

TELEFILM
C A N A D A

**PARTNER
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CHOICE**

PROGRAM RESULTS FROM SELF-IDENTIFICATION DATA COLLECTION

Fiscal 2022-2023 – First Edition

October 2023

Ce document est
disponible en français.

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SECTION 1

INTRODUCTION

INTRODUCTION

WHY WE COLLECT AND HOW WE USE THE DATA

Telefilm Canada is committed to better understanding and supporting Canada's audiovisual industry.

As part of our ongoing commitment to supporting a diversity of talent, starting in 2022-2023 we will be [collecting data](#) from individuals related to funding applications for our programs. This will assist in the evaluation, eligibility and decision-making processes, and also help improve our programs.

The data collected allows Telefilm to better understand the members of our community and their projects, and to track several distinct objectives such as support for Indigenous creators, representation of linguistic communities and equity, diversity and inclusion (EDI). The data also plays a key role in creating a more equitable industry.

Telefilm has also created an internal data valorization committee, one of whose priority objectives is to optimize the use of the new data collected, helping to better structure the decision-making process and achieve a more equitable portfolio.

WHAT IS IT?	WHAT IS BEING COLLECTED?	HOW WILL TELEFILM USE THE DATA?	HOW WILL DATA BE USED IN THE PROCESSING OF AN APPLICATION?	HOW DOES IT WORK?
<p>As part of its application review process, Telefilm requests that members of the key personnel complete a confidential self-identification questionnaire that will help Telefilm better understand its community and their projects.</p> <p>All directors, writers, producers, co-producers, and executive producers (excluding courtesy credits) attached to a project submitted will receive the self-identification questionnaire.</p>	<p>Data is collected on a voluntary basis and covers Indigenous identity, racial and/or ethnic identity, gender identity and expression, belonging to the 2SLGBTQIA+ community, disability status, and belonging to an Official Language Minority Community.</p>	<p>By filling the self-identification questionnaire, participants contribute to a culture that supports all creators, and the industry's progress towards greater diversity goals.</p> <p>Data collected may be used for:</p> <ul style="list-style-type: none"> • Improving and evolving Telefilm's programs • Identifying areas to support underrepresented communities • Reporting on Telefilm's project pipeline • Supporting industry initiatives (career development) • Promoting talent and their projects • Monitoring, evaluating, performance measurement, and audits 	<p>If the individual agrees for data to be used in the processing of an application, data submitted by key creative personnel will help in:</p> <ul style="list-style-type: none"> • Validating eligibility for streams in certain programs: <ul style="list-style-type: none"> – Indigenous Stream (Development, Talent to Watch, Theatrical Documentary, Production) – Stream for Black and People of Colour (Development) – Filmmaker Apply-Direct Stream (Talent to Watch) • Evaluating the creative materials • Reviewing the project's Community Engagement Plan • Portfolio balancing in Development, Production, Theatrical Documentary, and Talent to Watch programs 	<p>When applying for funding, the applicant will list the film's key personnel and provide their contact information. Next, the team members will receive an email from Telefilm inviting them to submit their self-identification questionnaire privately and provide consent for how it will be used.</p> <p>Participants have ten calendar days to complete the questionnaire after receiving it. After that time, if the questionnaire is not submitted, the information may not be included in the processing of the application.</p>

DATA COLLECTION PROCESS

APPLICANT

Enter names and email addresses of key personnel

SYSTEM

Email sent to key personnel to participate

KEY PERSONNEL

Accept Terms of Use

Complete Self-Identification Questionnaire

Select permissions for Data Usage

▶ To learn more, visit telefilm.ca/data-collection

INTRODUCTION

2022-2024 TELEFILM CANADA EQUITY, DIVERSITY AND INCLUSION ACTION PLAN

Telefilm released its new [2022-2024 Equity, Diversity and Inclusion Action Plan](#) in November 2022.

Following the implementation of the first phase of the [Equity and Representation Action Plan in July 2020](#), Telefilm renewed its engagements for EDI in alignment with the [2022-2024 Corporate Plan](#). This continues its commitment to an industry that reflects a culture of mutual respect, dignity, and inclusivity.

The new plan represents four strong pillars with twenty-five interconnected engagements developed in collaboration with all departments at Telefilm. The Action Plan will allow Telefilm to deliver practical, measurable results to support Canada's audiovisual industry.

INTRODUCTION

2022-2024 TELEFILM CANADA EQUITY, DIVERSITY AND INCLUSION ACTION PLAN

This year, Telefilm has introduced several new EDI-related indicators, with targets for the first year based on more extensive data collection.

In Development, we achieved or exceeded all our support targets. The goal of receiving 15 French-language projects in the Stream for Black People and People of Colour was only 47% met, despite our outreach efforts. We have since put in place a series of measures to increase this demand in 2023-2024.

In Production, the objective of supporting 16 projects where one of the key creative positions is held by people who are Black or Persons of Colour was 94% met, with 15 supported projects. The parity zone (minimum of 40%) was reached in the large majority of cases.

INTRODUCTION

ATTAINMENT OF OBJECTIVES IN 22-23 | DATA COLLECTION-RELATED CORPORATE KPIS

Objectives	Indicators	2022-2023 Targets	2022-2023 Results		
Increase access for underrepresented groups	Number of projects for the Development Program	≥ 15 supported projects produced by a Black producer in the entire program	18 ●		
		≥ 15 supported projects in the General Stream written by a Black or Person of Colour screenwriter	15 ●		
		≥ 10 projects supported in the General Stream produced by a Black or Person of Colour producer	10 ●		
		≥ 15 French-language projects submitted in the Black and People of Colour Stream	7 ◆		
	Number of projects from the Production Program	≥ 16 supported projects including one of the key creative positions is held by a Black or people of colour	15 ▲		
Attain gender parity in each of the key creative roles	% of number and investment for films with a woman in a key role	Writers / Directors / Producers: • Minimum parity zone: 40%			

SECTION 2

METHODOLOGY

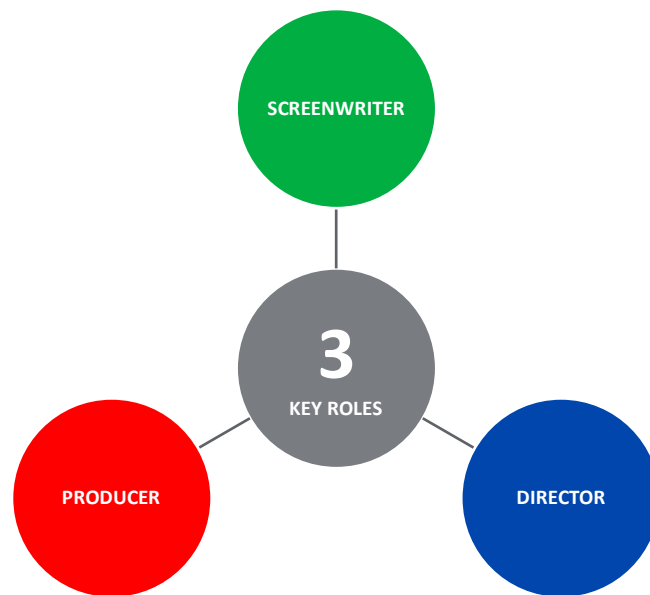
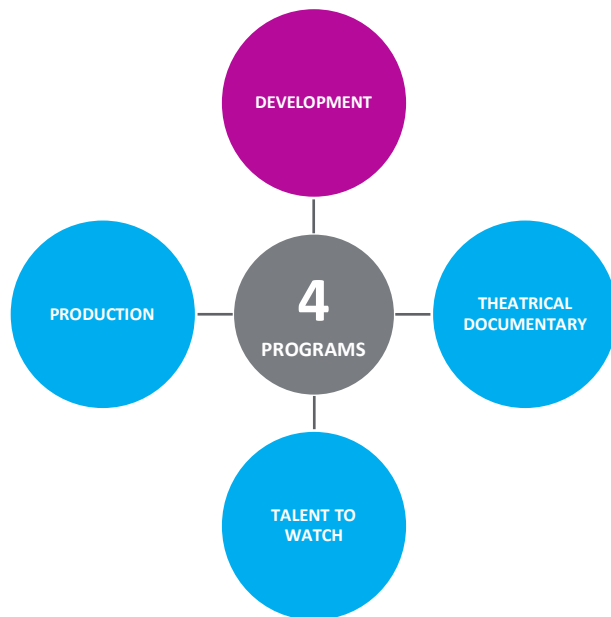
METHODOLOGY

KEY ROLES AND PROGRAMS IN SCOPE

- Starting in 2022-2023, data is collected directly from individuals holding the positions of **director, screenwriter and producer** via a **self-identification** questionnaire, instead of being provided through the applicant company.
- Data collection is **voluntary**, and the key personnel had five days from receipt of the email to complete the questionnaire. Time allowed to complete the questionnaire was increased to ten days in 2023-2024, to give more flexibility and further improve the response rate.
- The new collection method **came into effect in January 2022** and applies to applications submitted to the **Development, Production (High-budget film and Low-budget film), Theatrical Documentary and Talent to Watch** programs.
- This approach is the result of consultations with expert groups and partners, as well as with Telefilm's external working group on diversity and inclusion, which comprises over 20 organizations.

METHODOLOGY

KEY ROLES AND PROGRAMS IN SCOPE



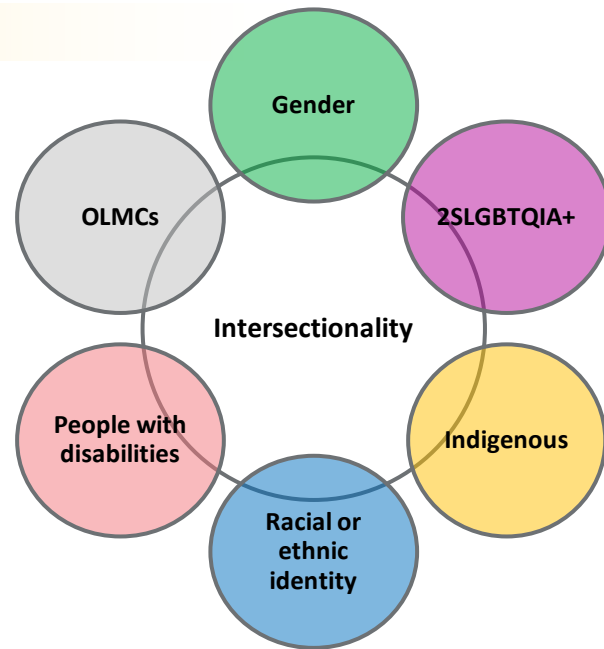
METHODOLOGY

WE MEASURE THE REPRESENTATION OF SIX DISTINCT IDENTITIES

Through data collection, Telefilm can measure the representation of the following identities within its portfolio:

- **Gender identity and expression**
- **Racial or ethnic identity**
- **Indigenous identity**
- **Belonging to the 2SLGBTQIA+ community**
- **Disability status**
- **Belonging to an Official Language Minority Community**

Telefilm also pays close attention to **intersectional identities**, notably with regard to the situation of Black Women and Women of Colour, and that of Indigenous Women.



METHODOLOGY

LIMITATIONS OF THE DATA AND POTENTIAL BIAS (1/2)

While Telefilm started collecting data and communicating results on gender and Indigenous identity of key creative personnel in 2017, and on racial and ethnic identity of key creative personnel in 2020, fiscal 2022-2023 marks the beginning of a new approach that collects the self-identification data directly from individuals. Telefilm aims to create a data collection process that builds trust with members of the industry and that puts people at its core.

This method of collecting data directly from individuals ensures a more authentic and personal gathering of information. Nevertheless, it does present certain additional challenges:

- **Comparability of the data:** It is important to note that the implementation of this new data collection method means that the 2022-2023 results are not directly comparable with those of previous fiscal years.
- **Confidentiality:** Telefilm uses a disclosure threshold of three (3) observations. Results cannot be communicated publicly when under this threshold. This can sometimes impact our ability to publicly report on smaller groups, including on intersectional identities.

METHODOLOGY

LIMITATIONS OF THE DATA AND POTENTIAL BIAS (2/2)

- **Non-response bias:** The shift to data collection at the individual level raises the issue of **non-response and non-completion of the questionnaire**. This can lead to a potential bias if people with a specific characteristic tend to systematically answer less or more to the questionnaire. After one year of data collection, it is difficult to determine if this bias is present or not and if so, how it may be skewing Telefilm's results.

Telefilm is confident that the collected data is accurate and representative but will continue to monitor the situation. Telefilm intends to continue and step up its efforts to **increase individual participation**, so as to obtain the most accurate picture possible of its portfolio.

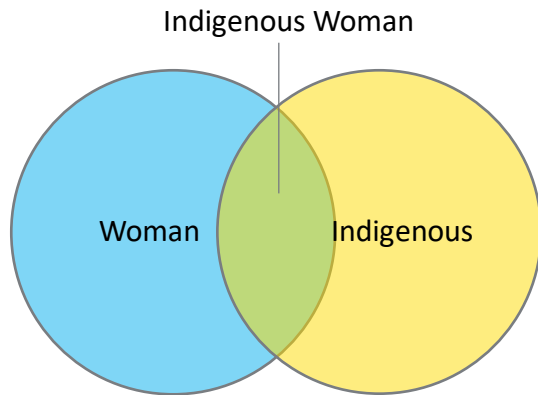
METHODOLOGY

HOW THE RESULTS WERE CALCULATED

How Telefilm associates a project with a specific underrepresented group?

Telefilm aimed to adopt a calculation approach as close as possible to what was done previously, which means that calculations are done at the project level and are not based on overall number of role holders.

As in previous years, Telefilm analyzed results by projects in terms of the creative roles of director, screenwriter, and producer. The self-declared identities of the holder of the key role are associated to the project they are attached to.



For example, a project that is produced by a self-identified Indigenous woman will be considered as a project produced by a woman, by an Indigenous person, and by an Indigenous woman.

METHODOLOGY

HOW THE RESULTS WERE CALCULATED

How Telefilm associates the key role of a project with a specific under-represented group when several people hold the key role?

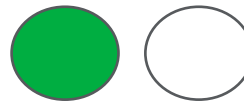
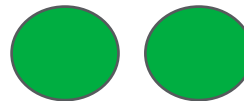
If there is more than one person holding a key role in a project, the position must be held by a majority of people (50% or more) of a given identity for the project to be associated with this identity.

For example, when a project has several screenwriters, at least half (50%) must identify themselves as Black for the project to be considered as written by Black persons.

Not Associated



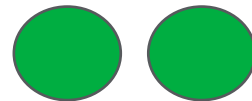
Associated



Associated



Associated



METHODOLOGY

HOW THE RESULTS WERE CALCULATED

Can a project be associated to more than one identity for a given characteristic?

Yes, this is possible. A project where two identities are represented at a level of 50% in a key role would be associated to both identities.

For example, a project written by a man (50%) and a woman (50%) would be counted both as written by a man and as written by a woman.

The opposite situation could sometimes occur, where a project is not associated to any identity because no identity reaches a level of 50% of the key role holders.

For example, a project produced by a man (33%), a woman (33%) and a gender diverse person (33%) would not be associated to any specific gender for the producer role.

METHODOLOGY

HOW THE RESULTS WERE CALCULATED

How are projects calculated as a percentage of Telefilm's portfolio?

Telefilm must take into account the potential impact of non-response to or non-completion of questionnaires. To limit this impact, for each key role, the percentage results are calculated on the basis of the number of applications returned questionnaires with responses.

For example, the proportion of projects produced by women will be calculated on the basis of the number of projects where producers responded to the questionnaire, not on the total number of projects, with or without responses.

110 supported applications
91 applications “responded” in
the role of producer
37 applications produced by
women

37 / 91
= 41%

METHODOLOGY

HOW THE RESULTS WERE CALCULATED

How is funding calculated as a percentage of Telefilm's portfolio?

The same method applies to Telefilm's financial support. Percentage results are calculated on the basis of funding provided to projects where responses were provided.

For example, the proportion of funding allocated to projects produced by women will be calculated on the basis of the funding allocated to projects where producers responded to the questionnaire.

\$85.1 million in financial support
\$68.7 million in support to projects that
were “responded” to by producers
\$27.2 million in support to projects that
were produced by women

\$27.2 M
/ \$68.7
million
= 40%

METHODOLOGY

HOW THE RESULTS WERE CALCULATED

How do we define projects that are “responded to” or “not responded to” when several people hold the role?

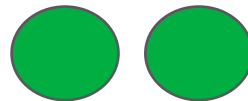
When more than one person holds the key role in a project, at least 50% of those working in that role must have responded to the questionnaire for the project to be considered “responded to”.

For example, when a project has several screenwriters, at least half (50%) must have responded to the questionnaire for the project to be counted.

Not responded



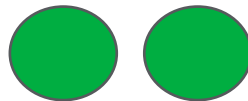
Responded



Responded



Responded



METHODOLOGY

WHAT RESULTS WE REPORT

Telefilm reports information in a format as consistent as possible for all identities measured. Our objective is to make our report accessible and to make it as easy as possible for the reader to understand the results.

For every identity, we usually present the following five results, in the following order:

1. Number and percentage of funded projects for all programs combined, by key role
2. Amount and percentage of funding for all programs combined, by key role
3. Comparison of the share of submitted projects (demand) and funded projects for all programs combined, by key role
4. Comparison of the share of funded projects by language for all programs combined, by key role (*In this document, English language also includes diverse and Indigenous languages)
5. Comparison of the share of funded projects by program and by key role.

If some of these results are missing for an identity, it is because the number of observations was too low to allow for this type of reporting.

SECTION 3

RESPONSE RATES

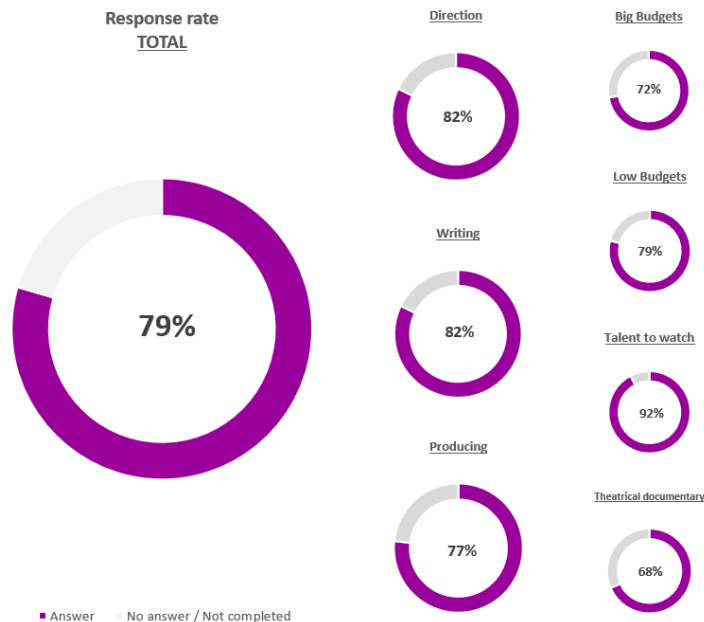
RESPONSE RATES

RESPONSE RATES IN PRODUCTION PROGRAMS

Key personnel associated with 548 projects submitted for production funding were invited to complete a questionnaire on a voluntary basis.

The overall response rate in production was 79%.

Telefilm is pleased with this year's response rate. However, we intend to continue and step up our efforts to increase individual participation, so as to obtain the most accurate picture possible of our portfolio.

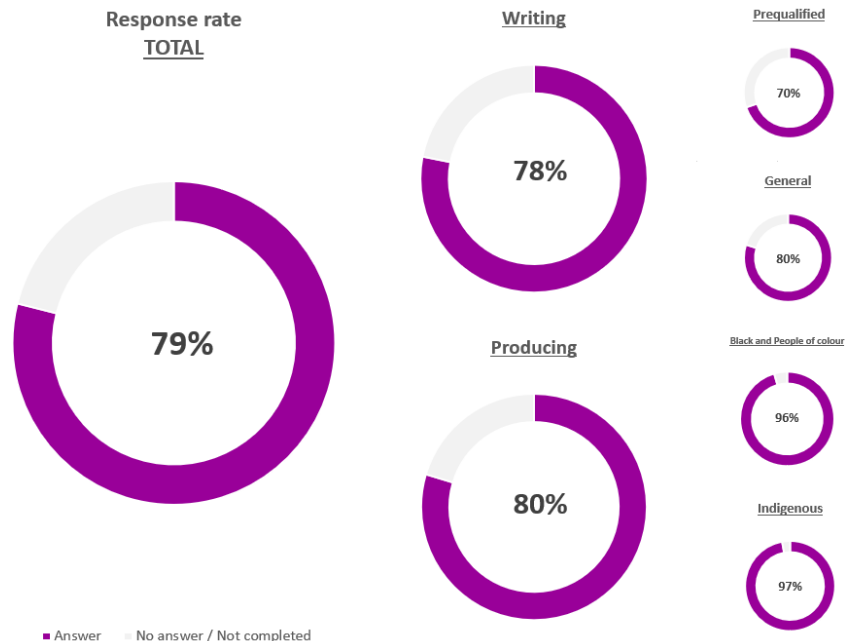


RESPONSE RATES

RESPONSE RATES IN DEVELOPMENT STREAMS

Key personnel associated with 385 projects submitted for development funding were invited to complete a questionnaire on a voluntary basis.

The overall response rate in development was 79%, similar to the level observed in production programs.



RESPONSE RATES

NUMBER OF APPLICATIONS WITH RESPONSES - PRODUCTION

	Number of applications	\$ millions
Projects supported whose key personnel have received a self-identification questionnaire	110	85.1
Applications with responses:		
Directors	91	65.7
Screenwriters	98	77.3
Producers	91	68.7

- **The number of applications with responses varies** from one key position to another and with **financial support** varying accordingly.
- To this end, percentage results in section 5 *Portfolio Results – Production Programs* are based on **values associated with applications with responses**.

RESPONSE RATES

NUMBER OF APPLICATIONS WITH RESPONSES - DEVELOPMENT

	Number of applications	\$ millions
Projects supported whose key personnel have received a self-identification questionnaire	278	9.0
Applications with responses:		
Screenwriters	231	7.3
Producers	236	7.6

- **The number of applications with responses varies** from one key position to another and with **financial support** varying accordingly.
- To this end, percentage results in section 6 *Portfolio Results – Development Program* are based on **values associated with applications with responses**.

SECTION 4

CONTEXT &

DEFINITIONS

PERSONS WITH DISABILITIES

CONTEXT

In 2022-2023, Telefilm is compliant with the *Accessible Canada Act* and, in 2022-2023, for the first time, Telefilm gathered information related to key creative personnel with disabilities.

The *Accessible Canada Act* defines disability as “any impairment, including a physical, mental, intellectual, cognitive, learning, communication or sensory impairment—or a functional limitation—whether permanent, temporary or episodic in nature, or evident or not, that, in interaction with a barrier, hinders a person’s full and equal participation in society.”

For more information, please consult Telefilm’s [2023-2025 Accessibility Plan](#), which was also launched during fiscal 2022-2023.

2SLGBTQIA+

CONTEXT

In 2022-2023, for the first time, Telefilm collected information related to the 2SLGBTQIA+ membership of key creative personnel.

The term 2SLGBTQIA+ encompasses two-spirited, lesbian, gay, bisexual, transgender, queer, intersex and asexual people.

RACIAL OR ETHNIC IDENTITY

CONTEXT

Black and People of Colour refers to persons who are non-white in race and not Indigenous. It includes but is not limited to those who identify as:

- Black (including Black African, Black-Caribbean, Afro-Caribbean, Afro-Arab, AfroLatin)
- Asian (including West Asian, East Asian, South Asian, South-East Asian, Central Asian, Pacific Islander)
- Latin American
- Middle Eastern
- North-African
- Persons from the Arabian Peninsula
- Individuals who are of biracial or mixed-race backgrounds.

This definition is also inclusive of international Indigenous Nations and those who identify as both Black and a Person of Colour.

GENDER REPRESENTATION

CONTEXT

Telefilm has been collecting data on gender since 2017-2018, to track its commitment to gender parity.

In 2022-2023, Telefilm expanded the scope of its reporting to show representation of men, women and gender diverse persons and see how this representation is balanced or not.

GLAAD and Fondation Émergence describe gender identity as how an individual defines their gender based on a deep, personal knowledge of belonging (or lack of belonging) to one or several genders: man, woman, somewhere in between, or neither. This experience is unique to each person and is not determined by their sex assigned at birth. Diverse Gender Identities include those beyond the gender binary (Male/Female), which can include, but is not limited to: genderqueer/genderfluid, non-binary, transgender, Two-Spirit.

INDIGENOUS

COMMITMENT TO INDIGENOUS CREATORS

Telefilm is committed to support Indigenous creators and production companies so that they may bring their visions to the screen. An annual envelope of \$4 million for the development and production of Indigenous projects was created by Telefilm in 2017 in response to the *Truth and Reconciliation Commission's* calls to action. Telefilm ensures a representative and targeted decision-making process as funding requests for Indigenous components are evaluated by an external advisory committee comprising Indigenous members.

Funding provided to Indigenous creators through the Indigenous streams of the Development Program and Production Program (in thousands of dollars)¹

(in thousands of dollars)

	2018-2019		2019-2020		2020-2021		2021-2022		2022-2023	
Development	15 projects	\$266	11 projects	\$198	36 projects	\$645	10 projects	\$250	9 projects	\$262
Production	8 projects	\$3,152	10 projects	\$4,147	16 projects	\$3,862	19 projects	\$3,699	11 projects	\$3,794
Total	23 projects	\$3,418	21 projects	\$4,345	52 projects	\$4,507	29 projects	\$3,949	20 projects	\$4,056

INDIGENOUS

CONTEXT

Results reported on Indigenous creators in this report are strictly based on the information gathered through the self-identification data collection process.

Results may differ from Telefilm's annual reporting on its commitment to Indigenous creators. Most differences are due to amendment to projects submitted before the implementation of the self-identification data collection process and non-response of some key creatives. Some projects supported outside of the Indigenous streams may also be included in the results if they involved key creatives self-identifying as Indigenous.

Indigenous peoples is a collective name for the original peoples of North America. Indigenous refers to First Nations, Inuit, or Métis.

OFFICIAL LANGUAGE MINORITY COMMUNITIES

CONTEXT

The term Official language minority communities (OLMCs) refers to Anglophones in minority situation and Francophones in minority situation.

Results reported on creators belonging to OLMCs are strictly based on the information gathered through the self-identification data collection process. This is different from the results reported by Telefilm in its annual report where, for example, all English-language production in Quebec is being reported, independently from the OLMC status of the key creatives.

In this report, OLMC key creatives are only included in the statistics when they work on projects in the language of the community to which they self-identify. For example, a director self-identifying as a Francophone in minority situation would not be considered for OLMC reporting if it is for an English-language project. The same approach would apply for a person self-identifying as an Anglophone in minority situation who is attached to a French-language project.

SECTION 5

PORTFOLIO RESULTS

PRODUCTION PROGRAMS

PERSONS WITH DISABILITIES

FUNDED PROJECTS

Persons with disabilities in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



KEY OBSERVATIONS

- The representation of persons with disabilities is similar for each key role with 10 funded projects (11%) by directors with disabilities, 11 projects (11%) by screenwriters with disabilities, and eight projects (9%) by producers with disabilities.
- Overall, Telefilm supported 15 projects (14%) in which one of the key creative positions was held by a person with a disability.

PERSONS WITH DISABILITIES

FUNDING

Persons with disabilities in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023

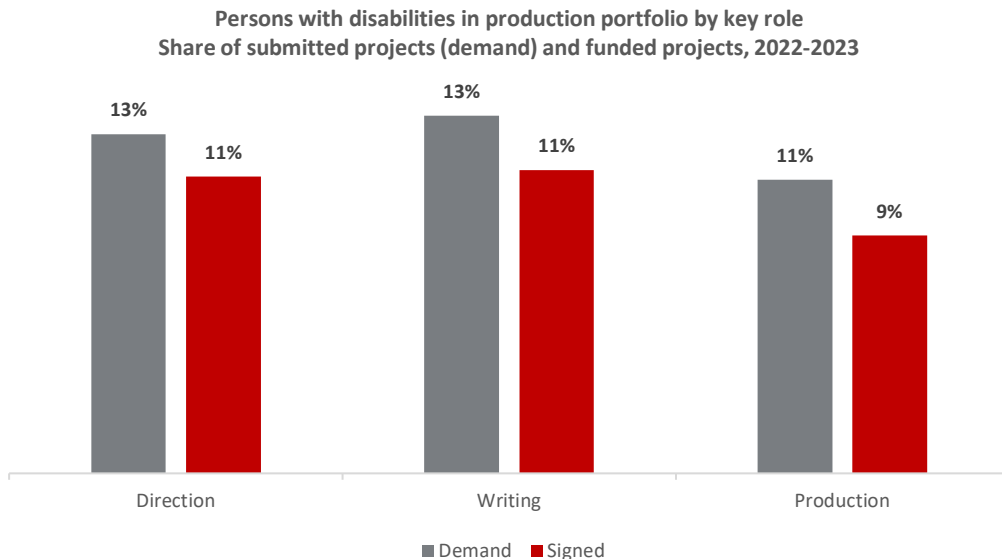


KEY OBSERVATIONS

- Telefilm's funding granted to projects held by persons with disabilities represented 15% (\$9.6 million) for the role of director; 16% (\$12 million) for the role of screenwriter and 12% (\$8.3 million) for the role of producer.
- Overall, Telefilm granted 24% (\$20 million) of total funding to projects in which one of the key creative positions was held by a person with a disability.

PERSONS WITH DISABILITIES

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS



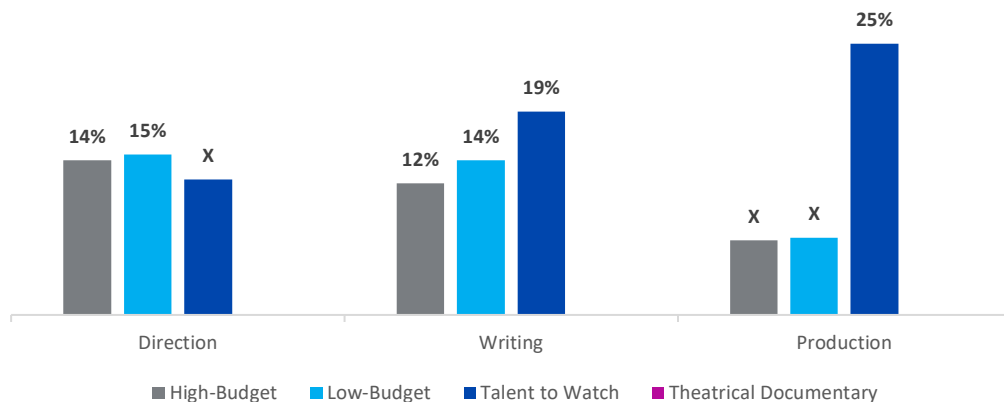
KEY OBSERVATIONS

- In terms of number of projects, the representation of persons with disabilities slightly decreased from the demand to the funding stage for the three key roles.
- The dynamic was the opposite in terms of funding. For all three key roles, projects held by persons with disabilities saw their share increase from the demand to the funding stage. For example, projects directed by persons with disabilities represented 10% of the demand for funds, but 15% of the funding.

PERSONS WITH DISABILITIES

FUNDED PROJECTS - BREAKDOWN BY PROGRAM

Persons with disabilities in production portfolio by key role
Share of funded projects by program, 2022-2023



X: Confidential, number of responses associated is under the disclosure threshold.

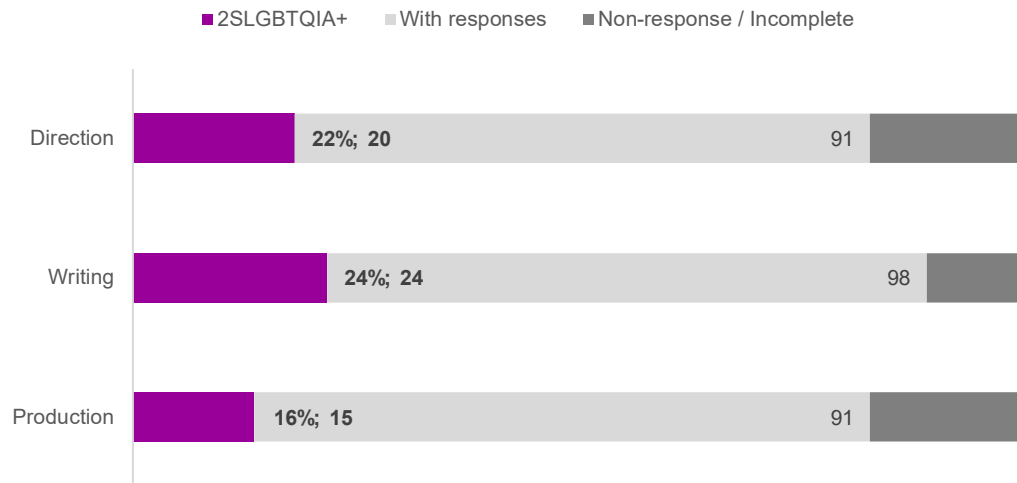
KEY OBSERVATIONS

- The representation of directors with disabilities is at 14% for High-budget projects, and at 15% for Low-budget projects.
- The representation of screenwriters with disabilities is at 12% for High-budget projects; at 14% for Low-budget projects, and at 19% in the Talent to Watch Program.
- For producers with disabilities, the representation is at a quarter (25%) in the Talent to Watch Program.
- No projects were held by persons with disabilities in the Theatrical Documentary Program.

2SLGBTQIA+

FUNDED PROJECTS

2SLGBTQIA+ community members in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



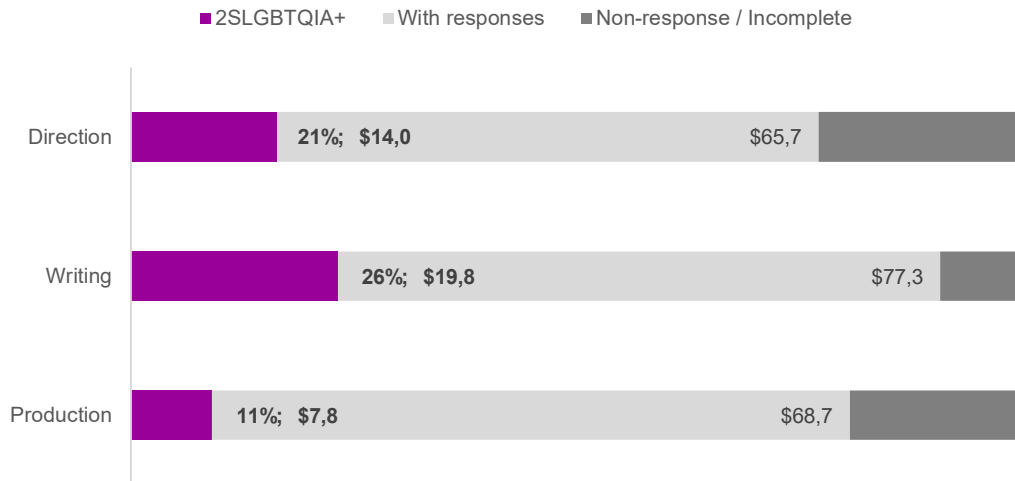
KEY OBSERVATIONS

- The representation of members of the 2SLGBTQIA+ community is slightly higher for screenwriters (24 projects, 24%) and directors (20 projects, 22%), than for producers (15 projects, 16%).
- Overall, Telefilm supported 33 projects (31%) in which one of the key creative positions was held by members of the 2SLGBTQIA+ community.

2SLGBTQIA+

FUNDING

2SLGBTQIA+ community members in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



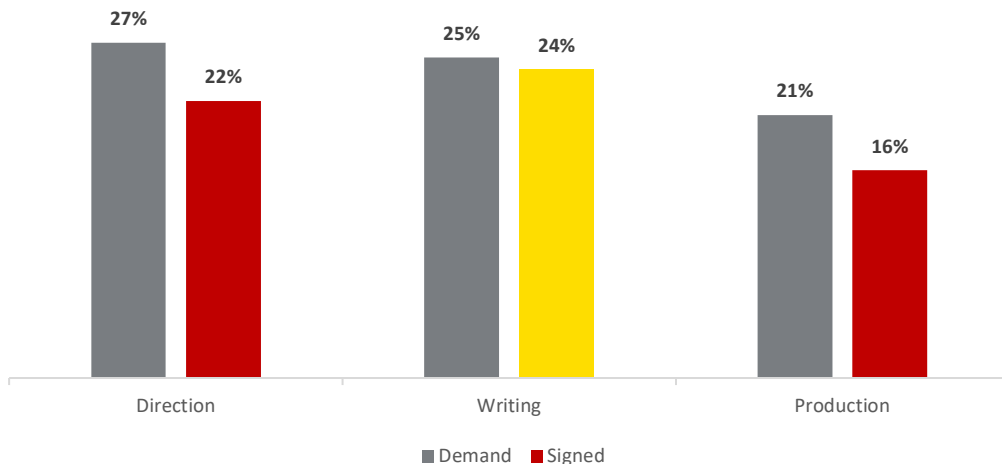
KEY OBSERVATIONS

- Telefilm's funding granted to projects held by members of the 2SLGBTQIA+ community represented 21% (\$14 million) for the role of director; 26% (\$19.8 million) for the role of screenwriter and 11% (\$7,8 million) for the role of producer.
- Overall, Telefilm granted 31% (\$25.6 million) of total funding to projects in which one of the key creative positions was held by members of the 2SLGBTQIA+ community.

2SLGBTQIA+

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

2SLGBTQIA+ community members in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



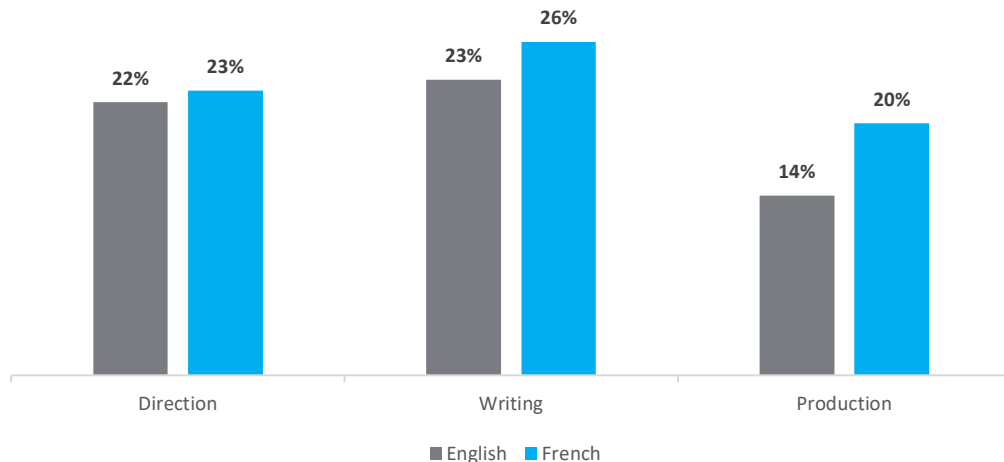
KEY OBSERVATIONS

- In terms of number of projects, the representation of projects held by members of the 2SLGBTQIA+ community decreased from the demand to the funding stage for directors and producers, but remained close to the same level for screenwriters.
- In terms of funding, the dynamic was different for directors and screenwriters, with projects directed by 2SLGBTQIA+ people seeing their share remain stable from the demand to the funding stage, and projects written by 2SLGBTQIA+ people seeing their share increase from 21% of the demand for funds to 26% of the funding.

2SLGBTQIA+

FUNDED PROJECTS - BREAKDOWN BY LANGUAGE

2SLGBTQIA+ community members in production portfolio by key role
Share of funded projects by language, 2022-2023



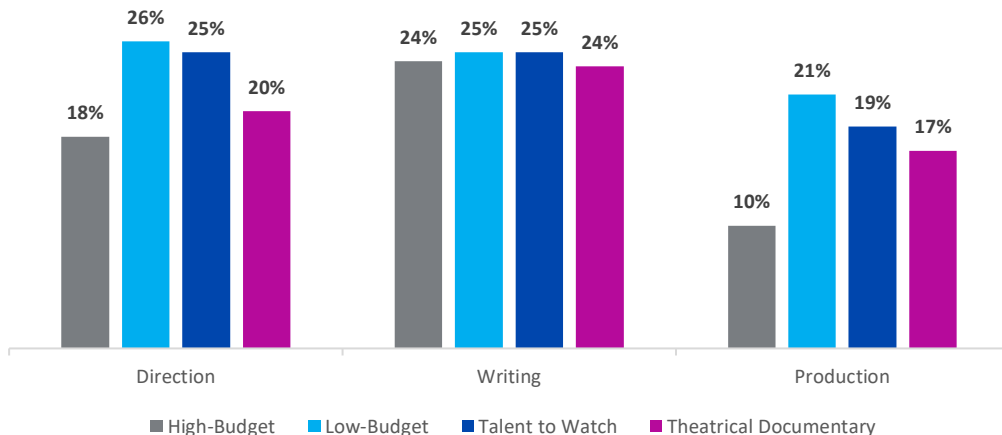
KEY OBSERVATIONS

- The proportion of projects funded in English and in French is almost equal (22% - 23%) for projects directed by 2SLGBTQIA+ community members.
- The difference is a bit more significant for other roles with 23% of English-language projects compared to 26% of French-language projects written by 2SLGBTQIA+ community members, and 14% of English-language projects compared to 20% of French-language projects produced by 2SLGBTQIA+ community members.

2SLGBTQIA+

FUNDED PROJECTS - BREAKDOWN BY PROGRAM

2SLGBTQIA+ community members in production portfolio by key role
Share of funded projects by program, 2022-2023



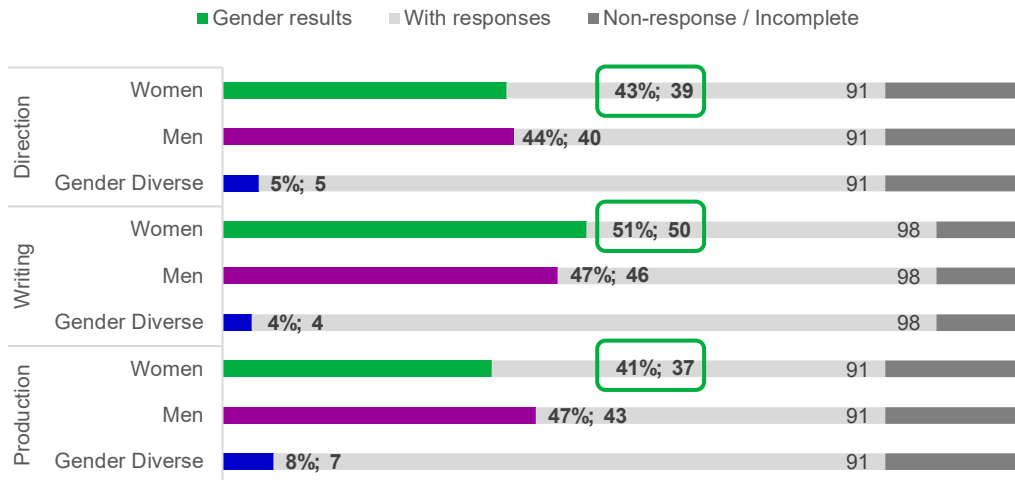
KEY OBSERVATIONS

- For the role of director, the representation of the 2SLGBTQIA+ community is about one-quarter (25%) for Low-budget projects and the Talent to Watch program; 18% for High-budget projects, and 20% in the Theatrical Documentary Program.
- Projects written by members of the 2SLGBTQIA+ community represent about 25% of projects across all programs.
- For producers from the 2SLGBTQIA+ community, the representation is at 10% for High-budget projects; 21% for Low-budget projects; 19% in the Talent to Watch Program and 17% in the Theatrical Documentary Program.

GENDER REPRESENTATION

FUNDED PROJECTS

Gender representation in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

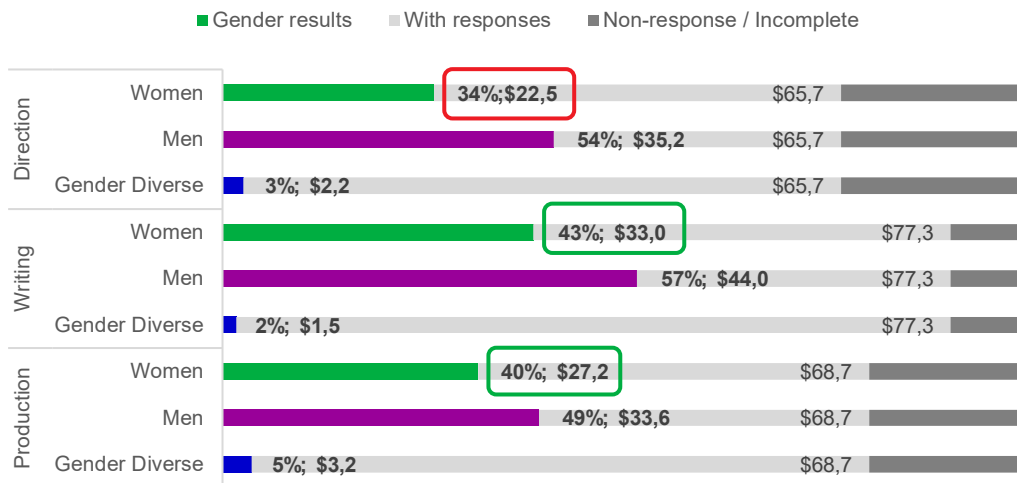
KEY OBSERVATIONS

- The target of parity (50%) was reached for women screenwriters (51%) in terms of number of films financed.
- The parity zone (40%+) was reached for women directors (43%) and women producers (41%) in terms of number of films financed.
- Telefilm funded 5 projects directed by gender diverse persons, 4 projects written by gender diverse persons and 7 projects produced by gender diverse persons.
- Overall, Telefilm supported 65 projects (61%) where at least one of the key creative positions was held by a woman, and 10 projects (9%) by those of gender diverse persons.

GENDER REPRESENTATION

FUNDING

Gender representation in production portfolio by key role,
percentage of projects with responses and amount of funding (in M\$), 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

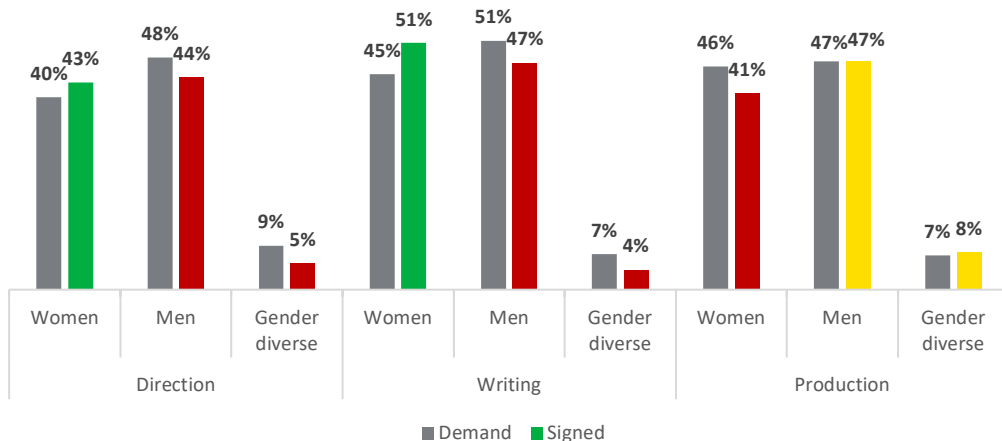
KEY OBSERVATIONS

- The parity zone (40%+) was reached for women screenwriters (43%) and women producers (40%) in terms of funding.
- The parity zone was not reached for women directors (34%) in terms of funding.
- Overall, Telefilm awarded \$45.4 million to projects where at least one of the key creative positions was held by a woman (54%).
- \$4.7 million (6%) awarded to projects where at least one of the key creative positions was held by gender diverse persons.

GENDER REPRESENTATION

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Gender representation in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

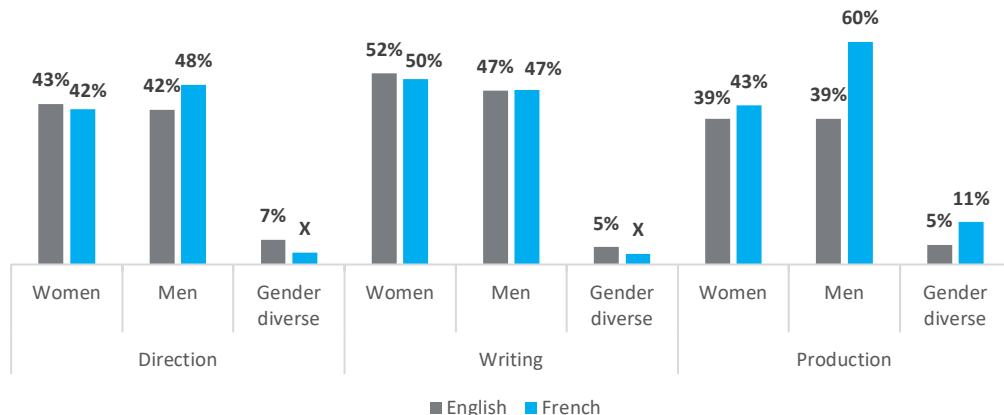
KEY OBSERVATIONS

- Representation increased from the demand to the funding stage for women directors (from 40% to 43%) and women screenwriters (from 45% to 51%) but decreased for women producers (from 46% to 41%).
- Representation of men and gender diverse persons decreased from the demand to the funding stage for the roles of directors and screenwriters but remained stable for producers.

GENDER REPRESENTATION

FUNDED PROJECTS - BREAKDOWN BY LANGUAGE

Gender representation in production portfolio by key role
Share of funded projects by language, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

X: Confidential, number of responses associated is under the disclosure threshold.

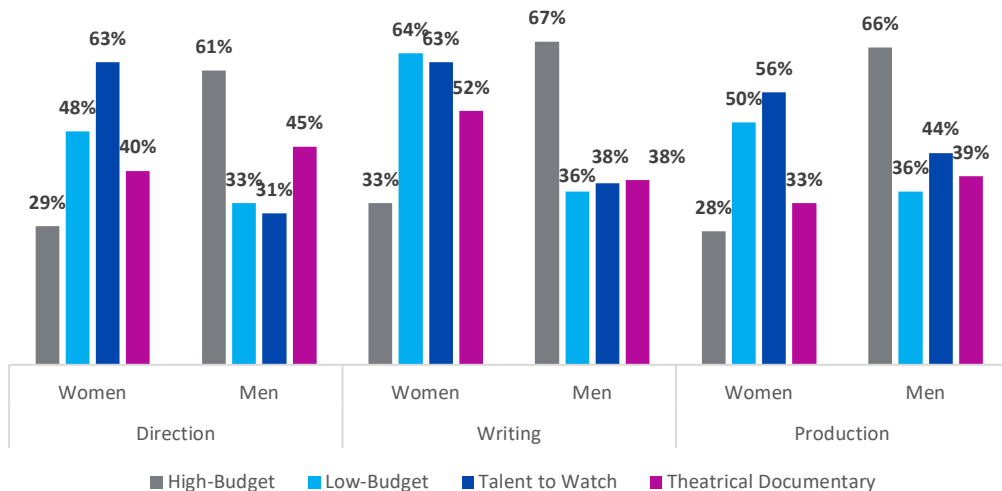
KEY OBSERVATIONS

- Representation of women in terms of number of funded films is at similar levels for both French-language and English-language projects, for all three key roles.
- Male producers (60%) and male directors (48%) seem to represent a higher share of funded projects on the French-language side.
- Between 5% and 7% of English-language funded projects are held by gender diverse person. On the French-language side, results cannot be disclosed for directors and screenwriters but 11% of projects are produced by gender diverse persons.

GENDER REPRESENTATION

FUNDED PROJECTS - BREAKDOWN BY PROGRAM

Gender representation in production portfolio by key role
Share of funded projects by program, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

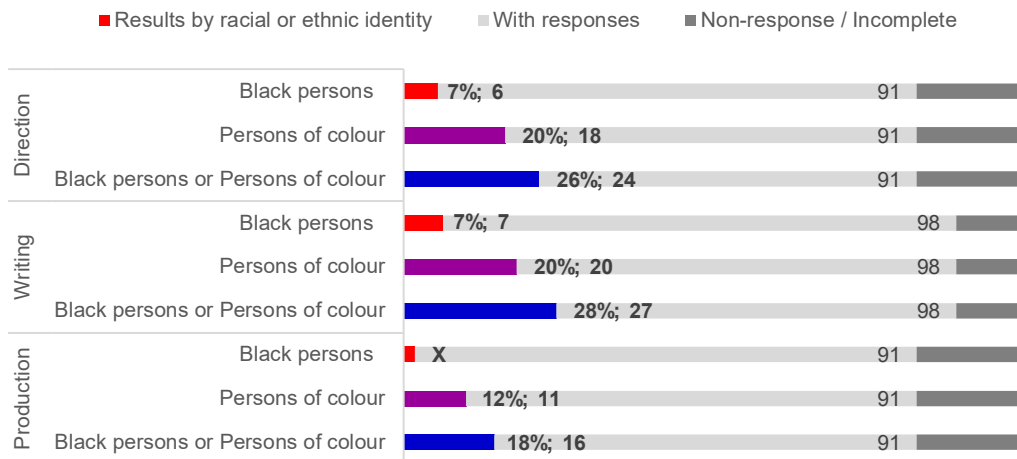
KEY OBSERVATIONS

- Women directors and women screenwriters were at parity or in parity zone for all programs except for high-budget films.
- Women producers were at parity for low-budget films and Talent to Watch, but under parity zone for high-budget films and theatrical documentaries.
- Gender diverse persons had to be excluded from the chart for confidentiality reasons. Their representation was between 3% and 13% of funded projects, depending on the key role and the program.

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS

Racial or ethnic identity in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

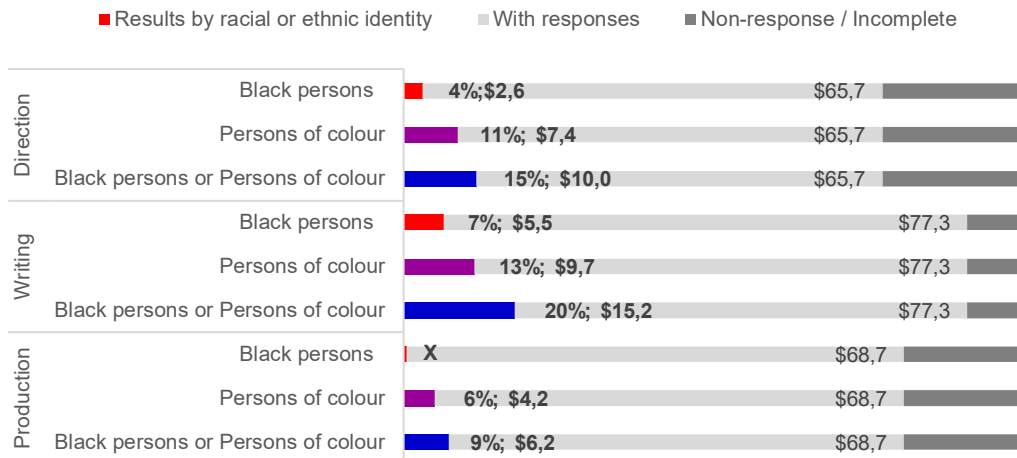
KEY OBSERVATIONS

- Six funded projects were directed by Black persons (7%) and 18 projects were directed by Persons of colour (20%).
- Results were similar for screenwriters.
- Representation of Black persons or Persons of colour (BPOC) was lower in the producer role with 18% of funded projects held by members of these communities.
- Overall, Telefilm supported 35 projects (33%) where at least one of the key creative positions was held by a BPOC person.

RACIAL OR ETHNIC IDENTITY

FUNDING

Racial or ethnic identity in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

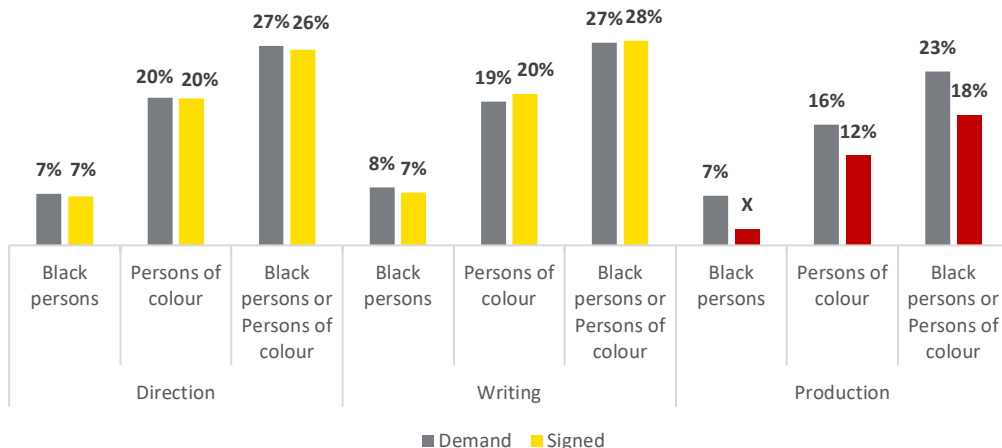
KEY OBSERVATIONS

- Funding to projects directed by Black persons represented 4% of the total and funding to projects directed by Persons of colour represented 11%.
- Similar results were observed for screenwriters with 7% of funding for Black writers and 13% of funding for Persons of colour.
- Representation of Black persons or Persons of colour (BPOC) was lower in the producer role with 9% of funding awarded to projects held by members of these communities.
- Overall, Telefilm awarded \$18.8 million (23% of total funds) to projects where at least one of the key creative positions was held by a BPOC person.

RACIAL OR ETHNIC IDENTITY

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Racial or ethnic identity in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

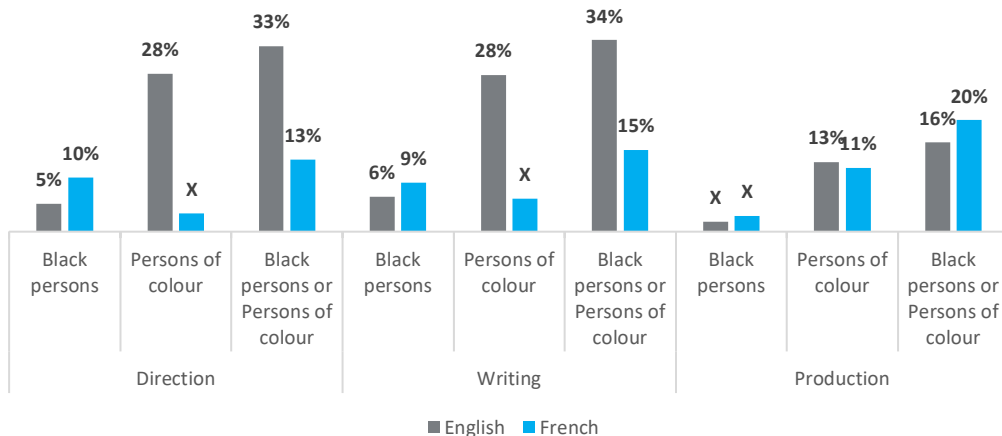
KEY OBSERVATIONS

- Representation of Black persons or Persons of colour (BPOC) was almost identical at the demand and at the funding stage for directors (27% vs. 26%) and screenwriters (27% vs. 28%).
- Representation of Black persons or Persons of colour decreased from the demand to the funding stage for the role of producer (from 23% to 18%).

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS - BREAKDOWN BY LANGUAGE

Racial or ethnic identity in production portfolio by key role
Share of funded projects by language, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

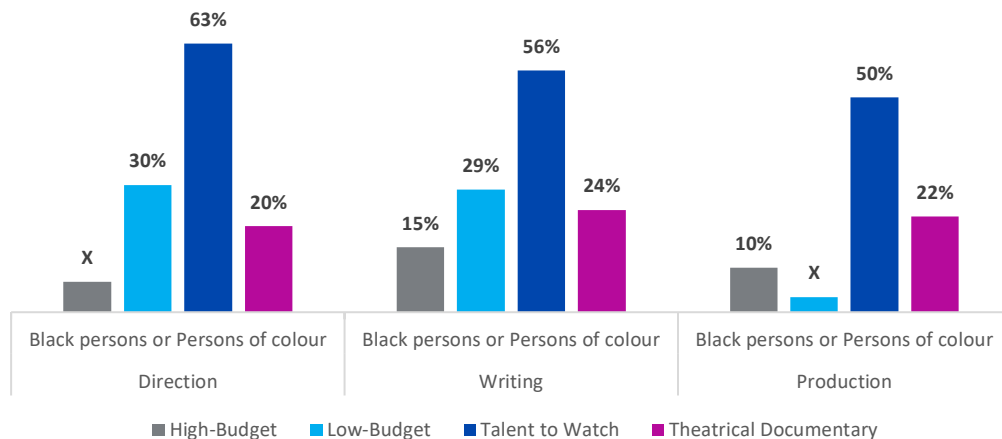
KEY OBSERVATIONS

- Representation of Black persons is higher for French-language funded projects in all three key roles.
- Persons of colour represent a significantly higher share of funded projects on the English-language side.
- In the roles of director and screenwriter, about one third (33% and 34%) of English-language funded projects are held by Black persons or Persons of colour (BPOC), compared to 13% and 15% for French-language projects.
- In the role of producer, 20% of French-language funded projects are held by BPOC persons, compared to 16% on the English-language side.

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS - BREAKDOWN BY PROGRAM

Racial or ethnic identity in production portfolio by key role
Share of funded projects by program, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

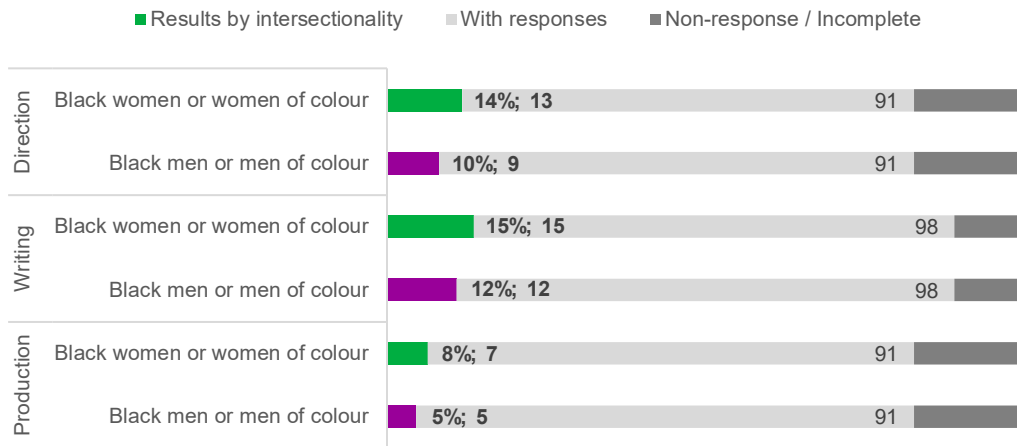
KEY OBSERVATIONS

- In the Talent to Watch Program, more than 50% of funded projects are held by Black persons or Persons of colour (BPOC) in all three key roles.
- Representation is at about 30% for low-budget projects directed or written by BPOC persons but is below the disclosure threshold for producers.
- Representation is relatively similar for all three key roles in the Theatrical Documentary Program (20% to 24%).
- High-budget films is where representation is at its lowest for BPOC directors and screenwriters.

RACIAL OR ETHNIC IDENTITY & GENDER

FUNDED PROJECTS - INTERSECTIONALITY

Racial or ethnic identity and gender in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

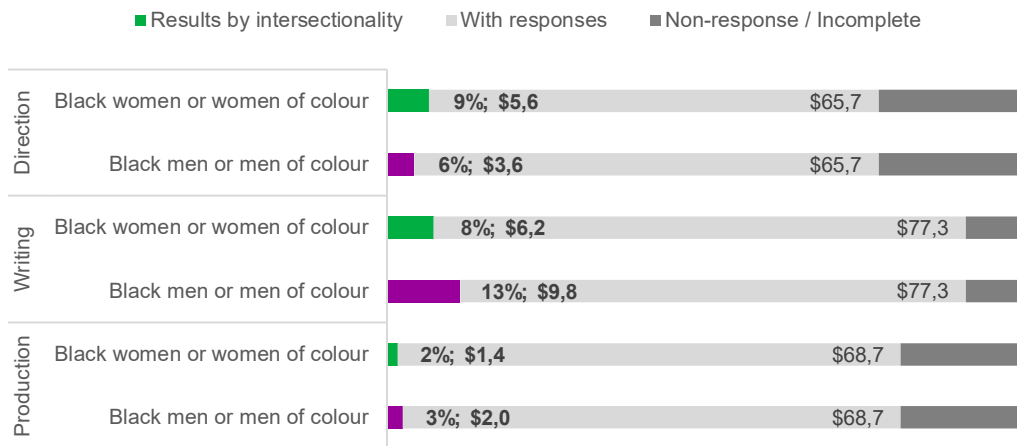
KEY OBSERVATIONS

- 13 funded projects (14%) are directed by Black women or women of colour, compared to nine projects directed by Black men or men of colour (10%).
- 15 funded projects (15%) are written by Black women or women of colour, compared to 12 projects written by Black men or men of colour (12%).
- Seven funded projects (8%), are produced by Black women or women of colour, compared to five projects produced by Black men or men of colour (5%).
- Overall, Telefilm supported 18 projects (17%) where at least one of the key creative positions was held by Black women or women of colour.

RACIAL OR ETHNIC IDENTITY & GENDER

FUNDING - INTERSECTIONALITY

Racial or ethnic identity and gender in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

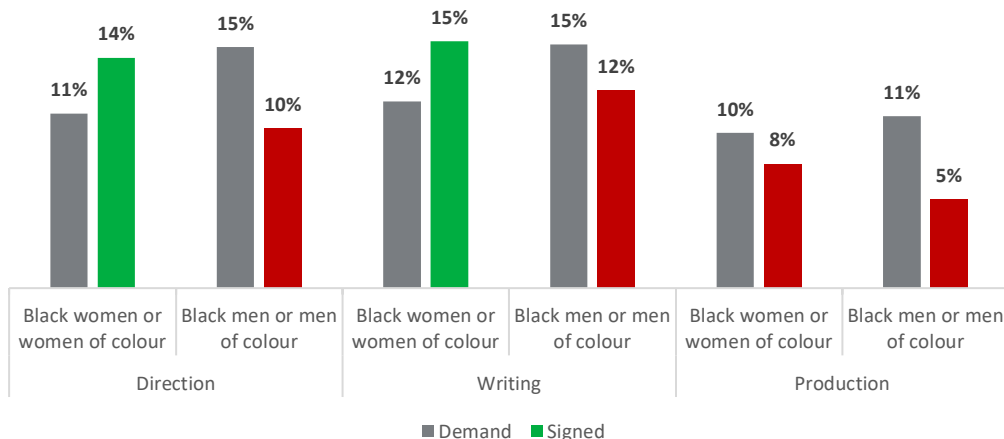
KEY OBSERVATIONS

- Funding to projects directed by Black women or women of colour represented 9% of the total, compared to 6% of funding to projects directed by Black men or men of colour.
- Funding to projects written by Black women or women of colour represented 8% of the total, compared to 13% of funding directed to projects written by Black men or men of colour.
- Funding to projects produced by Black women or women of colour represented 2% of the total, compared to 3% of funding directed to projects produced by Black men or men of colour.
- Overall, Telefilm awarded \$6.8 million (8% of total funds) to projects where at least one of the key creative positions was held by Black women or women of colour.

RACIAL OR ETHNIC IDENTITY & GENDER

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Intersectionality in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

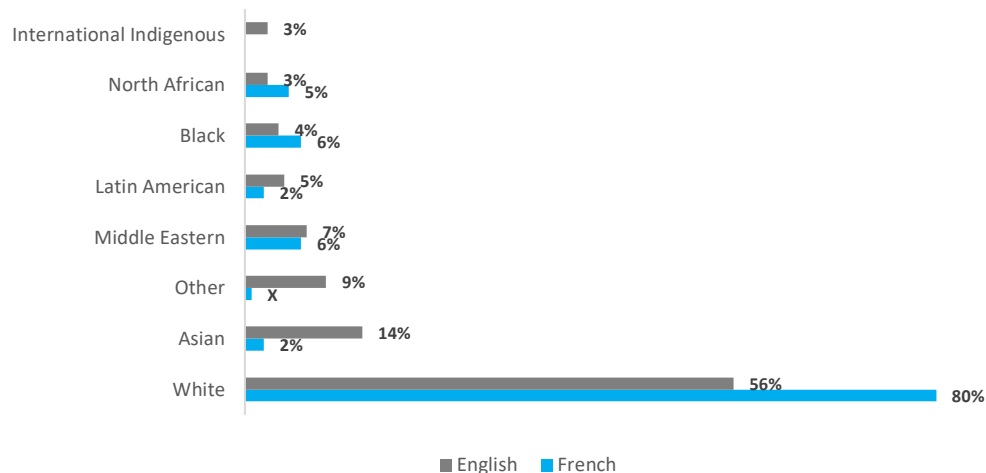
KEY OBSERVATIONS

- Representation of Black women and women of colour was higher at the funding stage than at the demand stage for directors (from 11% to 14%) and screenwriters (from 12% to 15%).
- Representation of Black women and women of colour decreased slightly from the demand to the funding stage for the role of producer (from 10% to 8%).

RACIAL OR ETHNIC IDENTITY

DETAILED BREAKDOWN OF IDENTITIES BY LANGUAGE (*ROLE LEVEL, NOT PROJECT LEVEL)

Racial or ethnic identity in number and percentage of respondents
Production portfolio 2022-2023



KEY OBSERVATIONS

- The majority of key personnel self-identified as **White**, with **80%** of positions on the French-language side and **56%** of positions on the English-language side.
- **14%** of key personnel self-identified as **Asian** on the English-language side, compared to **2%** of key personnel on the French-language side.
- Representation was slightly higher on the French-language side for key personnel self-identifying as **Black (6% vs. 4%)** and as **North African (5% vs. 3%)**.

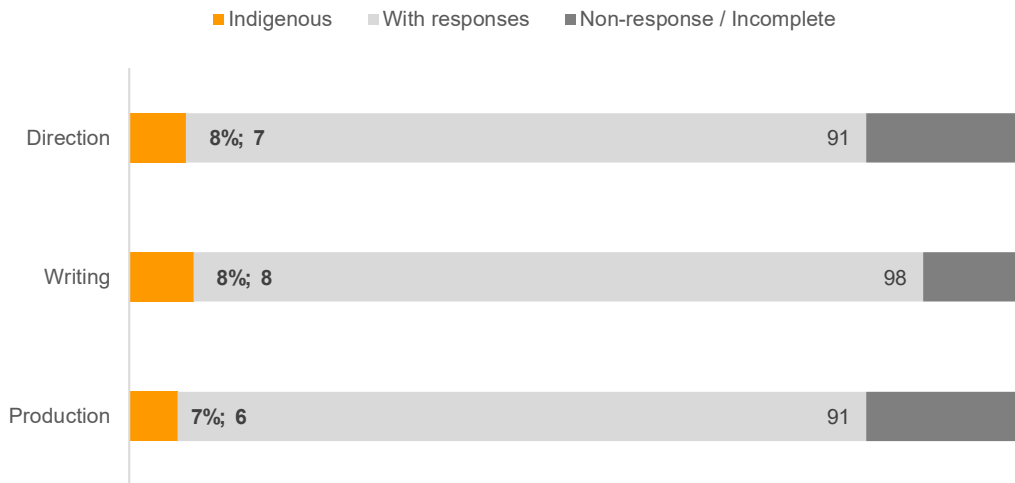
Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

INDIGENOUS

FUNDED PROJECTS

Indigenous people in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



KEY OBSERVATIONS

- Seven (7) funded projects were directed by Indigenous persons (8%). Results were almost identical for screenwriters (8 projects; 8%) and producers (6 projects, 7%).
- Overall, Telefilm supported 9 projects (8%) where at least one of the key creative positions was held by Indigenous persons.

INDIGENOUS

FUNDING

Indigenous people in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



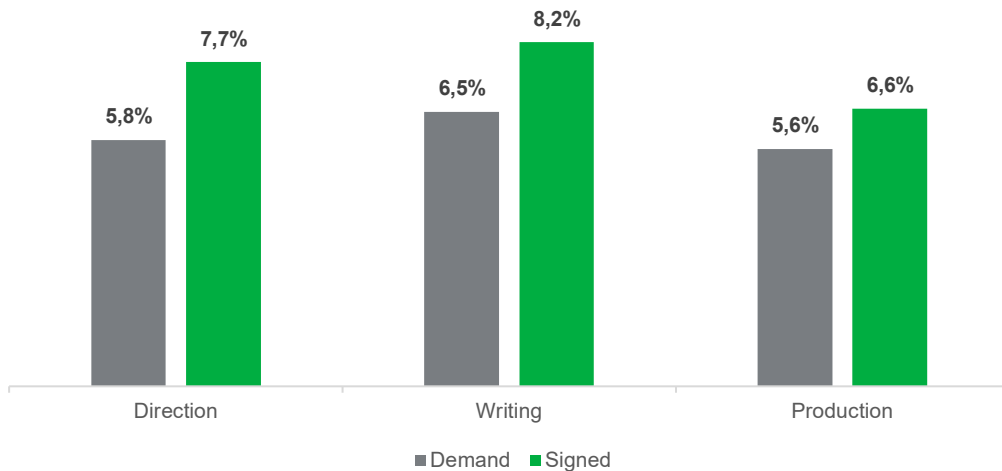
KEY OBSERVATIONS

- Telefilm's funding granted to Indigenous creators represented 5% (\$0.3 million) of total of fundings in the director role; 8% (\$6.3 million) in the screenwriter role, and also 8% (\$5.7 million) in the producer role.
- Overall, Telefilm granted 9% (\$7.1 million) of total funding to projects in which one of the key creative positions was held by an Indigenous person.

INDIGENOUS

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Indigenous people in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



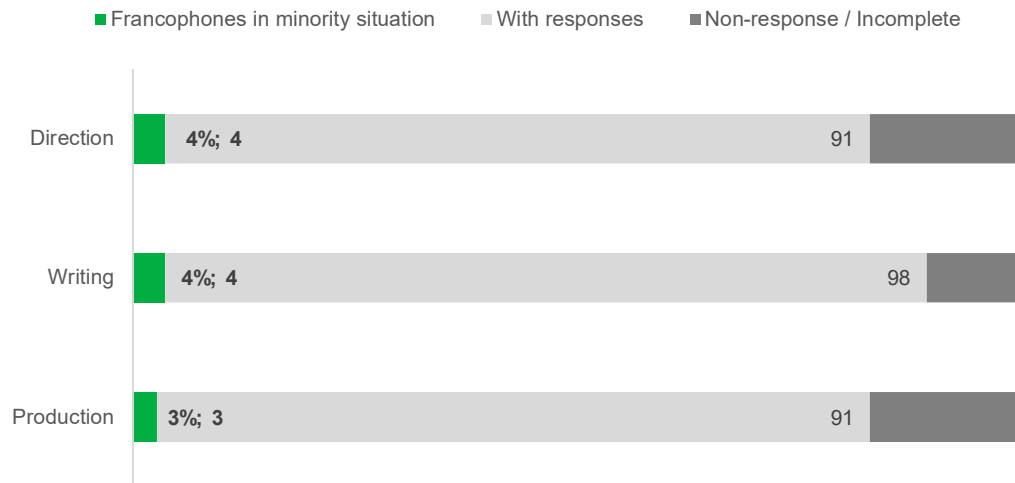
KEY OBSERVATIONS

- In terms of number of projects, the representation of Indigenous creators increased from the demand to the funding stage for all three key roles.

FRANCOPHONES IN MINORITY SITUATION

FUNDED PROJECTS

Francophones in minority situation in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



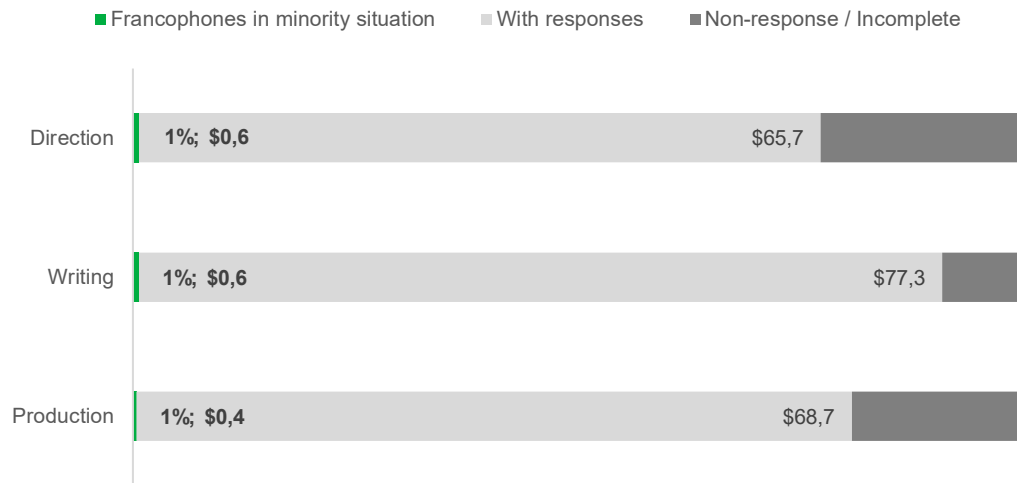
KEY OBSERVATIONS

- Four (4) French-language funded projects (4%) are directed by Francophones in a minority situation, a figure that is equal to that of the role of screenwriter (4 projects, 4%).
- As for the production role, 3 French-language projects (3%) are held by Francophones in a minority situation.
- Overall, Telefilm supported 4 French-language projects (4%) in which one of the key creative positions was held by a Francophone in a minority situation.

FRANCOPHONES IN MINORITY SITUATION

FUNDING

Francophones in minority situation in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



KEY OBSERVATIONS

- Telefilm's funding granted to French-language projects held by Francophones in minority situation represented approximately 1% of total funds for all three roles (between \$0.4 and \$0.6 million).
- The community's share of funding is similar to their share of the demand for funds for the roles of director and screenwriter.
- Overall, Telefilm granted just over \$0.6 million dollars to French-language projects in which one of the key creative positions was held by a Francophone in minority situation.

ANGLOPHONES IN MINORITY SITUATION

FUNDED PROJECTS

Anglophones in minority situation in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



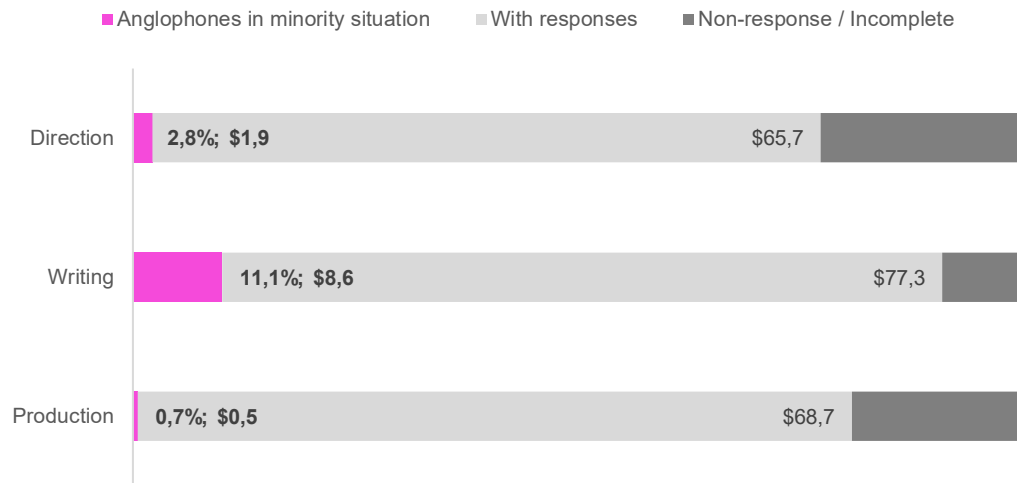
KEY OBSERVATIONS

- Six (6) funded English-language projects (7%) are directed by Anglophones in minority situation, compared to 8 English-language projects (8%) written by Anglophones in minority situation.
- As for the production role, 3 English-language projects (3%) are held by Anglophones in a minority situation.
- Overall, Telefilm supported 11 English-language projects (10%) in which one of the key creative positions was held by an Anglophone in minority situation.

ANGLOPHONES IN MINORITY SITUATION

FUNDING

Anglophones in minority situation in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



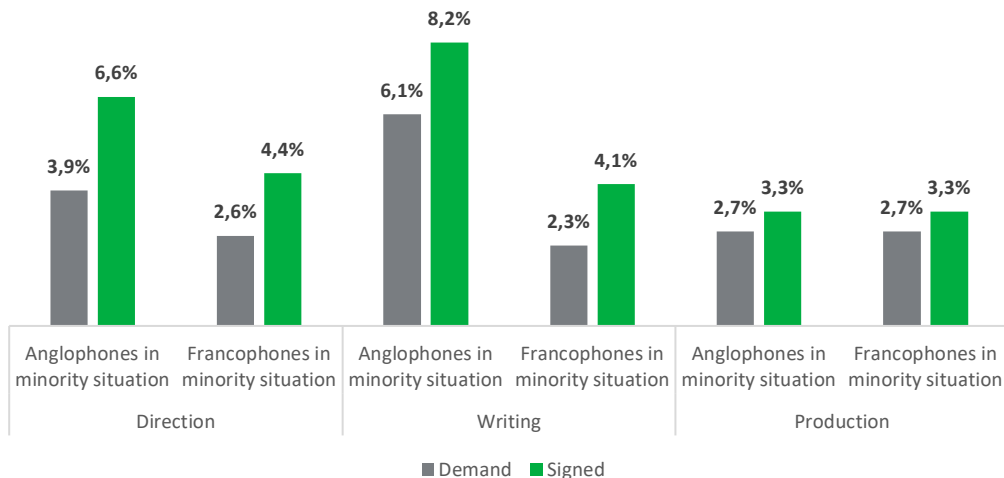
KEY OBSERVATIONS

- Telefilm's funding granted to English-language projects held by Anglophones in minority situation represented 3% (\$1.9 million) of the total for directors and 1% (\$0,5 million) of the total for producers, compared to a higher figure of 11% (\$8.6 million) for screenwriters.
- The community's share of funding is similar to their share of the demand for funds for the role of director and higher for the role of screenwriter.
- Overall, Telefilm granted 11% (\$9.3 million) of total funding to English-language projects in which one of the key creative positions was held by an Anglophone in minority situation.

OFFICIAL LANGUAGE MINORITY COMMUNITIES

FUNDING

Official Language Minority Communities in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



KEY OBSERVATIONS

- The representation of projects held by members of Official Language Minority Communities, both Francophones and Anglophones in minority situation, increased from the demand to the funding stage for all three roles.

SECTION 6

PORTFOLIO RESULTS

DEVELOPMENT PROGRAM

DEVELOPMENT PROGRAM

OVERVIEW

The Development Program aims to support the development of eligible Canadian feature films and is intended for Canadian production companies involved in the production of feature films in Canada.

Funding under this Program may be automatic or selective, depending on the stream:

- **Automatic Funding – Prequalified Stream:** Automatic development funding for 125 (126 in 2022-2023) eligible Canadian companies with a total performance ratio ranking among the highest ones, subject to regional and linguistic distribution.
- **Selective Funding:** Selective funding for eligible Canadian companies. Projects are evaluated by advisory committees and ranked using an evaluation grid. There are three selective streams:
 - the General Stream,
 - the Indigenous Stream, and,
 - the Stream for Black and People of Colour.

PERSONS WITH DISABILITIES

FUNDED PROJECTS

Persons with disabilities in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



KEY OBSERVATIONS

- The representation of persons with disabilities is higher among screenwriters than among producers with 30 (13%) funded projects held by screenwriters with disabilities, versus 16 projects (7%) held by producers with disabilities.
- Overall, Telefilm supported 37 projects (14%) in which one of the key creative positions was held by a person with a disability.

PERSONS WITH DISABILITIES

FUNDING

Persons with disabilities in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



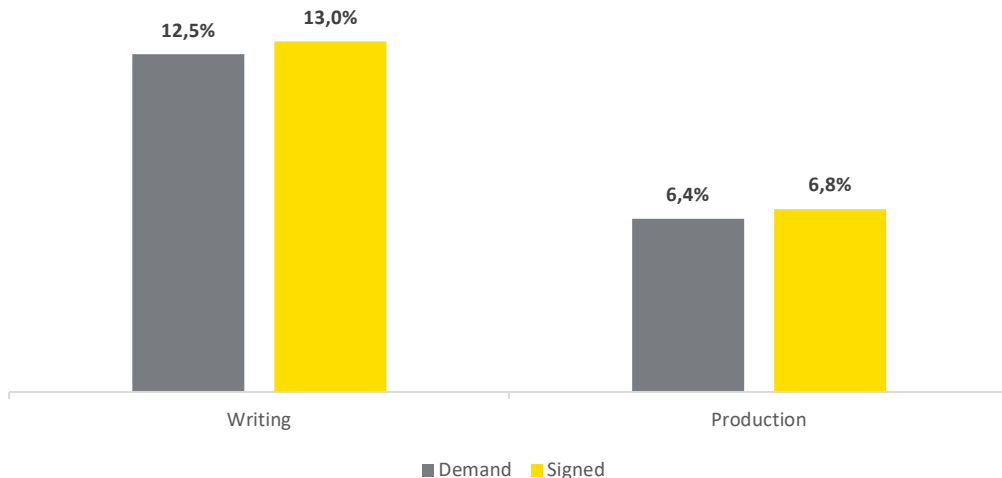
KEY OBSERVATIONS

- Telefilm's funding granted to projects held by persons with disabilities represented 13% (\$0.9 million) of the total for the role of screenwriter and 7% (over \$0.5 million) for the role of producer.
- Overall, Telefilm granted 14% (\$1.1 million) of total funding to projects in which one of the key creative positions was held by a person with a disability.

PERSONS WITH DISABILITIES

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Persons with disabilities in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



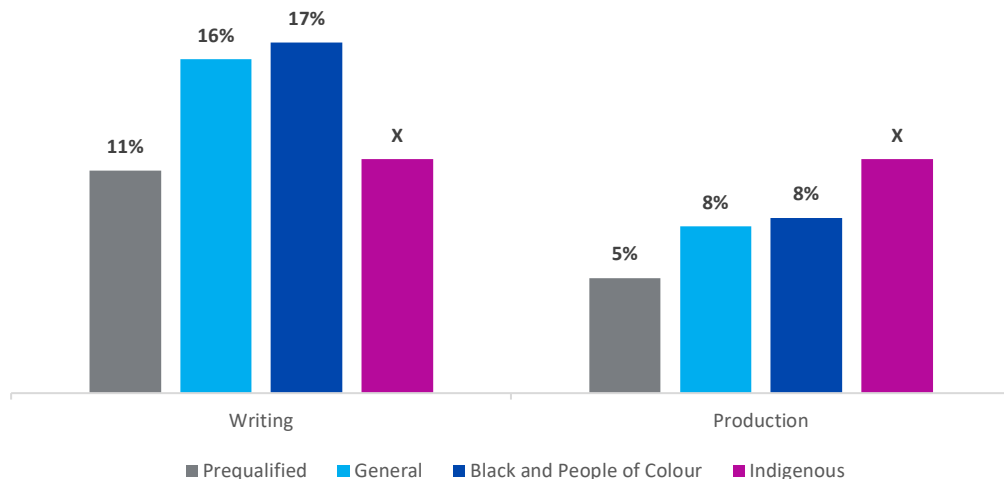
KEY OBSERVATIONS

- In terms of number of projects, the representation of persons with disabilities remained stable from the demand to the funding stage for both key roles, going from 12.5% to 13% for screenwriters, and from 6.4% to 6.8% for producers.
- The dynamic was the same in terms of funding. For both key roles, projects held by persons with disabilities saw their share increase slightly from the demand to the funding stage.

PERSONS WITH DISABILITIES

FUNDED PROJECTS - BREAKDOWN BY STREAM

Persons with disabilities in development portfolio by key role
Share of funded projects by stream, 2022-2023



X: Confidential, number of responses associated is under the disclosure threshold.

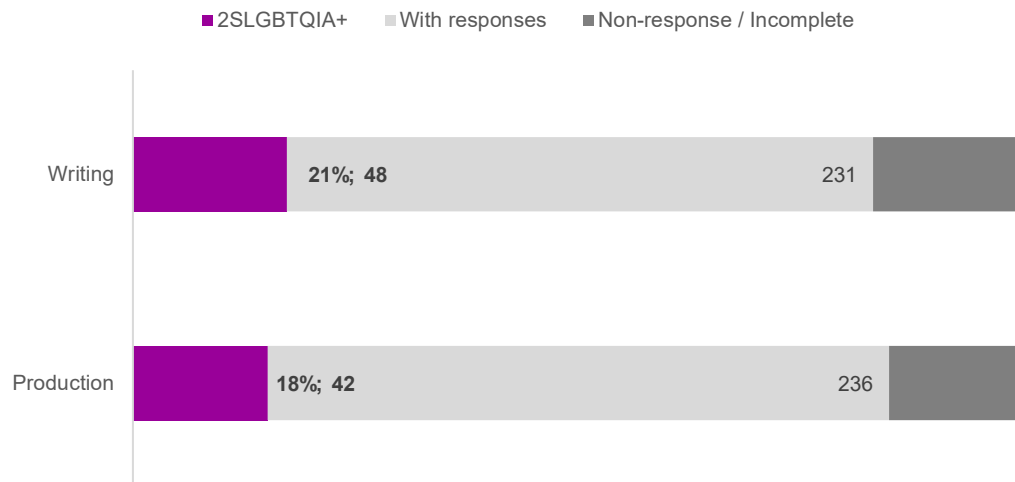
KEY OBSERVATIONS

- The representation of screenwriters with disabilities is at 11% in the Prequalified stream; at 16% in the General stream and at 17% in the BPOC stream.
- The representation of producers with disabilities is generally lower in all streams, being at 5% in the Prequalified stream and at 8% in the General stream and the BPOC stream.
- In the Indigenous stream, the number of observations is at a level below the disclosure threshold for both roles.

2SLGBTQIA+

FUNDED PROJECTS

2SLGBTQIA+ community members in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



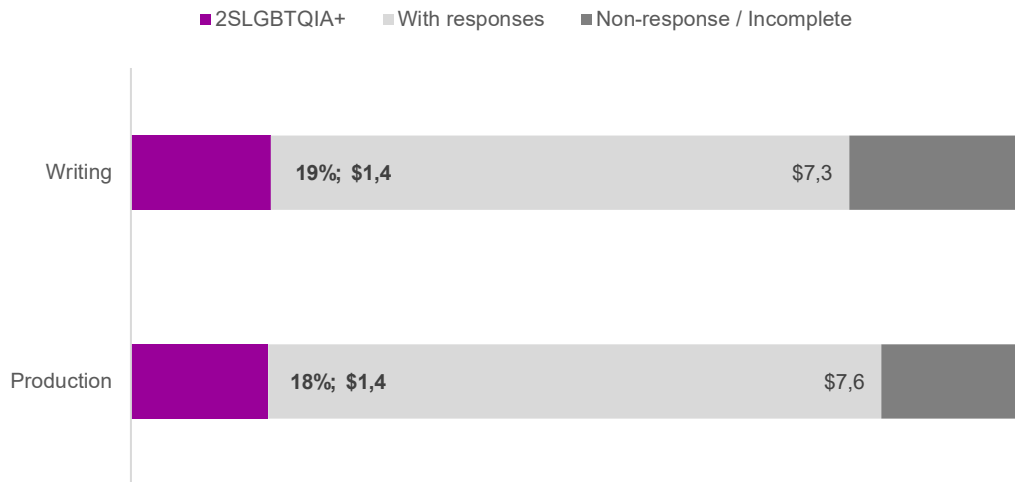
KEY OBSERVATIONS

- The representation of 2SLGBTQIA+ people is slightly higher for screenwriters (48 projects, 21%), than for producers (42 projects, 18%).
- Overall, Telefilm supported 66 projects (25%) in which one of the key creative positions was held by members of the 2SLGBTQIA+ community.

2SLGBTQIA+

FUNDING

2SLGBTQIA+ community members in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



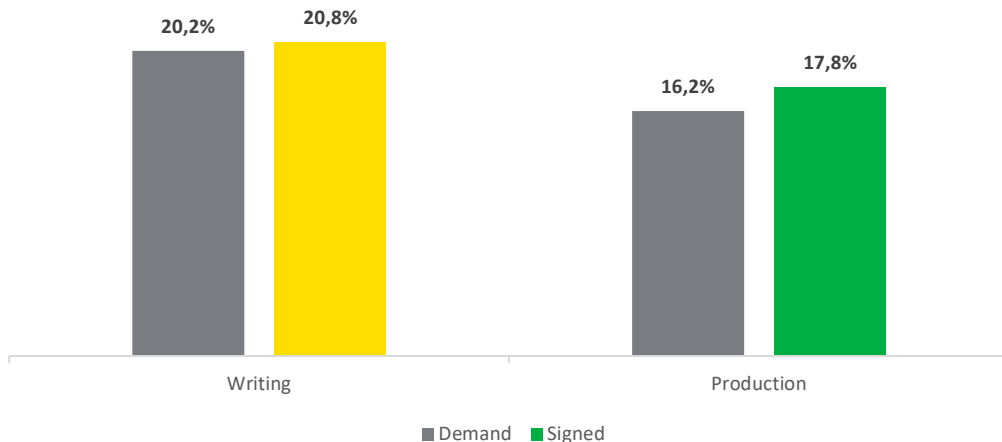
KEY OBSERVATIONS

- Telefilm's funding granted to projects held by members of the 2SLGBTQIA+ community represented about the same proportion for both roles: 19% (\$1.4 million) for screenwriters and 18% (\$1.4 million) for producers.
- Overall, Telefilm granted 25% (over \$2 million) of total funding to projects in which one of the key creative positions was held by 2SLGBTQIA+ community members.

2SLGBTQIA+

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

2SLGBTQIA+ community members in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



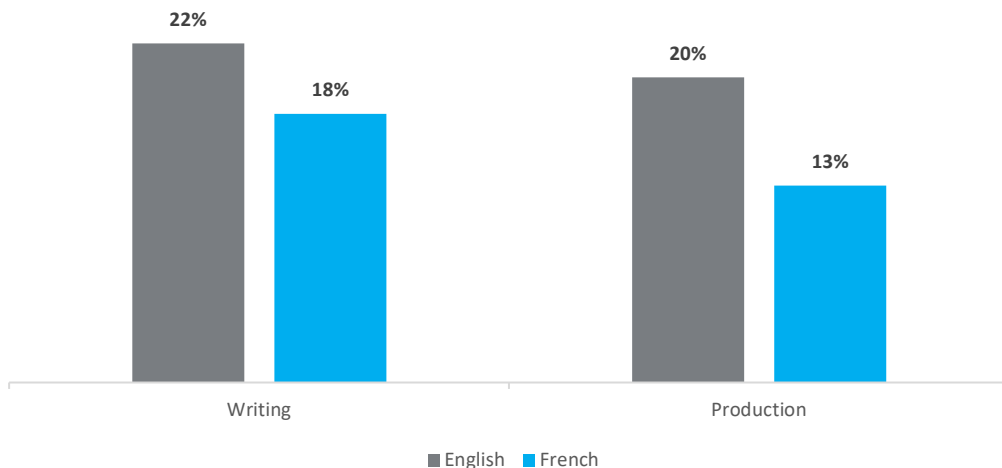
KEY OBSERVATIONS

- In terms of number of projects, representation of members of the 2SLGBTQIA+ community increased slightly from the demand to the funding stage for both roles: from 20.2% to 20.8% for screenwriters and from 16.2% to 17.8% for producers.
- In terms of funding, the dynamic was the same, with projects written and produced by 2SLGBTQIA+ people seeing their share increase from the demand to the funding stage.

2SLGBTQIA+

FUNDED PROJECTS - BREAKDOWN BY LANGUAGE

2SLGBTQIA+ community members in development portfolio by key role
Share of funded projects by language, 2022-2023



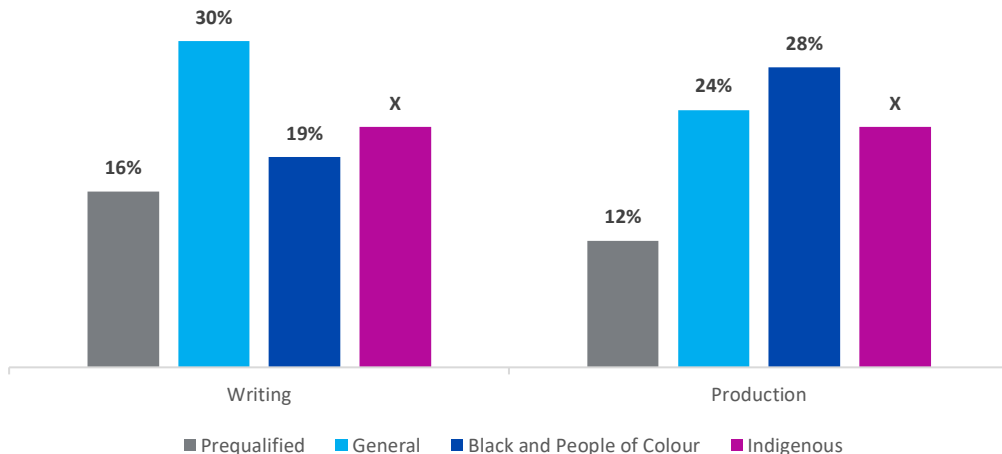
KEY OBSERVATIONS

- The proportion of funded projects, both written and produced by 2SLGBTQIA+ community members, is higher for English-language projects (22% for writers and 20% for producers) than for French-language funded projects (18% for writers and 13% for producers).

2SLGBTQIA+

FUNDED PROJECTS - BREAKDOWN BY STREAM

2SLGBTQIA+ community members in development portfolio by key role
Share of funded projects by stream, 2022-2023



X: Confidential, number of responses associated is under the disclosure threshold.

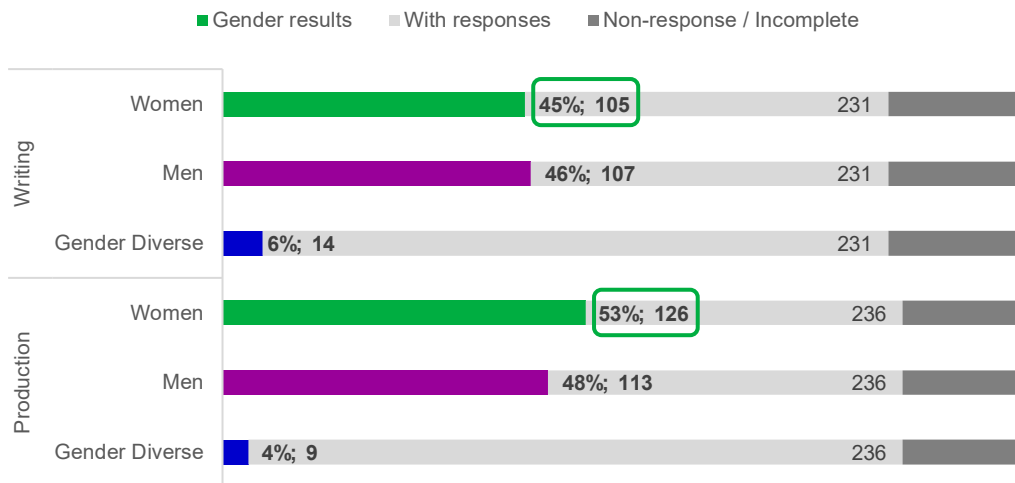
KEY OBSERVATIONS

- The representation of projects held by screenwriters from the 2SLGBTQIA+ community is at 16% in the Prequalified stream; at 30% in the General stream and at 19% in the BPOC stream.
- The representation of producers from the 2SLGBTQIA+ community is a bit lower in the Prequalified (12%) and General (24%) streams, but higher in the BPOC stream (28%).
- In the Indigenous stream, representation of both roles is at a level below the disclosure threshold.

GENDER REPRESENTATION

FUNDED PROJECTS

Gender representation in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

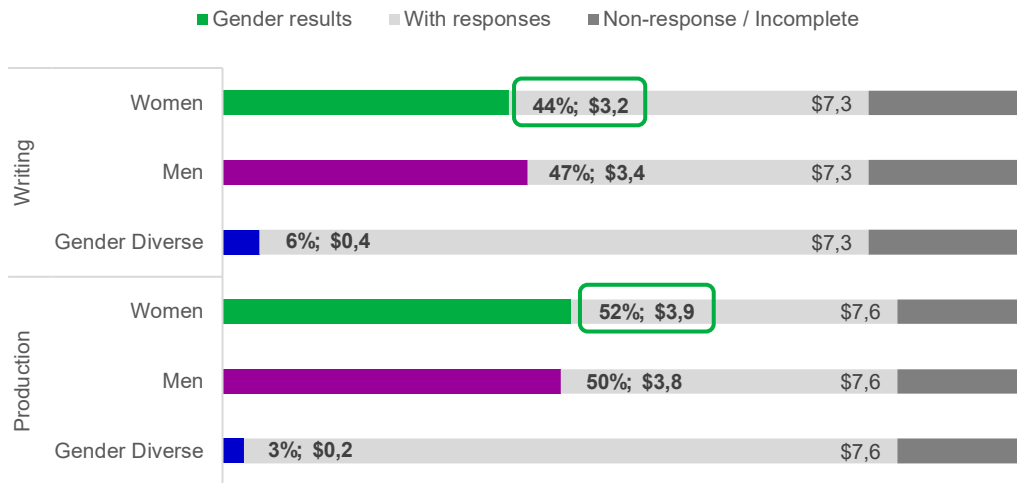
KEY OBSERVATIONS

- The parity zone (40%+) was reached for women screenwriters (45%) in terms of number of films financed.
- The target of parity (50%) was reached for women producers (53%) in terms of number of films financed.
- Telefilm funded 14 projects written by gender diverse persons and 9 projects produced by gender diverse persons.
- Overall, Telefilm supported 162 projects (63%) where at least one of the key creative positions was held by a woman, and 18 projects (7%) by those of gender diverse persons.

GENDER REPRESENTATION

FUNDING

Gender representation in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

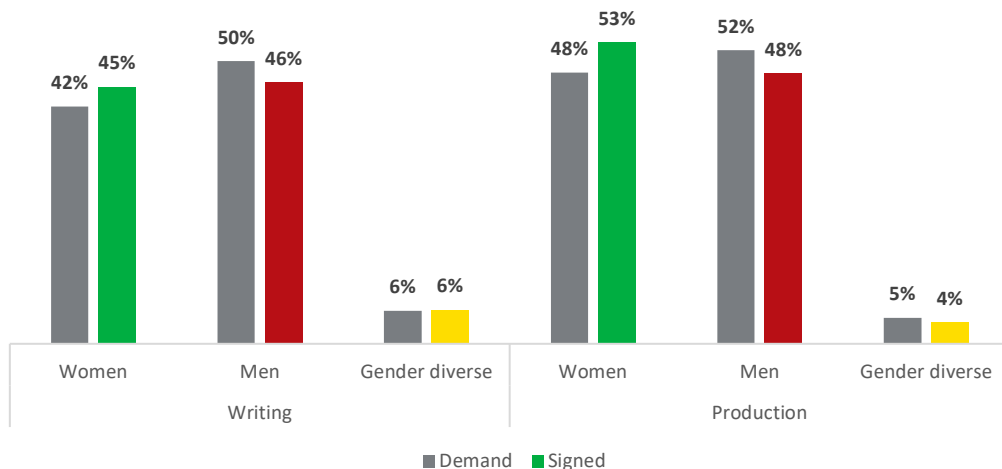
KEY OBSERVATIONS

- The parity zone (40%+) was reached for women screenwriters (44%) in terms of funding.
- The target of parity (50%) was reached for women producers (52%) in terms of funding.
- Overall, Telefilm awarded 60% (\$5.0 million) of total funding, to projects where at least one of the key creative positions was held by a woman.
- Over \$0.5 million (6% of total funding) was awarded to projects where at least one of the key creative positions was held by gender diverse persons.

GENDER REPRESENTATION

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Gender representation in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

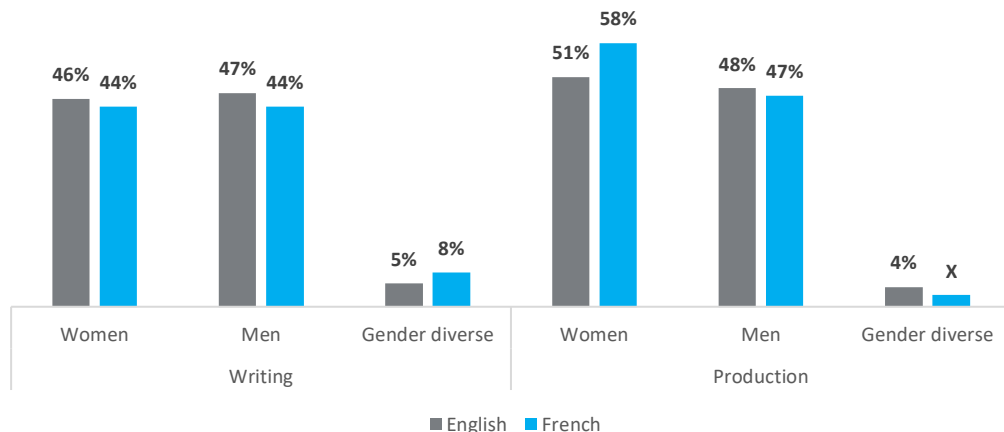
KEY OBSERVATIONS

- Representation increased from the demand to the funding stage for women screenwriters (42% vs. 45%) and women producers (48% vs. 53%).
- Representation of men decreased from the demand to the funding stage for both screenwriters and producers.
- Representation of gender diverse persons remained somewhat stable from demand to funding with a slight increase for screenwriters and a slight decrease for producers.

GENDER REPRESENTATION

FUNDED PROJECTS - BREAKDOWN BY LANGUAGE

Gender representation in development portfolio by key role
Share of funded projects by language, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

X: Confidential, number of responses associated is under the disclosure threshold.

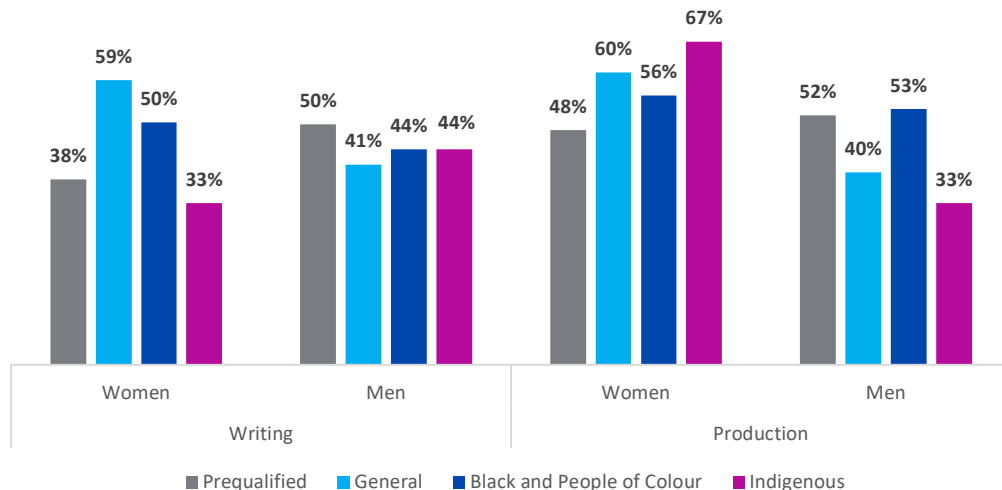
KEY OBSERVATIONS

- Representation of women in terms of number of funded films is at 44% for French-language projects written by women compared to 46% for English-language projects. For women producers, representation is higher on the French-language side (58%) than on the English-language side (51%).
- Male screenwriters are slightly more represented on the English-language market (47% vs. 44%). Male producers are represented at similar levels in both language markets (47% vs. 48%).
- 8% of French-language funded projects are written by a gender diverse person, versus 5% for English-language projects.

GENDER REPRESENTATION

FUNDED PROJECTS - BREAKDOWN BY STREAM

Gender representation in development portfolio by key role
Share of funded projects by stream, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one gender if participants identify with different genders. There are also individuals who completed the questionnaire but chose not to disclose their gender.

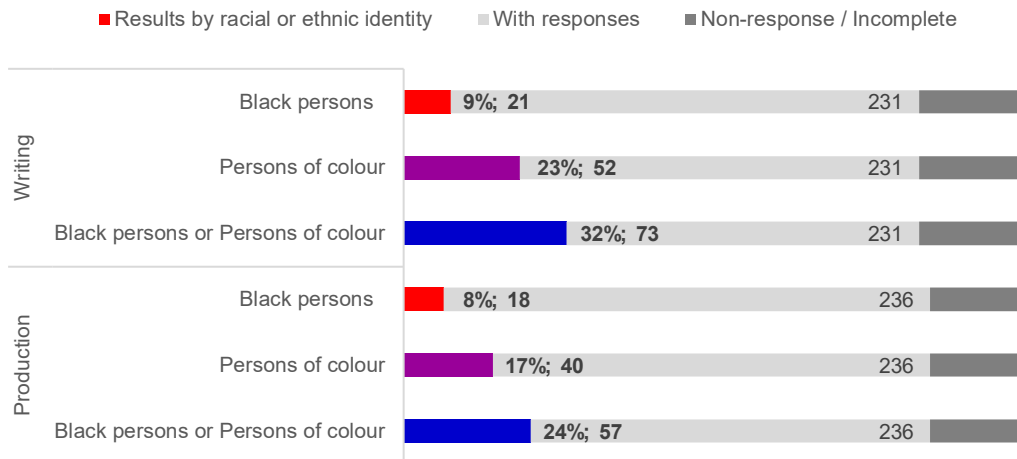
KEY OBSERVATIONS

- Women screenwriters are at or above parity in General (59%) and BPOC (50%) streams.
- Women producers are above parity in all streams except in the Prequalified one, where they are in the parity zone at 48%.
- Diverse gender individuals were excluded from the graph because the figures are below the disclosure threshold in certain streams, with 8% being the highest level of representation in the General stream for both roles.

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS

Racial or ethnic identity in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

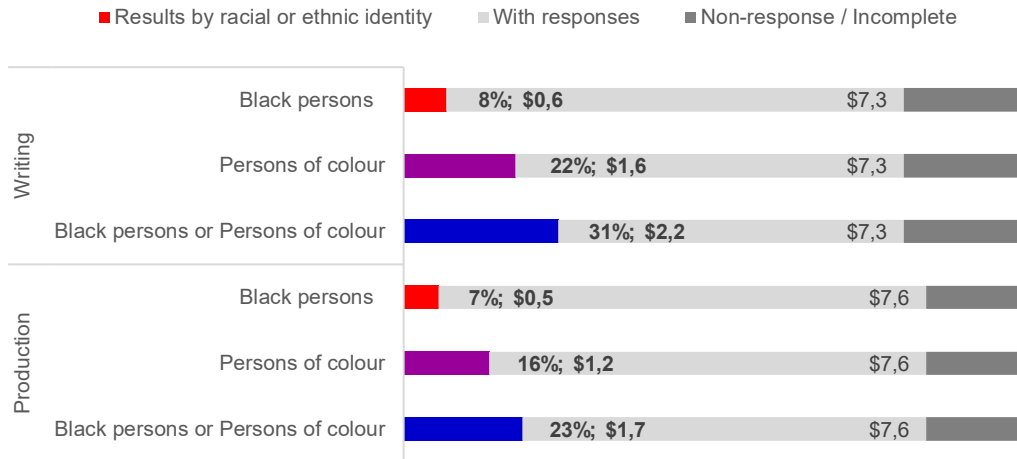
KEY OBSERVATIONS

- 21 funded projects were written by Black persons (9%) and 52 projects were written by Persons of colour (23%).
- 18 funded projects were produced by Black persons (8%) and 40 projects were produced by Persons of colour (17%).
- Representation of Black persons or Persons of colour (BPOC) was lower in the producer role with 24% of funded projects held by members of these communities versus 32% for screenwriters.
- Overall, Telefilm supported 80 projects (31%) where at least one of the key creative positions was held by a BPOC person.

RACIAL OR ETHNIC IDENTITY

FUNDING

Racial or ethnic identity in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

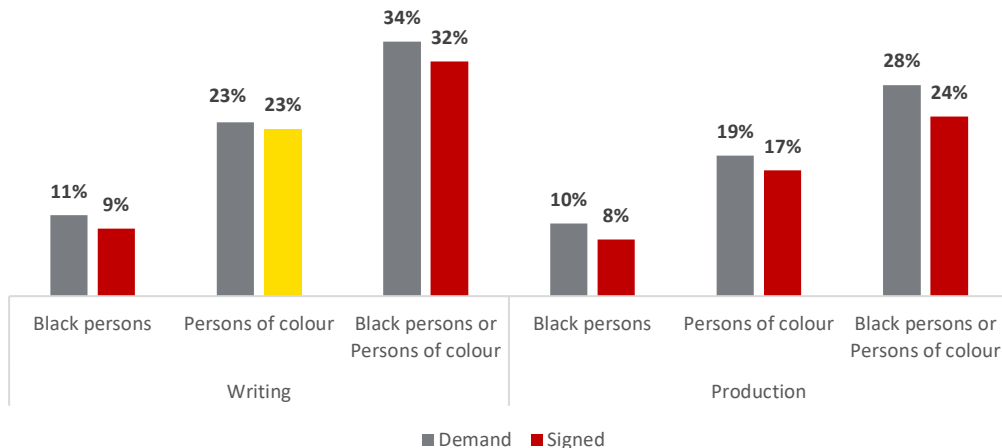
KEY OBSERVATIONS

- Funding to projects written by Black persons represented 8% of the total and funding to projects written by Persons of colour represented 22% of the total.
- Funding to projects produced by Black persons represented 7% of the total and funding to projects produced by Persons of colour represented 16% of the total.
- Representation of Black persons or Persons of colour (BPOC) was lower in the producer role with 23% of funding awarded to projects held by members of these communities.
- Overall, Telefilm awarded \$2.4 million (29% of total funding) to projects where at least one of the key creative positions was held by a BPOC person.

RACIAL OR ETHNIC IDENTITY

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Racial or ethnic identity in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



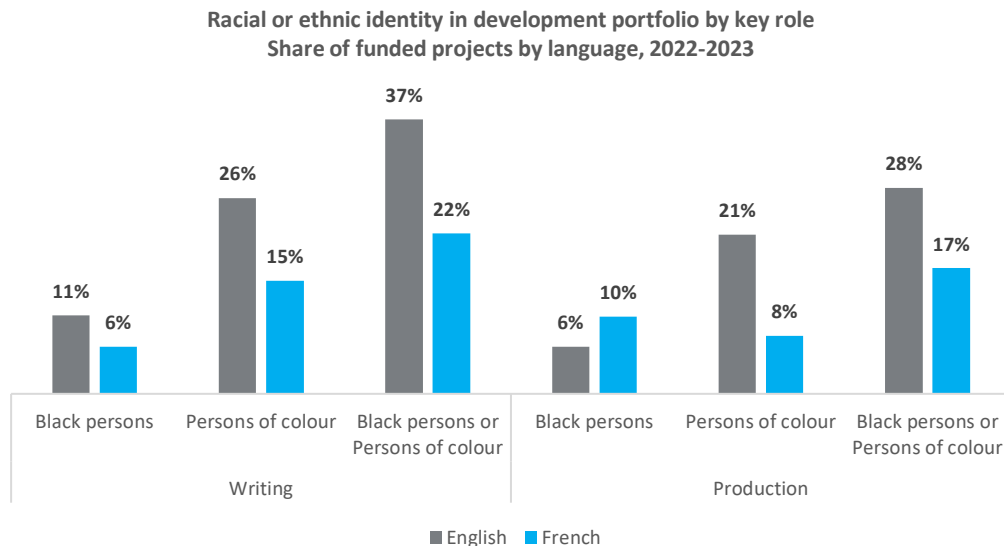
Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

KEY OBSERVATIONS

- Representation of Black persons or Persons of colour (BPOC) slightly decreased from the demand to the funding stage for both roles of screenwriters and producers.
- In terms of funding, the dynamic was the same, with projects written and produced by BPOC persons seeing their share slightly decrease from the demand to the funding stage.

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS - BREAKDOWN BY LANGUAGE



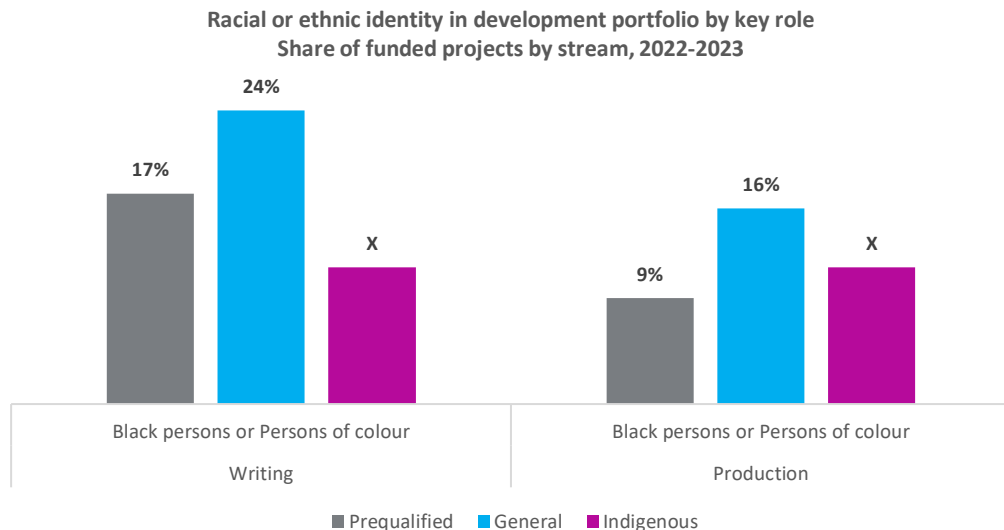
Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

KEY OBSERVATIONS

- Representation of Black persons (11% vs. 6%) and Persons of colour (26% vs. 15%) is higher for English-language than for French-language funded projects in the screenwriter role.
- For the producer role, representation of Persons of colour is higher for English-language funded projects (21% vs. 8%), but representation of Black persons is higher for French-language funded projects (10% vs. 6%).
- In the role of screenwriter, 37% of English-language funded projects are held by Black persons or Persons of colour (BPOC), compared to 22% for French-language projects.
- In the role of producer, 28% of English-language funded projects are held by BPOC persons, compared to 17% for French-language projects.

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS - BREAKDOWN BY STREAM



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

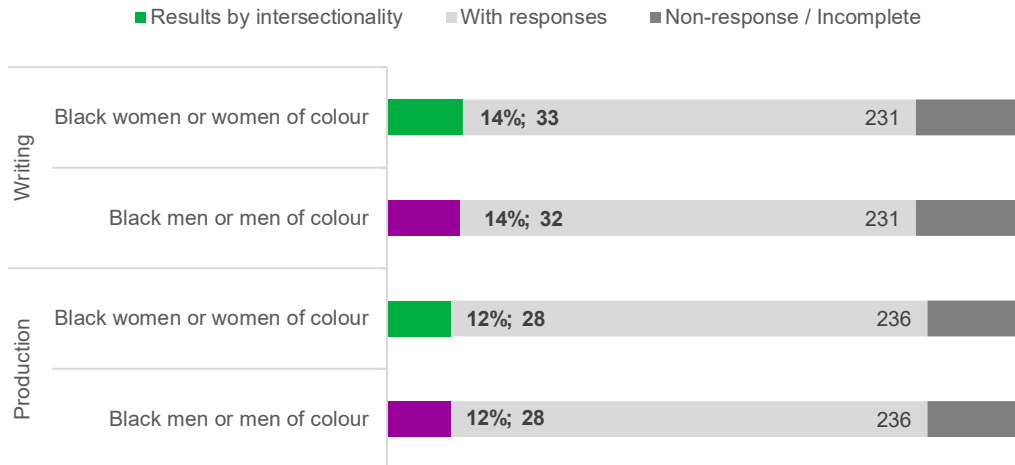
KEY OBSERVATIONS

- Representation is at 17% for Prequalified stream projects written by Black persons or Persons of colour (BPOC) and at 9% for the production role.
- Representation is at about one quarter (24%) for General stream projects written by BPOC persons and at 16% for the production role.
- Representation of BPOC persons in the Indigenous stream is below the disclosure threshold for both roles.
- The BPOC stream was excluded from this chart since it targets members of the BPOC communities by design.

RACIAL OR ETHNIC IDENTITY & GENDER

FUNDED PROJECTS - INTERSECTIONALITY

Racial or ethnic identity and gender in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

KEY OBSERVATIONS

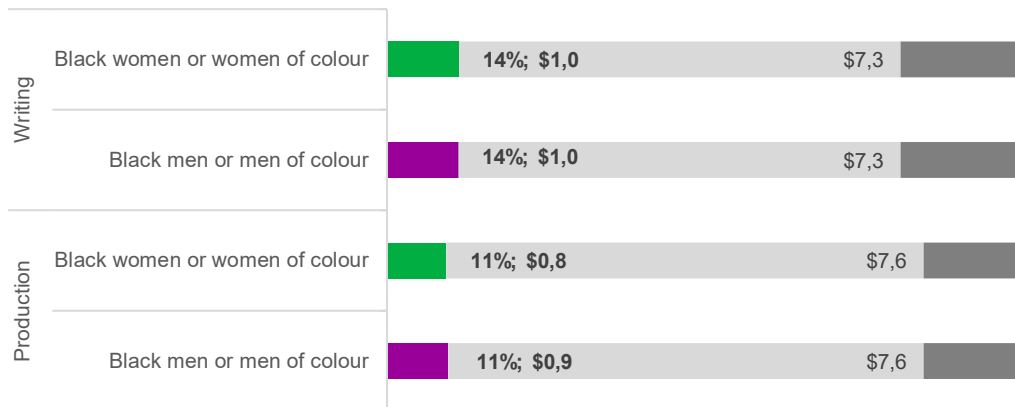
- 33 funded projects (14%) are written by Black women or women of colour, compared to 32 projects written by Black men or men of colour (14%).
- 28 funded projects (12%), are produced by Black women or women of colour, equal to the number of projects produced by Black men or men of colour.
- Overall, Telefilm supported 39 projects (15%) where at least one of the key creative positions was held by Black women or women of colour.

RACIAL OR ETHNIC IDENTITY & GENDER

FUNDING - INTERSECTIONALITY

Racial or ethnic identity in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023

■ Results by intersectionality ■ With responses ■ Non-response / Incomplete



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

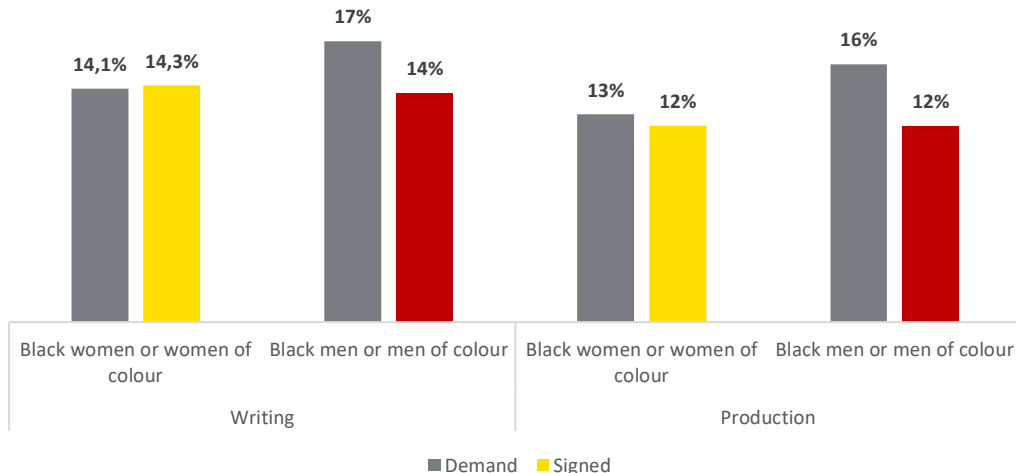
KEY OBSERVATIONS

- Funding to projects written by Black women or women of colour and by Black men or men of colour, represented each 14% of the total.
- Funding to projects produced by Black women or women of colour and by Black men or men of colour, represented each 11% of the total.
- Overall, Telefilm awarded \$1.2 million (14% of total funding) to projects where at least one of the key creative positions was held by Black women or women of colour.

RACIAL OR ETHNIC IDENTITY & GENDER

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Intersectionality in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

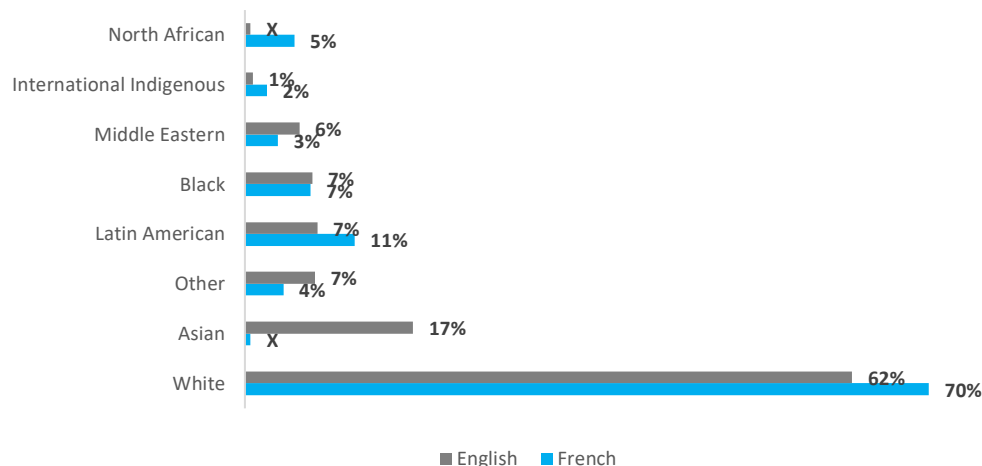
KEY OBSERVATIONS

- Representation of Black women and women of colour was similar at the funding and at the demand stage with a slight increase for screenwriters (from 14.1% to 14.3%), and a slight decrease for the role of producer (from 13% to 12%).

RACIAL OR ETHNIC IDENTITY

DETAILED BREAKDOWN OF IDENTITIES BY LANGUAGE (*ROLE LEVEL, NOT PROJECT LEVEL)

Racial or ethnic identity in number and percentage of respondents
Production portfolio 2022-2023



KEY OBSERVATIONS

- The majority of key personnel self-identified as **White**, with **70%** of positions on the French-language side and **62%** of positions on the English-language side.
- **17%** of key personnel self-identified as **Asian** on the English-language side.
- Representation was higher on the French-language side for key personnel self-identifying as **Latin American (11% vs. 7%)** and as **North African (5%)**.
- Representation of key personnel self-identifying as **Black** was about the same for both languages, at around **7%**.

Note: Percentages do not necessarily add up to 100%. For example, a project may be counted in more than one racial or ethnic identity if participants identify with several of them. There are also individuals who completed the questionnaire but chose not to disclose their racial or ethnic identity.

X: Confidential, number of responses associated is under the disclosure threshold.

INDIGENOUS

FUNDED PROJECTS

Indigenous people in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



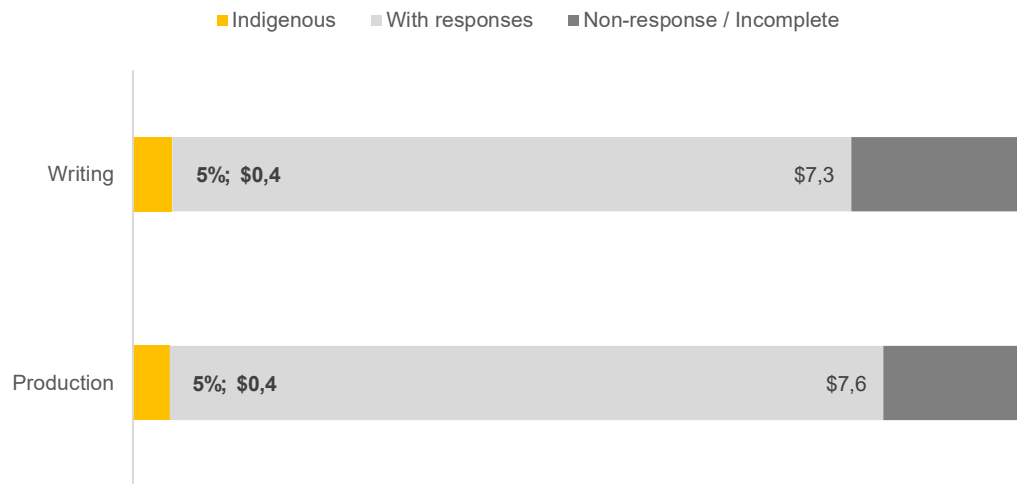
KEY OBSERVATIONS

- 13 funded projects were written by Indigenous persons (6%).
- Results were identical for projects produced by Indigenous persons.
- Overall, Telefilm supported 17 projects (7%) where at least one of the key creative positions was held by Indigenous persons.

INDIGENOUS

FUNDING

Indigenous people in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



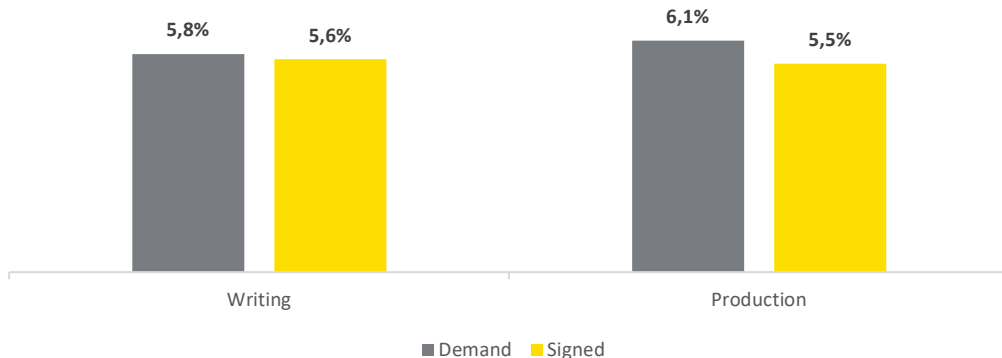
KEY OBSERVATIONS

- Telefilm's funding granted to Indigenous creators represented 5% (\$0.4 million) of total funding in both roles of screenwriter and producer.
- Overall, Telefilm granted 6% (over half a million dollars) of total funding to projects in which one of the key creative positions was held by an Indigenous person.

INDIGENOUS

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

Indigenous people in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



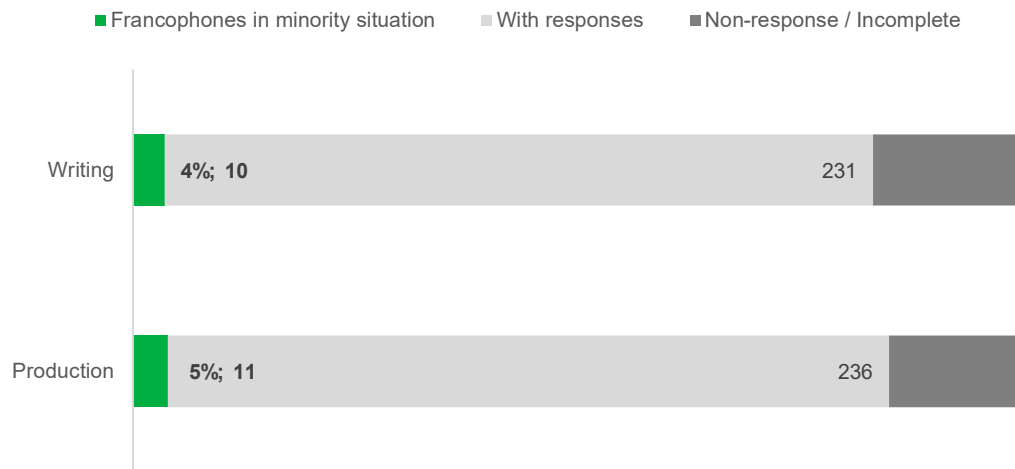
KEY OBSERVATIONS

- In terms of number of projects, the representation of Indigenous creators was similar at the demand stage and at the funding stage for both key roles.
- The dynamic was the same in terms of funding with similar results at the demand stage and at the funding stage.

FRANCOPHONES IN MINORITY SITUATION

FUNDED PROJECTS

Francophones in minority situation in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



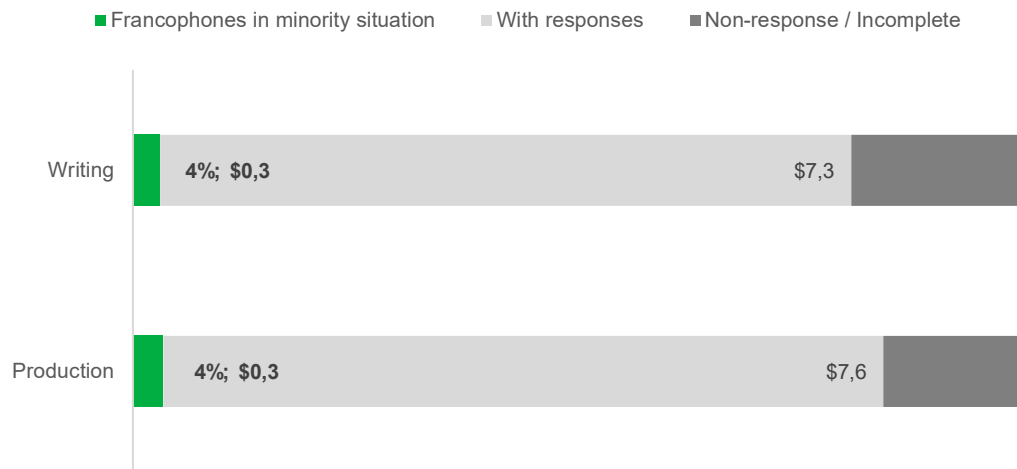
KEY OBSERVATIONS

- 10 funded French-language projects (4%) were written by Francophones in minority situation, compared to a very similar figure of 11 French-language projects produced by Francophones in minority situation (5%).
- Overall, Telefilm supported 12 French-language projects (5%) in which one of the key creative positions was held by a Francophone in minority situation.

FRANCOPHONES IN MINORITY SITUATION

FUNDING

Francophones in minority situation in developent portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



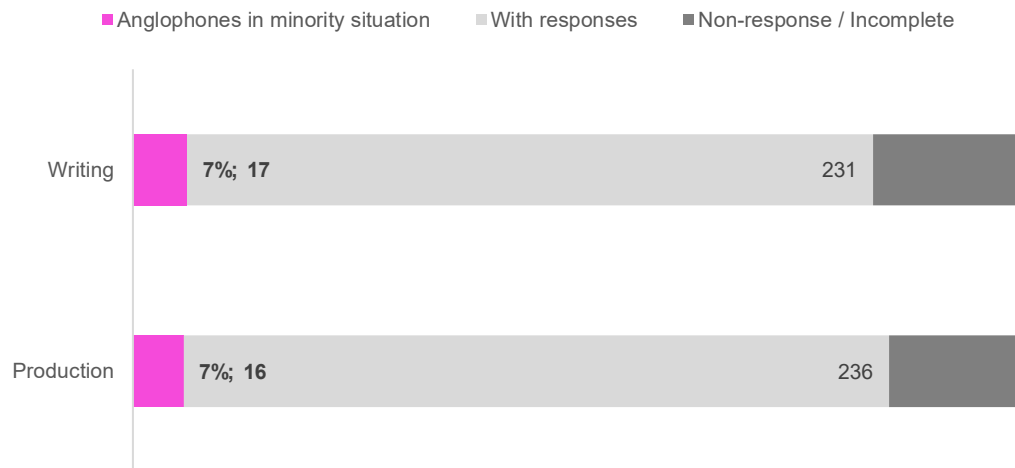
KEY OBSERVATIONS

- Telefilm's funding granted to French-language projects held by Francophones in minority situation represented 4% (\$0.3 million) for both roles of screenwriters and producers.
- Overall, Telefilm granted 4% of total funding to French-language projects in which one of the key creative positions was held by a Francophone in minority situation.

ANGLOPHONES IN MINORITY SITUATION

FUNDED PROJECTS

Anglophones in minority situation in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023



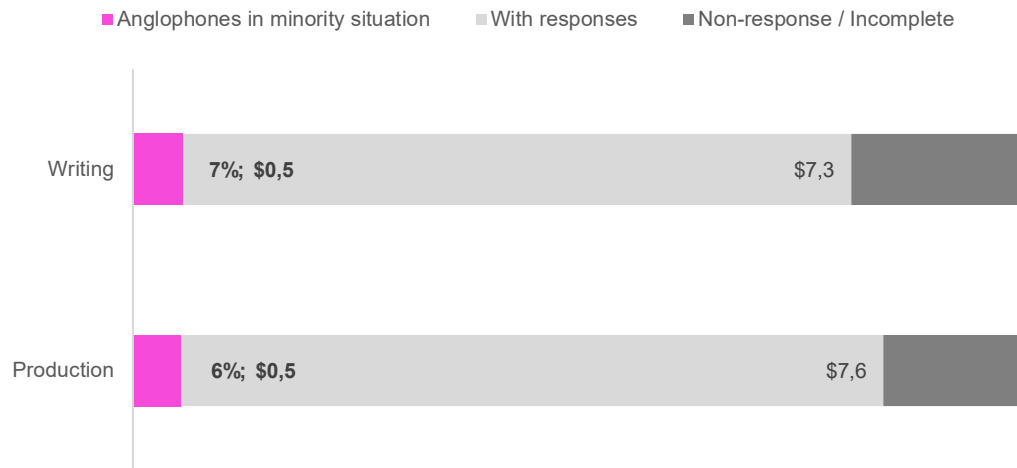
KEY OBSERVATIONS

- 17 funded English-language projects (7%) were written by Anglophones in minority situation, compared to a very similar figure of 16 English-language projects produced by Anglophones in minority situation (7%).
- Overall, Telefilm supported 19 English-language projects (7%) in which one of the key creative positions was held by an Anglophone in minority situation.

ANGLOPHONES IN MINORITY SITUATION

FUNDING

Anglophones in minority situation in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023



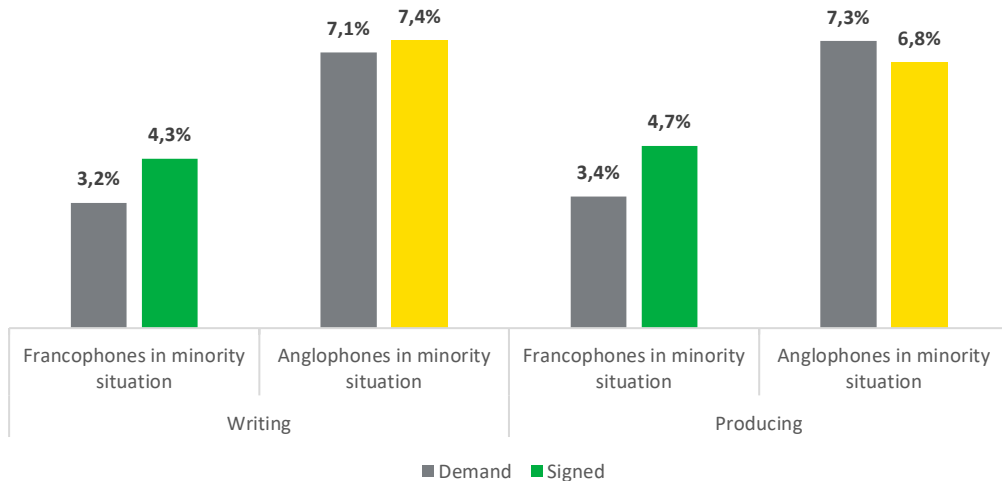
KEY OBSERVATIONS

- Telefilm's funding granted to English-language projects held by Anglophones in minority situation represented 7% and 6% (\$0.5 million) of total for screenwriters and producers, respectively.
- Overall, Telefilm granted 7% (over half a million dollars) of total funding to English-language projects in which one of the key creative positions was held by Anglophones in minority situation.

OFFICIAL LANGUAGE MINORITY COMMUNITIES

FUNDING

Official Language Minority Communities in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023



KEY OBSERVATIONS

- The representation of projects held by Francophones in minority situation increased from the demand to the funding stage for both roles, going from 3.2% to 4,3% for screenwriters and from 3.4% to 4.7% for producers.
- Representation of projects held by Anglophones in minority situation remained almost at the same level from the demand to the funding stage (from 7.1% to 7.4%) for screenwriters and decreased slightly for producers (from 7.3% to 6.8%).

APPENDIX

APPENDIX

FUNDED PROJECTS IN PRODUCTION PROGRAMS

Funded projects in production programs, number of projects (#) and funding (in millions \$)						
Program	English		French		TOTAL	
	#	\$	#	\$	#	\$
Production - High-budget films	20	\$36.0	18	\$21.3	38	\$57.3
Production - Low-budget films	22	\$14.3	9	\$5.0	31	\$19.4
Talent to Watch	11	\$2.6	5	\$1.0	16	\$3.5
Theatrical Documentary	18	\$3.9	7	\$1.1	25	\$5.0
TOTAL	71	\$56.8	39	\$28.4	110	\$85.1

APPENDIX

FUNDED PROJECTS IN DEVELOPMENT PROGRAM BY STREAM

Funded projects in the Development Program, number of projects (#) and funding (in millions \$)						
Stream	English		French		TOTAL	
	#	\$	#	\$	#	\$
Prequalified	103	\$3.6	61	\$2.1	164	\$5.7
General	43	\$1.2	26	\$0.7	69	\$2.0
Black and People of Colour	30	\$0.9	6	\$0.2	36	\$1.0
Indigenous	6	\$0.2	3	\$0.1	9	\$0.3
TOTAL	182	\$5.8	96	\$3.2	278	\$9.0

