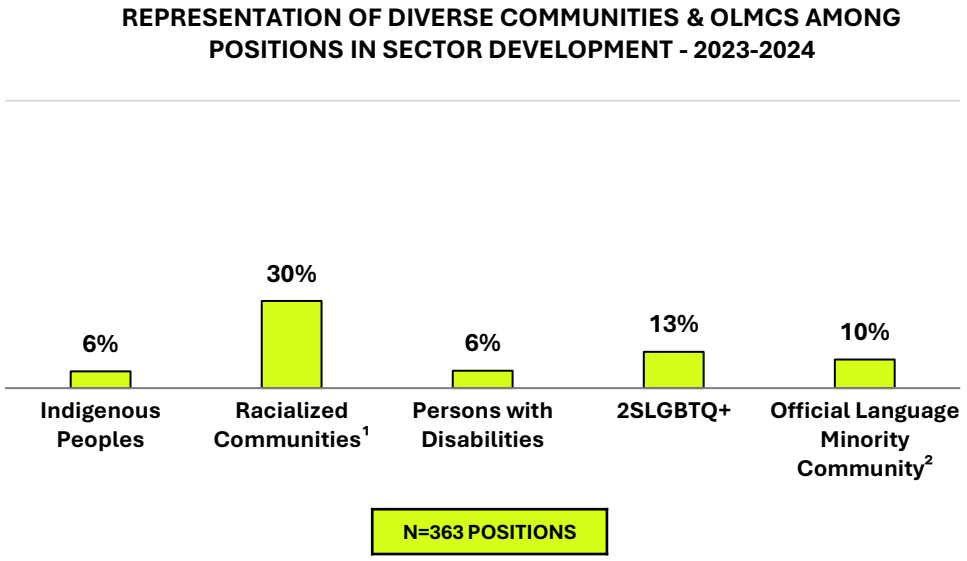
N=363 POSITIONS

SECTOR DEVELOPMENT SUPPORT

Women represented 44% of all declared board members and key personnel in funded projects; 46% were members of at least one Diverse Community and among them, 30% belonged to a Racialized Community







*Self identified as women in Q: *In terms of gender, I identify as: [SELECT ANSWER]*
**Self-identified to at least 1 Diverse Community (Indigenous People to Canada, Racialized, 2SLGBTQ+, Person living with one or more Disabilities)
[1]Racialized Communities include Black (or Afro-Canadian); East Asian; Latin American; Middle Eastern West Asian or North African; South Asian; Southeast Asian; and Multiracial as per the definition in 2023-2024.
[2]*Answered "Francophone Outside Quebec" or "Anglophone in Quebec" in Q. If you answered "Canada" in (Q. My country of residency is: [Insert answer]), I have belonged to an official language minority in Canada for at least the past three years: [Insert answer]*

6.
ADDITIONAL RESOURCES

ADDITIONAL RESOURCES

- **CMF Appendix A: 2023-2024**
  To compare with the current version, click here

- **PERSONA-ID Questionnaire: 2023-2024**
  To compare with the current version, click here

- **PERSONA-ID Terms of Use: 2023-2024**
  To compare with the current version, click here

For more information on CMF's PERSONA-ID, visit the **PERSONA-ID webpage**

This report was produced by the Analytics and Strategic Insights department at the Canada Media Fund, in collaboration with the Growth and Inclusion team.

For a summary of the demographic results, please review the 2023-2024 Summary Demographic Report, found in the Insights section of the CMF website.

For further questions or inquiries about this report and PERSONA-ID, please visit: https://cmf-fmc.ca/persona-id or write to: persona-id@cmf-fmc.ca