

2024-25 DEMOGRAPHIC REPORT

SUMMARY VERSION
FEBRUARY 5, 2026



CANADA
MEDIA FUND

FONDS DES MÉDIAS
DU CANADA

Macy Murdoch

LAND ACKNOWLEDGEMENT

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

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

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



Singing Back the Buffalo

CONTEXT

This third edition of the Canada Media Fund (CMF) Demographic Report examines 2024–2025 funding results in relation to the previous two years. Using PERSONA-ID data, the CMF’s voluntary self-identification system, the report tracks participation and representation trends across our programs to support more informed decision-making for our organization and the industry.

Thanks to its growing user base, PERSONA-ID continues to deepen the CMF’s understanding of our applicant pool, particularly in application ownership, creative leadership, and broader representation trends. Now in our third consecutive year of data collection, clearer patterns are emerging in participation, growth, and systemic gaps across communities and program areas.

The six takeaways presented in this summary report highlight trends observed in demographic measurement over the past 3 years. Each section includes key findings and their significance. Topics include funding allocation gaps, regional disparities, and priority genres, always viewed through a data equity lens with special attention to outcomes for Indigenous and Equity-Deserving Communities.

These takeaways are not an exhaustive account but rather offer entry points into broader data stories. We invite readers to explore the complete demographic data, available as visualizations and the Interactive Demographic Dashboard, on the [Insights](#) section of the CMF website, including areas not covered in this summary.

— *The CMF’s Data Equity team*



Libre dès maintenant

EXECUTIVE SUMMARY

Below are the six main takeaways from the 2024–2025 demographic data on CMF-funded projects. Each takeaway is explored in detail in this summary report.

1 PARTICIPATION IS STRONG—AND GROWING.

In 2024–2025, about nine in ten key roles¹ in CMF-funded projects self-identified through PERSONA-ID. The PERSONA-ID registry grew by 32 per cent since last year and now includes more than 15,000 industry professionals, making it an increasingly reliable baseline for tracking which groups access funding and how that changes over time.

2 REPRESENTATION IS IMPROVING, BUT NOT ALWAYS CONSISTENTLY.

Overall representation of Diverse Communities steadily increased over the last three years, particularly among Disabled Persons/Persons with Disability(ies) and in interactive digital media (IDM) projects. However, representation has stabilized for some groups—especially Black and Racialized Communities working in linear content and Indigenous creators in IDM.

3 WHO GETS FUNDING IS ONLY PART OF THE PICTURE—HOW MUCH THEY RECEIVE MATTERS JUST AS MUCH.

For projects led by women and members of Diverse Communities, the share of funding did not always match the proportion of supported projects, especially in drama productions and in larger-budget productions.

4 CANADA'S REGIONS SHOW DIFFERENT STRENGTHS AND DIFFERENT BARRIERS.

Representation varies significantly across the country's regions. The Prairies, for example, have the highest Indigenous representation in linear projects, while Ontario and Quebec lag on that measure. These differences point to both unique regional strengths and persistent structural barriers that may require tailored strategies.

5 CHILDREN AND YOUTH PROJECTS HAVE SEEN HIGH SUCCESS FROM SOME COMMUNITIES, THOUGH UNEVEN BY LANGUAGE.

Women continued to hold more key roles than men in Children and Youth (C and Y) projects despite having less prevalent ownership. Diverse Communities are trending upward in English-language C and Y projects, but remain limited in French-language, highlighting uneven opportunities across markets.

6 FUNDING NOT ONLY SHAPES WHO TELLS STORIES, BUT ALSO WHICH STORIES REACH AUDIENCES.

In 2024–2025, roughly half of funded projects featured storylines about Indigenous and Equity-Deserving Communities or environmental issues, evidence of broader perspectives entering the slate. More comprehensive on-screen representation and audience data will be helpful in fully understanding how these storytelling patterns relate to audience engagement.

¹ See the [Glossary](#) for a list of terms mentioned in this Executive Summary.

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Letterkenny

1.

GROWTH AND REACH OF PERSONA-ID



Essex County

GROWTH AND REACH OF PERSONA-ID

PERSONA-ID is now a key tool for tracking year-over-year progress in representation and inclusion. Its expanding user base and consistently high participation in 2024–2025 applications are generating early benchmarks, though gaps remain before PERSONA-ID can fully guide measurable future goals.

KEY FINDINGS

As of April 2025, PERSONA-ID included more than **15,000** profiles, a **32 per cent year-over-year increase**. It spans a wide cross-section of the audiovisual sector—primarily shareholders and key roles²—and provides a foundation for monitoring demographic trends and assessing the effectiveness of EDIA initiatives.

In 2024–2025, overall representation among registered PERSONA-ID users remained relatively stable:

- **Indigenous persons** made up five per cent of all users, mirroring national census figures.
- **Black and Racialized Communities** represented 26 per cent of the user base, also in line with national census figures.³

■ **Women** were slightly above the CMF's 40 per cent gender parity threshold but have seen little growth since PERSONA-ID's 2022 rollout.

■ **2SLGBTQ+ individuals** represented 15 per cent of users, higher than estimates for the national population⁴ but possibly reflective of Canada's audiovisual industry workforce.

■ **Disabled Persons/Persons with Disability(ies)** represented 10 per cent of users, slightly below workforce benchmarks.⁵

89 per cent of declared key roles in CMF-funded applications included a PERSONA-ID number, maintaining a strong participation rate (see *Figure 1*). French-language linear productions reached **94 per cent**, up three points year-over-year. However, as shown in *Figure 2*, overall **shareholder participation dropped three points to 82 per cent**. This drop is particularly visible in the IDM sector, where participation decreased from 92 per cent to 84 per cent. This decline may be linked to more flexible disclosure practices introduced this year.⁶

² For a full list of key creative positions or key roles, see the [Glossary](#).

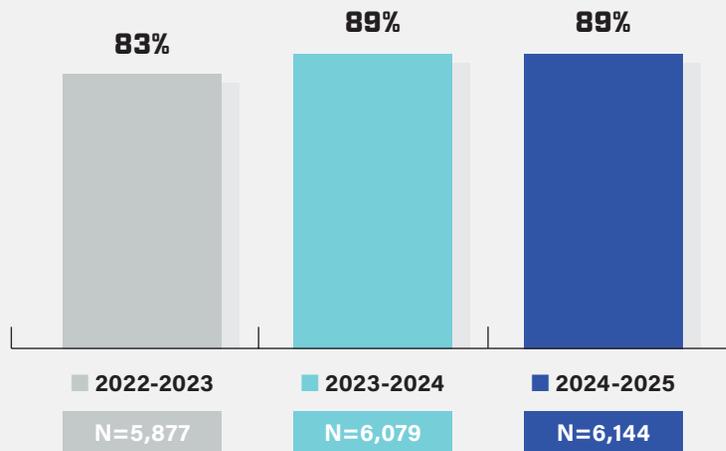
³ Statistics Canada 2021 Census results for "[Visible minorities](#)" and [Indigenous Peoples](#)

⁴ In 2023, Statistics Canada estimated that [4.4 per cent of the Canadian population identifies as 2SLGBTQ+](#).

⁵ Statistics Canada estimates that [Disabled Persons/Persons with Disability\(ies\) accounted for 13 per cent of the workforce in Canada](#)

⁶ From 2022 to 2024, PERSONA-ID numbers were considered necessary for key roles and shareholders to add in most applications. As of the 2024–25 fiscal year, disclosing these numbers was only requested when required for program eligibility, and encouraged for all other programs.

FIGURE 1: KEY ROLES PARTICIPATION IN PERSONA-ID

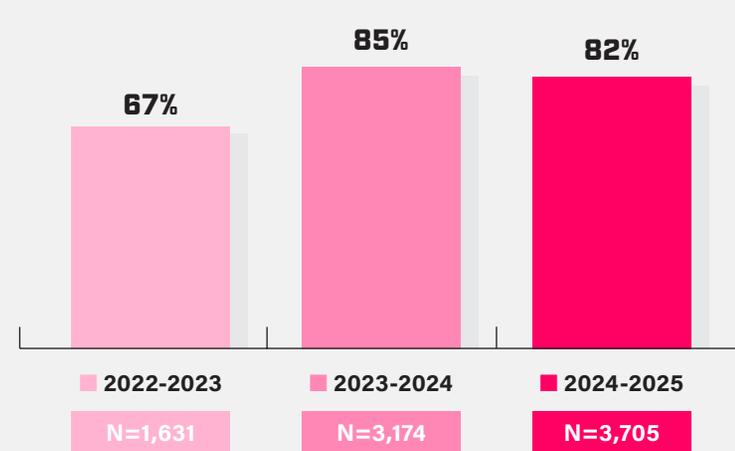


This reporting year marked the first time data on **board members and leadership roles** from initiatives funded through the Sector Development Support program and the Changing Narratives Fund was collected via Dialogue, the CMF’s application platform run in partnership with Telefilm Canada. Given this was the pilot phase of including board membership and leadership, participation numbers were low at **75 percent** but are expected to grow moving forward.

WHY IT MATTERS

Higher participation in PERSONA-ID strengthens the reliability of CMF’s demographic data and makes year-over-year comparisons more meaningful. With three consecutive years of consistent results and more than 15,000 users now registered, the registry provides a stable baseline for understanding who is participating in productions in the Canadian audiovisual sector. The high levels of voluntary self-identification also point to sustained trust in the PERSONA-ID system, allowing the CMF

FIGURE 2: SHAREHOLDERS PARTICIPATION IN PERSONA-ID



to analyze patterns across regions, genres, ownership, and roles with greater confidence.

INSIGHTS

- **Disclosure trends vary by program type:** The decline in shareholder participation, particularly in IDM, suggests that more flexible disclosure policies may be affecting the consistency of self-identification reporting. Ongoing monitoring of these patterns will help determine whether additional communication or engagement strategies are needed to maintain strong participation levels.
- **Broadening participation can strengthen understanding:** Expanding PERSONA-ID’s options to cover a wider range of industry roles, like those identified through CAVCO’s point system⁷ or those participating within the CMF’s Industry programs, could provide a more complete view of Canada’s screen-based workforce and its evolving diversity.

⁷ For a definition of this point system creative positions identified by CAVCO, see the [Glossary](#).

2.

REPRESENTATION GAINS AND GAPS FOR DIVERSE COMMUNITIES



Lakay Nou

REPRESENTATION GAINS AND GAPS FOR DIVERSE COMMUNITIES

Tailored CMF programs and incentives have contributed to steady growth in the representation of Diverse Communities, most notably among Indigenous persons and Disabled Persons/Persons with Disability(ies). Despite this progress, some communities remain underrepresented.

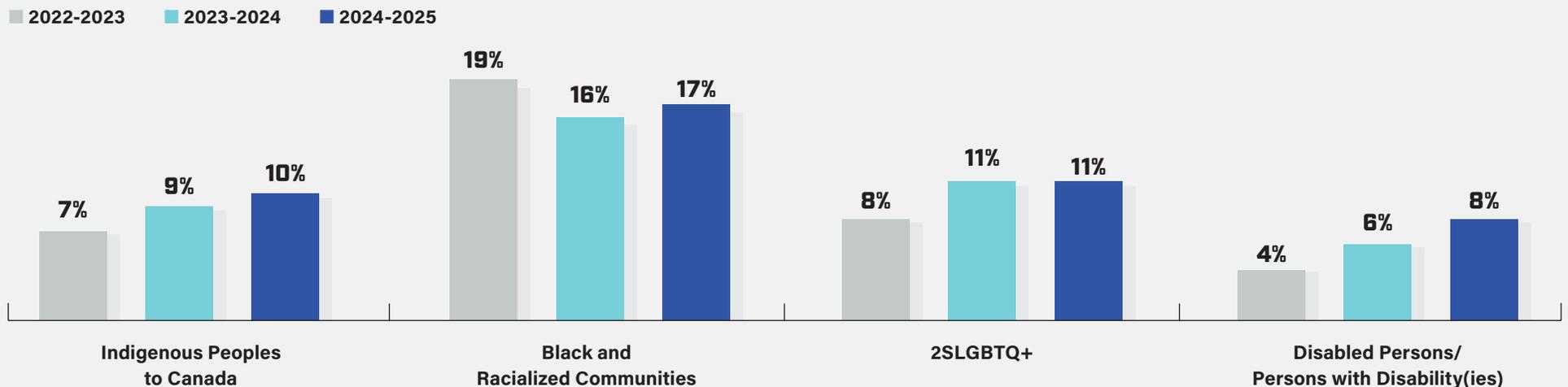
KEY FINDINGS

In 2024–2025, representation of individuals from Diverse Communities in CMF-funded projects continued to rise for the third consecutive year. This progress is particularly visible in IDM programs (see *Figure 5*). It reflects

the cumulative impact of CMF initiatives introduced since 2021, including new incentives and program⁸ criteria that provide better opportunities for equity-focused outcomes.

Diverse Communities, as defined by the CMF, encompass Indigenous Peoples, Black and Racialized communities, 2SLGBTQ+ individuals, and Disabled Persons/Persons with Disability(ies). While overall representation in linear content has grown, the pace and scale of progress remain uneven across communities (see *Figures 3 and 4*).

FIGURE 3: DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED APPLICATIONS



⁸ For definitions of selective and automatic programs, see the [Glossary](#). For a full list of these programs, see the Appendices in the full report.

FIGURE 4: DIVERSE COMMUNITIES REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED APPLICATIONS

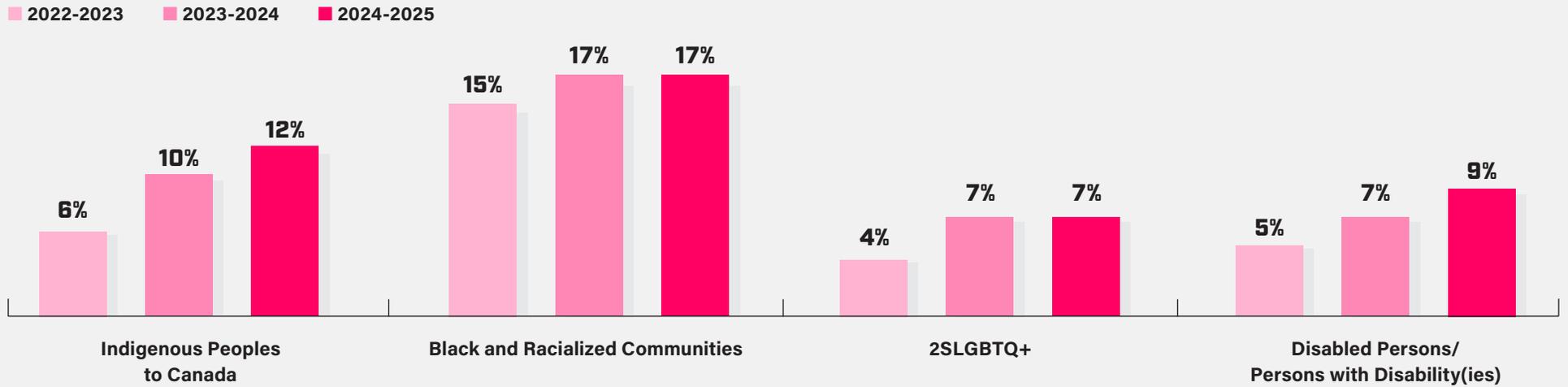
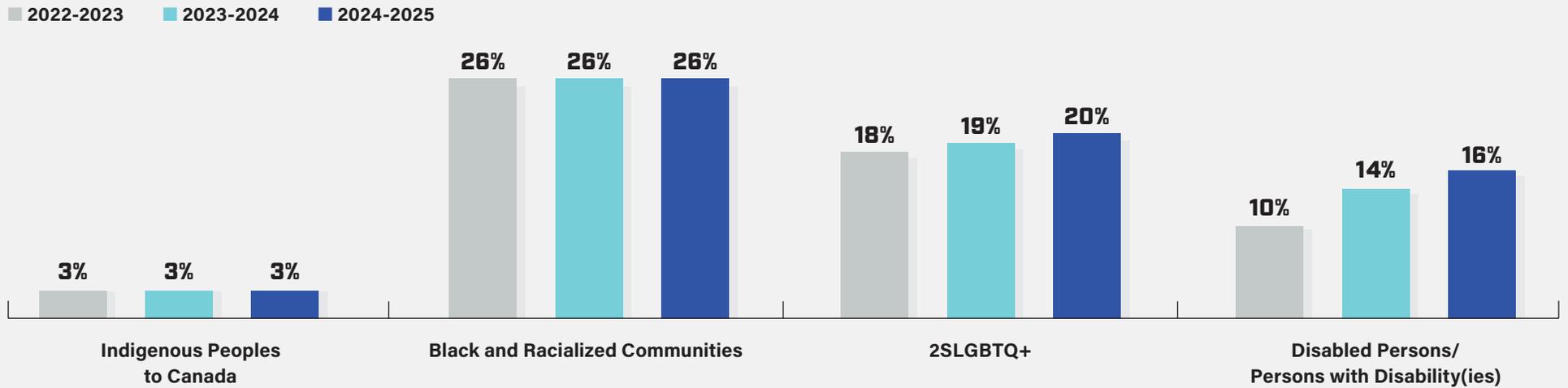


FIGURE 5: DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR IDM FUNDED APPLICATIONS



Disabled Persons/Persons with Disability(ies)

This community continued to show the most consistent year-over-year growth:

- In **linear content**, representation in key roles and ownership nearly doubled compared to 2022–2023. However, levels remain low relative to the PERSONA-ID registry and broader Canadian workforce benchmarks.
- In **IDM**, key roles rose to **16 per cent** and ownership remained steady at **19 per cent**, both relatively high.

2SLGBTQ+ Communities

Representation continued to grow, particularly in IDM:

- In **IDM**, 2SLGBTQ+ individuals held **20 per cent** of key roles and **16 per cent** of ownership, both very high relative to Canadian demographics.
- In **linear content**, levels were lower but in line with the registry and national demographics: **11 per cent** in key roles and **seven per cent** in ownership.
- Transgender representation remained low across all streams (**under one per cent**), while still in line with national demographics.⁹
- Nearly half of 2SLGBTQ+ individuals in IDM also identified as women.

Indigenous Peoples

Modest gains were recorded, particularly in ownership, with representation remaining strong in linear content and low in IDM:

- In **linear content**, key roles remained stable at **10 per cent**—double their representation in the PERSONA-ID registry and national demographics. Ownership increased by two percentage points to **12 per cent**.

- Overall Indigenous representation in **IDM** remained low both for key roles (**three per cent**) and ownership (**four per cent**) relative to our measurement indicators.

Note: The CMF partnered with the Indigenous Screen Office (ISO) to support their Interactive and Immersive Program for Indigenous creators in 2024–2025. However, results for this partnership program are not included in this report.

Black and Racialized Communities

Results for this group remained relatively stable, with notable differences between program streams and room for further progress in linear content:

- In **linear content**, Black and Racialized individuals accounted for **17 per cent** of both key roles and ownership, nearly 10 points below their share in the PERSONA-ID registry and national population figures.
- In **IDM**, representation was stronger, with over **25 per cent** in key roles and **21 per cent** in ownership, closer to expected levels based on broader demographic benchmarks.

⁹ In 2021, [Statistics Canada](#) reported that transgender or non-binary individuals over 15 years old made up 0.33 per cent of the national population.

WHY IT MATTERS

Overall growth in representation is encouraging, particularly in IDM and among Disabled Persons/Persons with Disability(ies). Indigenous representation is strong in linear content but still limited in IDM, while Black and Racialized Communities continue to be underrepresented, especially in linear programs.

INSIGHTS

- **Strengthen pathways for Indigenous, Black and racialized creators:** Continued investment in incentives and Sector Development Support, particularly in linear content, can help the industry move toward more equitable representation for Indigenous and Black and racialized communities, with participation levels that better reflect Canada's population.
- **Monitor disclosure and engagement for Disabled Persons/Persons with Disability(ies):** In 2025–2026, the CMF revised the PERSONA-ID disability self-identification section, in collaboration with the Disability Screen Office (DSO). Early results are promising, suggesting stronger engagement with this community by the CMF and our partners. Ongoing monitoring will help ensure this progress translates into sustainable representation across CMF programs.



3.

DISPARITIES IN FUNDING FOR EQUITABLE REPRESENTATION



That Sex Show

DISPARITIES IN FUNDING FOR EQUITABLE REPRESENTATION

In 2024–2025, some communities were well represented in the number of funded projects but received a smaller share of the total funding. Tracking who receives funding is essential but understanding how much they receive is just as critical to assessing the effectiveness of the CMF’s equity-focused initiatives.

KEY FINDINGS

Across CMF programs over the past three years, projects led by individuals from Diverse Communities made up a meaningful share of funded projects, but they received a noticeably smaller proportion of the total funding. In comparison, projects with 40 per cent or more women in key roles usually received a share of funding that matched or slightly exceeded their share of supported projects.

This funding gap was most pronounced in **automatic programs** and **large-budget productions**, indicating structural limits in how EDIA goals translate into investment. While project counts remain a standard metric, tracking how much funding Indigenous and Equity-Deserving Communities receive, and at what scale, offers a clearer view of tangible impact.

Women in key roles and ownership

In 2024–2025, results in linear content present close alignment between participation and funding:

FIGURE 8: LINEAR PROGRAMS APPLICATIONS WITH 40%+ WOMEN IN KEY ROLES

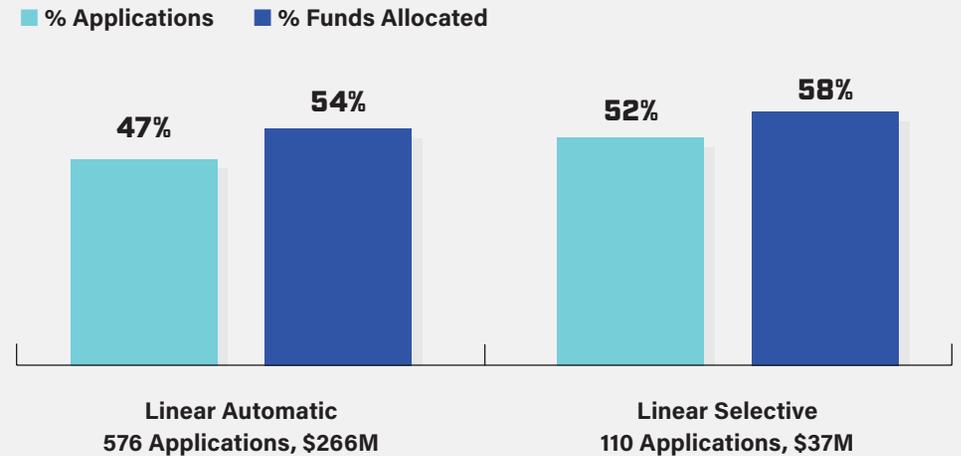


FIGURE 9: LINEAR PROGRAMS APPLICATIONS WITH MAJORITY OWNERSHIP BY WOMEN

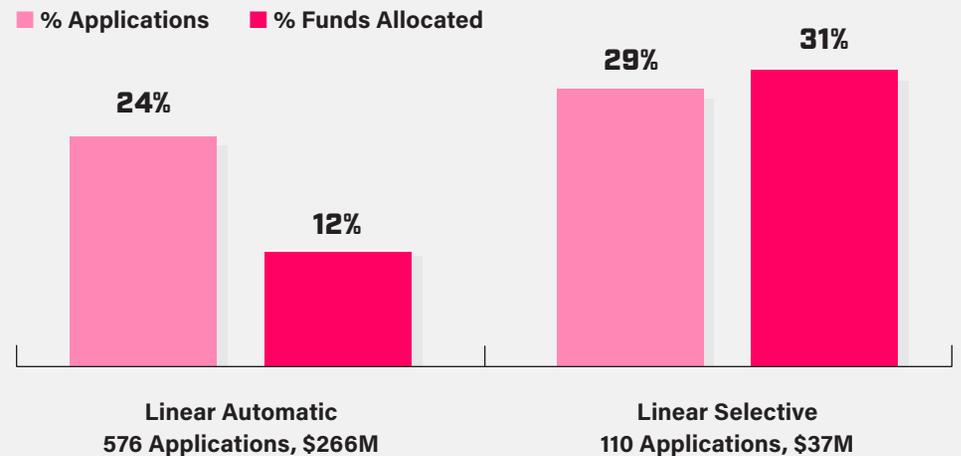


Figure 8 shows that projects with 40 per cent or more women in key roles received a slightly higher share of funding than their share of supported projects. Meanwhile, Figure 9 shows that in automatic programs, projects majority-owned by women (51 per cent or more ownership) received only **half the share of funding** expected based on their representation. The disparity is most pronounced in drama productions (which form the majority of funding in linear program applications), where women-owned projects account for 18 per cent of funded projects, but receive only nine per cent of allocated funds.

Diverse Communities in key roles and ownership

Figures 10 and 11 reveal an even more pronounced funding gap for Diverse Communities in linear programs.

Projects with 40 per cent or more Diverse Community representation in key roles—and especially those **majority-owned** by individuals from these communities—received significantly less funding than their share of supported projects. In the case of ownership, that gap reached **20 points**. As with women, the largest disparity was found in drama productions, where 31 per cent of funded projects were owned by Diverse Communities, yet only obtain 12 per cent of allocated funds.

As expected, there were differences in results between the selective and automatic programs. The selective programs include dedicated programs, such as the Indigenous Program and the Program for Black and Racialized Communities (PBRC), which require participants to be members of Diverse Communities. In contrast, the automatic programs, including the Broadcaster Envelope, are mostly triggered by broadcasters and accommodate a broader spectrum of larger-budget projects.

FIGURE 10: LINEAR PROGRAMS APPLICATIONS WITH 40%+ INDIVIDUALS FROM DIVERSE COMMUNITIES IN KEY ROLES

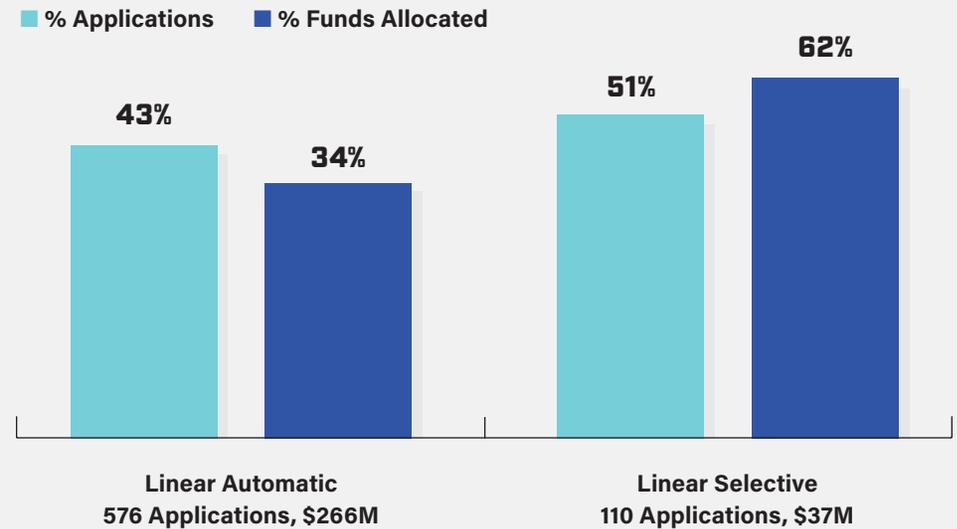


FIGURE 11: LINEAR PROGRAMS APPLICATIONS WITH MAJORITY OWNERSHIP BY DIVERSE COMMUNITIES

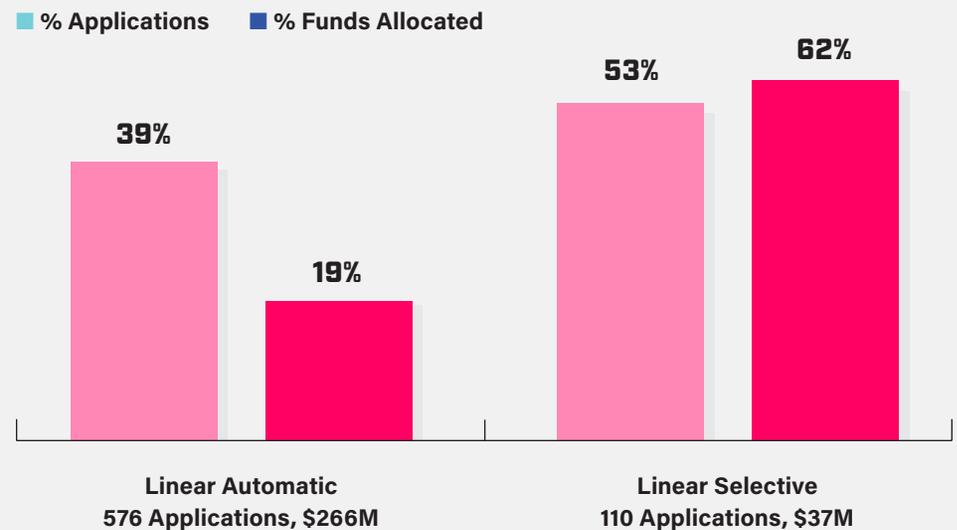


FIGURE 12: PROPORTION OF FUNDED PRODUCTIONS UNDER LINEAR AUTOMATIC PROGRAMS WITH MAJORITY DIVERSE COMMUNITIES OWNERSHIP BY BUDGET SIZE

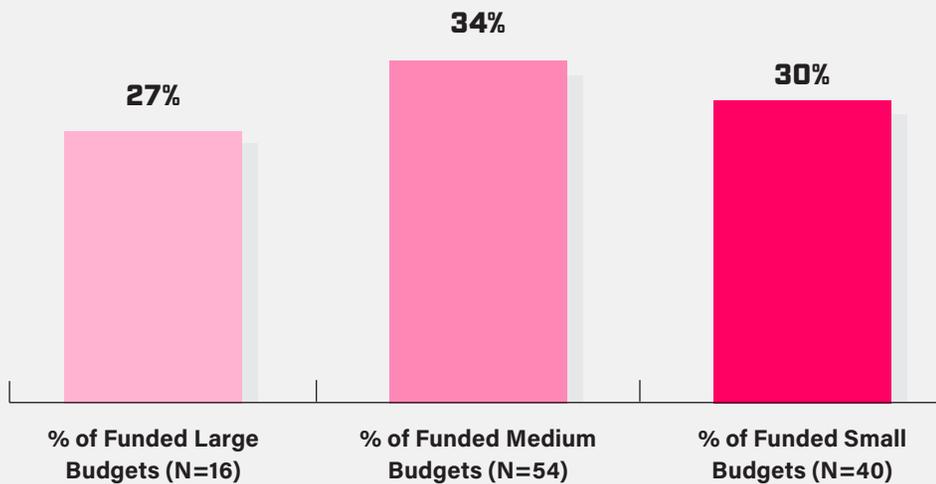


FIGURE 13: PROPORTION OF FUNDED PRODUCTIONS UNDER LINEAR AUTOMATIC PROGRAMS WITH 40%+ WOMEN IN KEY ROLES BY BUDGET SIZE

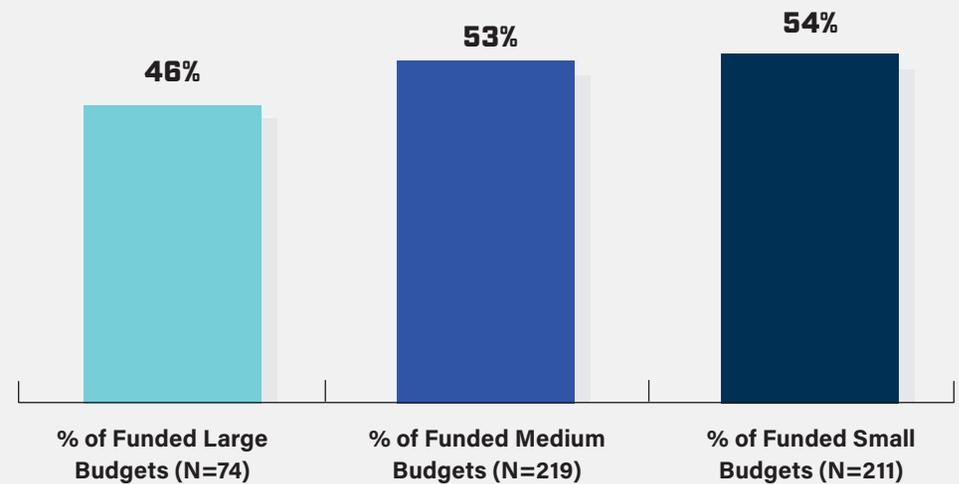


FIGURE 14: IDM APPLICATIONS WITH 40%+ WOMEN IN KEY ROLES

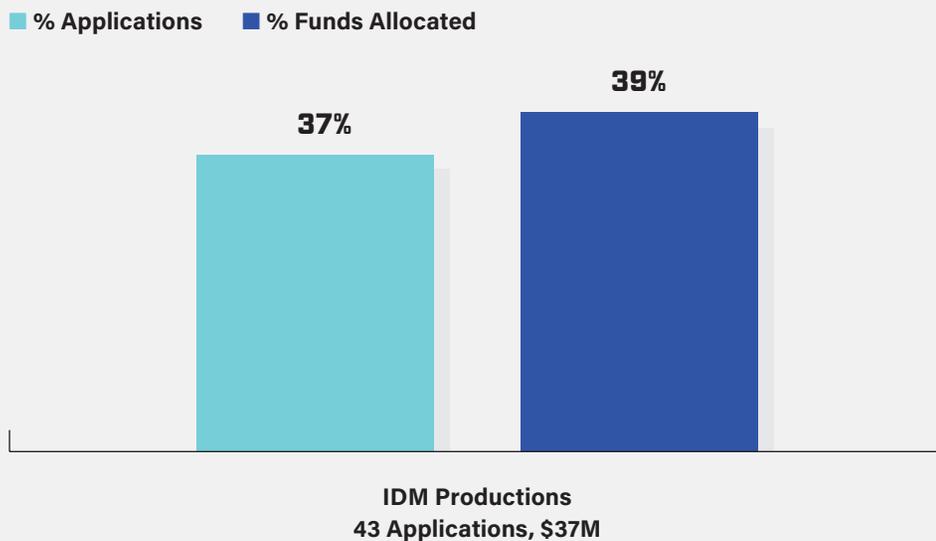
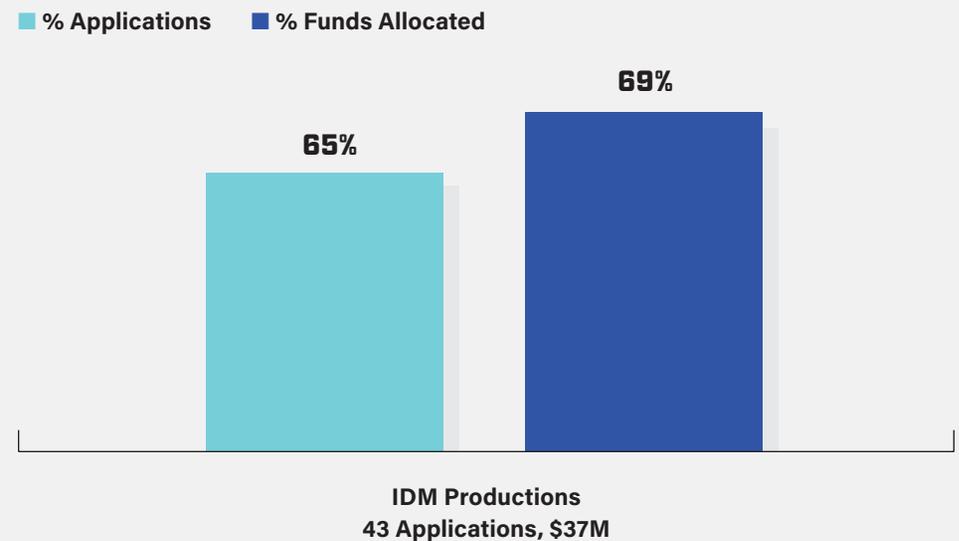


FIGURE 15: IDM APPLICATIONS WITH 40%+ INDIVIDUALS FROM DIVERSE COMMUNITIES IN KEY ROLES



BUDGET SIZE

Disparities are magnified at higher budget levels within automatic programs:

- **Only 27 per cent of large-budget¹⁰ projects** were majority-owned by individuals from Diverse Communities, with **higher shares in medium- and small-budget projects** (see *Figure 12*).
- A majority of medium-budget projects had women in at least 40 per cent of key roles, compared to fewer than half of large-budget productions (see *Figure 13*).

IDM programs

Figures 14 and 15 show that IDM production programs—all selective—exhibit a strong alignment between the share of projects and the share of funding allocated, both for projects with 40 per cent or more women in key roles and those with 40 per cent or more of the key creative team identifying as members of Diverse Communities.

WHY IT MATTERS

Projects with modest budgets may be deemed successful yet often lack the means to fairly compensate collaborators, meet production goals, or secure future opportunities. Underfunding of women- and Diverse Community-led projects—particularly at higher budgets—limits long-term growth and representation in the industry. Disaggregating results by funding type, budget size, genre, and demographics yields more actionable insights. Detecting when levels of representation and corresponding funding levels become more aligned makes it easier to understand where inclusion efforts are effective and where gaps remain.

INSIGHTS

- **More detailed data reveals clearer trends:** Breaking down funding outcomes by specific community, regions, language markets, and subgroups within the broader “Diverse Communities” category helps reveal where disparities persist and where progress is happening.
- **Funding amounts matter as much as participation:** Monitoring how much funding goes to different groups by program type and budget size offers a fuller picture of opportunity and capacity. This highlights not only who participates, but also the scale at which they can operate.
- **Funding patterns can inform better program design:** Three years of PERSONA-ID data has provided the CMF a clearer foundation to monitor representation across our content programs and shape priorities for Sector Development funding. Continuing to analyze these patterns can help ensure that equity-focused objectives stay meaningfully reflected across programs and incentives.

¹⁰ Large, medium and small-budget categories were assigned to projects based on the lowest licence-fee threshold budget requirements used to assess if a project qualifies for CMF funding. However, these thresholds vary between programs, linguistic markets and certain formats. For a breakdown of all the threshold amounts used for this analysis, see Appendix B in the complete [2024-2025 Demographic Report](#).

4. REGIONAL VARIATIONS IN REPRESENTATION



North of North

REGIONAL VARIATIONS IN REPRESENTATION

While national trends offer a useful overview, regional data reveals how local context shapes funding and representation. Examining regions outside Canada's major production hubs shows that representation among Diverse Communities vary widely, shaped by each region's history, demographics, and production landscape.

KEY FINDINGS

Regional variation continues to shape the demographics of CMF-funded projects. In 2024–2025, most regional breakdowns were consistent with the previous year, but differences in community representation—particularly in smaller regions or certain programs— underscore the opportunity for region-specific approaches to industry development initiatives.

Sample sizes also varied widely by content type and regions, particularly in IDM, and should be considered when interpreting these results.

- **Linear content – funded applications by region:** 460 in Quebec, 345 in Ontario, 100 in the Prairies, 98 in BC, 44 in the Atlantic, and 22 in the North. (See *Figure 16* for Diverse Communities representation by region in linear content)
- **IDM content – funded applications by regions:** 55 in Quebec, 37 in Ontario, 36 in the Prairies, 22 in BC, 9 in the Atlantic, and none in the North. (See *Figure 17* for the Diverse Communities representation by region in IDM content)

These discrepancies complicate direct comparisons across regions and content types, but patterns do emerge. *Figure 16* shows the Prairies with particularly strong representation from Diverse Communities, while Quebec records the lowest levels among all regions.

Other notable regional highlights:

- **Prairies (linear): Highest Indigenous representation** (33 per cent in key roles, 34 per cent in ownership), significantly above provincial demographic shares (*Figure 18*).¹¹
- **North (linear): Highest representation of women** (46 per cent in key roles, 42 per cent in ownership); lowest for 2SLGBTQ+ (three per cent in key roles, zero per cent in ownership) and Disabled Persons/Persons with Disability(ies) (one per cent in key roles, two per cent in ownership).
- **Atlantic (linear): Highest Official Language Minority** (francophones outside Québec) representation with 21 per cent in key roles and 38 per cent in ownership. However, the region had the lowest Black and Racialized representation in both IDM and linear ownership.
- **British Columbia (IDM): Highest representation of Black and Racialized individuals** (43 per cent in key roles and 33 per cent in ownership), both up from 2023–2024).
- **Ontario and Quebec (linear): Among the lowest Indigenous representation** in key roles (three per cent in Ontario, six per cent in Quebec) and ownership (three per cent and nine per cent, respectively) (*Figure 18*).
- **Quebec (IDM): Despite gains, Quebec still reported the lowest overall representation of Diverse Communities** (42 per cent in key roles, up from 37 per cent, and 28 per cent in ownership, down from 30 per cent) (*Figure 17*).

¹¹ In 2021, [Statistics Canada reported](#) the Indigenous population in this region as follows: Manitoba 18.1 per cent, Saskatchewan 17.0 per cent, Alberta 6.8 per cent

¹² New Brunswick has the highest population of francophones in Canada outside Quebec at 30.3 per cent ([Statistics Canada 2021](#))

FIGURE 16: LINEAR CONTENT - DIVERSE COMMUNITIES REPRESENTATION BY REGION 2024-2025

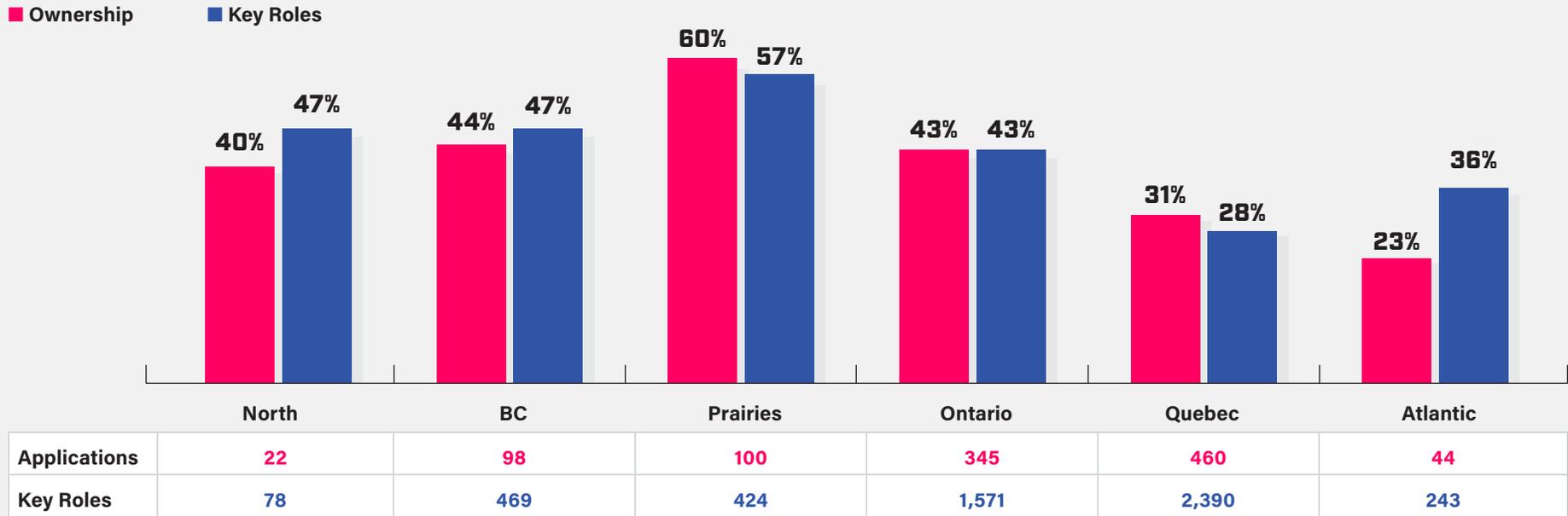


FIGURE 17: IDM CONTENT - DIVERSE COMMUNITIES REPRESENTATION BY REGION 2024-2025

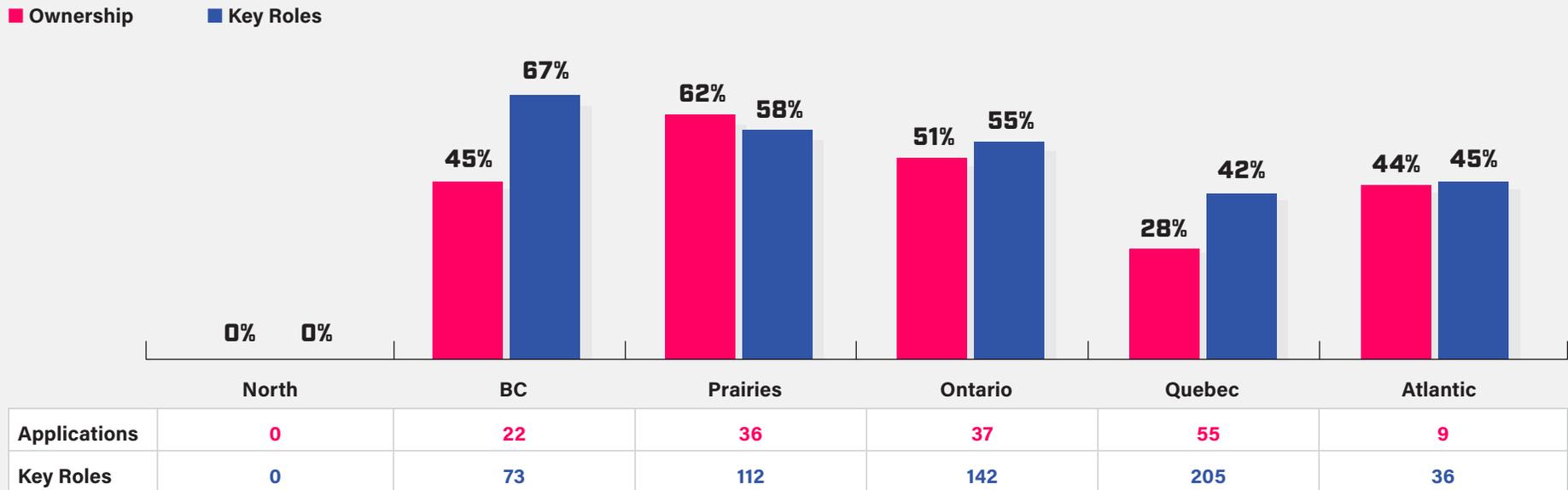
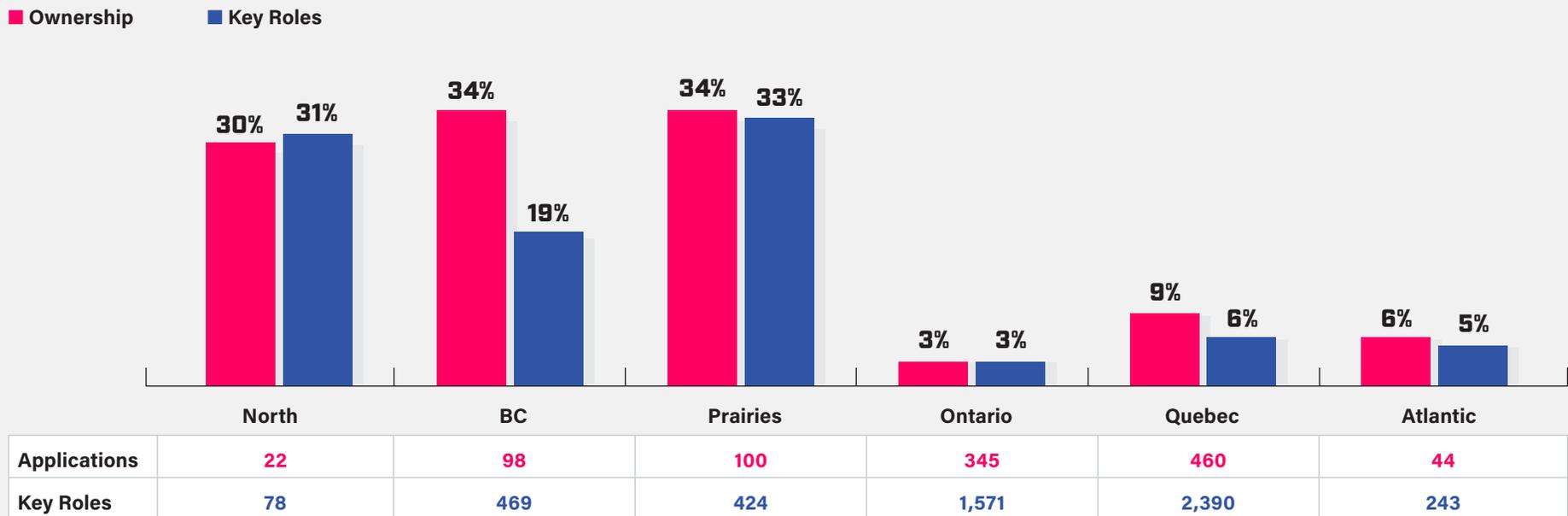


FIGURE 18: LINEAR CONTENT – REPRESENTATION OF INDIGENOUS PEOPLES TO CANADA BY REGION 2024–2025



WHY IT MATTERS

The CMF provides incentives and support for projects outside major production hubs to reflect the richness and diversity of Canadian experiences across all regions. However, these communities often operate within smaller industry ecosystems and have distinct demographic realities. Applying uniform equity or representation goals risks overlooking regional histories and structural challenges, limiting meaningful inclusion. Supporting a regionally informed approach through industry development can tailor interventions and support long-term industry development nationwide.

INSIGHTS

■ **Regional goals benefit from tailored approaches:** Setting regional goals will require considering each region’s demographic composition and industry capacity. Ongoing analysis of regional incentives and industry development programs can help ensure tools align with local needs and strengths.

- **Small samples require cautious interpretation:** While regional data adds valuable perspective, limited sample sizes, particularly in IDM, can distort results. Further multi-year tracking and additional qualitative analysis will help clarify emerging trends and strengthen the evidence for region-based planning.
- **Persistent gaps highlight opportunities for collaboration:** Even after accounting for demographic differences, certain regions such as Atlantic Canada and Quebec show continued underrepresentation among some communities. These disparities point to opportunities for the CMF to tailor outreach, support, and partnerships that reflect regional production realities.

5. DEMOGRAPHIC TRENDS IN CHILDREN AND YOUTH CONTENT



La légende du papillon

DEMOGRAPHIC TRENDS IN CHILDREN AND YOUTH CONTENT

In 2024–2025, the CMF introduced new measures to support the Children and Youth genre in response to declining funding levels and evolving audience habits. Early results suggest these initiatives are beginning to influence demographic representation in the genre by creating more opportunities for certain groups—particularly women.

KEY FINDINGS

As traditional broadcasters reduce investment in Children and Youth (C and Y) content—largely due to young audiences shifting to digital platforms—the CMF has implemented new measures to strengthen this genre. In 2024–2025, these measures included higher funding targets

for C and Y projects, additional assessment points in the new Distributor Program, and a partnership with Québec's *Société de développement des entreprises culturelles* (SODEC) for prototyping of animation series.

Preliminary results suggest these strategies may be supporting **more inclusive participation in C and Y content creation—particularly in English-language projects**. Women and individuals from Diverse Communities saw slight year-over-year increases in both key roles and ownership across the genre. Women continued to have stronger representation in key roles than men; however, ownership remained higher among men (see *Figures 19 and 20*).

FIGURE 19: GENDER REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED C AND Y APPLICATIONS

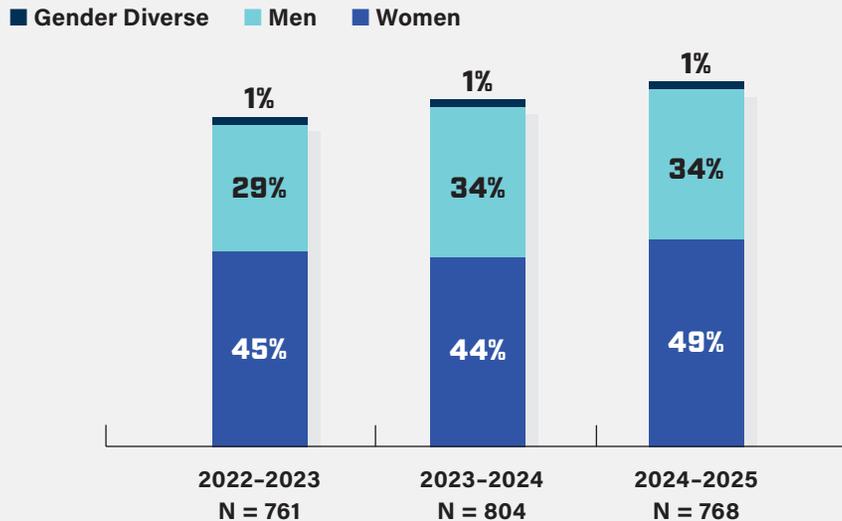
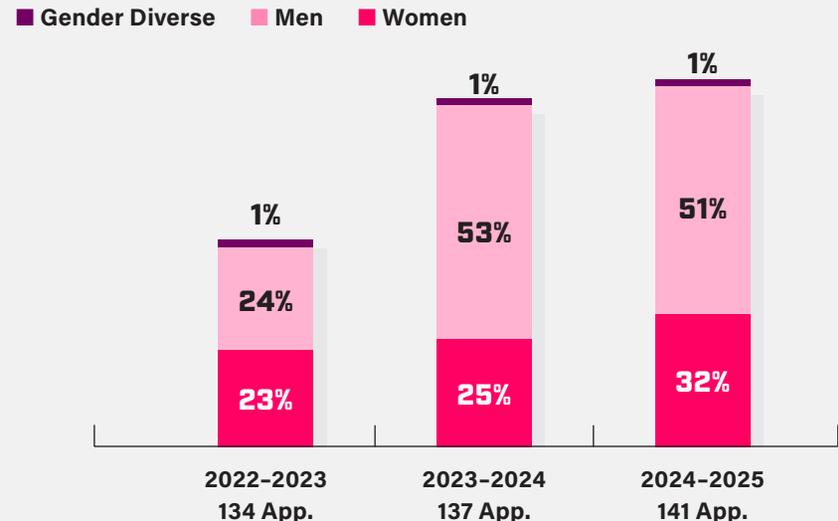


FIGURE 20: GENDER REPRESENTATION IN OWNERSHIP FOR LINEAR C AND Y APPLICATIONS



Note: The totals in the bar charts do not add up to 100 per cent due to the exclusion of responses such as “I prefer not to answer,” and “No Participation.”

Language-based differences in Diverse Communities are striking (See Figures 21 and 22):

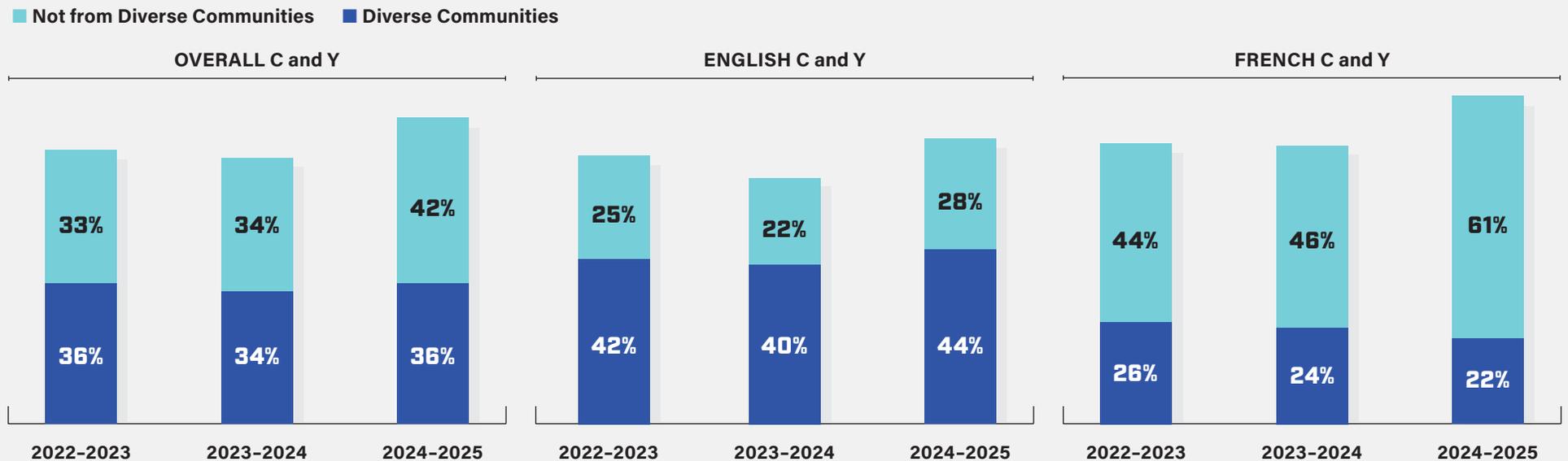
- In English-language C and Y funded applications, 44 per cent of key roles (up **four points year-over-year**) and 54 per cent of shareholders (up **12 points**) identified as members of Diverse Communities.
- In French-language C and Y applications, ownership declined by **four points** and key roles by two points. 61 per cent of key roles and 37 per cent of ownership did not identify as members of any Diverse Community.
- **English-language results suggest a stable to modest upward trend in Diverse Communities representation.** By contrast, French-language participation remained comparatively limited—particularly among Black and Racialized communities—with these groups holding

key roles in 28 per cent of English-language applications but only five per cent in French-language applications.

By comparison, French-language Documentary and Drama genres have posted gains for Diverse Communities, with increases in both ownership and key roles:

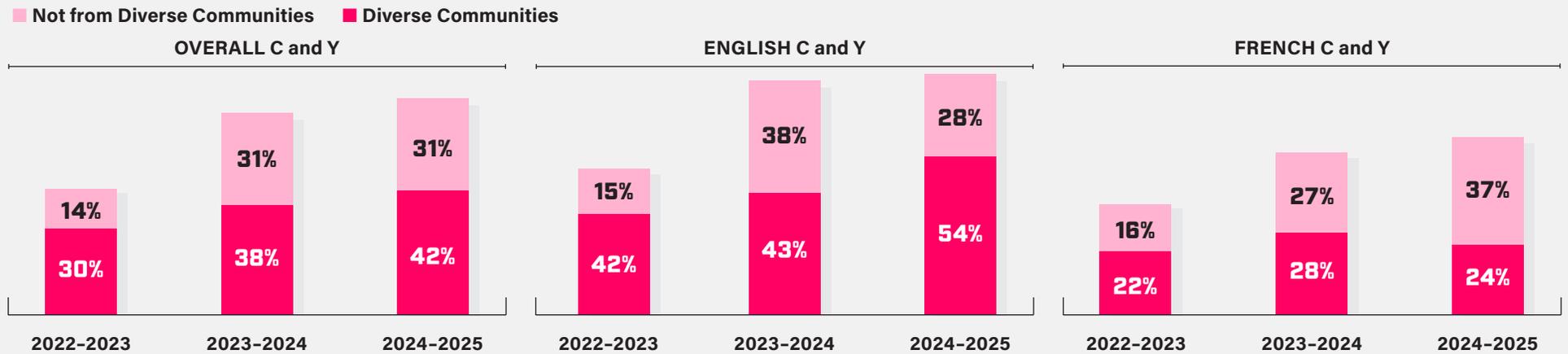
- Documentary: up eight points in ownership, up six points in key roles
- Drama: up 15 points in ownership, up seven per cent points in key roles
- Variety and Performing Arts content saw a slight decline (down one point) in both areas.

FIGURE 21: DIVERSE COMMUNITIES REPRESENTATION IN KEY ROLES FOR LINEAR FUNDED C AND Y APPLICATIONS



Note: The totals in the bar charts do not add up to 100 per cent due to the exclusion of responses such as “I prefer not to answer,” and “No Participation.”

FIGURE 22: DIVERSE COMMUNITIES REPRESENTATION IN OWNERSHIP FOR LINEAR FUNDED C AND Y APPLICATIONS



Note: The totals in the bar charts do not add up to 100 per cent due to the exclusion of responses such as “I prefer not to answer,” “No Participation,” and “Corporations.”

WHY IT MATTERS

As federal and provincial governments work to connect young audiences with Canadian stories, the CMF plays a key role in shaping homegrown content. Early results suggest that C and Y content has created conditions for higher representation of women and creators from some Diverse Communities, particularly in English-language productions. Understanding how these trends vary by region and language helps highlight how each genre responds differently to funding tools, industry capacity, and audience expectations. Recognizing these dynamics can support more informed conversations about how to foster inclusive participation and storytelling within the C and Y genre.

INSIGHTS

■ The C and Y genre is a key space of participation for women creators:

Women hold more key creative roles than men in C and Y productions, with steady or modest gains in both language markets. This suggests that C and Y content functions as an important platform for women’s participation, influencing gender balance across the broader sector.

■ Representation among Diverse Communities varies by language:

Participation levels differ significantly between English- and French-language C and Y projects. These differences point to the influence of distinct cultural contexts, production ecosystems, and market conditions within each language market.

■ Audience data can clarify how participation connects to reach:

Comparing demographic representation with audience data over time can clarify whether new incentives are influencing both participation behind the scenes and reach among young viewers.

6. PATTERNS IN REPRESENTATION AND STORYTELLING



Stories from My Gay Grandparents

PATTERNS IN REPRESENTATION AND STORYTELLING

Exploring the themes and storylines of CMF-funded projects offers valuable insight into how Canadian content reflects the country’s diversity. The results show a clear link between the identities of key creatives and the stories they tell, underscoring how representation behind the camera shapes what audiences see on screen.

KEY FINDINGS

In 2024–2025, we continued the collection of self-declared information on the storylines and subject matters of CMF-funded content, including any features of underrepresented communities and/or environmental issues.

Now, in the second year of analysis, this dataset offers a preliminary view of how production teams reflect diversity on screen and how it correlates with their own demographic composition.

A majority of linear productions (57 per cent) and almost half of IDM projects (48 per cent) included storylines, main characters, or themes related to Indigenous or Equity-Deserving Communities¹³ (see *Figure 23*). Projects with these storylines also showed **higher representation from those respective communities** in key roles.

FIGURE 23: PERCENTAGE OF PROJECTS BY NUMBER OF STORYLINES RELATED TO INDIGENOUS AND EQUITY-DESERVING COMMUNITIES OR ENVIRONMENTAL TOPICS

STORYLINE NARRATIVE	OVERALL LINEAR PRODUCTIONS	FRENCH	ENGLISH	IDM
None of the above	43%	60%	26%	52%
Women	27%	15%	39%	31%
First Nations, Métis or Inuit	16%	10%	23%	11%
Black and Racialized Communities	28%	16%	37%	25%
2SLGBTQ+	13%	9%	19%	21%
Disabled People or People with Disabilities	8%	7%	9%	11%
Official Language Minority Communities (OLMCs)	7%	10%	4%	4%
Regional communities	15%	9%	22%	11%
Include Climate Change or Sustainability themes or storylines in the content itself	9%	6%	14%	30%
	556 Applications	280 Applications	244 Applications	159 Applications

¹³ For a definition of Equity-Deserving Communities, see the [Glossary](#).

Some other notable results include:

- **English-language productions** were more likely to feature underrepresented groups (74 per cent) than **French-language productions** (40 per cent).
- **Black and Racialized Communities** and **women** were the most frequently featured groups across both linear and IDM content.
- **Climate change or sustainability themes** appeared in nine per cent of linear productions (driven mainly by English projects at 14 per cent) and 30 per cent of IDM projects.

Budget size¹⁴ showed varying correlations with inclusive storytelling (see *Figure 24*):

- In **French-language linear content**, 61 per cent of **large-budget projects** included at least one community or environmental theme—much higher than medium- and small-budget projects.
- In **English-language linear content projects**, the pattern showed less variation: 79 per cent of **small-budget** and 77 per cent of **large-budget** productions included such content.
- In **IDM**, 60 per cent of **large-budget projects** addressed at least one of the tracked themes.

FIGURE 24: PERCENTAGE OF PROJECTS WITH AT LEAST 1 STORYLINE RELATED TO INDIGENOUS AND EQUITY-DESERVING COMMUNITIES OR ENVIRONMENTAL TOPICS BY BUDGET

BY BUDGET SIZE	FRENCH		ENGLISH		IDM PROJECTS	
	# OF APPLICATIONS	% OF PROJECTS WITH AT LEAST 1 STORYLINE NARRATIVE	# OF APPLICATIONS	% OF PROJECTS WITH AT LEAST 1 STORYLINE NARRATIVE	# OF APPLICATIONS	% OF PROJECTS WITH AT LEAST 1 STORYLINE NARRATIVE
Large	38	61%	39	77%	15	60%
Medium	124	40%	95	67%	13	31%
Small	118	33%	110	79%	131	48%
Total	280	40%	244	74%	159	48%

¹⁴ A chart of budget-size baselines can be found in the full report's Appendices

The **Children and Youth** genre (72 projects) followed similar patterns (see *Figure 25*):

- 53 per cent featured at least one storyline related to Indigenous and Equity-Deserving Communities or environmental issues—**68 per cent in English**, and **37 per cent in French**.
- Again, **Black and Racialized Communities** (29 per cent) and **Women** (31 per cent) were the most frequently featured groups.
- Climate-related topics were far more common in **English-language** (24 per cent) than in **French-language** (three per cent) productions.

Notably, **all large-budget English-language Children and Youth projects** included at least one of the tracked themes, compared with 67 per cent of their French-language counterparts.

FIGURE 25: PERCENTAGE OF C AND Y PROJECTS WITH AT LEAST 1 STORYLINE RELATED TO INDIGENOUS AND EQUITY-DESERVING COMMUNITIES OR ENVIRONMENTAL TOPICS BY BUDGETS

BY BUDGET SIZE	FRENCH CHILDREN'S & YOUTH PRODUCTIONS	ENGLISH CHILDREN'S & YOUTH PRODUCTIONS	CHILDREN'S & YOUTH PRODUCTIONS
Large	67%	100%	90%
Medium	35%	59%	45%
Small	33%	64%	50%
Total	37%	68%	53%
	35 Applications	34 Applications	72 Applications

WHY IT MATTERS

Content is the most visible outcome of CMF funding and a powerful way to express Canada's cultural identity. As national conversations continue about what defines "Canadian content," understanding not just *who* makes content, but also *what stories* are being told is increasingly important. While current information remains limited, it already offers an entry point to explore broader questions of representation, public value, and market relevance.

INSIGHTS

- **Content analysis can guide strategic priorities:** In a content landscape shaped by globalization and AI, deeper insight into the stories told through CMF-funded projects can better connect funding decisions with public value, audience engagement, and cultural impact.
- **Expanding content data collection strengthens understanding:** Because current results rely on limited self-declared information, news approaches to capture or extract data on subgenres, themes, and keywords can build a richer picture of emerging trends and audience interests.
- **On-screen representation data will complete the picture:** The CMF is actively working to collect more comprehensive on-screen representation data to complement existing "behind-the-scenes" insights, enhancing the evidence base for policy development, public reporting, and understanding how Canadian content reflects the country's diversity.

CONCLUSION

The six takeaways in this report provide a snapshot of key trends in representation across CMF-funded projects in 2024–2025.

Collectively, these insights show that greater participation does not always translate into equitable funding, and that representation varies by program type, language market, region, and budget. These distinctions shape who gets to tell Canadian stories, and under what conditions.

Moving from intent to measurable impact requires clear baseline indicators and representation benchmarks to guide policy and internal accountability. Setting measurable goals—while remaining flexible and responsive to community input—can help identify where progress is happening, where it is stalling, and why.

As noted in previous editions, expanding demographic data collection to include additional project participants—such as on-screen talent, below-the-line roles, CAVCO-eligible positions¹⁵, and participants in industry development programs—remains a priority. Doing so will provide a more comprehensive view of who contributes to Canada’s screen-based industries and where access and advancement gaps remain.

Continued improvements to CMF’s PERSONA-ID system and greater alignment with similar systems in the industry will enhance the quality and timeliness of demographic insights.

Over time, as longitudinal data accumulates, the CMF will be better able to observe patterns, assess outcomes, and identify emerging trends across the sector. This evolving capacity will help ensure that public and private funding reflects the full diversity of Canadian talent, stories, and audiences.

¹⁵ See the [Glossary](#) for a definition of CAVCO-eligible positions



La bosse des affaires

SCOPE AND METHODOLOGY

DATA SOURCES

This report includes information related to applications submitted and funded in the CMF's 2024–2025 fiscal year from April 1, 2024 to March 31, 2025, sometimes compared with the results for the previous two fiscal years (2022–2023 and 2023–2024). The primary data sources were:

- **PERSONA-ID:** The CMF's self-identification system, for demographic information on key roles, shareholders, and board members.
- **Dialogue:** Telefilm Canada's online application platform that collects all project and program information. Telefilm Canada is the administrator of the CMF's programs.
- **Corporate Declarations:** The "Declaration of the Corporation's Canadian Status and its Shareholders and Directors" is a required form for most applications to the CMF that specifies the ownership shares held by individual shareholders and corporations. Submissions were made through PDFs completed by applicants during this report's source fiscal years, but the form has been integrated into Dialogue as of the 2025–2026 fiscal year.

DATA ANALYSIS

- The baseline data used to calculate results for this report was composed of all key roles, ownership shareholders, and board members (in Industry programs) declared at the time of application in 2022–2023, 2023–2024, and 2024–2025.
- Besides the demographic representation in linear and interactive overall content and Industry programs, the report focuses on EDIA programs, requirements, and incentives. However, not all programs with these criteria are analyzed individually.
- 0.5 per cent or 10 key roles were the minimal sample sizes for reporting. However, exceptions were made on a case-by-case basis to further aggregate results to ensure all personal information remains confidential.
- In the descriptions, most numbers are rounded off, with .5 decimals always rounded up to the next digit.

GLOSSARY

The following are the essential definitions for terms needed to read this report:

KEY ROLES: Also known as key personnel roles, creative and production team, or eligible positions. In linear content, this refers to all paid positions for writer, director, and producer roles (including producer, executive producer/showrunner, executive producer, co-executive producer, supervising producer, associate producer, or creative producer positions).

In interactive content, this refers to all paid positions for producer, executive producer, director (including technical director, creative director, art director, and interactive director), senior programmer, designer, and project manager

OWNERSHIP: Refers to distribution of the shares among individual shareholders or corporations.

SHAREHOLDER: For the purpose of this report, the term “shareholder” defines an individual—with or without a PERSONA-ID number—who owns shares in a company applying to or funded by the CMF. It excludes companies or corporations that may own shares as well.

DIVERSE COMMUNITIES: An umbrella term used by the CMF that refers to individuals who are Indigenous (First Nations, Métis, and Inuit), Black persons or members of Racialized communities, 2SLGBTQ+, or Disabled Persons/Persons with Disability(ies).

INDIGENOUS AND EQUITY-DESERVING COMMUNITIES: A term used by the CMF that refers to individuals who identify as: women, Indigenous Peoples in Canada, members of a Black and/or Racialized community, 2SLGBTQ+, Disabled Persons/Persons with Disability(ies), and members of Official Language Minority Communities (OLMCs). In 2024-2025, this definition also included regional communities, but the group was removed as of the 2025-2026 fiscal year to be addressed and monitored separately.

BLACK AND RACIALIZED COMMUNITIES: Black people or Afro-descendants and members of other non-white communities, often designated as people of colour in the North American context. In 2024-2025, the CMF recognizes the following communities in Canada as Racialized Communities: Black people and people of colour or non-white communities, including Latin Americans, Middle Eastern people or West Asians, North Africans, South Asians, Southeast Asians, East Asians, Indigenous people from outside Canada, and biracial or multiracial individuals.

GLOSSARY

SELECTIVE PROGRAMS: A funding attribution mechanism for programs in which the CMF evaluates applications based on criteria such as creative merit, market interest, strategic alignment, and team composition to allocate funding. Selection is competitive and evaluators consider demographic and thematic elements when awarding support.

AUTOMATIC PROGRAMS: A funding attribution mechanism for programs where eligible projects are approved on a first-come, first-served basis or upon meeting predetermined thresholds, and without comparative scoring or selective evaluation. These programs offer faster access but exhibit more limited opportunities to influence equitable representation.

CAVCO-ELIGIBLE POSITIONS (as of November 2025): These are the key creative positions defined by the Canadian Audio-Visual Certification Office (CAVCO) to determine whether a production qualifies as Canadian. These positions include (but are not limited to) director, screenwriter, editor, first and second lead performers, and others, each counting for one or two points, adding up to a maximum of 10. The CMF requires our productions to meet the full 10/10 points, though these rules are under review by the CRTC. For the full list, see CRTC's [Canadian Program Certification Guide](#).

For other definitions not included above, see the CMF's [Appendix A](#).



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

For a summary of the demographic results, please review the complete 2024-2025 Demographic Report. For the full dataset used for these insights, please see the 2024-2025 Interactive Demographic Dashboard. Both documents are located on 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



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