

PROGRAM RESULTS FROM SELF-IDENTIFICATION DATA COLLECTION Fiscal 2024-2025

Montreal 2025/12

Ce document est aussi disponible en français

Introduction and Methodology

WHY WE COLLECT AND HOW WE USE DATA

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

As part of our ongoing efforts to promote a diversity of talent since 2022-2023, we have implemented a self-identification data collection process to gather information from individuals related to funding applications for 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, accessibility, representation of linguistic communities, and equity, diversity, and inclusion (EDI). The data also plays a key role in creating a more equitable industry.

The new collection method has been in effect since January 2022 and covers applications submitted to the Development, Production, Theatrical Documentary, and Talent to Watch programs.

This report provides only the results for the production and development portfolio. A detailed methodology report is available on our website, [Data collection and self-identification](#).

The analyses and results included in this report are based solely on self-identification data provided by key staff members. The information presented in this report does not replace other specific Telefilm reports and accountability statements that also take into consideration criteria such as ownership and control of the company (annual commitment to the Indigenous stream, collaboration agreement with official language minority communities, etc.).

How to read this report

USUAL ORDER OF PRESENTATION OF ANALYSES AND RESULTS

Telefilm strives to communicate information in a highly consistent format for all identities measured. Our goal is to ensure that our report is accessible and that the results are as easy to understand as possible for readers.

For each identity, we usually present the following seven results, in the order shown below:

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. Evolution over three years – Funded projects, by key role
4. Evolution over three years – Funding, by key role
5. Comparison of the proportion of submitted projects (demand) and the proportion of funded projects for all programs combined, by key role
6. Comparison of the proportion of submitted projects by language for all programs combined, by key role (*In this report, the English language also includes diverse languages and Indigenous languages.)
7. Comparison of the proportion 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 report.

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- 02 Development Program Portfolio Results

01

PORTFOLIO

RESULTS

PRODUCTION

PROGRAMS

PRODUCTION PROGRAMS

OVERVIEW

Telefilm supports the production and post-production stages through three programs (Production –high-budget and low-budget-, Theatrical documentary and Talent to watch) dedicated to Canadian audiovisual production companies that have their head office in Canada and operate in Canada.

High-Budget

Projects with a budget of \$3.5 million or more

Budget for 2024-2025:
\$57.8 million

Low-Budget

Projects with a budget of less than \$3.5 million

Budget for 2024-2025:
\$25.7 million

Theatrical Documentary

Supports the production and postproduction stages of theatrical documentaries.

Budget for 2024-2025:
\$3.5 million

Talent to Watch

Supports emerging filmmakers who want to get funding for the production phase of their first feature film project(s).

Budget for 2024-2025:
\$6.6 million

- 1.1 Persons With Disabilities
- 1.2 2SLGBTQIA+
- 1.3 Gender Representation
- 1.4 Racial or Ethnic Identity
- 1.5 Racial or Ethnic Identity & Gender
- 1.6 Indigenous
- 1.7 Official Language Minority Communities (OLMCs)

1.1 Persons With Disabilities

PERSONS WITH DISABILITIES

FUNDED PROJECTS

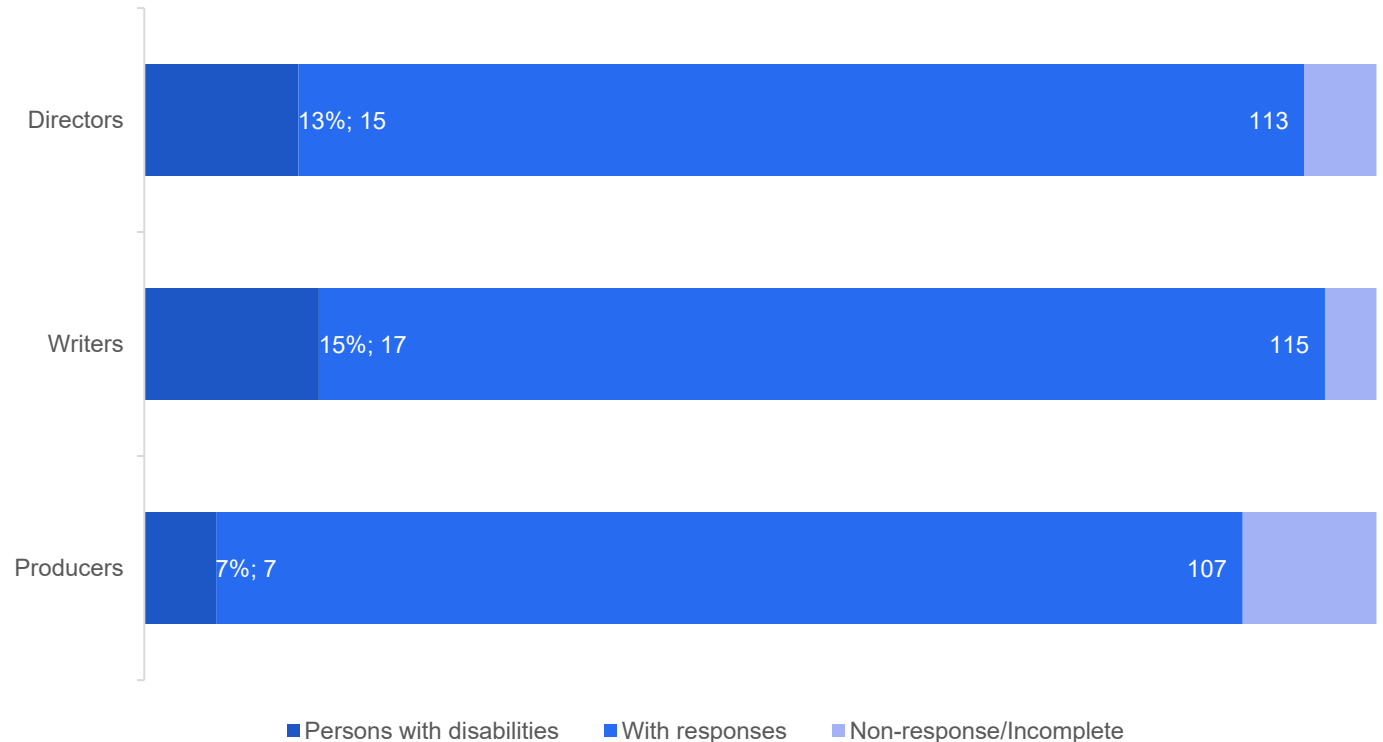
KEY OBSERVATIONS

Representation of persons with disabilities in the production portfolio is similar for the roles of director and screenwriter with 15 funded projects (13%) by directors with disabilities, and 17 funded projects (15%) by screenwriters with disabilities.

On the production side, representation is lower, with 7 funded projects (7%) by producers with disabilities.

Overall, Telefilm supported 23 projects (19%) in which one of the key creative positions was held by a person with a disability.

Persons with disabilities in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



PERSONS WITH DISABILITIES

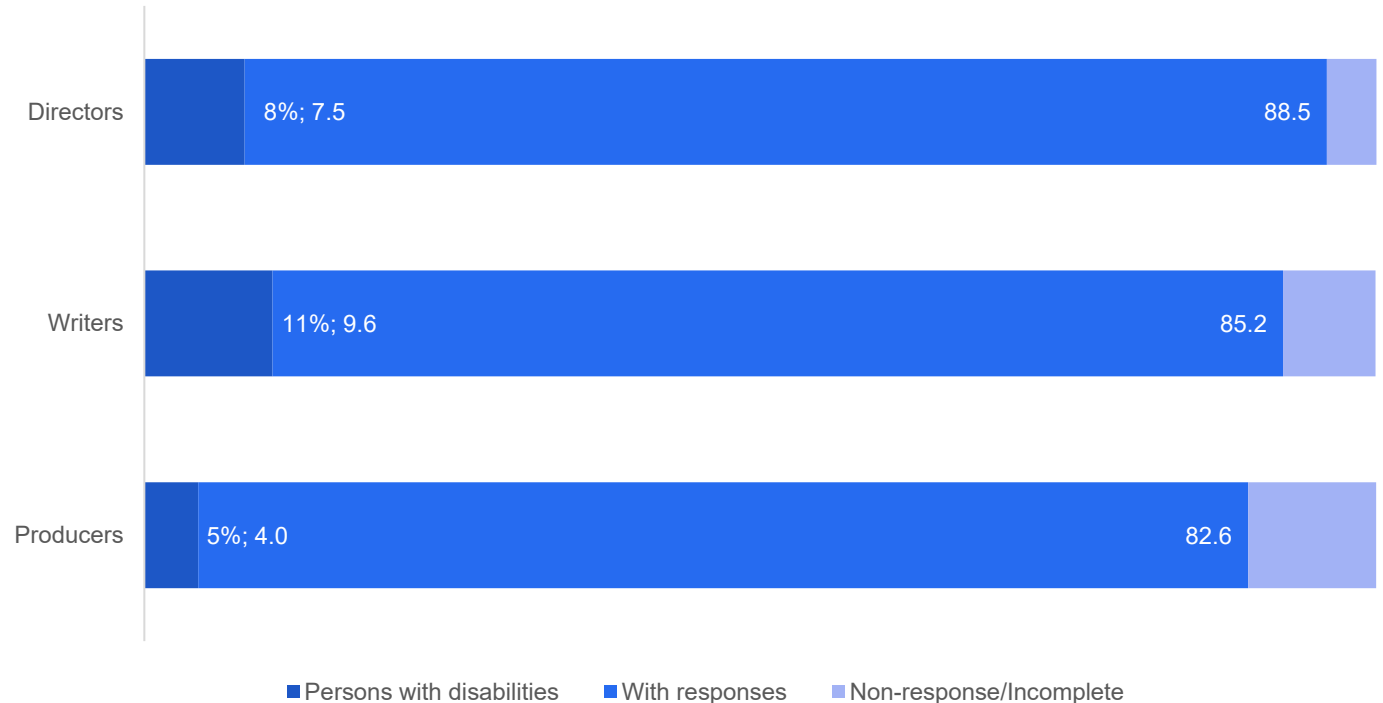
FUNDING

KEY OBSERVATIONS

Telefilm's funding granted to projects held by persons with disabilities represented 8% (\$7.5 million) for the role of director, 11% (\$9.6 million) for the role of screenwriter, and 5% (\$4 million) for the role of producer.

Overall, Telefilm granted 16% (\$14.3 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 in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



PERSONS WITH DISABILITIES

3-YEAR TREND – FUNDED PROJECTS

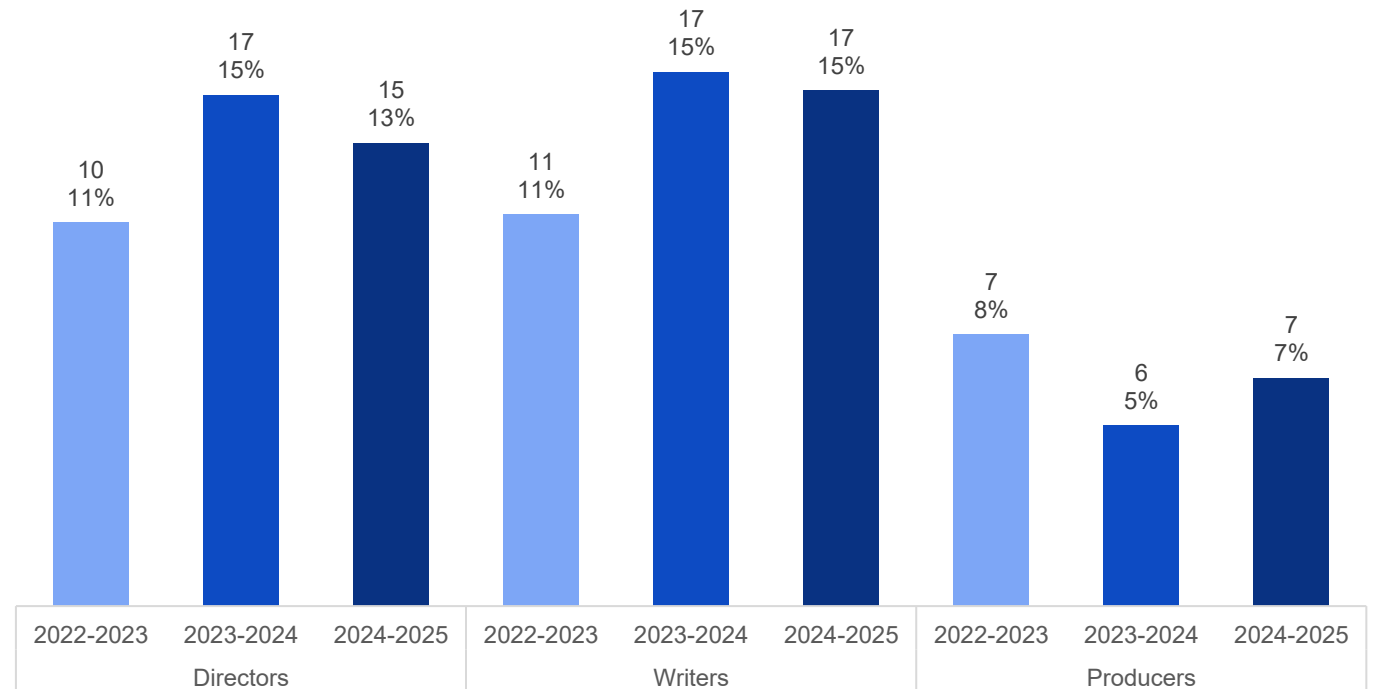
KEY OBSERVATIONS

The percentage of funded projects directed by persons with disabilities increased in 2023-2024, from 11% to 15%, followed by a decline to 13% in 2024-2025, but the level remains higher than that of 2022-2023.

Representation of screenwriters showed marked growth between the first and second years, from 11% to 15%, followed by stability. Screenwriters have the highest representation among the three roles, at 15% in the last two years.

Producers are the least represented role, with a drop in 2023-2024 followed by a slight upturn in 2024-2025, but the level remains lower, between 5% and 8%.

Persons with disabilities in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 à 2024-2025



PERSONS WITH DISABILITIES

3-YEAR TREND – FUNDING

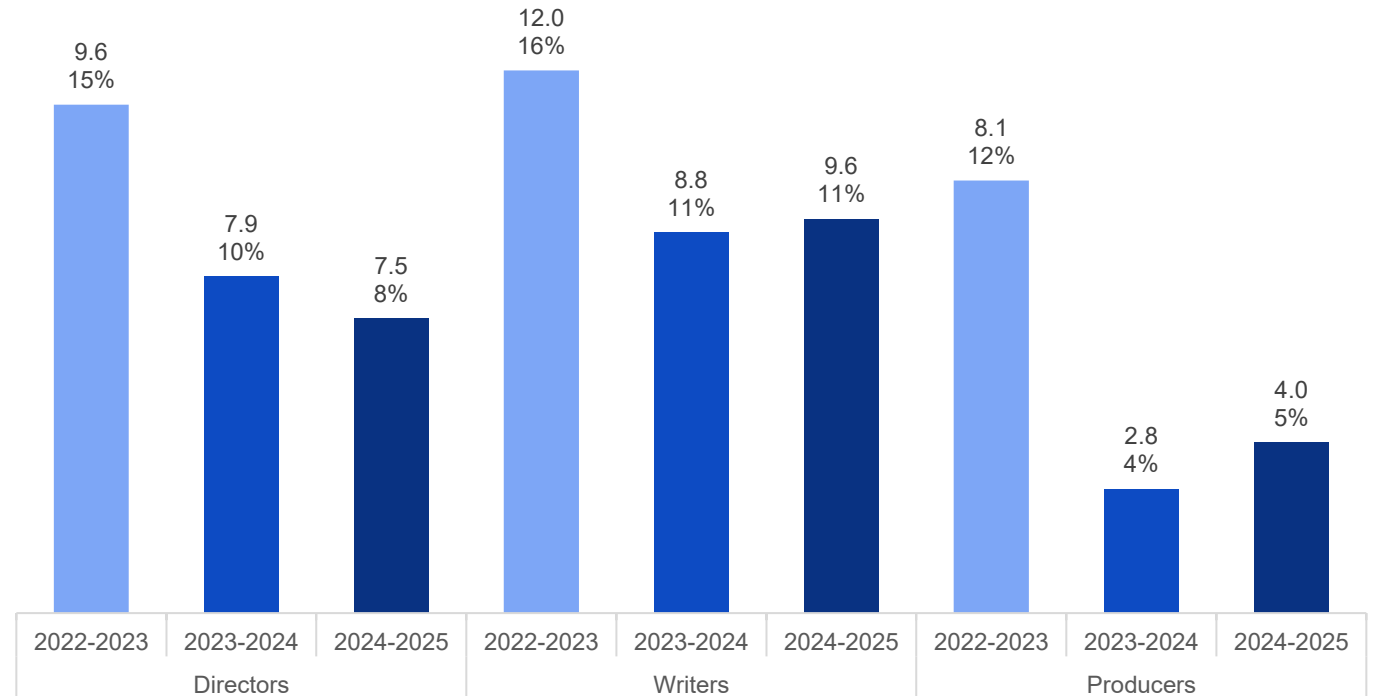
KEY OBSERVATIONS

The proportion of funding granted to projects directed by persons with disabilities experienced a decline over the three years, from 15% to 8%.

The funding allocated to screenwriters remained the most stable, despite a drop after 2022-2023.

The funding given to projects produced by persons with disabilities decreased significantly in 2023-2024. Despite a slight surge in 2024-2025, it has not returned to its initial level.

Persons with disabilities in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 à 2024-2025



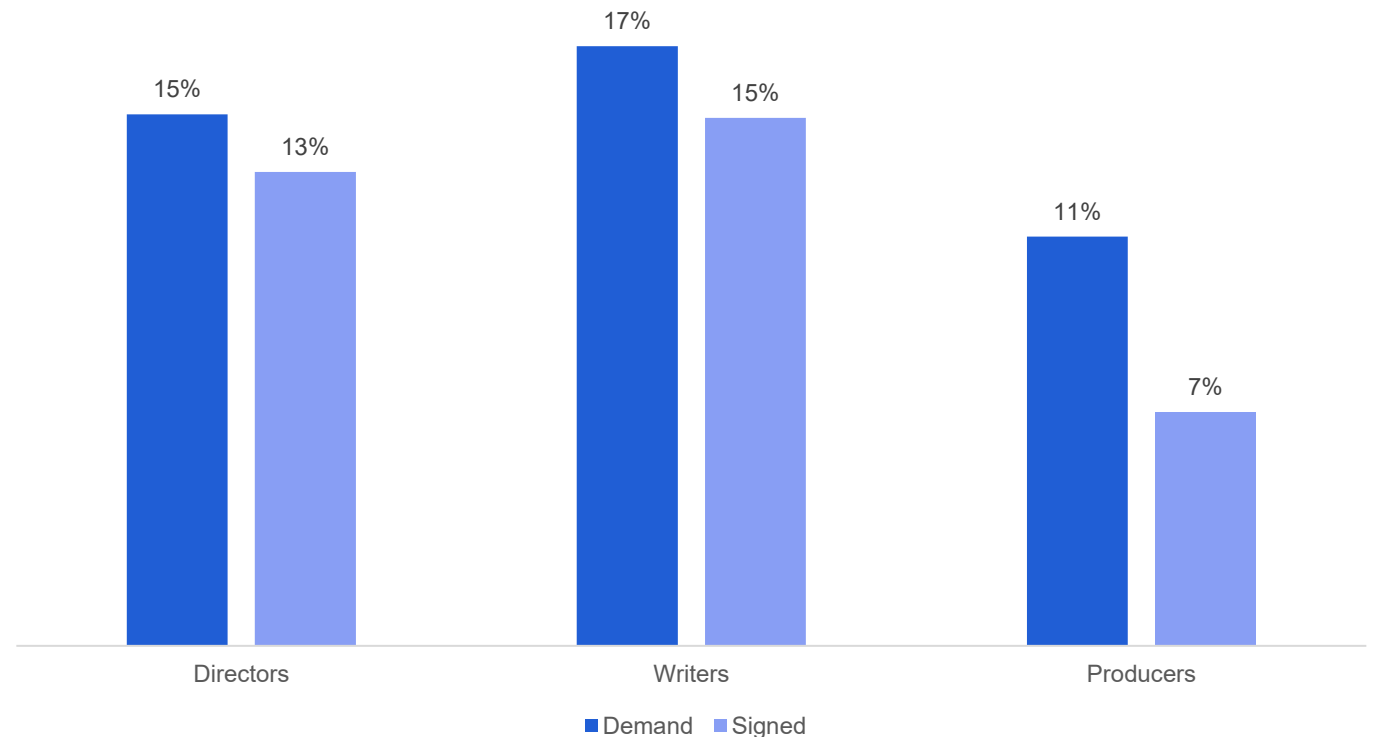
PERSONS WITH DISABILITIES

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of persons with disabilities fell slightly between the application stage and the funding stage for directors (from 15% to 13%) and screenwriters (from 17% to 15%); and more significantly for producers (from 11% to 7%).

Persons with disabilities in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



PERSONS WITH DISABILITIES

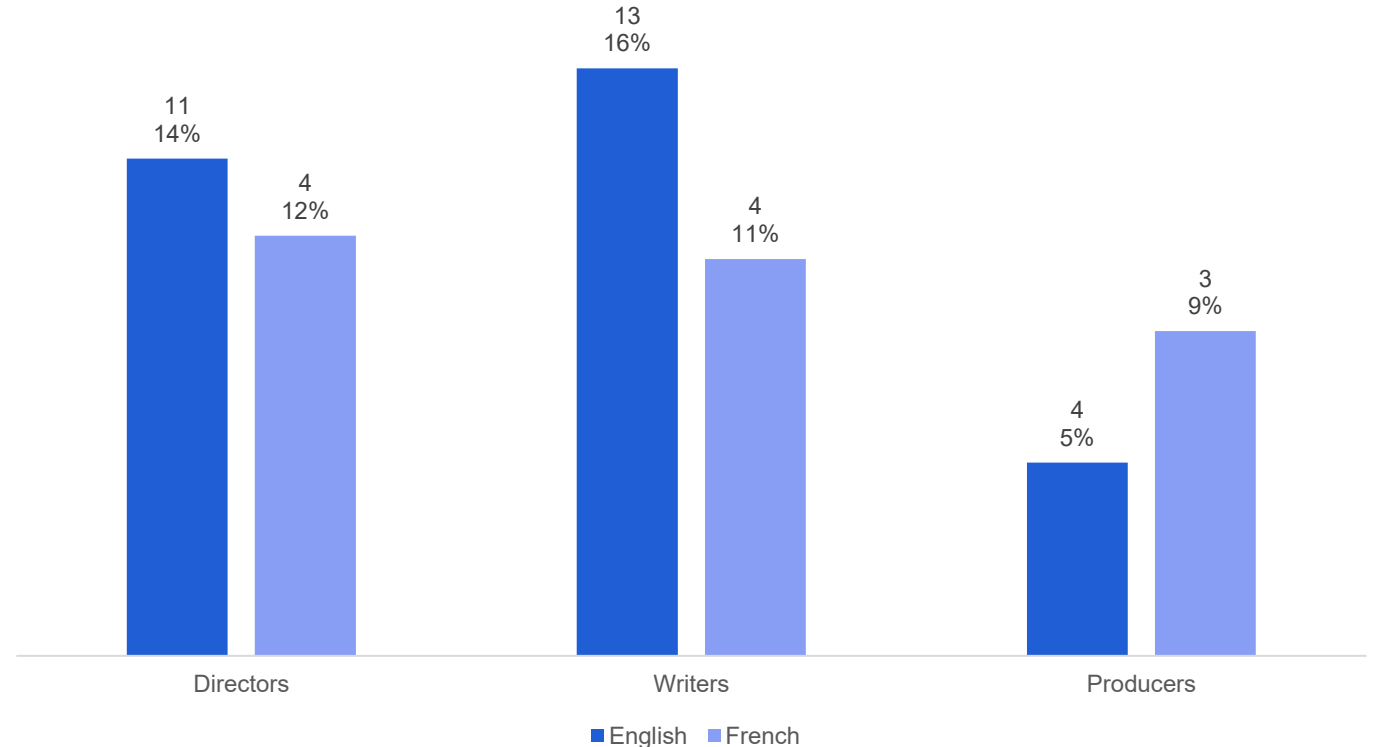
FUNDED PROJECTS – BREAKDOWN BY LANGUAGE

KEY OBSERVATIONS

There is a higher proportion of funded projects in English than in French among those directed or written by persons with disabilities.

For projects produced by persons with disabilities, the proportion of funded projects in French is higher than that of projects in English.

Persons with disabilities in production portfolio by key role
Share of funded projects by language, 2024-2025



PERSONS WITH DISABILITIES

FUNDED PROJECTS – BREAKDOWN BY PROGRAM

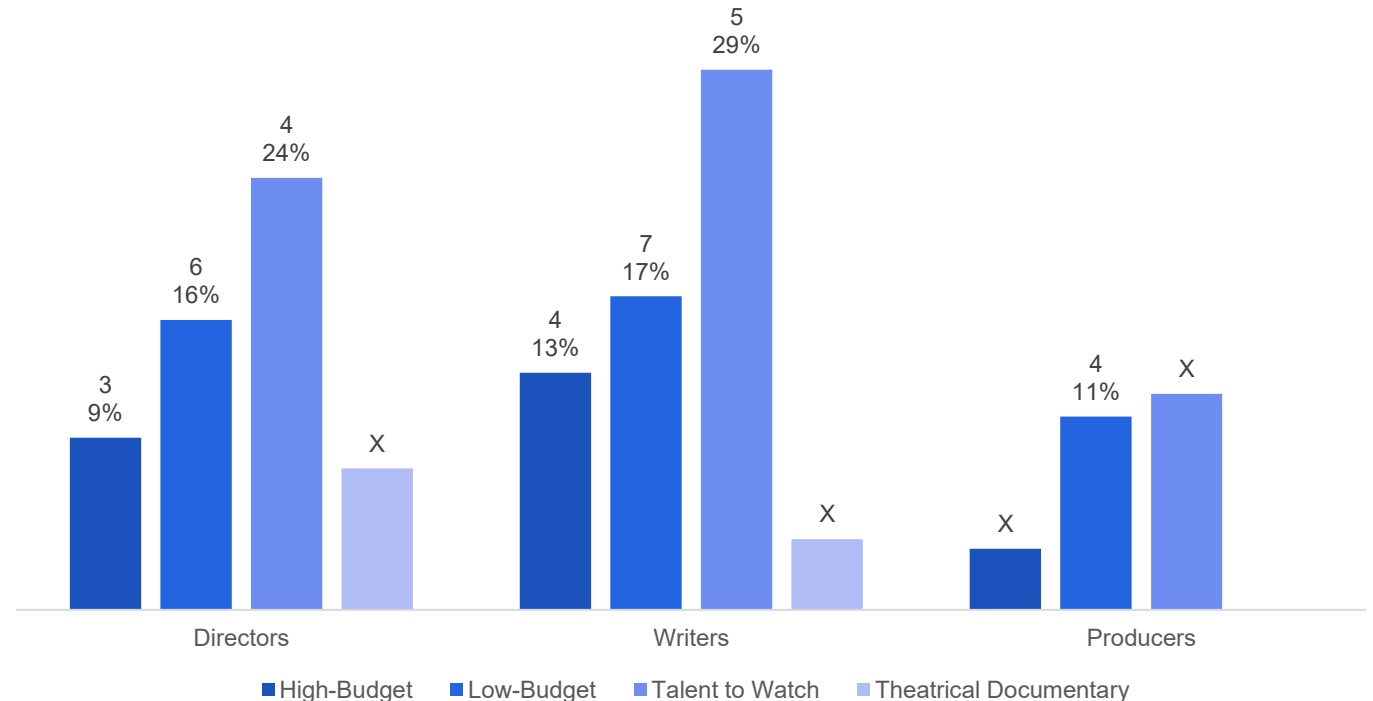
KEY OBSERVATIONS

For the role of director, the representation of persons with disabilities is at 9% for High-budget projects, 16% for Low-budget projects, and 24% for the Talent to Watch Program.

Projects written by persons with disabilities represent 13% to 29% of projects among High-budget projects, Low-budget projects, and the Talent to Watch Program.

For producers with disabilities, the representation is at 11% for Low-budget projects.

Persons with disabilities in production portfolio by key role
Share of funded projects by program, 2024-2025



1.2 2SLGBTQIA+

2SLGBTQIA+

FUNDED PROJECTS

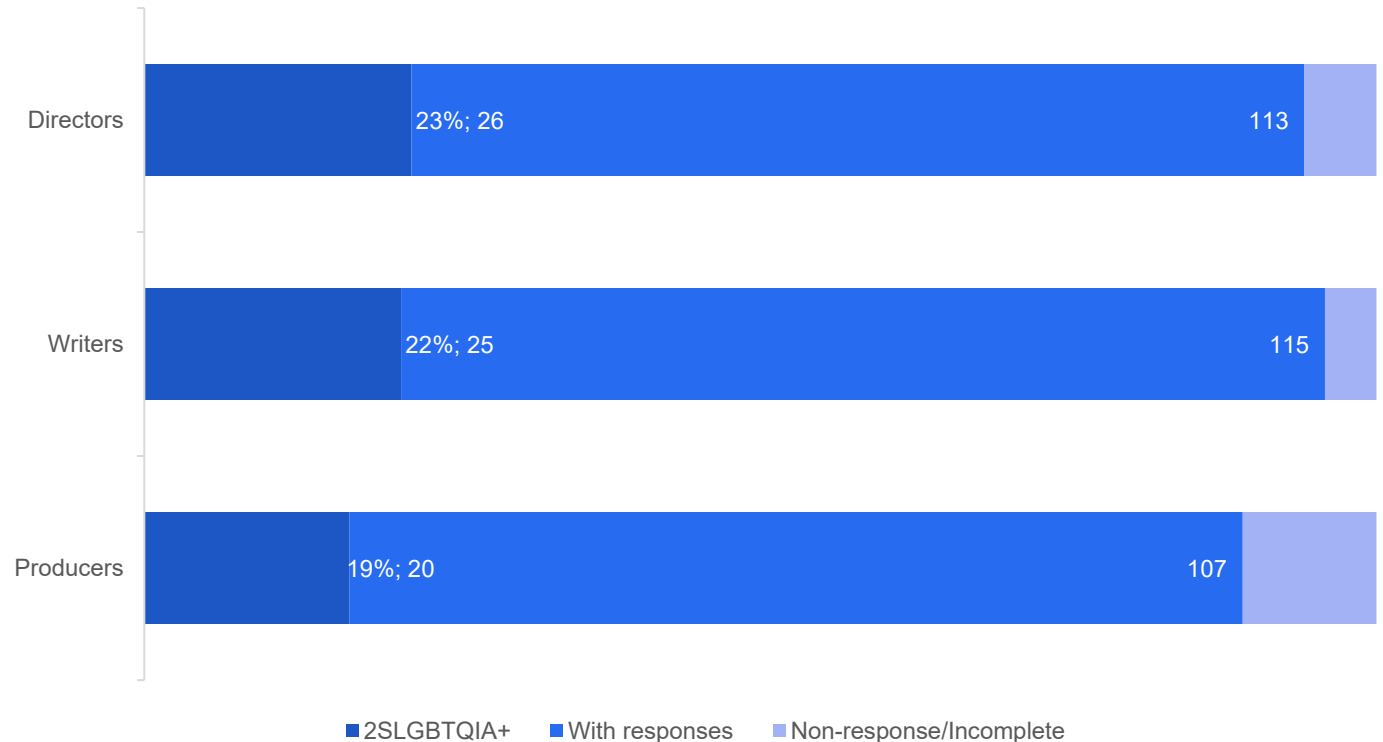
KEY OBSERVATIONS

Representation of members of the 2SLGBTQIA+ community in the production portfolio is similar for the directing and screenwriting roles, with 26 funded projects (23%) whose directors are 2SLGBTQIA+ individuals, compared with 25 projects and 22% for screenwriters.

On the production side, the representation of members from the 2SLGBTQIA+ community is lower, with 20 funded projects (19%) whose producers are part of this community.

Overall, Telefilm supported 39 projects (33%) in which one of the key creative positions was held by members of the 2SLGBTQIA+ community.

2SLGBTQIA+ community members in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



2SLGBTQIA+

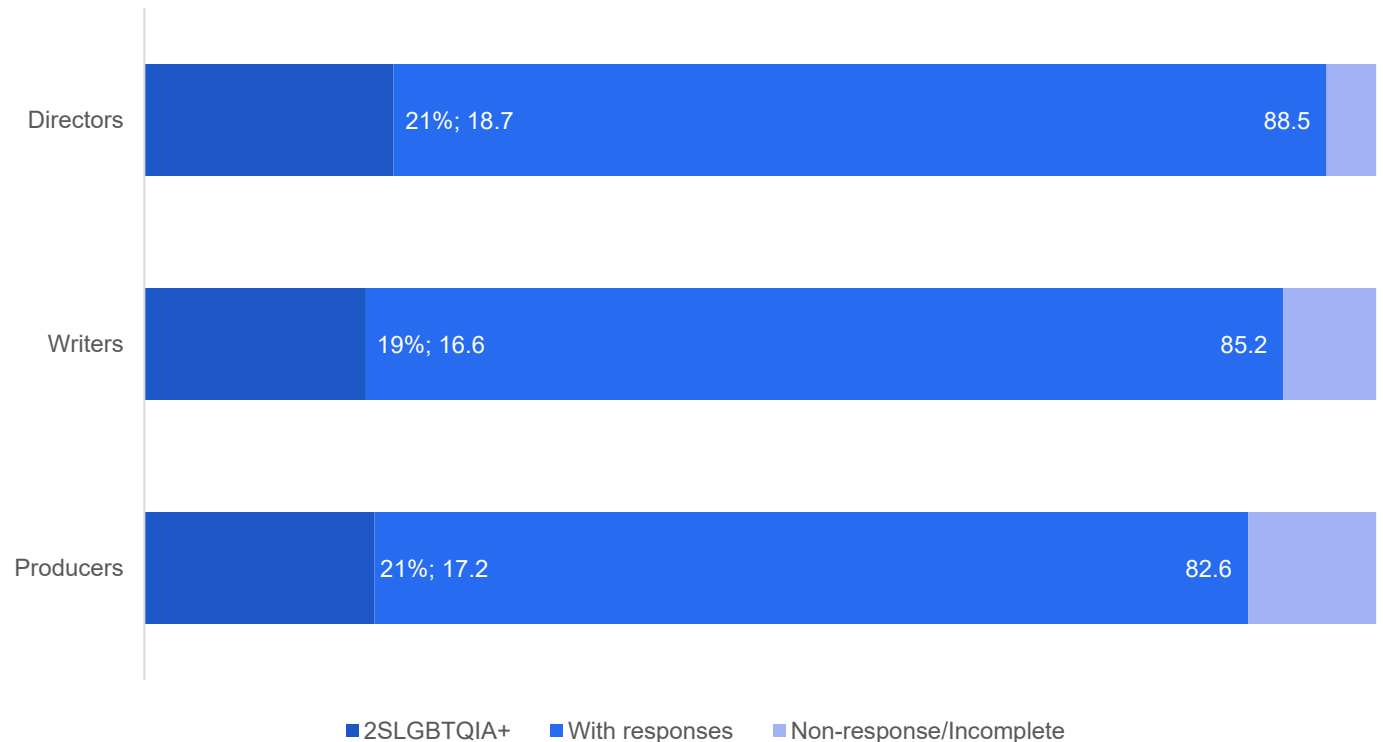
FUNDING

KEY OBSERVATIONS

Telefilm's funding granted to projects held by members of the 2SLGBTQIA+ community represented 21% (\$18.7 million) for the role of director, 19% (\$16.6 million) for the role of screenwriter, and 21% (\$17.2 million) for the role of producer.

Overall, Telefilm granted 38% (\$34.4 million) to projects in which one of the key creative positions was held by members of the 2SLGBTQIA+ community.

2SLGBTQIA+ community members in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



2SLGBTQIA+

3-YEAR TREND – FUNDED PROJECTS

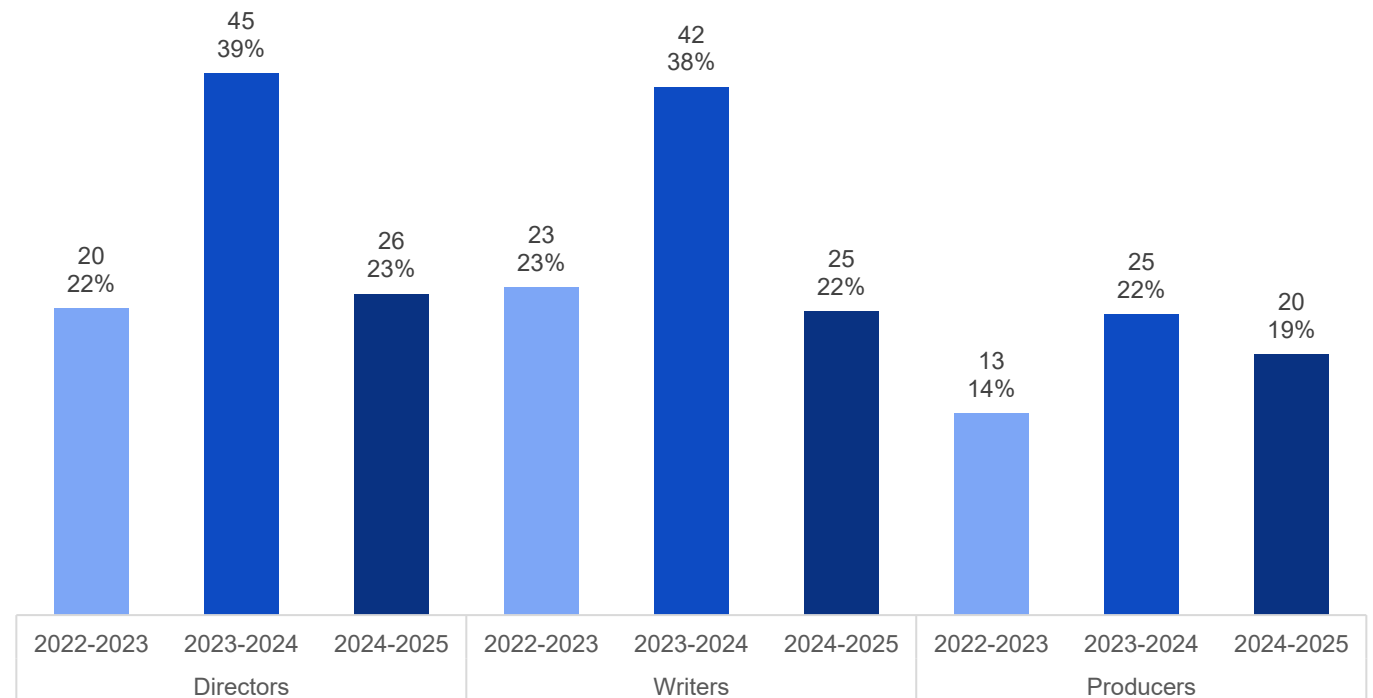
KEY OBSERVATIONS

The percentage of funded projects directed by members of the 2SLGBTQIA+ community significantly increased in 2023-2024, from 22% to 39%, followed by a decline in 2024-2025 to return to 23%. However, the absolute number of funded projects (26) remains higher than in 2022-2023.

Representation of 2SLGBTQIA+ screenwriters also experienced marked growth between the first and second year, from 23% to 38%, followed by a decline to 22%.

Producers from the 2SLGBTQIA+ community underwent the same trend, with an increase in 2023-2024 followed by a slight drop to 19% in 2024-2025.

2SLGBTQIA+ community members in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 à 2024-2025



2SLGBTQIA+

3-YEAR TREND – FUNDING

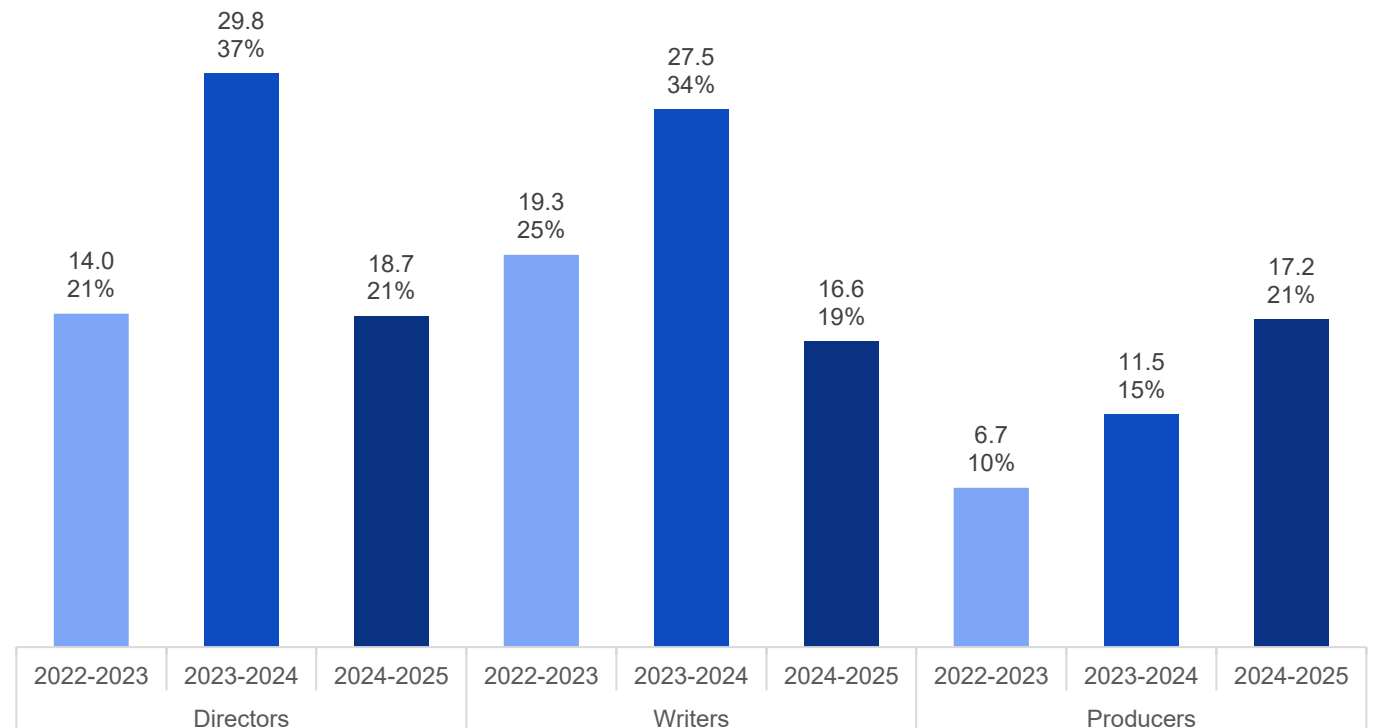
KEY OBSERVATIONS

The proportion of funding granted to projects directed by members of the 2SLGBTQIA+ community showed significant growth in 2023-2024, from 21% to 37%, followed by a decline in 2024-2025 to 21%.

Funding allocated to 2SLGBTQIA+ screenwriters followed the same trend, with a significant uptick in 2023-2024, from 25% to 34%, followed by a drop in 2024-2025 to 19%.

Funding given to projects involving 2SLGBTQIA+ producers experienced a significant increase over the three years, from 10% to 21%.

2SLGBTQIA+ community members in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 à 2024-2025



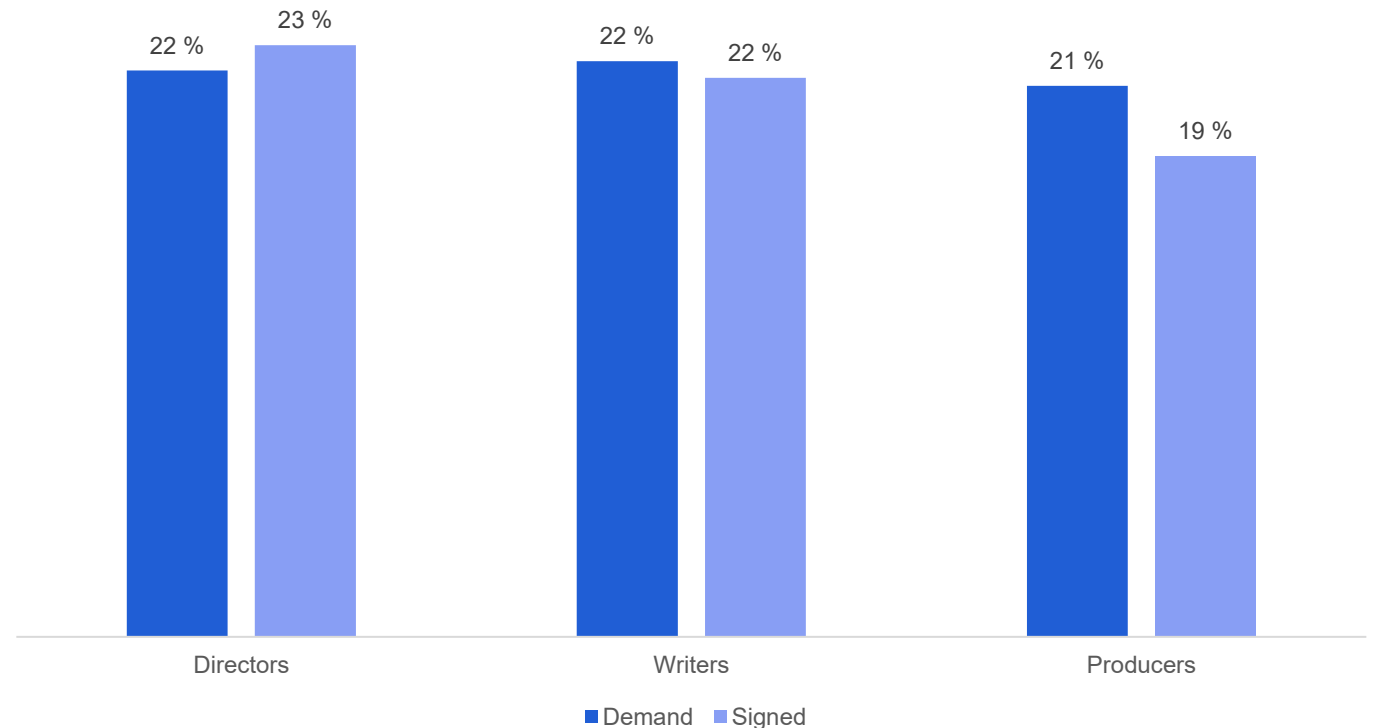
2SLGBTQIA+

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of members from the 2SLGBTQIA+ community slightly grew between the demand stage and funding stage for directors, from 22% to 23%. It remained the same for screenwriters at 22%, and slightly declined for producers, from 21% to 19%.

2SLGBTQIA+ community members in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



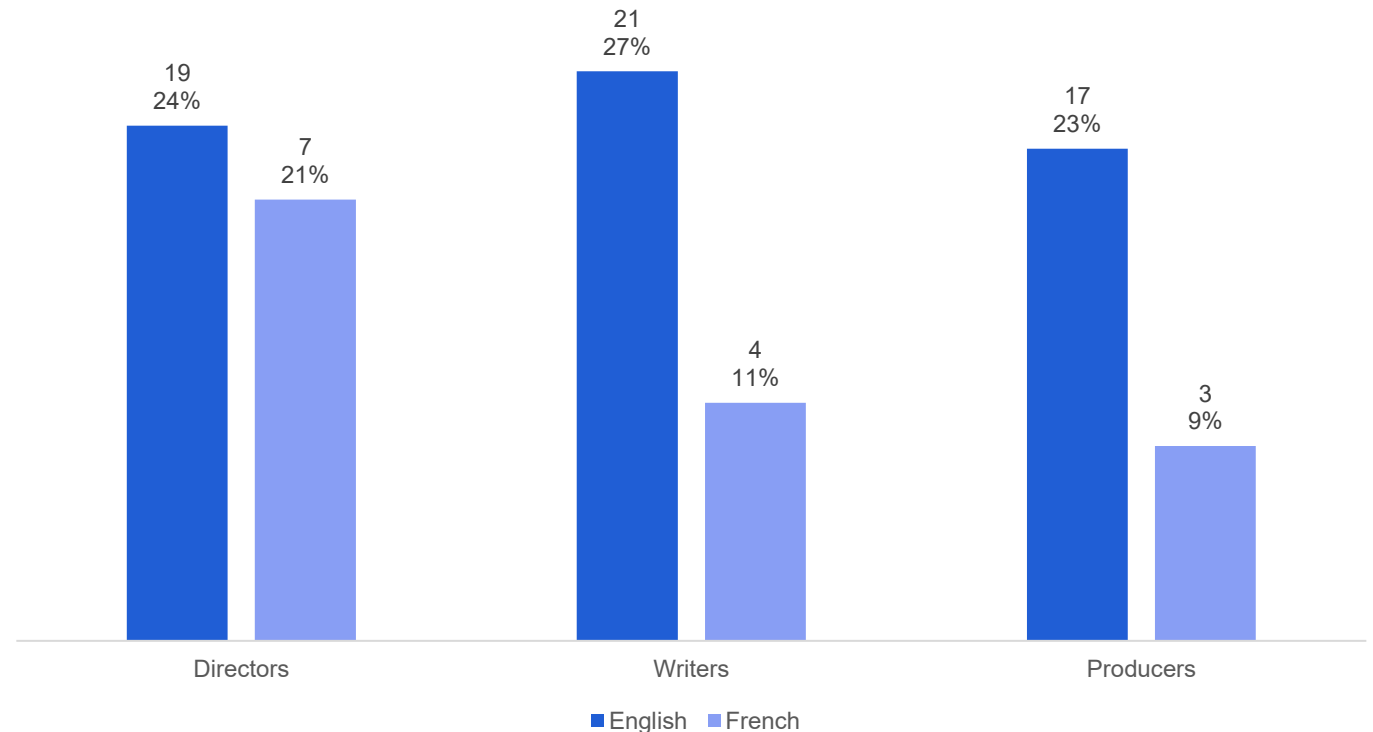
2SLGBTQIA+

FUNDED PROJECTS – BREAKDOWN BY LANGUAGE

KEY OBSERVATIONS

There is a higher proportion of funded projects in English than in French, whether directed, written, or produced by members of the 2SLGBTQIA+ community.

2SLGBTQIA+ community members in production portfolio by key role
Share of funded projects by language, 2024-2025



2SLGBTQIA+

FUNDED PROJECTS – BREAKDOWN BY PROGRAM

KEY OBSERVATIONS

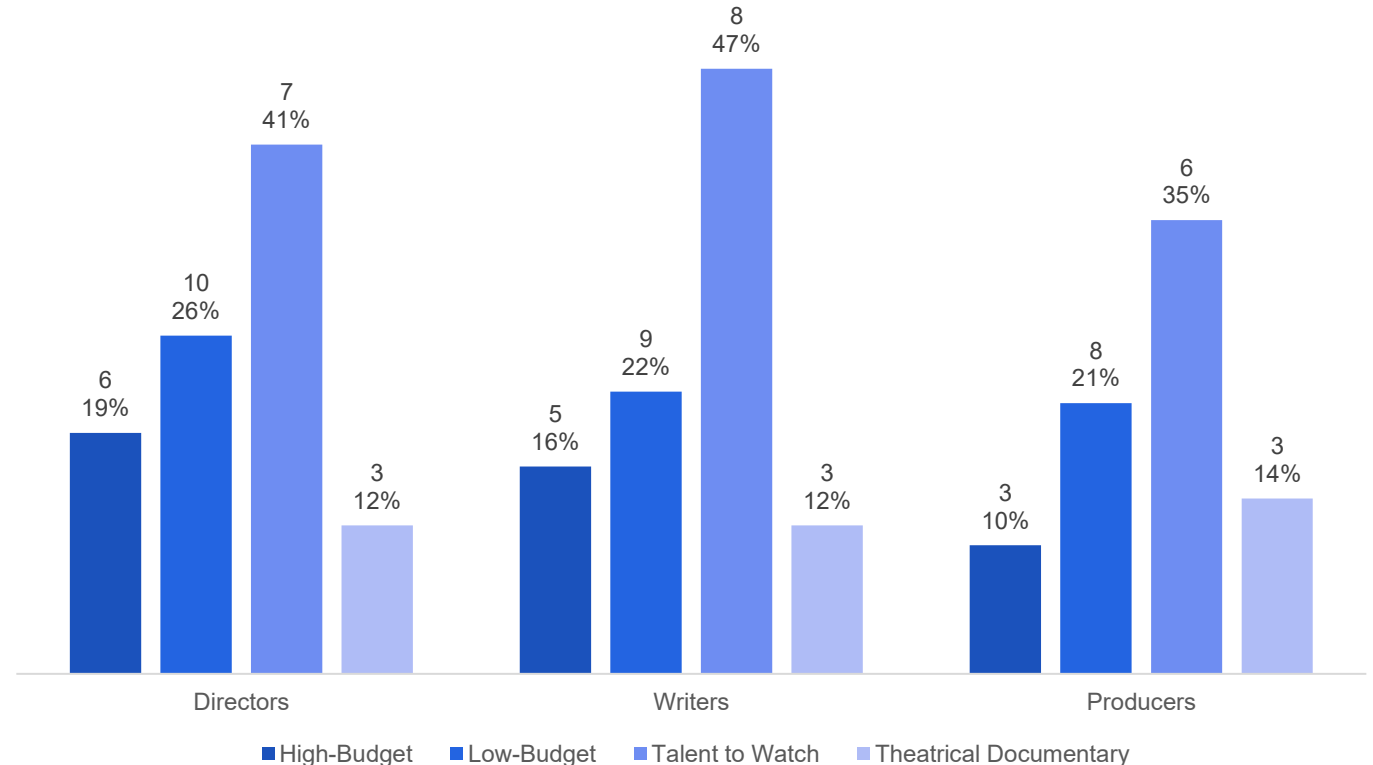
For the role of director, the representation of 2SLGBTQIA+ members is at 19% for High-budget projects, 26% for Low-budget projects, 41% for the Talent to Watch Program, and 12% in the Theatrical Documentary Program.

Projects written by members of the 2SLGBTQIA+ community represent 12% to 47% of projects across production programs.

For producers from the 2SLGBTQIA+ community, representation ranges from 10% to 35% across production programs.

The Talent to Watch Program is the one in which 2SLGBTQIA+ creators were the most represented in the three key roles.

2SLGBTQIA+ community members in production portfolio by key role
Share of funded projects by program, 2024-2025



1.3 Gender Representation

GENDER REPRESENTATION

FUNDED PROJECTS

KEY OBSERVATIONS

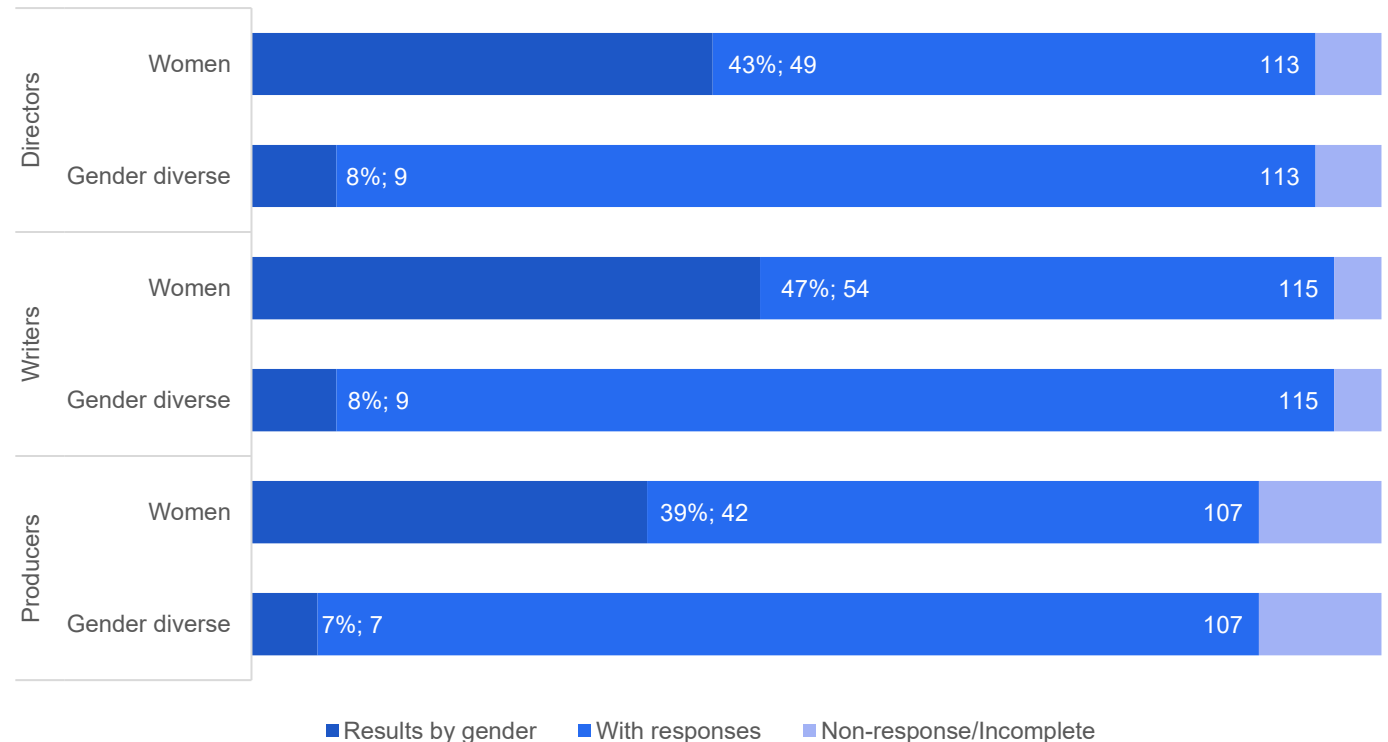
The parity zone (40%+) was reached for women directors (43%) and women screenwriters (47%) in terms of number of films financed.

Producers are just below the parity zone with 39% of projects supported.

Overall, Telefilm supported 70 projects (59%) in which at least one of the key creative positions was held by a woman, and 15 projects (13%) in which at least one of these positions was held by a gender diverse person.

Telefilm funded 9 projects (8%) directed by gender diverse persons, 9 projects (8%) written by gender diverse persons, and 7 projects (7%) produced by gender diverse persons.

Gender representation in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



GENDER REPRESENTATION

FUNDING

KEY OBSERVATIONS

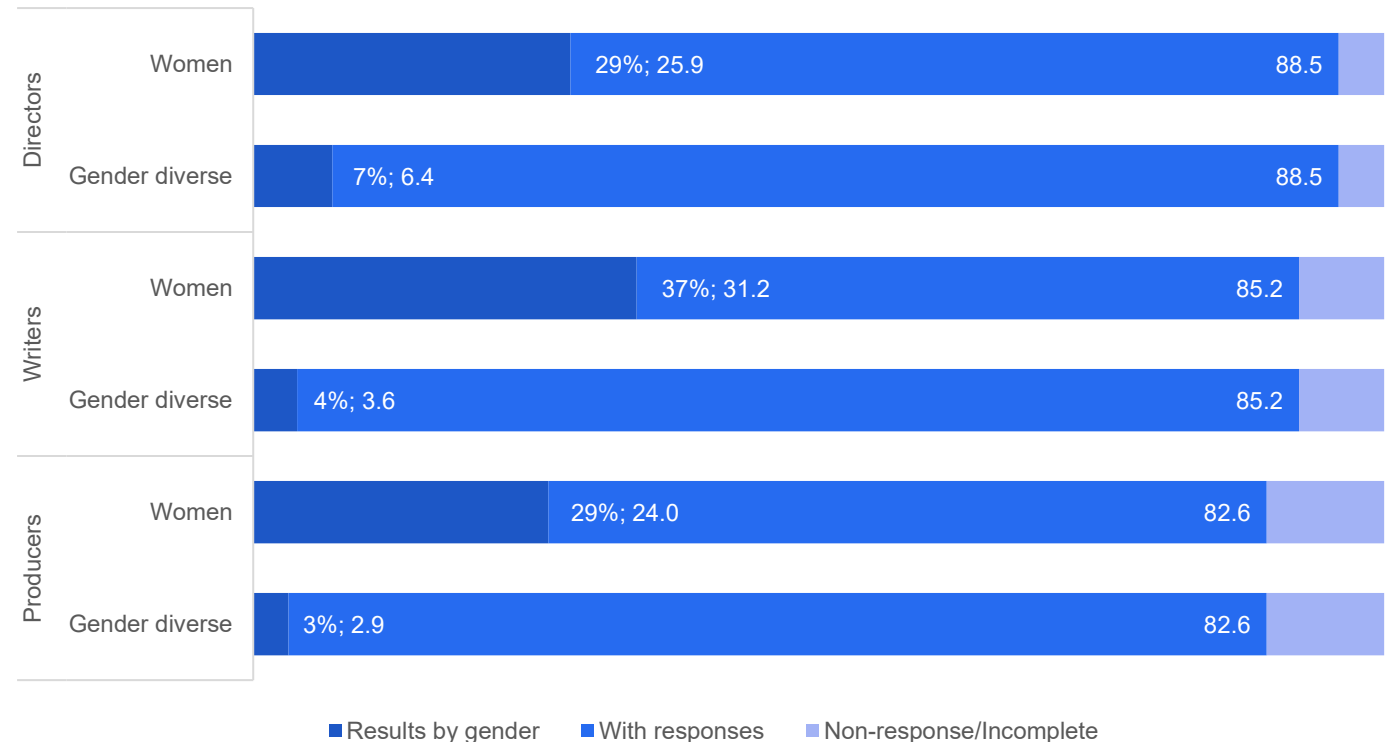
The proportion of funding granted to women did not reach the parity zone in any of the three key roles. Women directors and producers received 29% of funding respectively, and women screenwriters 37%.

The proportion of funding granted to gender diverse persons was 7% for directors, 4% for screenwriters, and 3% for producers.

Overall, Telefilm awarded \$42 million to projects in which at least one of the key creative positions was held by a woman (46%).

A total of \$9.4 million (10%) was awarded to projects in which at least one of the key creative positions was held by gender diverse persons.

Gender representation in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



GENDER REPRESENTATION

3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

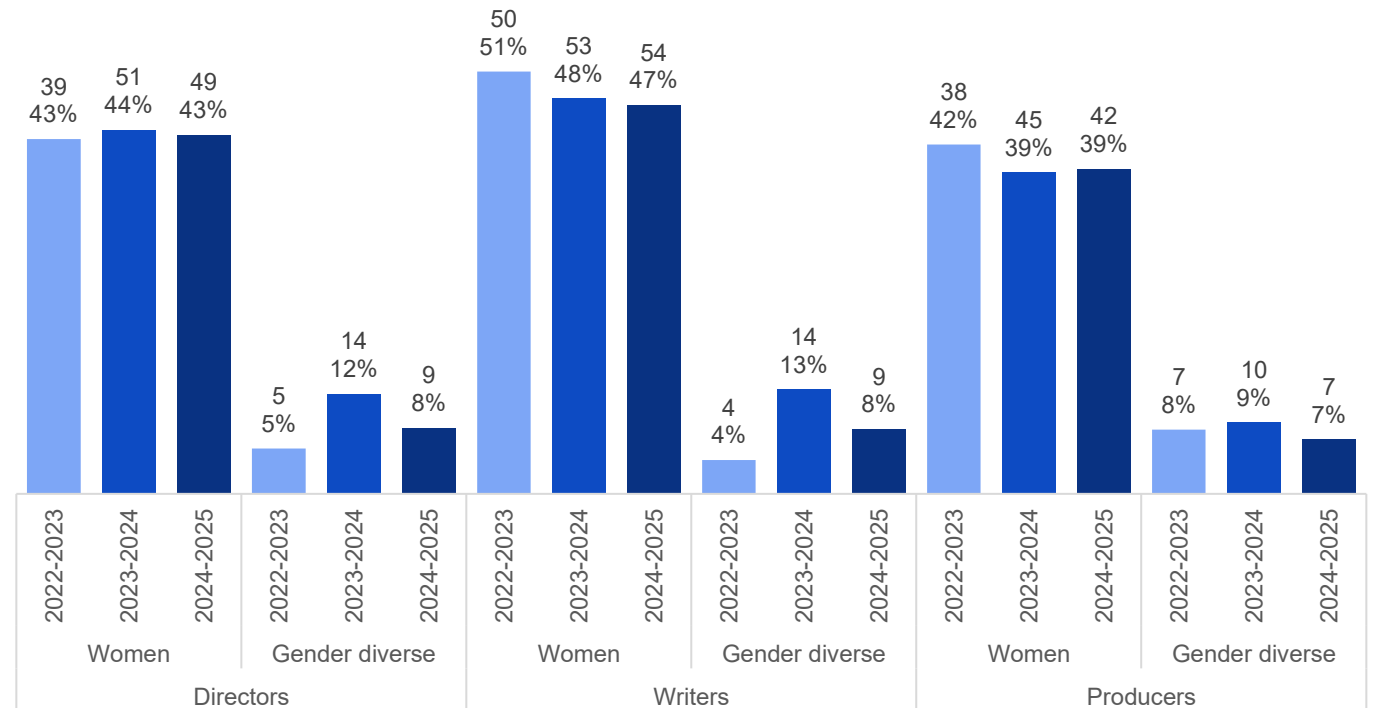
The percentage of funded projects directed by women remained stable over the last three years, between 43% and 44%.

Representation of women screenwriters experienced a slight decline from 2022-2023 to 2024-2025, from 51% to 47%, while remaining in the parity zone.

Similarly, the representation of women producers fell slightly from 42% to 39% between 2022-2023 and 2024-2025.

The percentage of funded projects directed by gender diverse persons rose in 2023-2024, from 5% to 12%, followed by a decline to 8% in 2024-2025. The same trend can be observed for gender diverse screenwriters and producers, with an increase in 2023-2024 followed by a drop in 2024-2025.

Gender representation in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 à 2024-2025



GENDER REPRESENTATION

3-YEAR TREND – FUNDING

KEY OBSERVATIONS

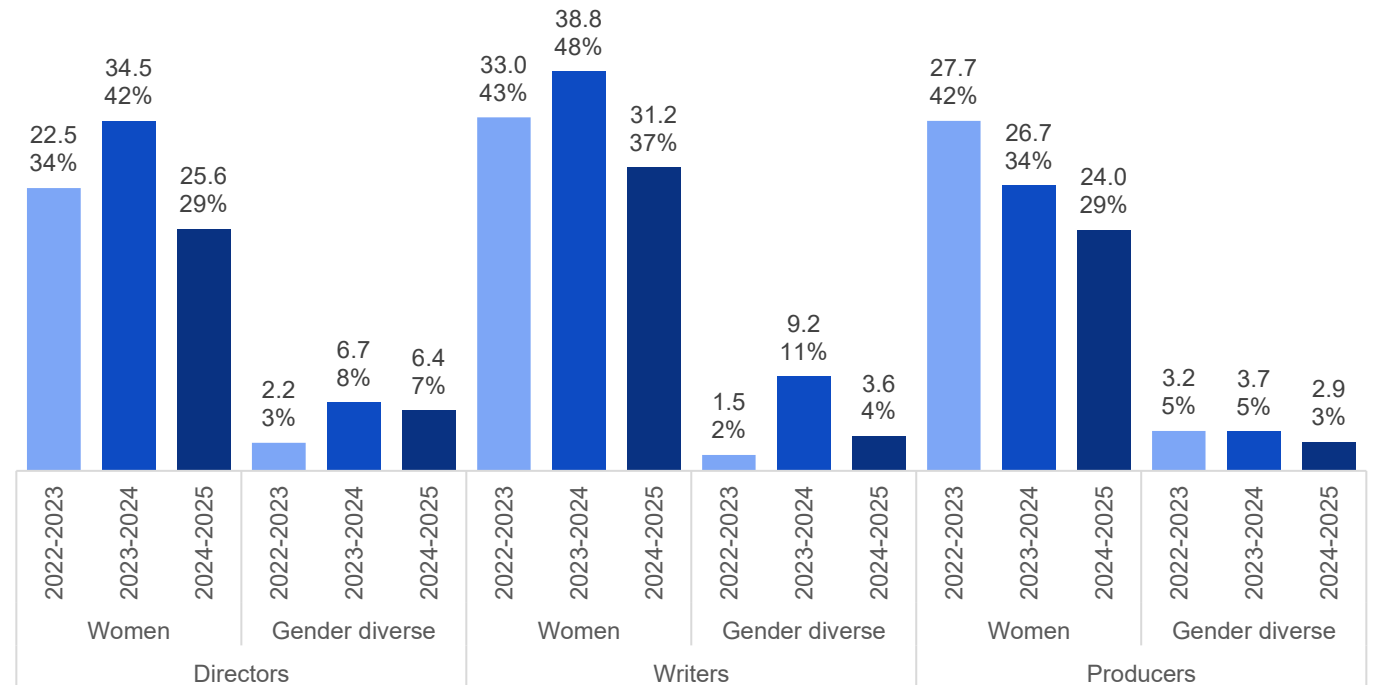
Representation of women directors grew from 34% to 42% in 2022-2023, before dropping to 29% in 2024-2025.

Women screenwriters reached the parity zone in 2023-2024 at 48%, but the proportion of funding then fell back to 37%.

For women producers, the trend is downward over the entire period, from 42% in 2022-2024 to 29% in 2024-2025.

Representation of gender diverse persons showed progress in 2023-2024, especially among screenwriters, but dropped off in 2024-2025.

Gender representation in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 à 2024-2025



GENDER REPRESENTATION

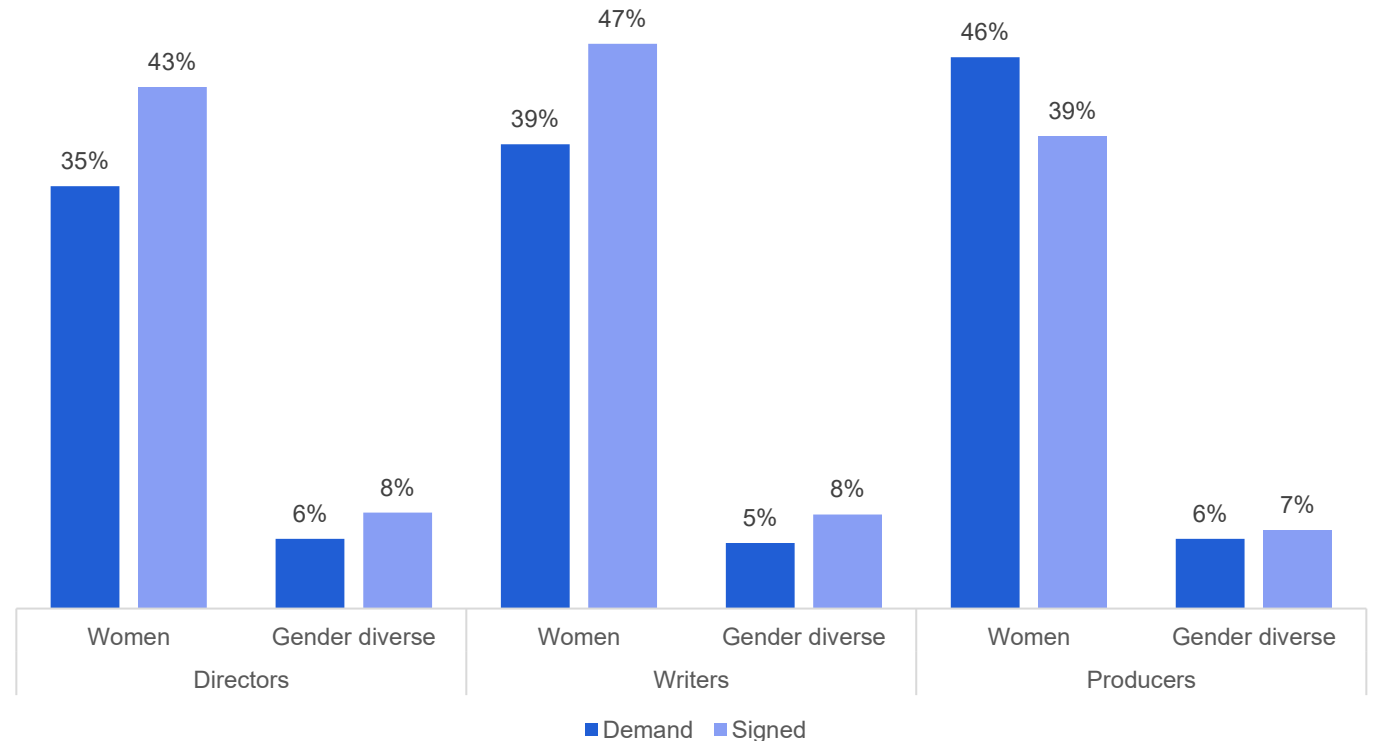
SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of women increased from the demand stage to the funding stage for women directors (from 35% to 43%) and women screenwriters (from 39% to 47%) but decreased for women producers (46% to 39%).

Representation of gender diverse persons increased from the demand stage to the funding stage for the three key roles.

Gender representation in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



GENDER REPRESENTATION

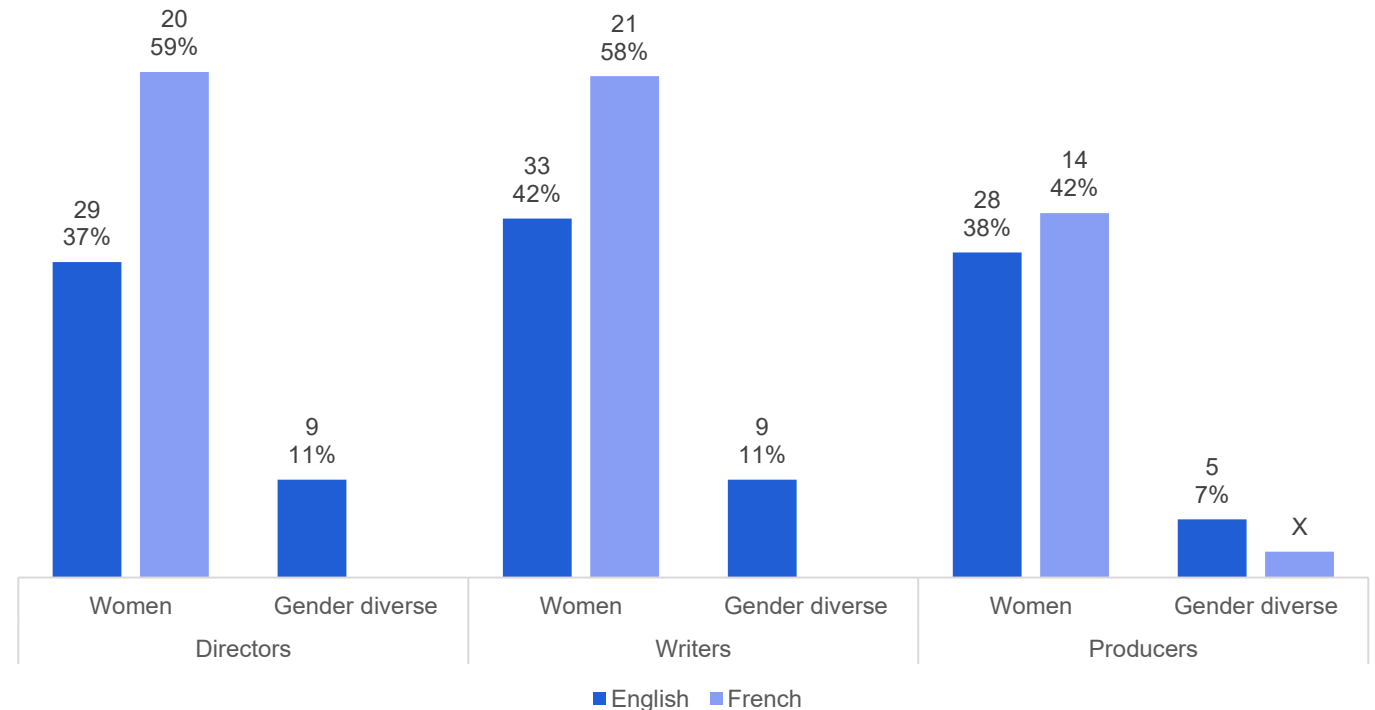
FUNDED PROJECTS – BREAKDOWN BY LANGUAGE

KEY OBSERVATIONS

The proportion of funded projects in French is greater than that of English-language projects for the three key positions, namely projects directed, written, or produced by women

As for gender diverse creators, the trend is reversed with the proportion of funded projects in English greater than that of projects in French in the three key roles.

Gender representation in production portfolio by key role
Share of funded projects by language, 2024-2025



X: Confidential, number of responses below disclosure threshold.

GENDER REPRESENTATION

FUNDED PROJECTS – BREAKDOWN BY PROGRAM

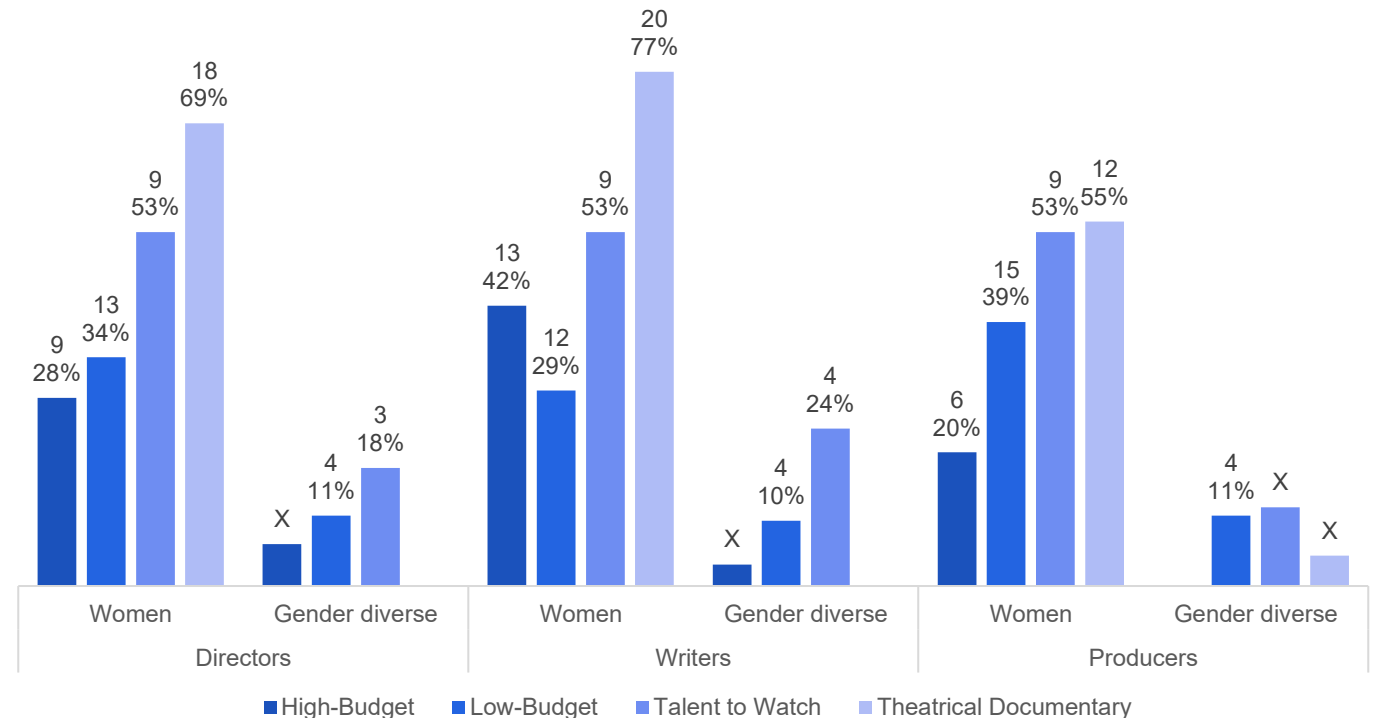
KEY OBSERVATIONS

Representation of women directors is at 28% for High-budget projects, 34% for Low-budget projects, 53% for the Talent to Watch Program, and 69% in the Theatrical Documentary Program.

Projects written by women represent 29% to 77% of projects across all programs.

For women producers, representation ranges from 20% to 55% across all programs.

Gender representation in production portfolio by key role
Share of funded projects by program, 2024-2025



X: Confidential, number of responses below disclosure threshold.

1.4 Racial or Ethnic Identity

RACIAL OR ETHNIC IDENTITY

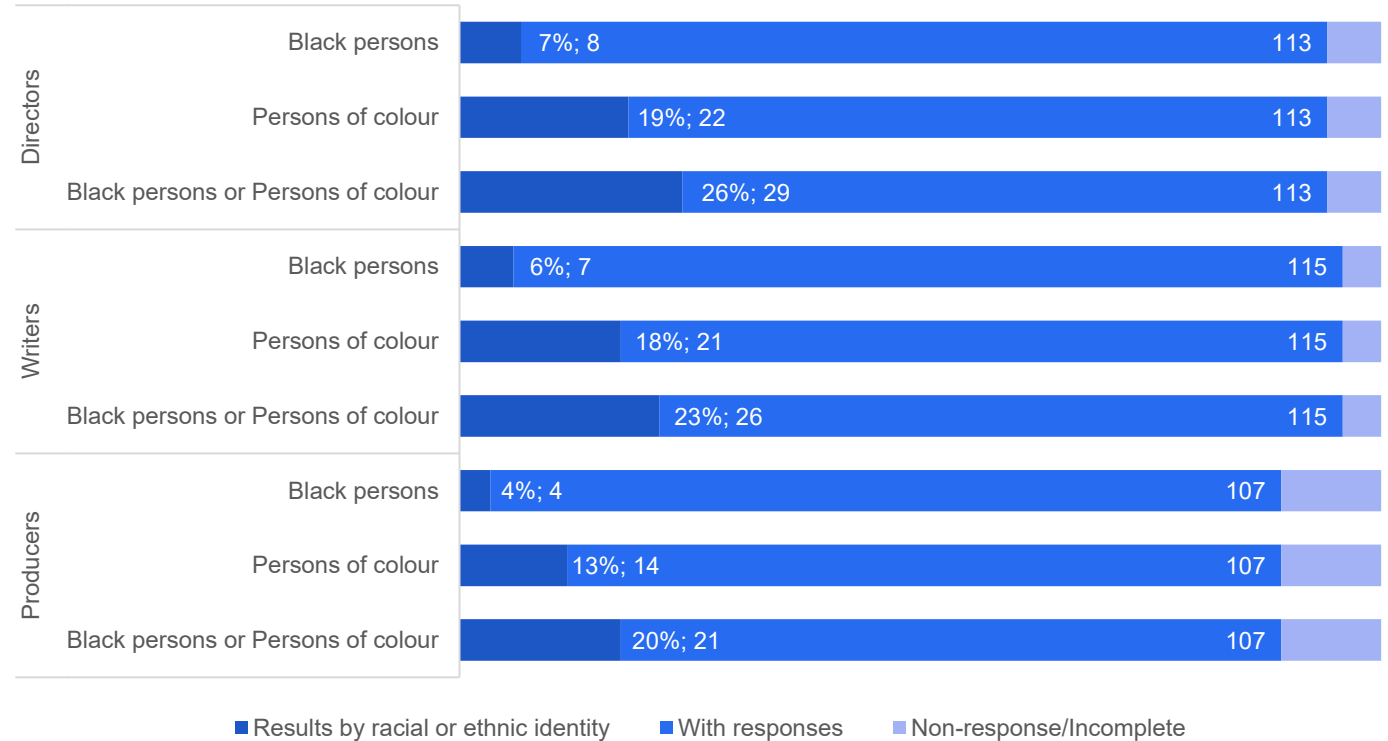
FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Black persons or Persons of colour (BPOC) was at 26% in the director role, with 29 funded projects directed by a BPOC person; at 23% in the screenwriter role (26 projects); and at 20% (21 projects) in the producer role.

Overall, Telefilm supported 38 projects (32%) in which at least one of the key creative positions was held by Black persons or Persons of colour.

Racial or ethnic identity in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



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.

RACIAL OR ETHNIC IDENTITY

FUNDING

KEY OBSERVATIONS

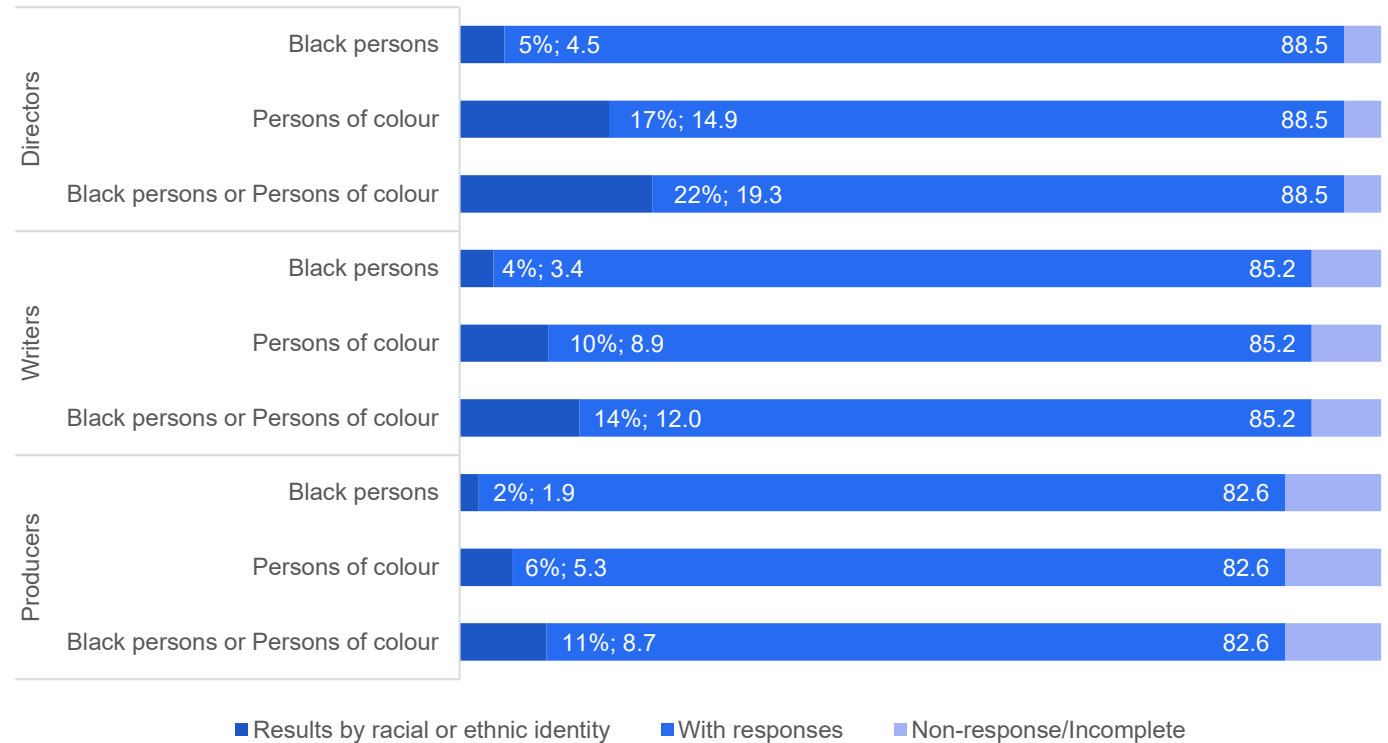
Funding to projects directed by Black persons or Persons of colour (BPOC) represented 22% of the total, or \$19.3 million.

Funding granted to projects written by a BPOC person represented 14% of the total, or \$12 million.

Funding granted to projects produced by a BPOC person represented 11% of the total, or \$8.7 million.

Overall, Telefilm awarded \$22.3 million (24% of total funds) to projects in which at least one of the key creative positions was held by a BPOC person.

Racial or ethnic identity in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



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.

RACIAL OR ETHNIC IDENTITY

3-YEAR TREND – FUNDED PROJECTS

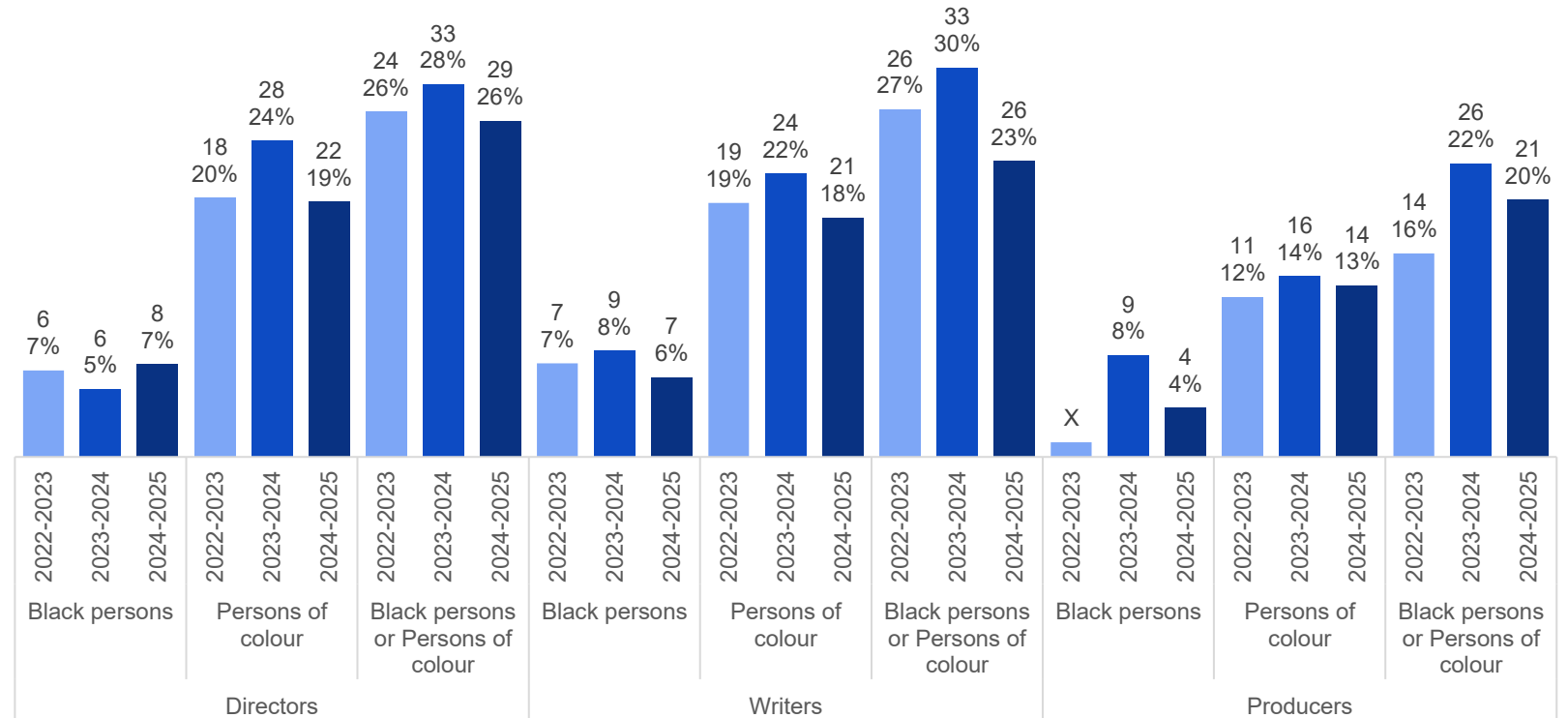
KEY OBSERVATIONS

The percentage of funded projects directed by Black persons or Persons of colour (BPOC) remained relatively stable the last three years, between 26% and 28%, while the number of funded projects increased from 24 to 33 in 2023-2024, before settling at 29 in 2024-2025.

The percentage of projects written by a BPOC person increased from 27% to 30% in 2023-2024, before dropping to 23% in 2024-2025.

Similarly, the representation of BPOC persons in the producer role grew from 16% to 22% in 2023-2024, before settling at 20% in 2024-2025.

Racial or ethnic identity in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 à 2024-2025



X: Confidential, number of responses below disclosure threshold.

RACIAL OR ETHNIC IDENTITY

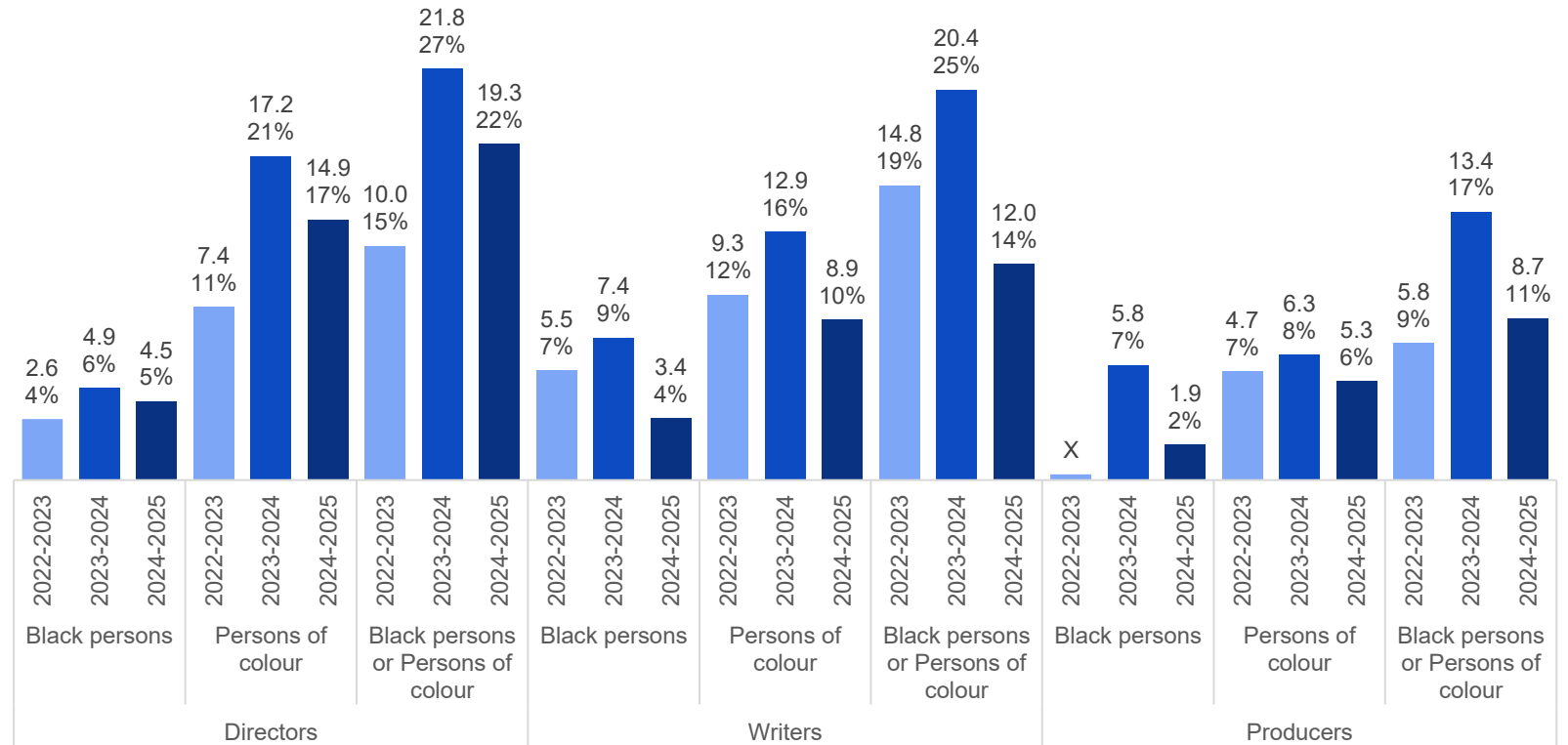
3-YEAR TREND – FUNDING

KEY OBSERVATIONS

The percentage of funding granted to projects directed by Black persons or Persons of colour (BPOC) experienced significant growth between 2022-2023 and 2023-2024, from 15% to 27%, before dropping to 22% in 2024-2025.

The percentage of funding awarded to projects written and produced by BPOC persons showed the same trend with pronounced growth from 2022-2023 to 2023-2024, followed by a decline in 2024-2025.

Racial or ethnic identity in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 à 2024-2025



X: Confidential, number of responses below disclosure threshold.

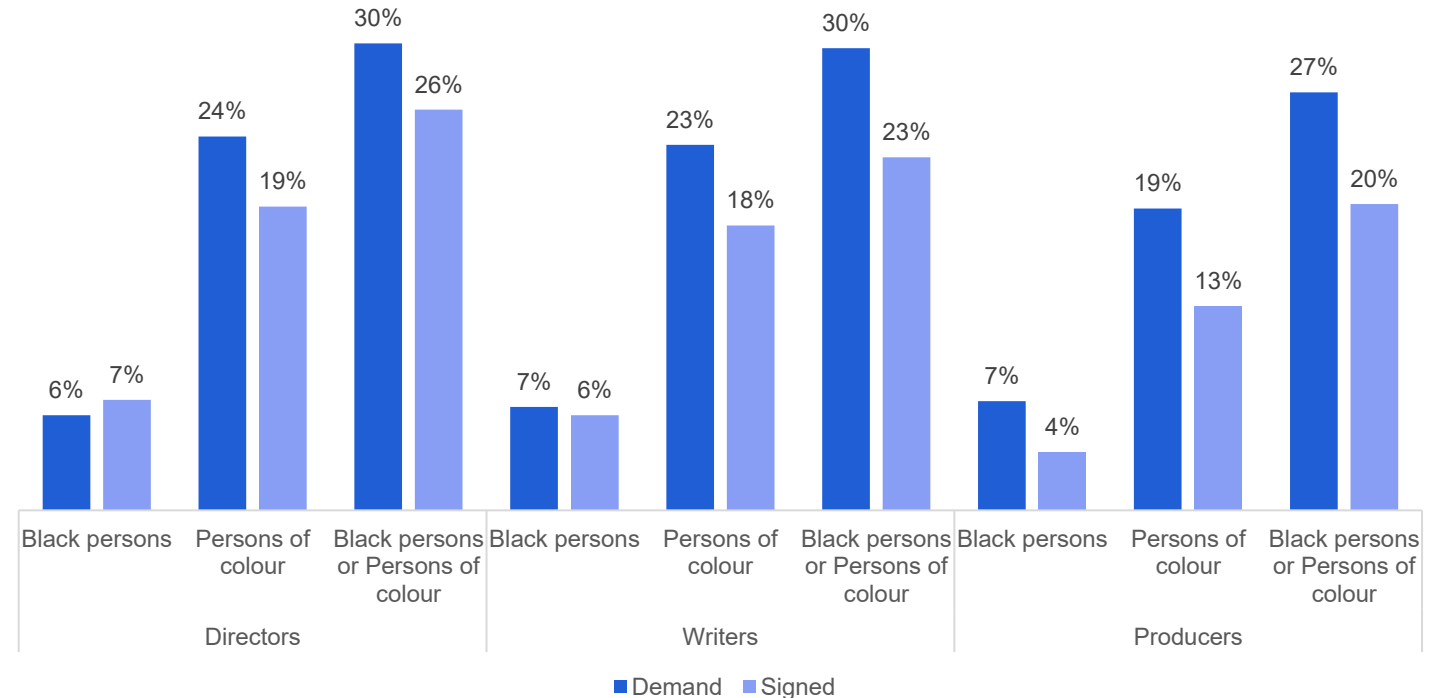
RACIAL OR ETHNIC IDENTITY

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Black persons or Persons of colour (BPOC) decreased from the demand stage to the funding stage for the three key roles: from 30% to 26% for directors, 30% to 23% for screenwriters, and 27% to 20% for producers.

Racial or ethnic identity in production portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



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.

RACIAL OR ETHNIC IDENTITY

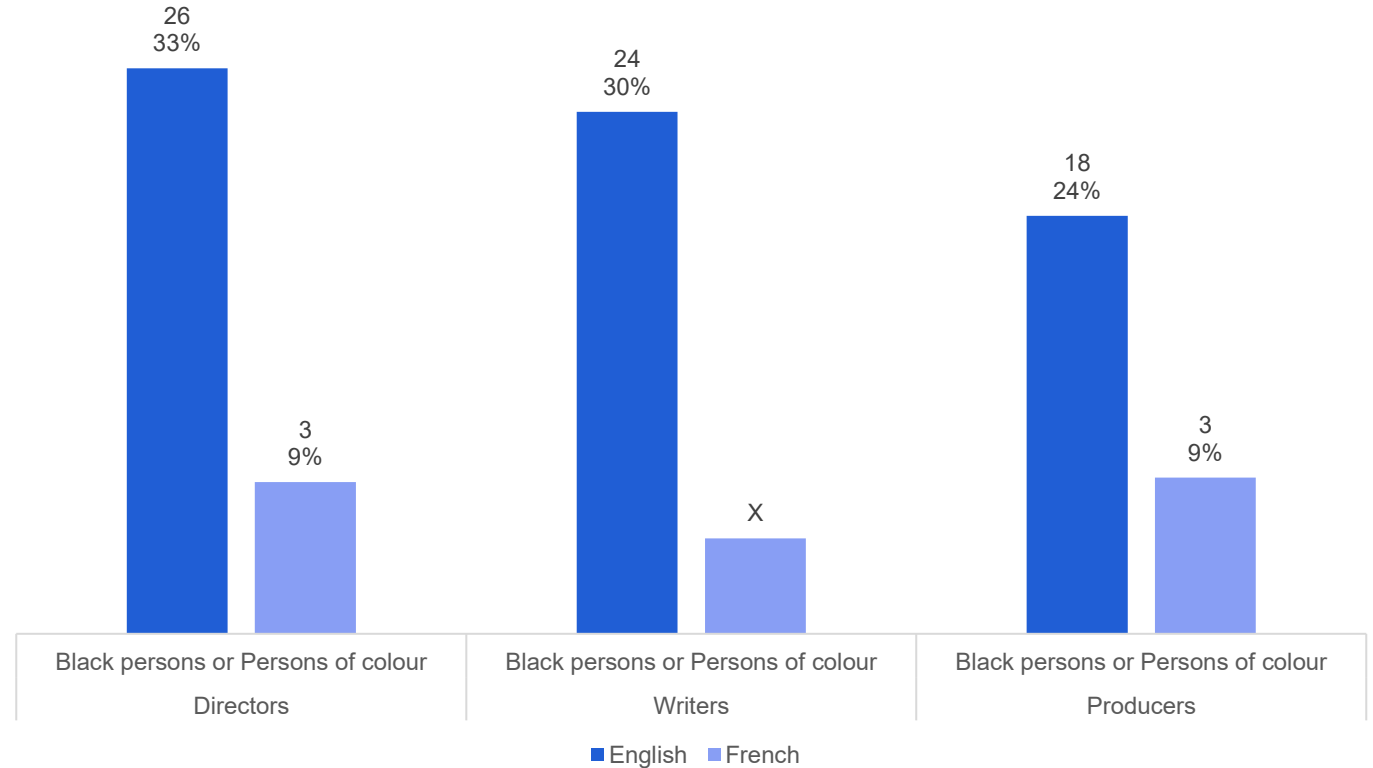
FUNDED PROJECTS – BREAKDOWN BY LANGUAGE*

KEY OBSERVATIONS

The proportion of funded projects in English is significantly greater than that of French projects, whether directed, written, or produced by Black persons or Persons of colour.

*In the breakdown by language, it is not possible to display figures separately for Black persons and Persons of colour for confidentiality reasons, as the number of responses associated with each of these communities is often below the disclosure threshold.

Racial or ethnic identity in production portfolio by key role
Share of funded projects by language, 2024-2025



X: Confidential, number of responses below disclosure threshold.

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS – BREAKDOWN BY PROGRAM*

KEY OBSERVATIONS

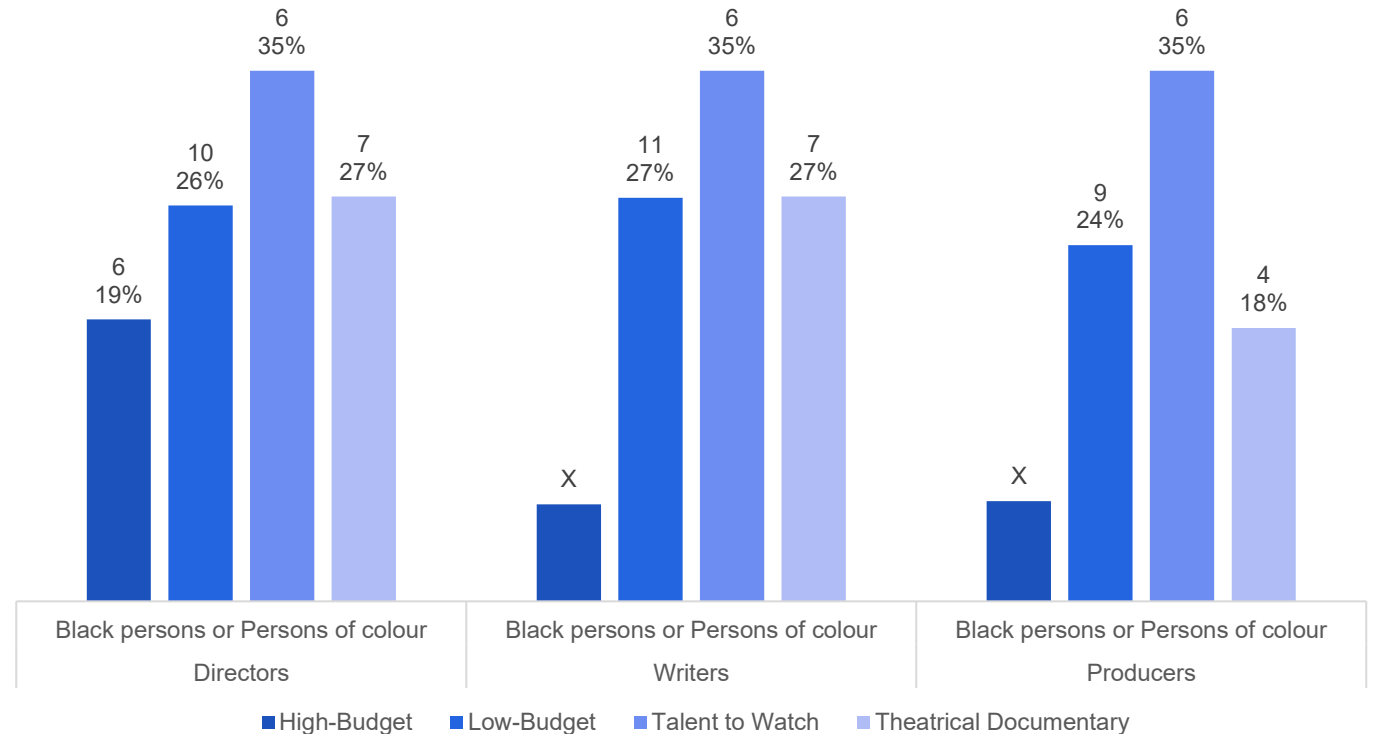
Representation of BPOC directors is at 19% for High-budget projects, 26% for Low-budget projects, 35% for the Talent to Watch Program, and 27% for the Theatrical Documentary Program.

Projects written by Black persons or Persons of colour represents 27% of Low-budget projects, 35% of projects from the Talent to Watch Program, and 27% in the Theatrical Documentary Program.

Representation of BPOC producers accounts for 24% of Low-budget projects, 35% of projects from the Talent to Watch Program, and 18% in the Theatrical Documentary Program.

*In the breakdown by program, it is not possible to display figures separately for Black persons and Persons of colour for confidentiality reasons, as the number of responses associated with each of these communities is often below the disclosure threshold.

Racial or ethnic identity in production portfolio by key role
Share of funded projects by program, 2024-2025



X: Confidential, number of responses below disclosure threshold.

RACIAL OR ETHNIC IDENTITY

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

KEY OBSERVATIONS

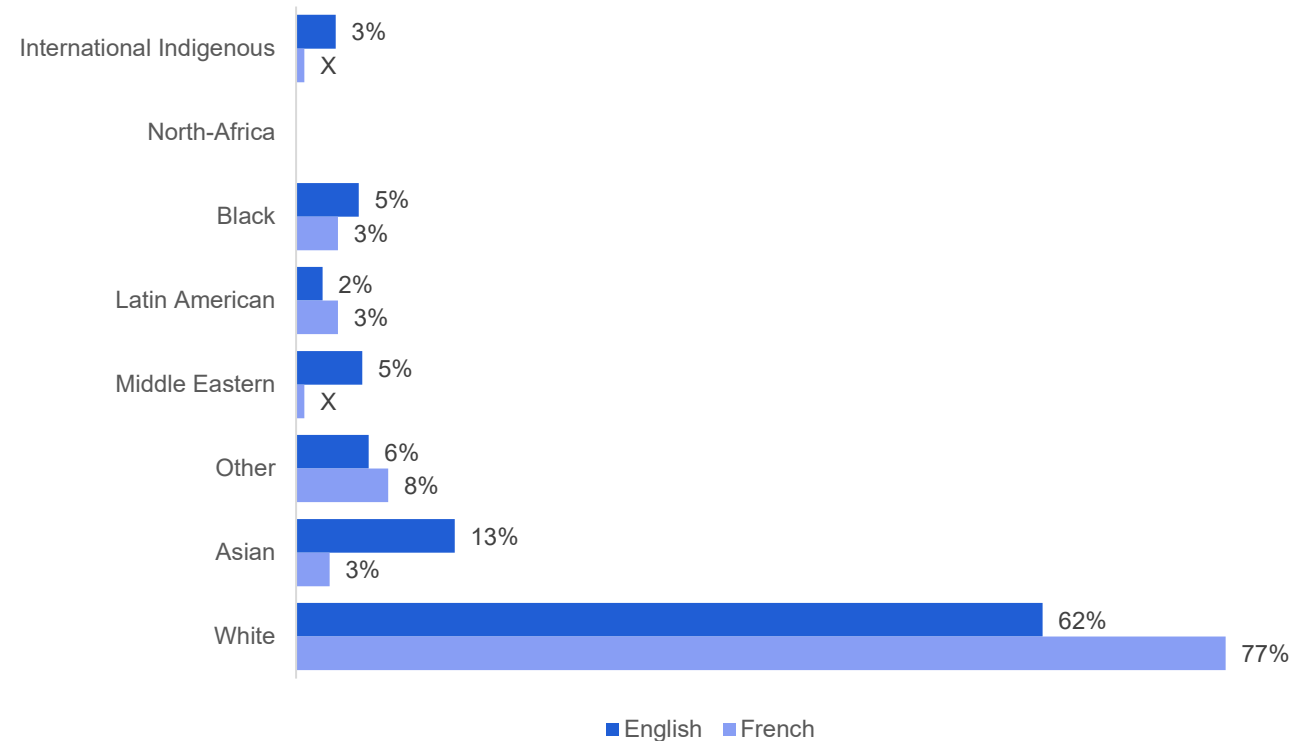
The majority of key personnel self-identified as White, with 77% of positions on the French-language side and 62% of positions on the English-language side.

In all, 13% of key personnel self-identified as Asian on the English-language side, compared to 3% of key personnel on the French-language side.

Representation was higher on the English-language side for key personnel self-identifying as Black persons.

*This breakdown is based on the number of positions and not on the number of projects, i.e., the total number of key roles, whether directors, screenwriters, or producers, who were involved in projects funded by Telefilm in the 2024-2025 production portfolio.

Racial or ethnic identity in number and percentage of respondents
Production portfolio, 2024-2025



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.

1.5 Intersectionality: Racial or Ethnic Identity & Gender

INTERSECTIONALITY: RACIAL OR ETHNIC IDENTITY & GENDER

FUNDED PROJECTS

KEY OBSERVATIONS

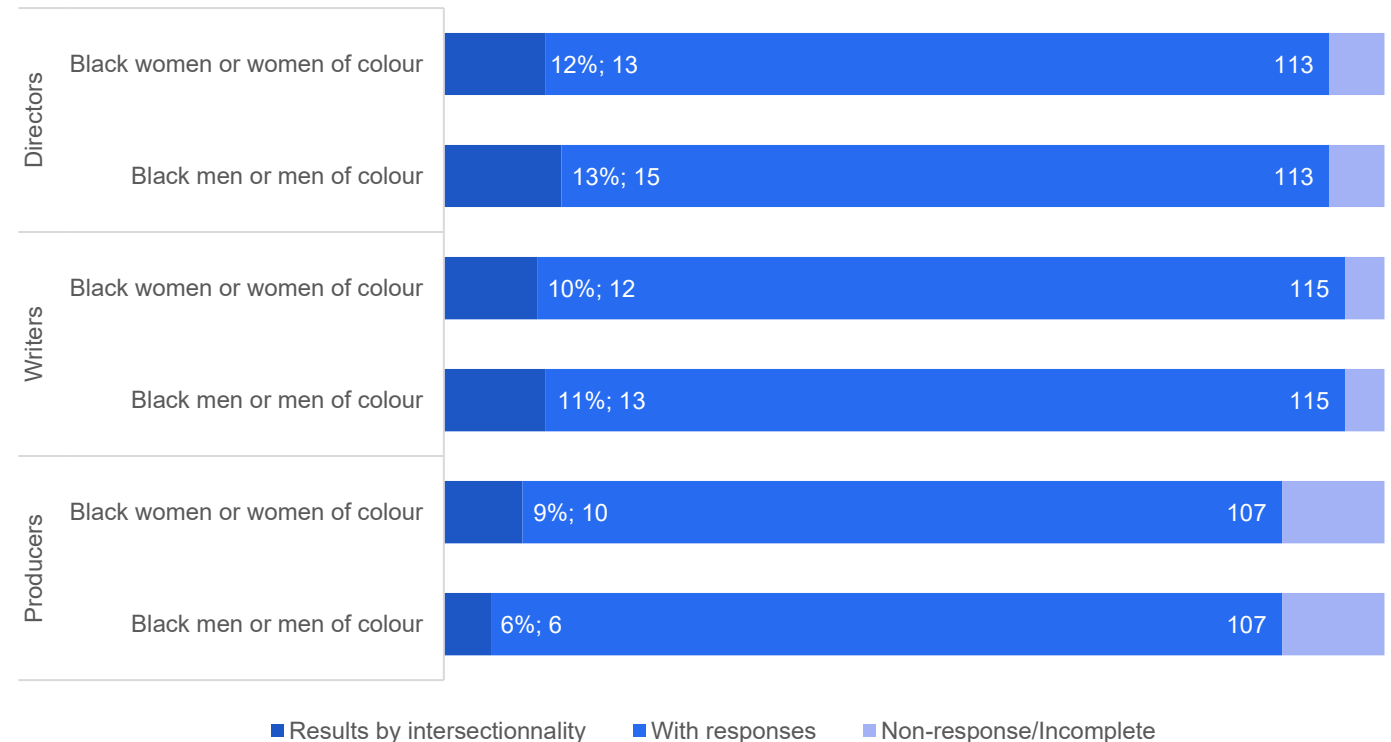
Thirteen (13) funded projects (12%) are directed by Black women or women of colour, compared with 15 projects directed by Black men or men of colour (13%).

Twelve (12) funded projects (10%) are written by Black women or women of colour, compared with 13 projects written by Black men or men of colour (11%).

Ten (10) funded projects (9%) are produced by Black women or women of colour, compared with 6 projects produced by Black men or men of colour (6%).

Overall, Telefilm supported 17 projects (14%) in which at least one of the key creative roles was held by a Black woman or woman of colour.

Intersectionality in production portfolio by key role
Percentage of projects with responses and number of funded project, 2024-2025



INTERSECTIONALITY: RACIAL OR ETHNIC IDENTITY & GENDER

FUNDING

KEY OBSERVATIONS

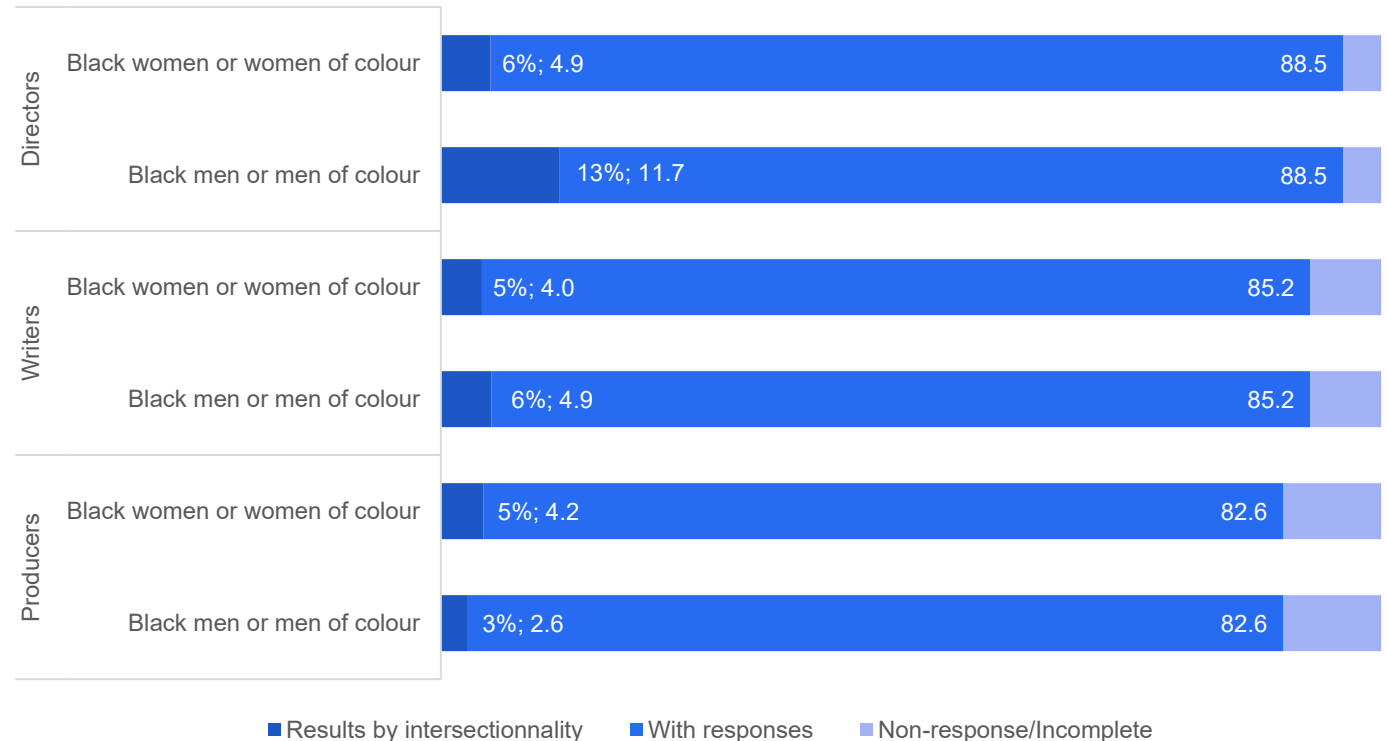
Funding awarded to projects directed by Black women or women of colour represented 6%, compared with 13% for projects directed by Black men or men of colour.

Funding awarded to projects written by Black women or women of colour represented 5%, compared with 6% for projects directed by Black men or men of colour.

Funding awarded to projects produced by Black women or women of colour represented 5%, compared with 3% for projects directed by Black men or men of colour.

Overall, Telefilm granted \$6.4 million (7% of total funds) in which at least one of the key creative positions was held by a Black woman or woman of colour.

Intersectionality in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



INTERSECTIONALITY: RACIAL OR ETHNIC IDENTITY & GENDER

3-YEAR TREND – FUNDED PROJECTS

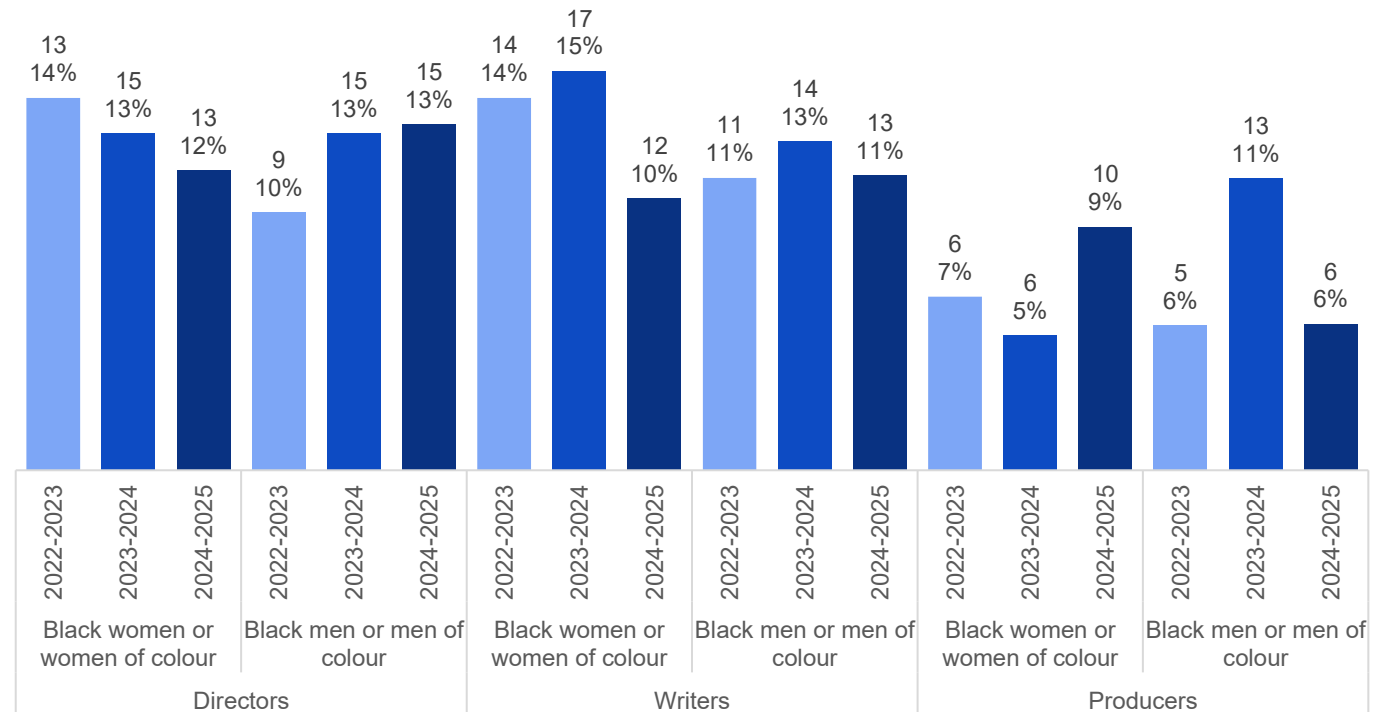
KEY OBSERVATIONS

The percentage of projects produced by Black women or women of colour decreased from 7% to 5% in 2023-2024, but then rose significantly in 2024-2025 to 9%, representing 10 funded projects that were produced by Black women or women of colour. In comparison, the proportion of projects produced by Black men or men of colour grew in 2023-2024 but then declined in 2024-2025.

The percentage of funded projects directed by Black women or women of colour decreased 1% a year between 2022-2023 and 2024-2025, while it increased for Black men or men of colour over the same period.

The percentage of funded projects written by Black women or women of colour enjoyed a slight increase in 2023-2024, from 14% to 15%, before dropping to 10% in 2024-2025. Representation of funded projects written by Black men or men of colour followed the same trend.

Intersectionality in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 à 2024-2025



INTERSECTIONALITY: RACIAL OR ETHNIC IDENTITY & GENDER

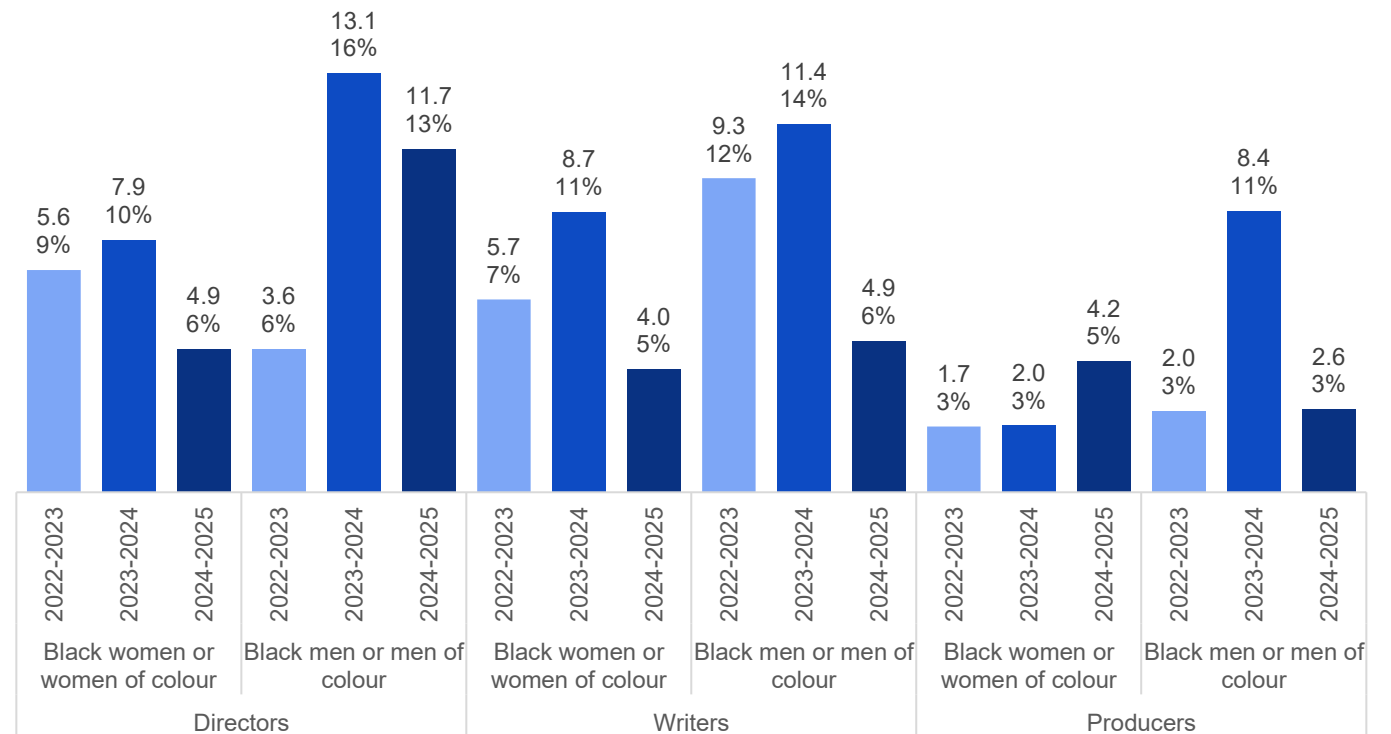
3-YEAR TREND – FUNDING

KEY OBSERVATIONS

The percentage of funding awarded to projects produced by Black women or women of colour significantly increased in 2024-2025 to 5%, or \$4.2 million, nearly triple the amount since the 2022-2023 fiscal year. In comparison, the percentage of funding given to projects produced by Black men or men of colour rose in 2023-2024, before dropping to 3% in 2024-2025.

The percentage of funding awarded to projects directed or written by Black women or women of colour, or by Black men or men of colour, generally decreased in 2024-2025, after a rise in the previous year.

Intersectionality in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 à 2024-2025

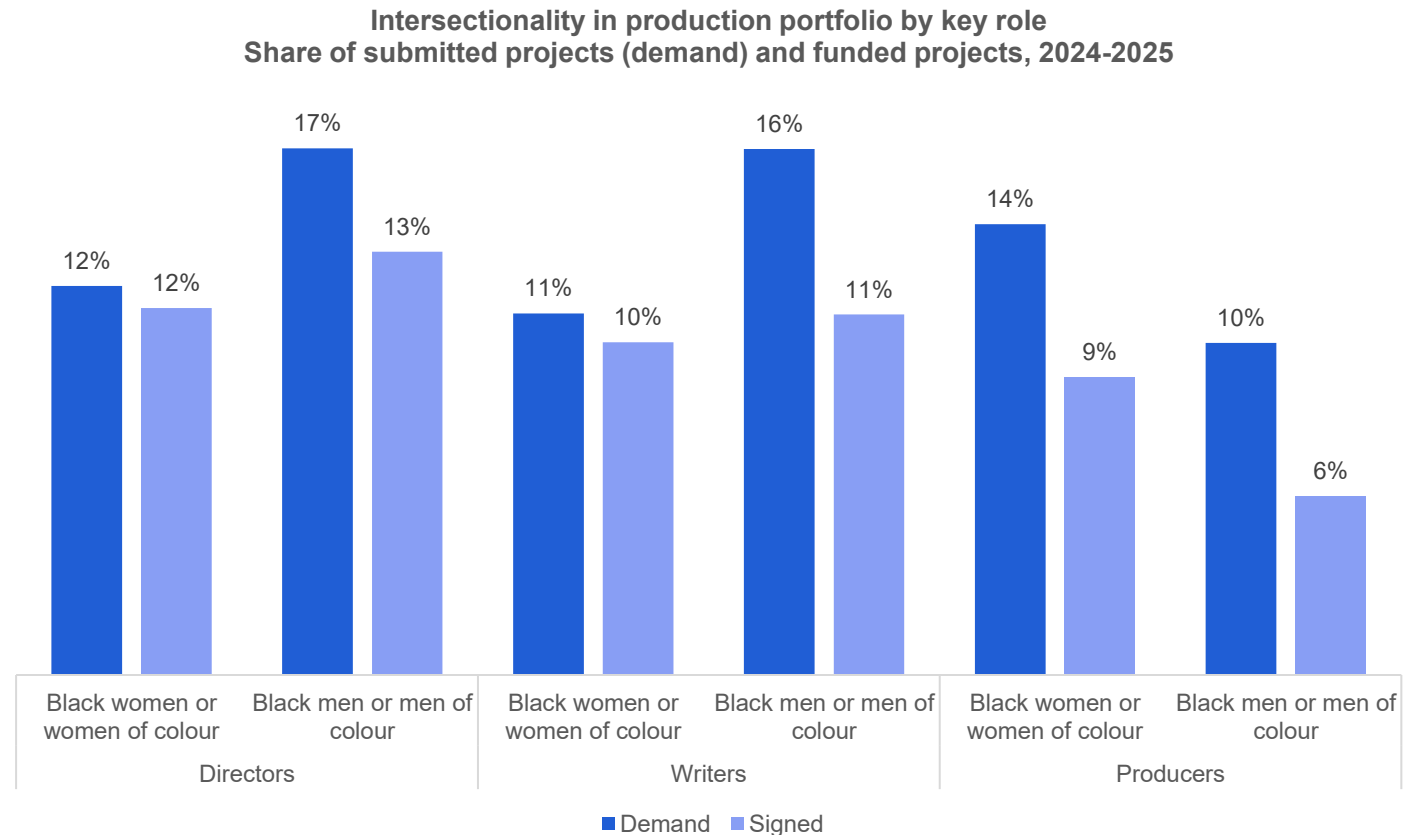


INTERSECTIONALITY: RACIAL OR ETHNIC IDENTITY & GENDER

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Black women or women of colour, as well as that of Black men or men of colour, slightly decreased from the demand stage to the funding stage for the three key roles. However, this trend was more pronounced among men.



1.6 Indigenous

INDIGENOUS

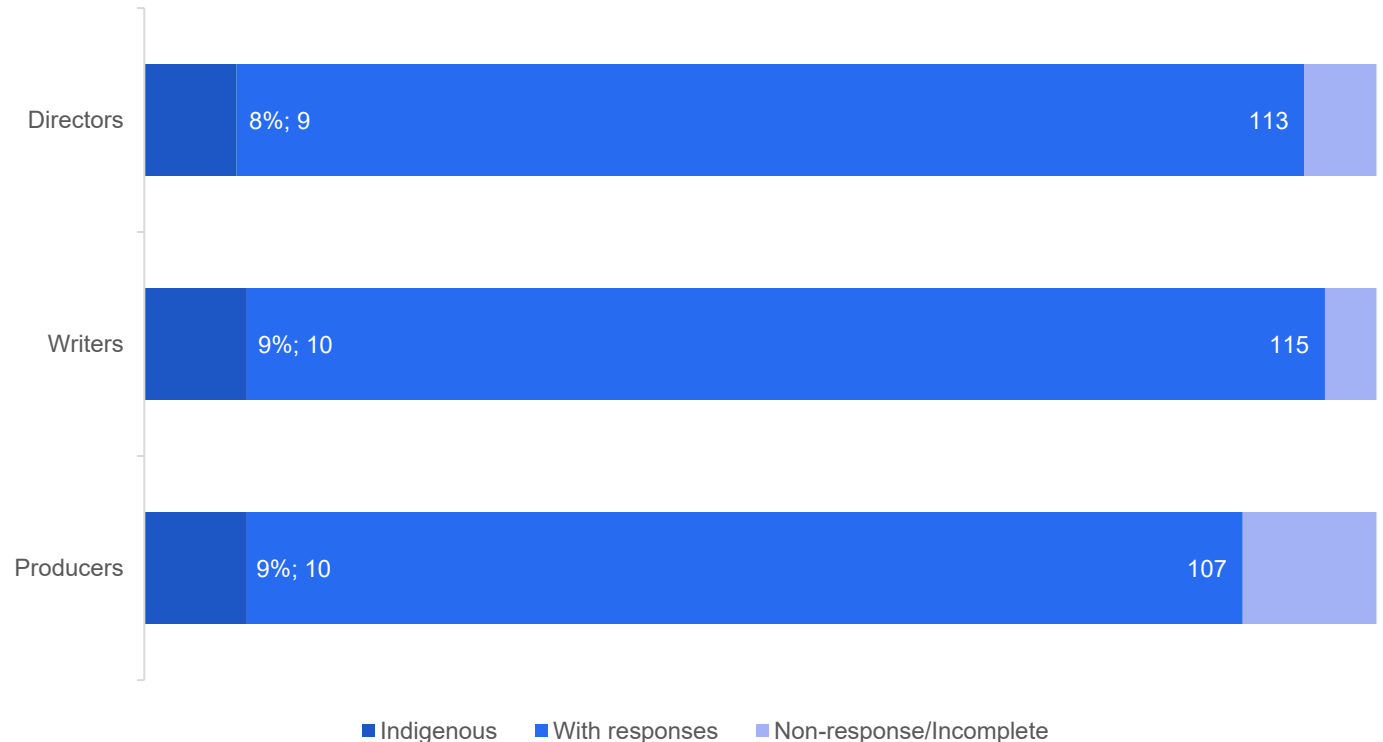
FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Indigenous people in the Production Program is the same for the roles of screenwriter and producer, with 9% or 10 funded projects. Indigenous directors represented 8% of funded projects.

Overall, Telefilm supported 12 projects (10%) in which at least one of the key creative positions was held by an Indigenous person.

Indigenous people in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



INDIGENOUS

FUNDING

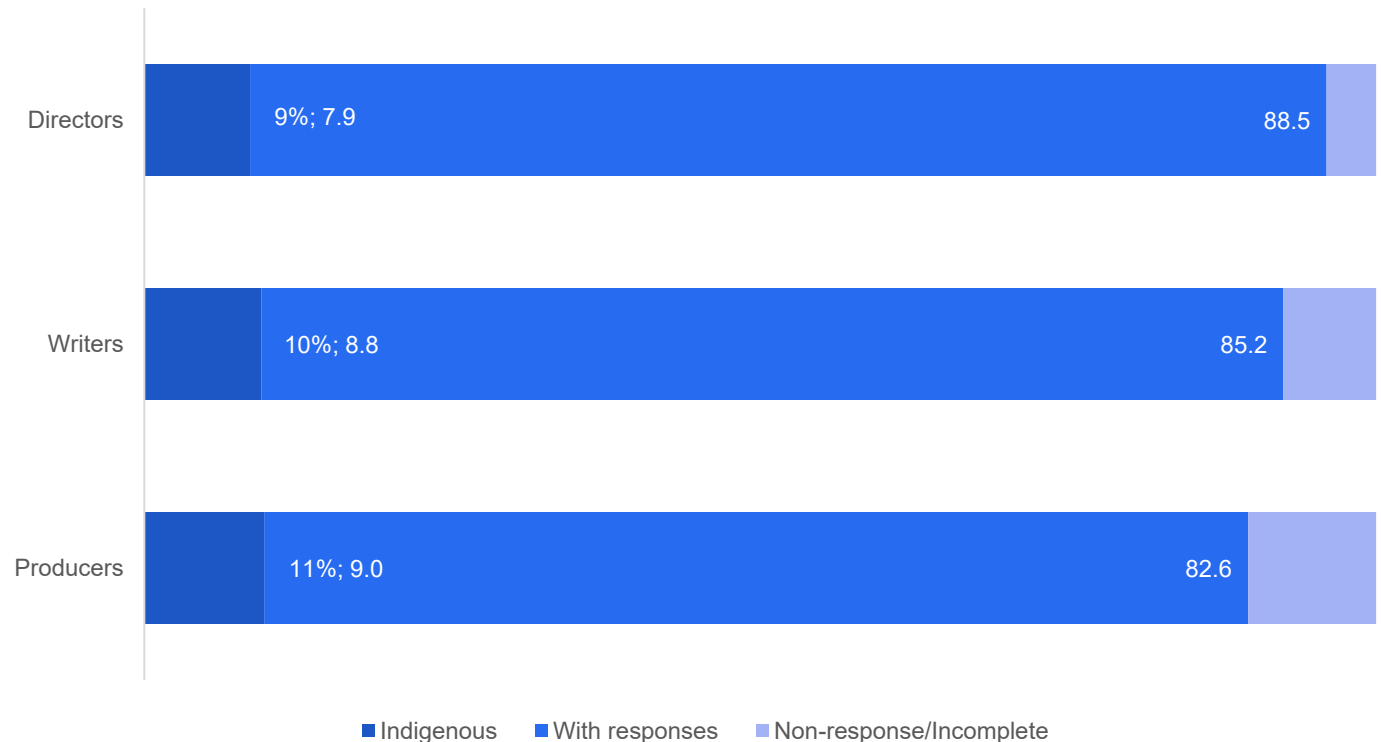
KEY OBSERVATIONS

Telefilm's funding granted to Indigenous creators represented 9% (\$7.9 million) for directors, 10% (\$8.8 million) for screenwriters, and 11% (\$9 million) for producers.

Overall, Telefilm granted 11% (\$10.3 million*) of total funding to projects in which one of the key creative positions was held by an Indigenous person.

*This amount exceeds the annual commitment of \$4 million in funding available to Indigenous creators through the Development Program and the Production Program, as projects may involve key Indigenous personnel without necessarily aligning with the guidelines of this commitment, i.e., without the company being Indigenous-owned, without two-thirds of the key personnel being Indigenous, or without a project having been submitted under an Indigenous-specific stream.

Indigenous people in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



INDIGENOUS

3-YEAR TREND – FUNDED PROJECTS

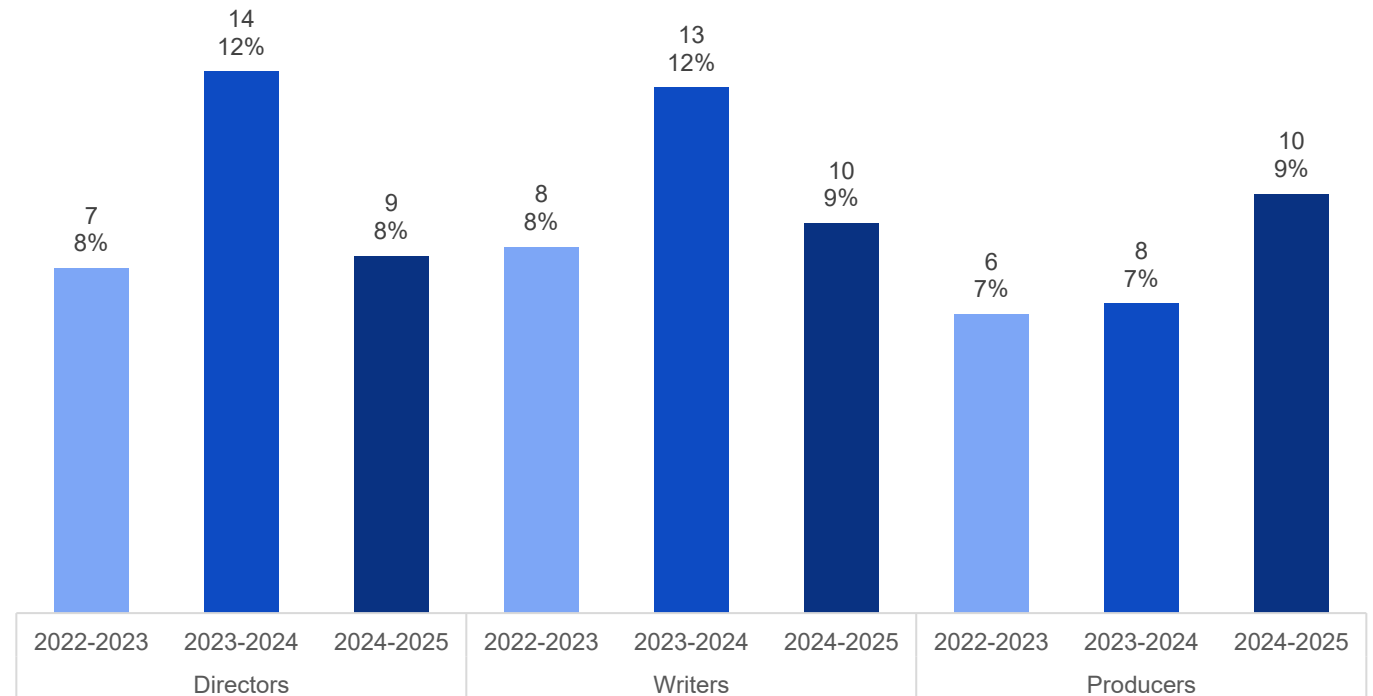
KEY OBSERVATIONS

Representation of Indigenous producers rose significantly from 7% to 9% over the three-year period, from 6 to 10 funded projects between 2022-2023 and 2024-2025.

The percentage of funded projects directed by Indigenous creators enjoyed significant growth in 2023-2024, from 8% to 12%, followed by a decline in 2024-2025 to return to 8%.

However, the number of projects (9) remains greater than that of 2022-2023.

Indigenous people in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 à 2024-2025



INDIGENOUS

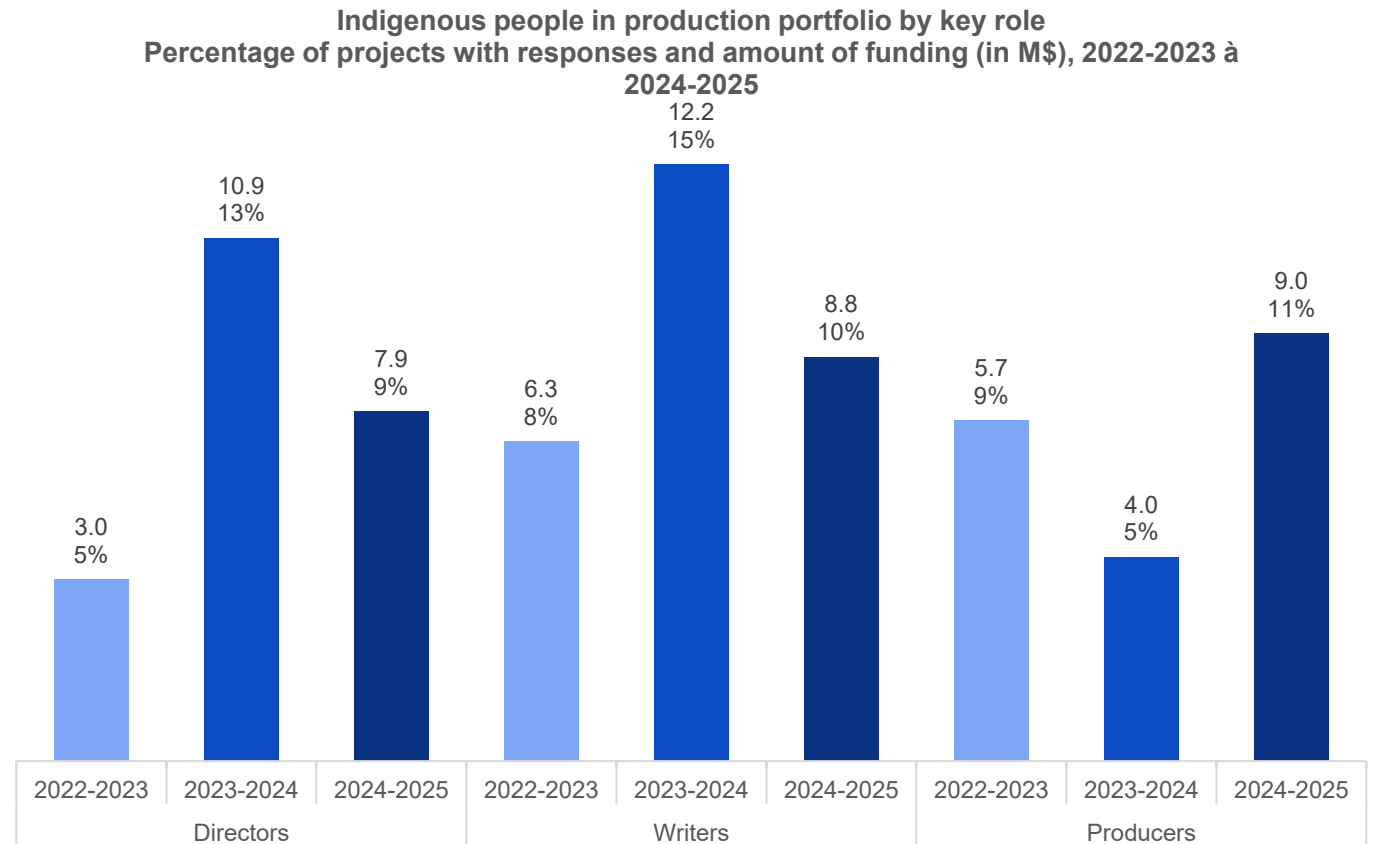
3-YEAR TREND – FUNDING

KEY OBSERVATIONS

The proportion of funding granted to projects directed by Indigenous people experienced significant growth in 2023-2024, from 5% to 13%, before dipping to 9% in 2024-2025.

Funding awarded to Indigenous screenwriters followed the same trend, with a significant upsurge in 2023-2024, from 8% to 15%, before dropping to 10% in 2024-2025.

Funding granted to projects involving Indigenous producers followed the opposite trend, going from 9% in 2022-2023 to 5% in 2023-2024, and then to 11% in 2024-2025.

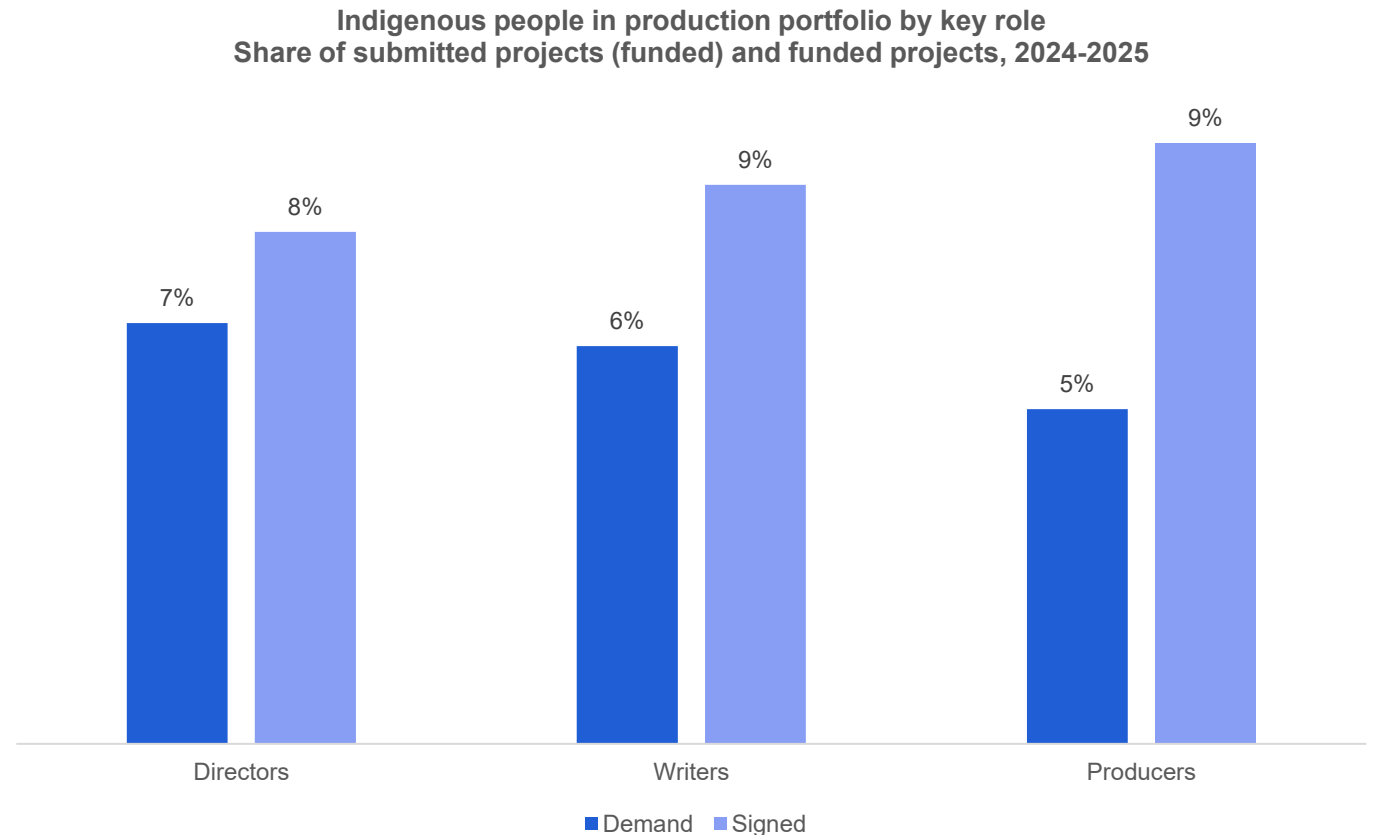


INDIGENOUS

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Indigenous creators increased from the demand stage to the funding stage for all three key roles, from 7% to 8% for directors, 6% to 9% for screenwriters, and 5% to 9% for producers.



1.7 Official Language Minority Communities (OLMCs)

OLMCs - FRANCOPHONES

FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Francophones in a minority situation among French-language projects in the production portfolio ranges from 8% to 9%, depending on the key creative role.

Overall, Telefilm supported four (4) French-language projects (11% of French-language projects) in which one of the key creative positions was held by a Francophone in a minority situation.

Francophones in a minority situation in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



OLMCs - FRANCOPHONES

FUNDING

KEY OBSERVATIONS

The percentage of funding awarded to French-language projects held by Francophones in a minority situation in the production portfolio ranges from 6% to 9%, depending on the key creative role.

Overall, Telefilm granted \$2.5 million (8%) to French-language projects in which one of the key creative positions was held by a Francophone in a minority situation.

Francophones in a minority situation in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



OLMCs - ANGLOPHONES

FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Anglophones in a minority situation among English-language projects in the Production Program ranges from 8% to 9%, depending on the key creative role.

Overall, Telefilm supported 10 English-language projects (12% of English-language projects) in which one of the key creative positions was held by an Anglophone in a minority situation.

Anglophones in a minority situation in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



OLMCs - ANGLOPHONES

FUNDING

KEY OBSERVATIONS

The percentage of funding awarded to English-language projects held by Anglophones in a minority situation in the Production Program ranges from 11% to 19%, depending on the key creative role.

Overall, Telefilm granted \$12.8 million (21%) to English-language projects in which one of the key creative positions was held by an Anglophone in a minority situation.

Anglophones in minority situation in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



OLMCs

3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

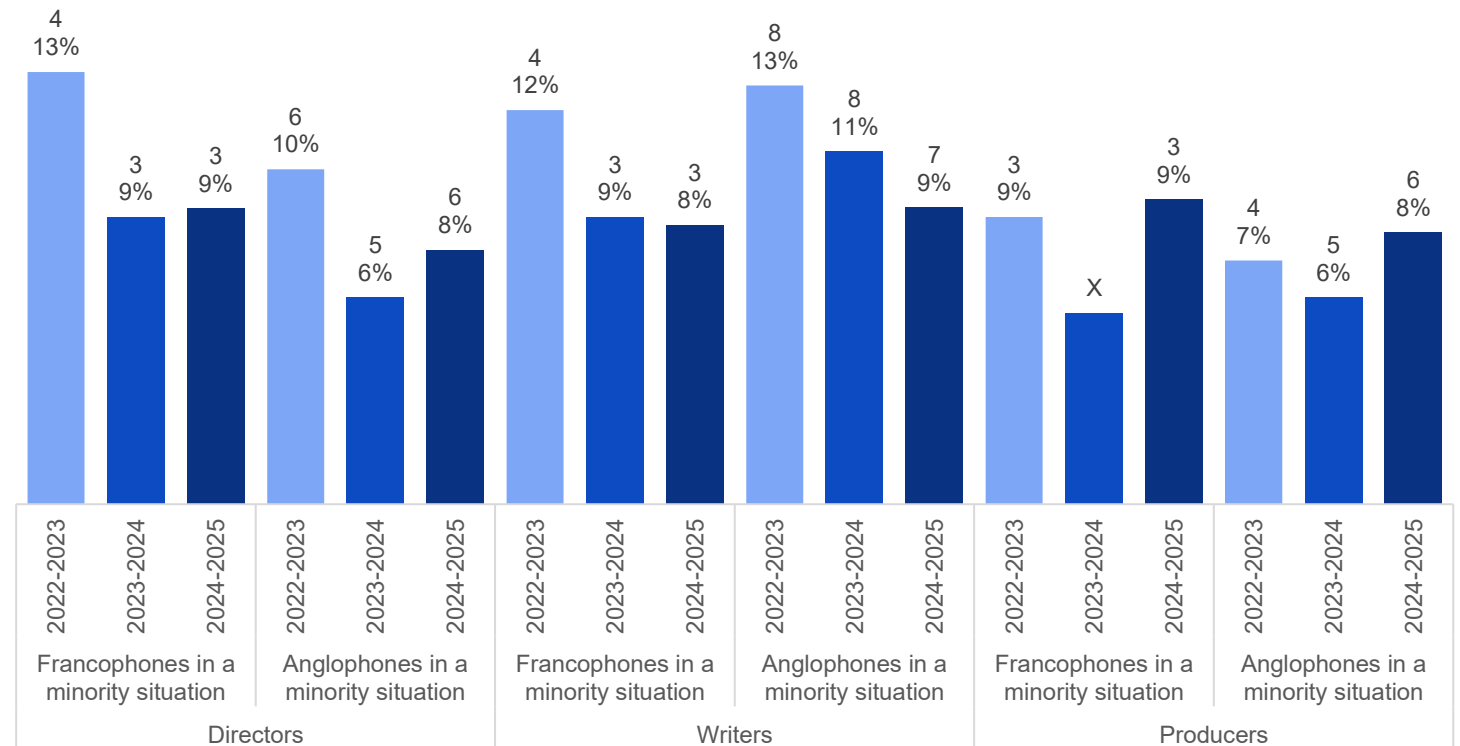
The proportion of French-language funded projects held by Francophones in a minority situation showed a similar trend in the roles of director and screenwriter, from 12% to 13% in 2022-2023, and between 8% and 9% in 2023-2024 and 2024-2025.

In the producer role, the proportion of French-language funded projects held by Francophones in a minority situation was at 9% in 2024-2025, the same level as 2022-2023, after a decline in 2023-2024.

The proportion of funded projects by Anglophones in a minority situation showed a similar trend in the roles of director and producer, with representation at 8% in 2024-2025, a similar level to 2022-2023, before a drop in 2023-2024.

In the screenwriter role, the proportion of English-language funded projects held by Anglophones in a minority situation was on the decline, from 13% in 2022-2023 to 9% in 2024-2025.

Official Language Minority Communities in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 à 2024-2025



X: Confidential, number of responses below disclosure threshold.

OLMCs

3-YEAR TREND – FUNDING

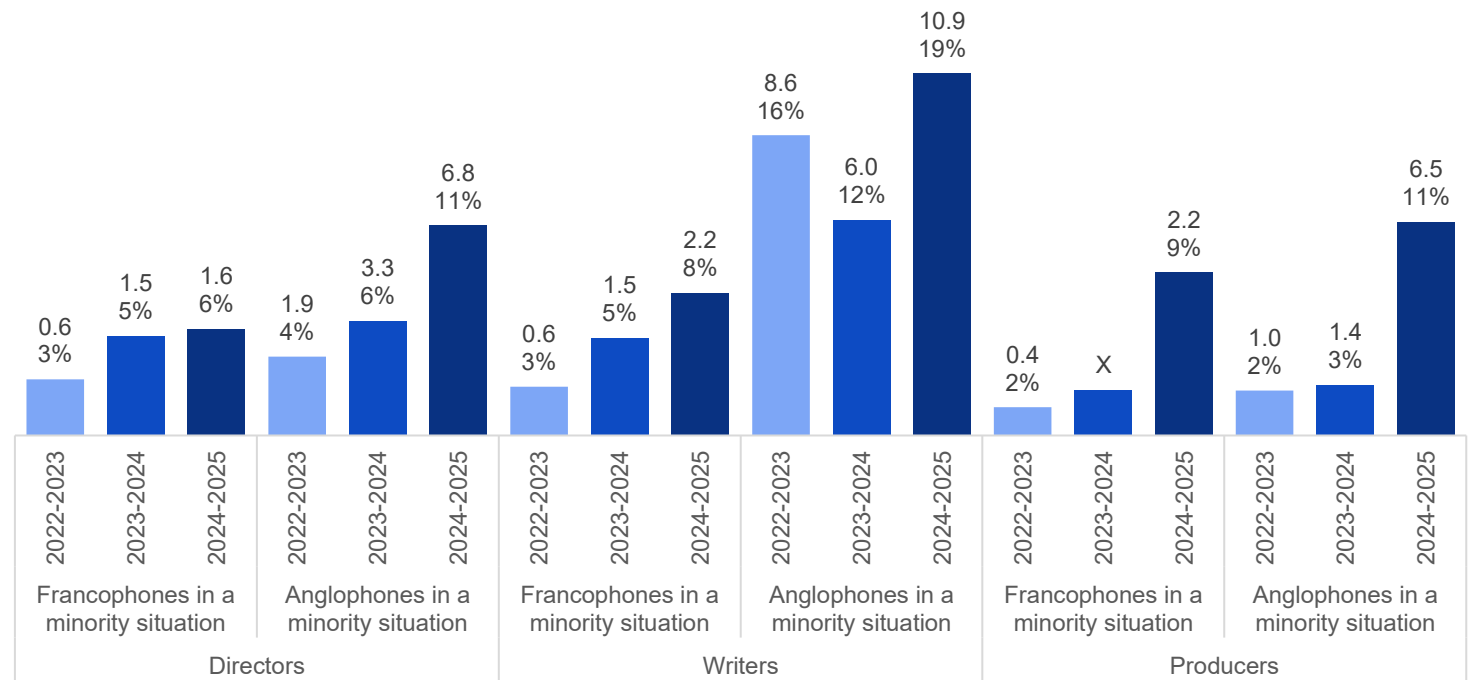
KEY OBSERVATIONS

The proportion of funding granted to French-language projects held by Francophones in a minority situation showed an upward trend over the last three years for the three key roles, with the largest increase being among producers.

The proportion of funding awarded to English-language projects held by Anglophones in a minority situation showed an upward trend over the last three years for the positions of director and producer, with the latter role experiencing the most significant growth.

In the screenwriter role, the proportion of funding given to English-language projects held by Anglophones in a minority situation was at 19% in 2024-2025, representing a significant upsurge after a decline in 2023-2024.

Official Language Minority Communities in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 à 2024-2025



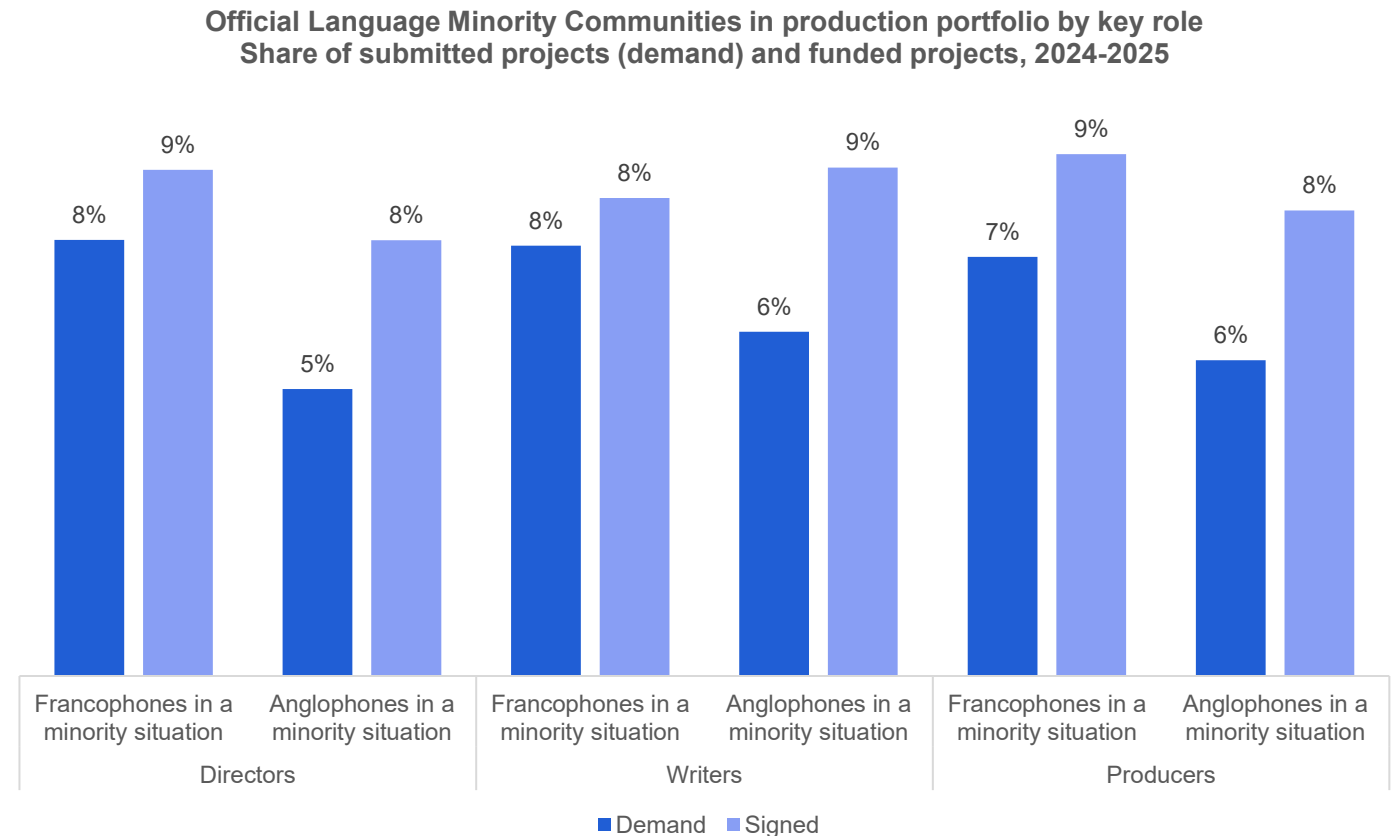
X: Confidential, number of responses below disclosure threshold.

OLMCs

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Francophones in a minority situation among French-language projects, as well as that of their English-language counterparts, increased from the demand stage to the funding stage for the three key roles.



02

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 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 were three selective streams in 2024-2025:
 - General Stream
 - Indigenous Stream
 - Stream for Black People and People of Colour

Since the summer of 2024, Telefilm has launched a pilot initiative called the **Springboard Initiative** by which projects that were unsuccessful under the Production Program but that were ranked highly may be invited to apply for development funding under this Program to strengthen their project.

- 2.1 Persons With Disabilities
- 2.2 2SLGBTQIA+
- 2.3 Gender Representation
- 2.4 Racial or Ethnic Identity
- 2.5 Racial or Ethnic Identity & Gender
- 2.6 Indigenous
- 2.7 Official Language Minority Communities (OLMCs)

2.1 Persons With Disabilities

PERSONS WITH DISABILITIES

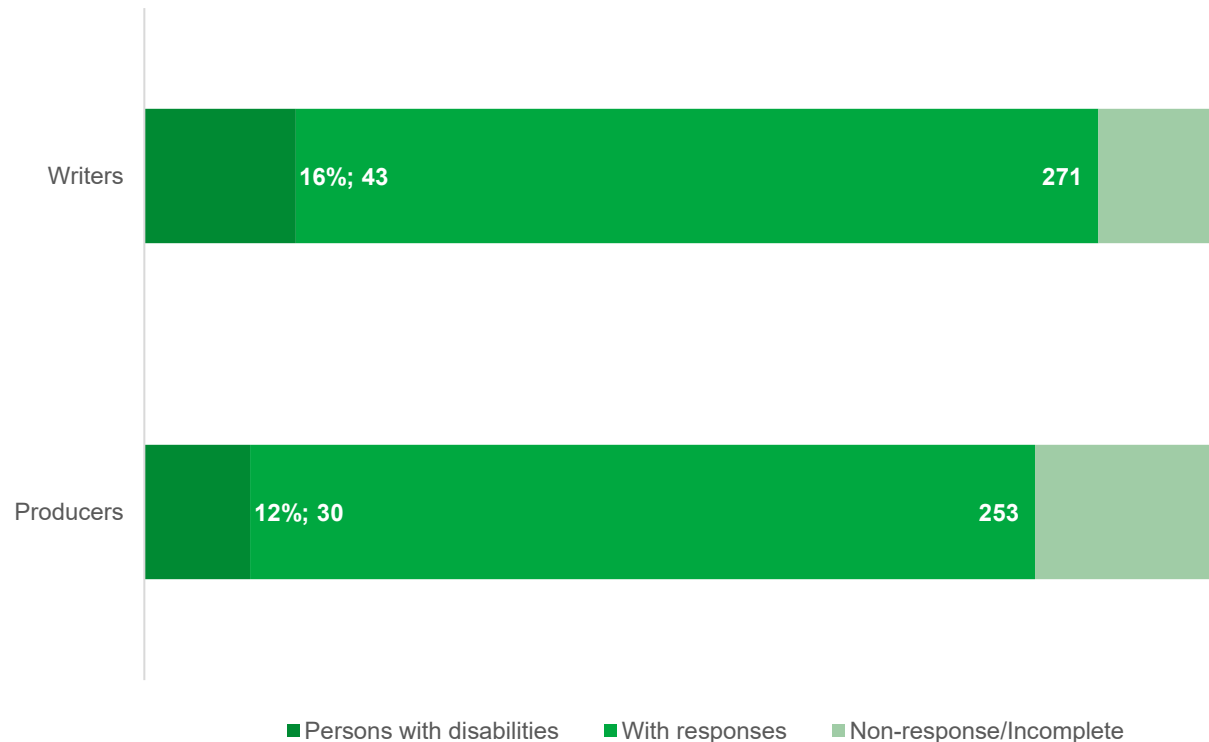
FUNDED PROJECTS

KEY OBSERVATIONS

Representation of persons with disabilities is higher among screenwriters than among producers with 43 (16%) funded projects held by screenwriters, versus 30 funded projects (12%) held by producers.

Overall, Telefilm supported 57 projects (20%) in which one of the key creative positions was held by a person with a disability.

Persons with disabilities in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-20245



PERSONS WITH DISABILITIES

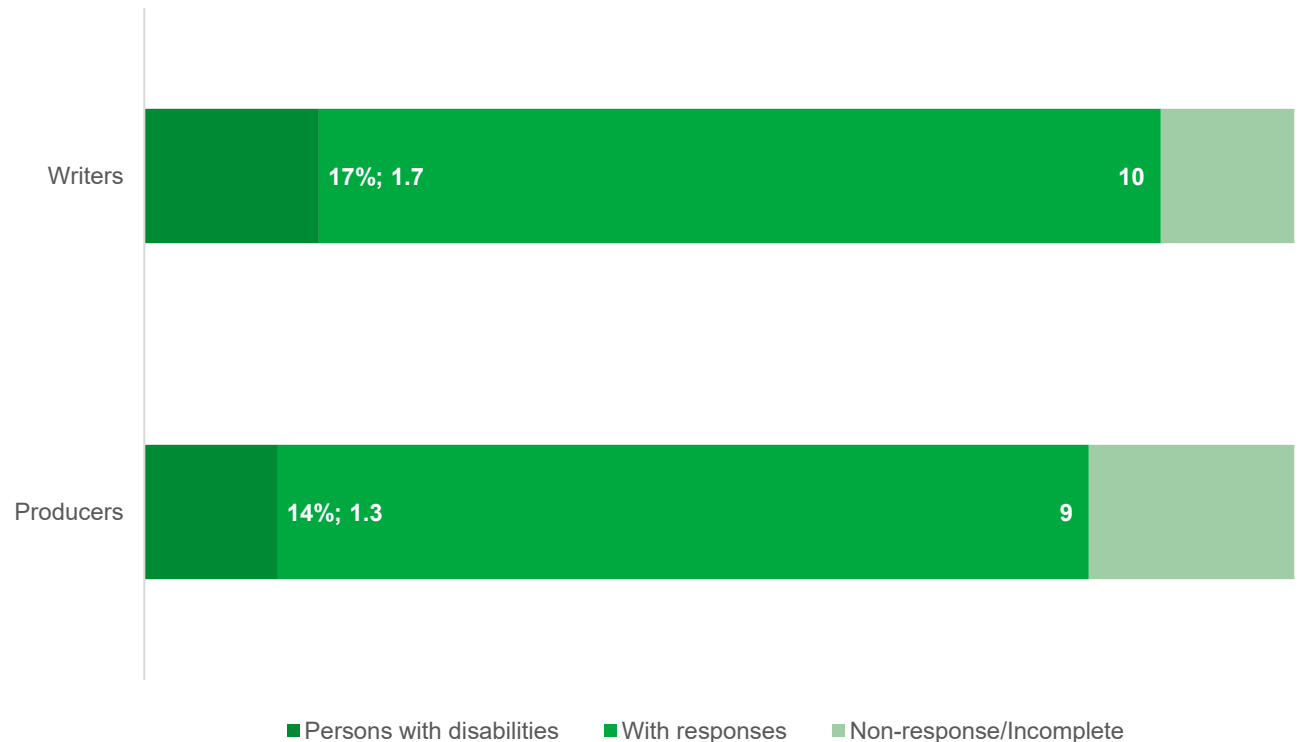
FUNDING

KEY OBSERVATIONS

Telefilm's funding granted to projects held by persons with disabilities represented 17% (\$1.7 million) of the total for the role of screenwriter and 14% (\$1.3 million) for the role of producer.

Overall, Telefilm granted 22% (\$2.3 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 in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



PERSONS WITH DISABILITIES

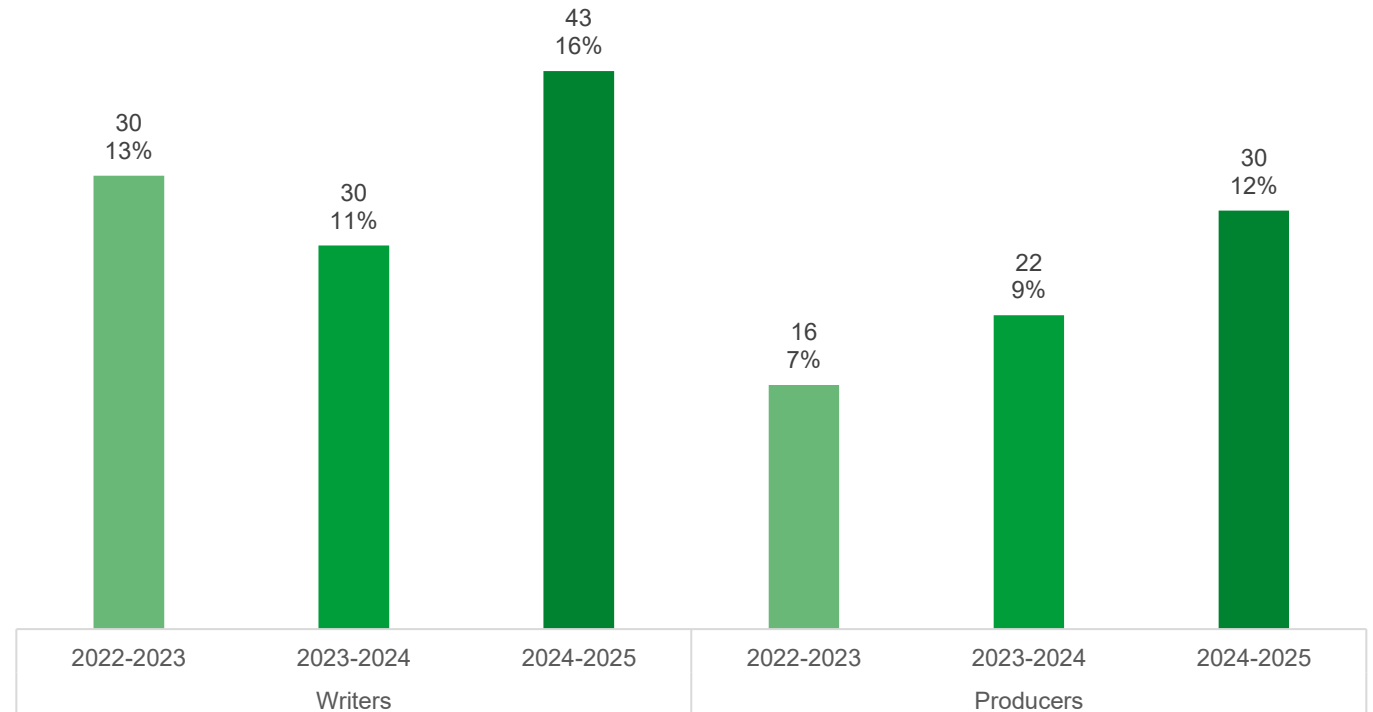
3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

The percentage of funded projects produced by persons with disabilities increased over the last three years, from 7% to 12%.

The percentage of funded projects written by persons with disabilities decreased from 13% to 11% between 2022-2023 and 2023-2024, while their number of projects remained stable, before growing to 16% the following year.

Persons with disabilities in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 to 2024-2025



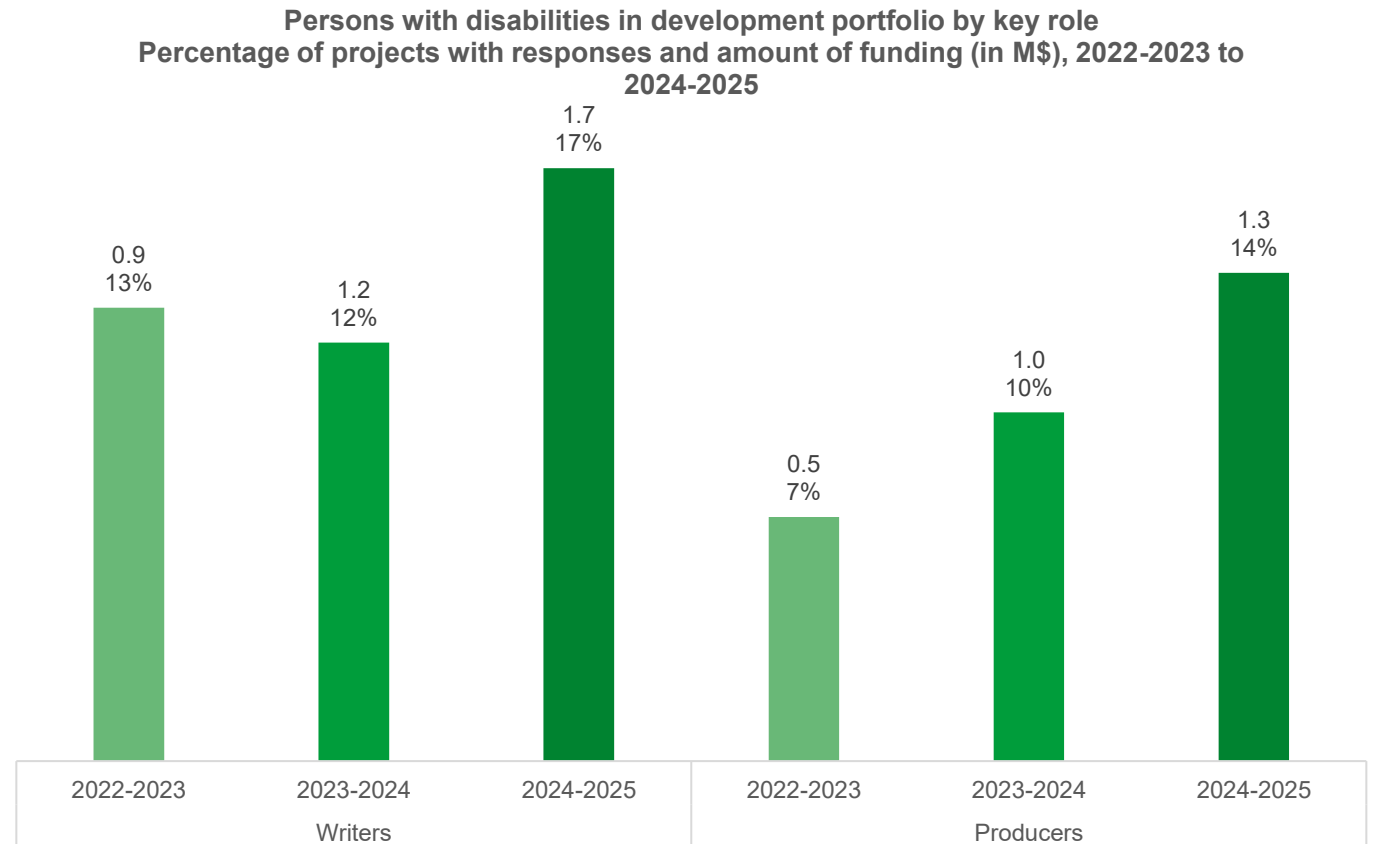
PERSONS WITH DISABILITIES

3-YEAR TREND – FUNDING

KEY OBSERVATIONS

In the producer role, there was an upward trend over the past three years. More specifically, the proportion of funding for projects held by persons with disabilities doubled, from 7% to 14% of the total.

For the screenwriter role, the amount of funding increased from \$0.9 million to \$1.7 million.



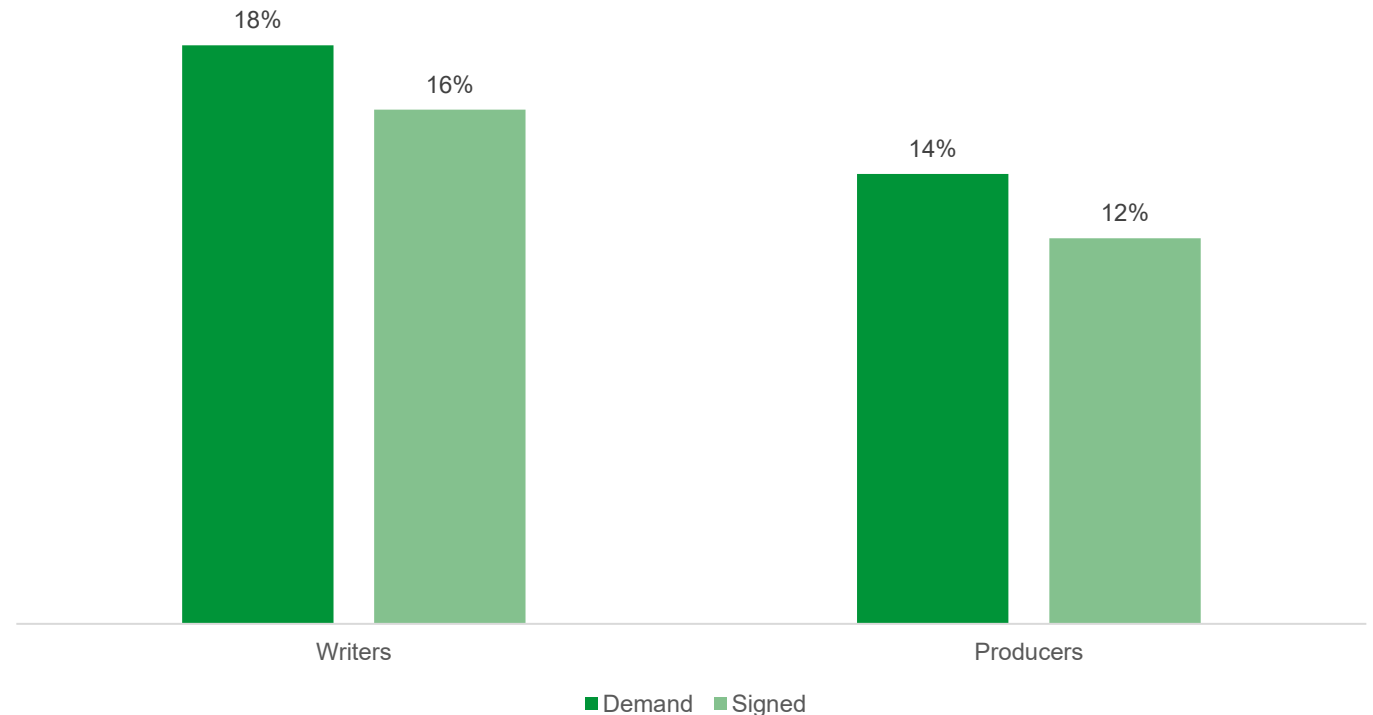
PERSONS WITH DISABILITIES

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

In terms of number of projects, the representation of persons with disabilities decreased from the demand stage to the funding stage for both key roles, from 18% to 16% for screenwriters, and from 14% to 12% for producers.

Persons with disabilities in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



PERSONS WITH DISABILITIES

FUNDED PROJECTS – BREAKDOWN BY STREAM

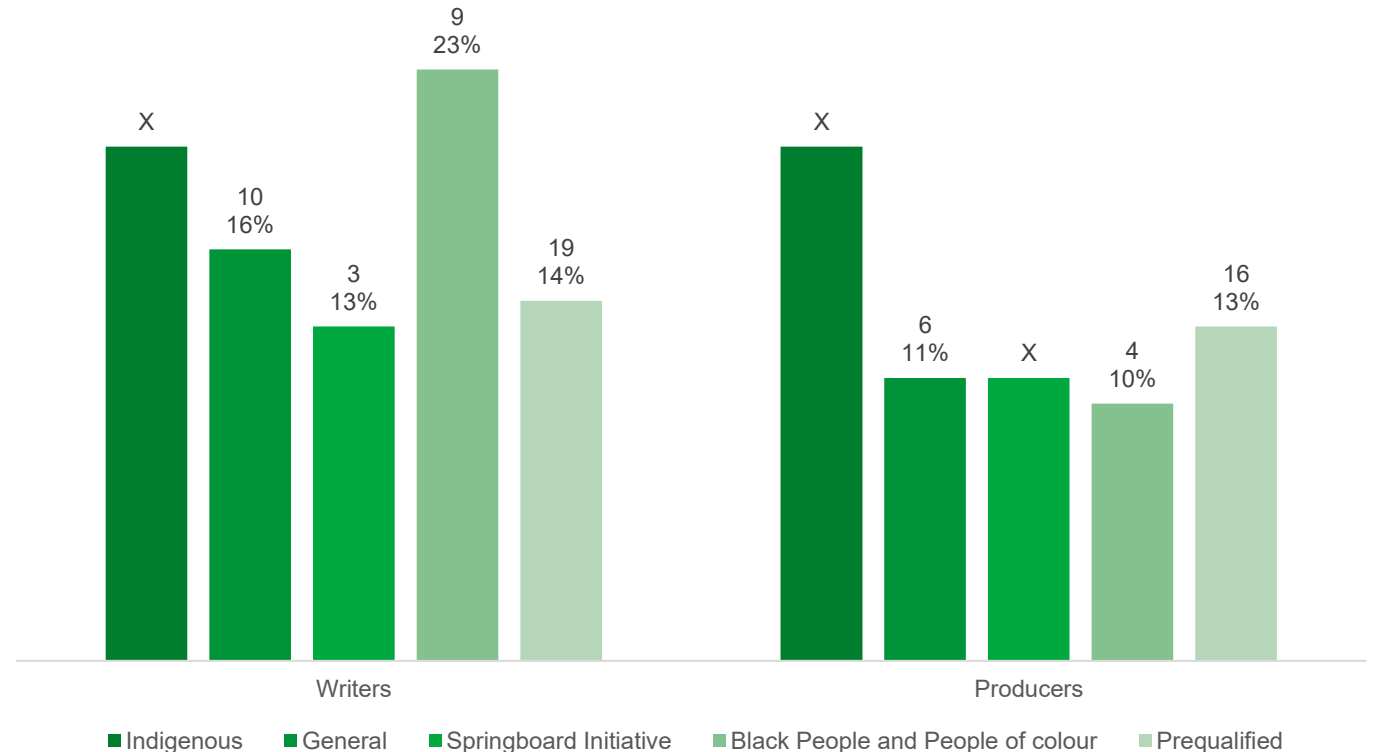
KEY OBSERVATIONS

Representation of screenwriters with disabilities is at 14% in the Prequalified stream, 16% in the General stream, 23% in the BPOC stream, and 13% in the Springboard initiative.

Representation of producers with disabilities is generally lower in all streams, being at 13% in the Prequalified stream, 10% in the Springboard initiative, and 11% in the General stream.

In the Indigenous stream, the number of observations is at a level below the disclosure threshold for both roles. It is also below the disclosure threshold for producers in the Springboard initiative.

Persons with disabilities in development portfolio by key role
Share of funded projects by stream, 2024-2025



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

2.2 2SLGBTQIA+

2SLGBTQIA+

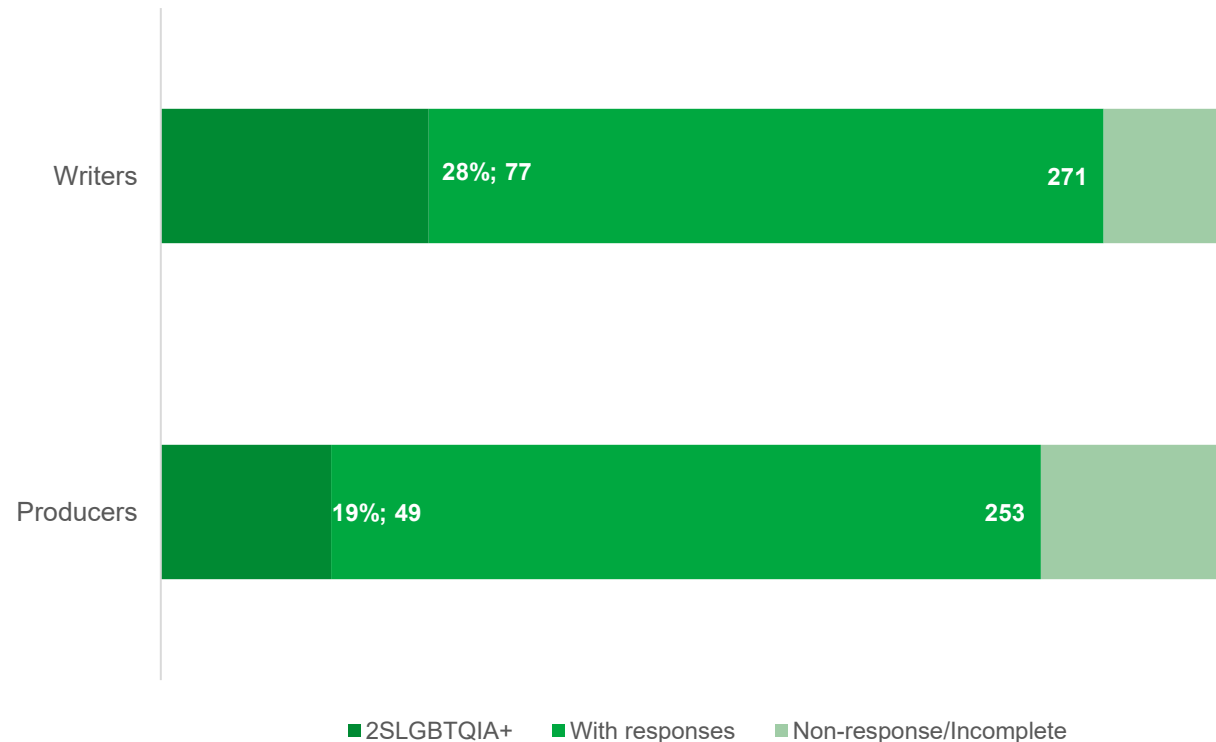
FUNDED PROJECTS

KEY OBSERVATIONS

Representation of 2SLGBTQIA+ creators is higher for screenwriters (77 projects, 28%), than for producers (49 projects, 19%).

Overall, Telefilm supported 94 projects (32%) in which one of the key creative positions was held by a member of the 2SLGBTQIA+ community.

2SLGBTQIA+ community members in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



2SLGBTQIA+

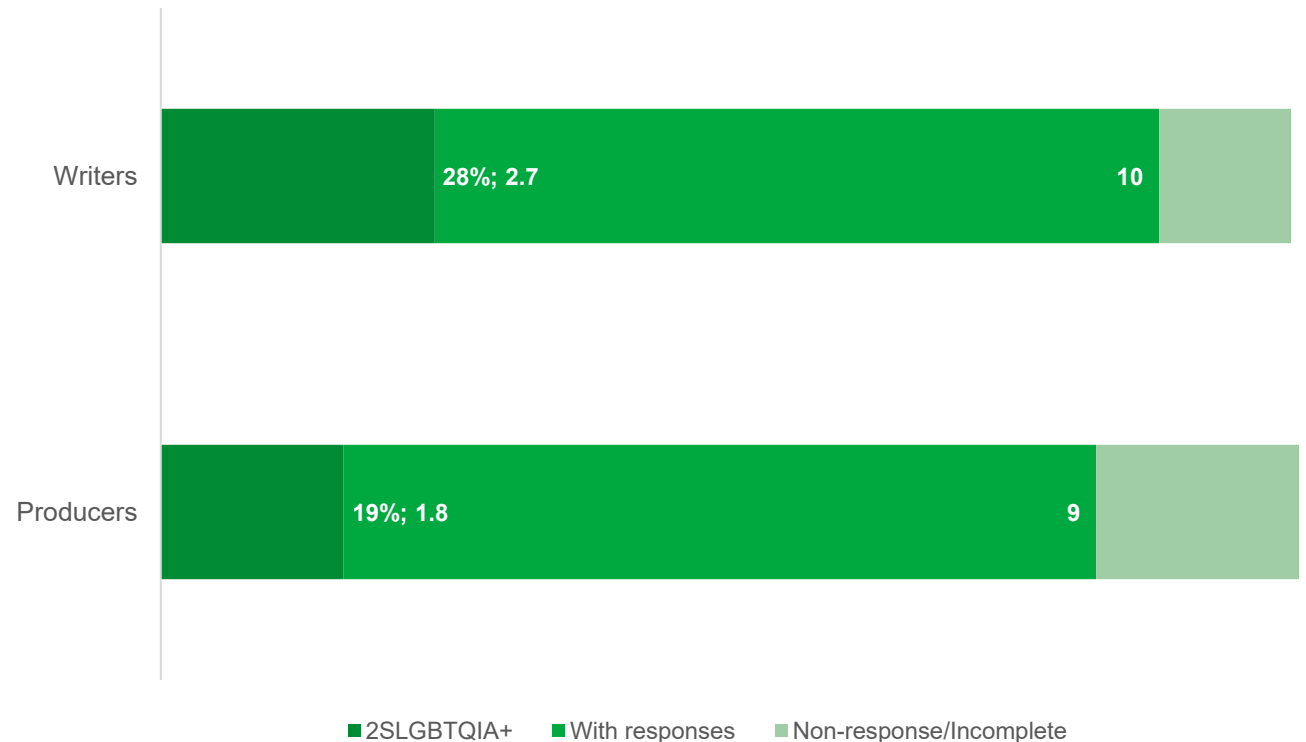
FUNDING

KEY OBSERVATIONS

The proportion of Telefilm funding granted to projects held by members of the 2SLGBTQIA+ community was 28% (\$2.7 million) for screenwriters and 19% (\$1.8 million) for producers.

Overall, Telefilm granted 32% (\$3.5 million) of total funding to projects in which one of the key creative positions was held by a member of the 2SLGBTQIA+ community.

2SLGBTQIA+ community members in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



2SLGBTQIA+

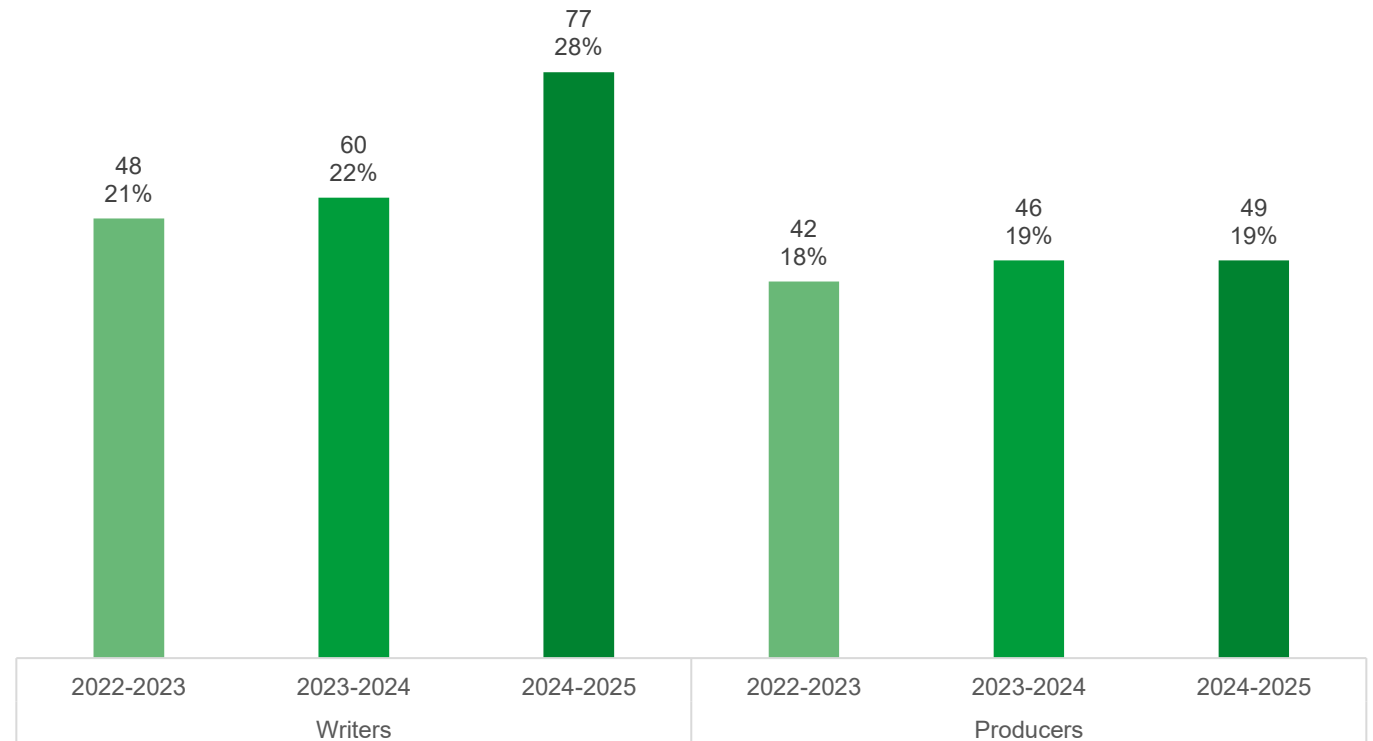
3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

Representation of screenwriters experienced marked growth between 2022-2023 and 2024-2025, from 48 projects to 77 projects. Screenwriters enjoyed the strongest representation among the key roles.

In the producer role, the number of projects also increased, from 42 projects (18%) to 46 projects (19%), before finally reaching 49 projects (19%) in 2024-2025.

2SLGBTQIA+ community members in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 to 2024-2025



2SLGBTQIA+

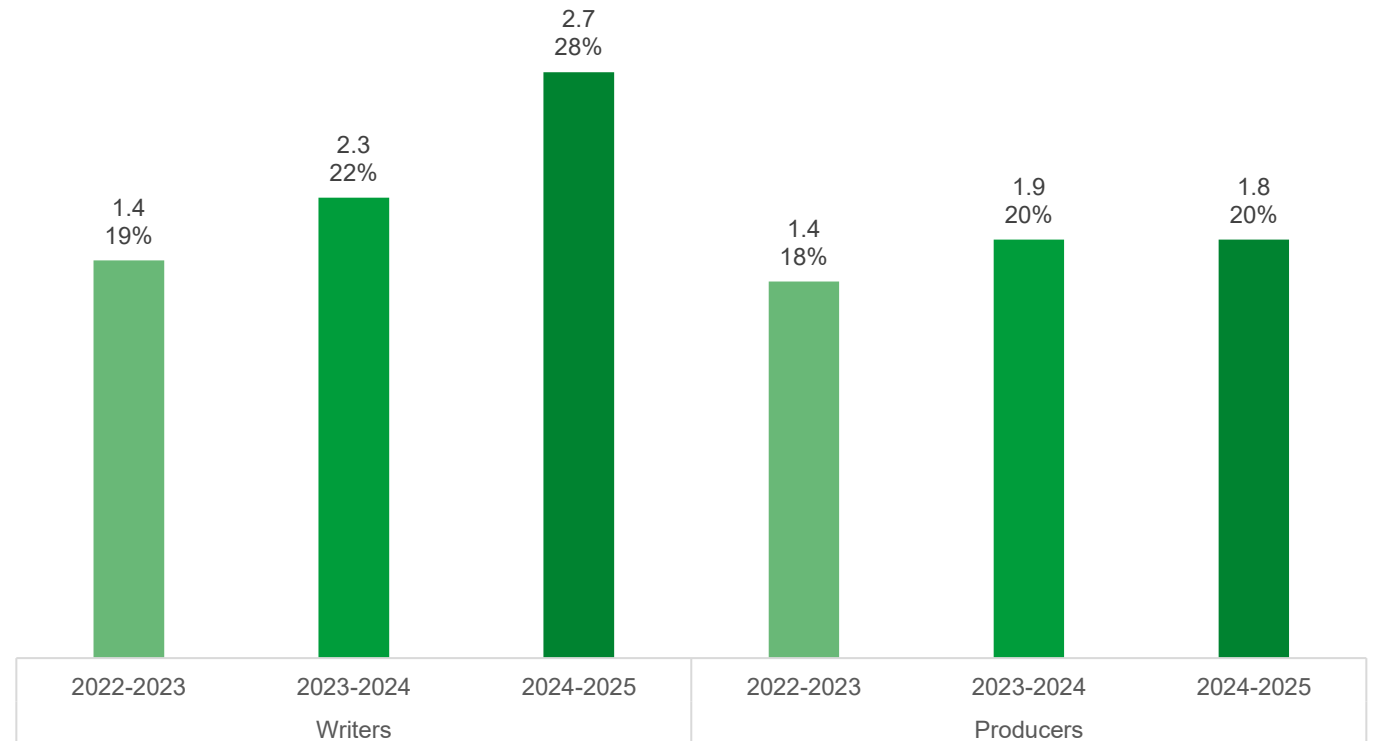
3-YEAR TREND – FUNDING

KEY OBSERVATIONS

With respect to funding, there are relatively the same trends as for the proportion of projects supported. The proportion of total funding granted for screenwriters rose from 19% to 22% and then to 28%.

In the producer role, the proportion of funding granted was at 18% in 2022-2023 before settling at 20% for the following two years, although funding slightly dropped.

2SLGBTQIA+ community members in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 to 2024-2025

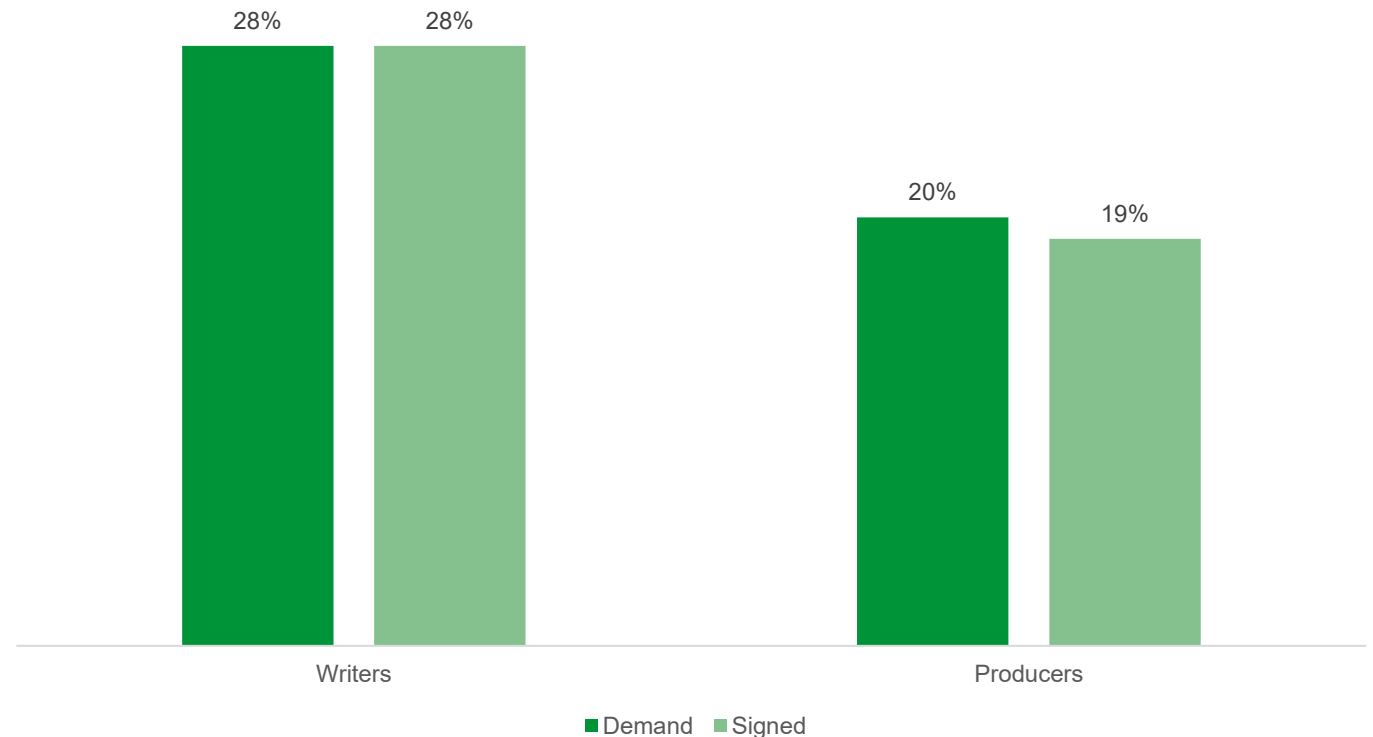


SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

In terms of number of projects, the representation of projects held by members of the 2SLGBTQIA+ community decreased very slightly from the demand stage to the funding stage for producers, from 20% to 19%, while it remained stable for screenwriters at 28%.

2SLGBTQIA+ community members in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



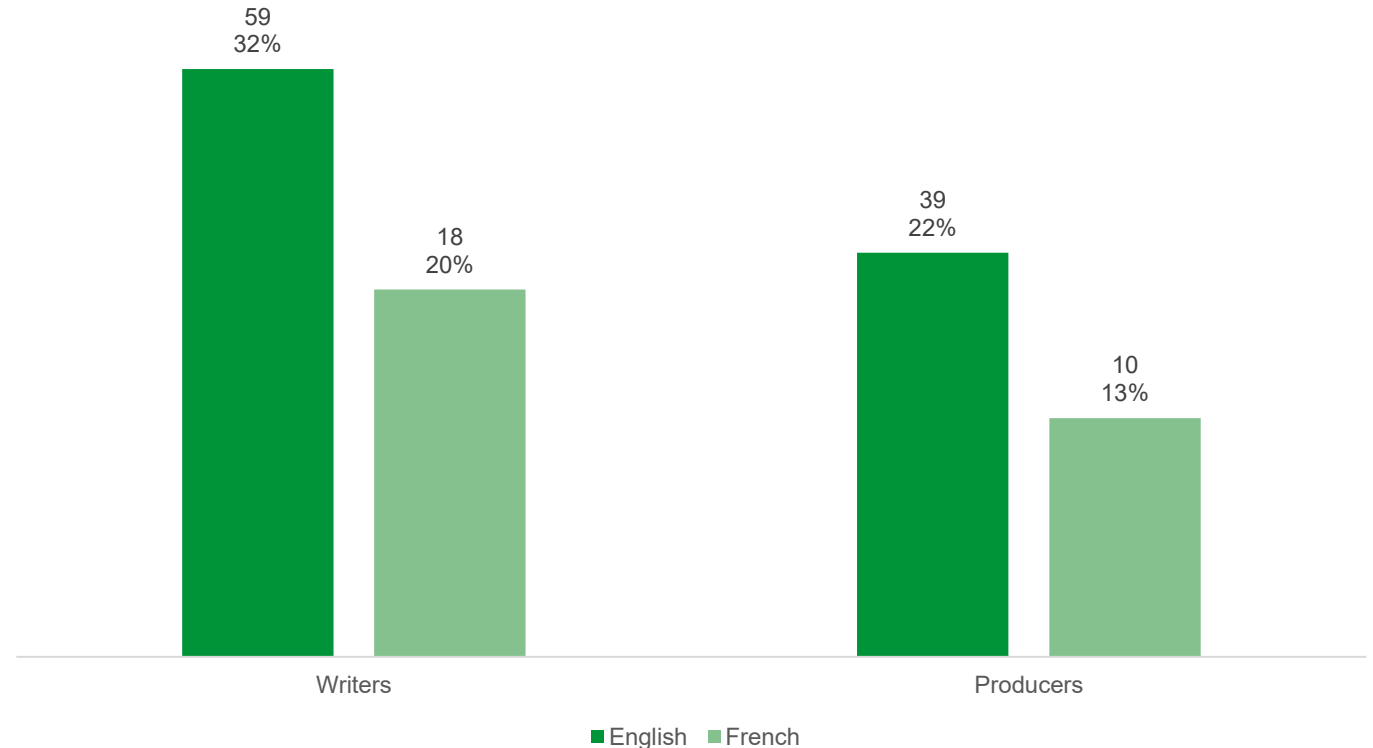
2SLGBTQIA+

FUNDED PROJECTS – BREAKDOWN BY LANGUAGE

KEY OBSERVATIONS

The proportion of funded projects, both written and produced by 2SLGBTQIA+ community members, is higher for English-language projects (32% for screenwriters and 22% for producers) than for French-language projects (20% for screenwriters and 13% for producers).

2SLGBTQIA+ community members in development portfolio by key role
Share of funded projects by language, 2024-2025



2SLGBTQIA+

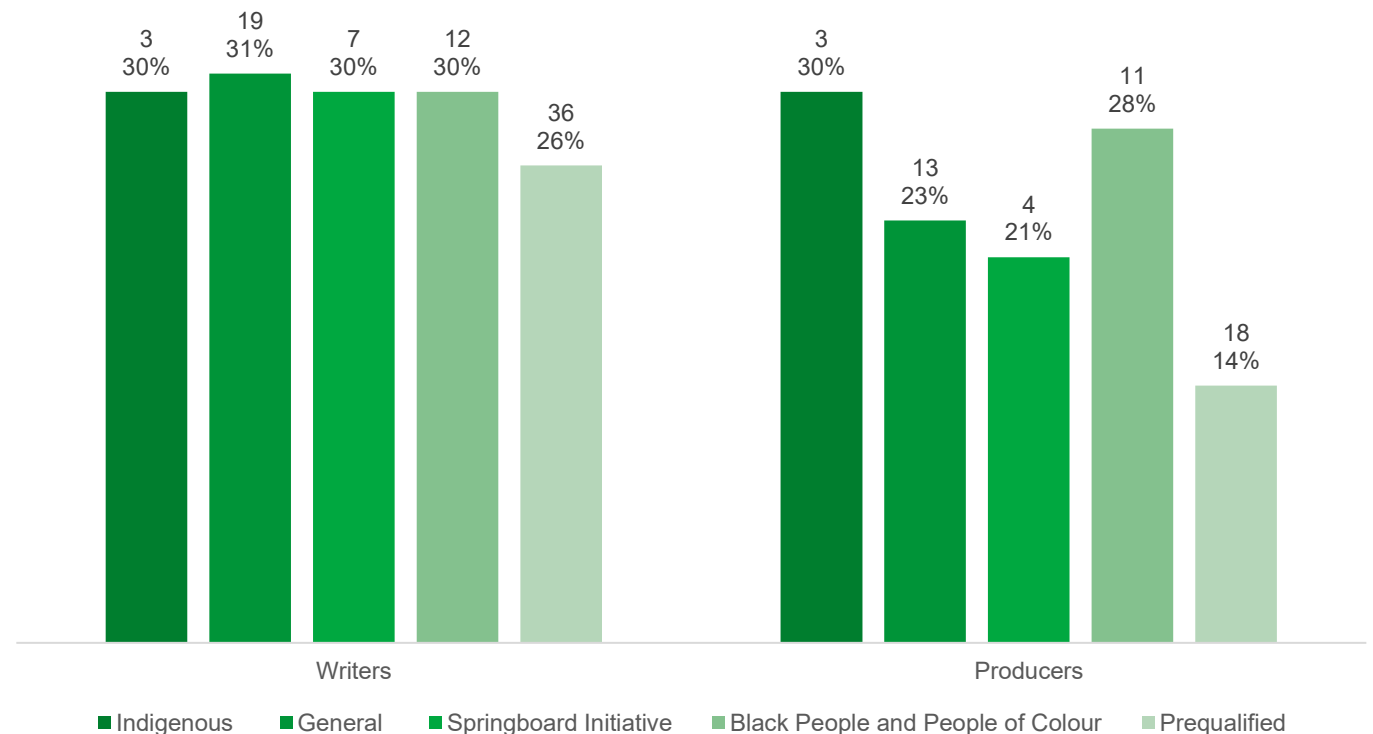
FUNDED PROJECTS – BREAKDOWN BY STREAM

KEY OBSERVATIONS

Representation of projects held by screenwriters from the 2SLGBTQIA+ community is at 26% in the Prequalified stream, 31% in the General stream, and 30% in the BPOC stream, the Indigenous stream, and the Springboard initiative.

Representation of producers from the 2SLGBTQIA+ community ranges between 14% and 30%. It is at its lowest level in the Prequalified stream (14%) and reaches the highest proportion in the BPOC stream (28%) and Indigenous stream (30%).

2SLGBTQIA+ community members in development portfolio by key role
Share of funded projects by stream, 2024-2025



2.3 Gender Representation

GENDER REPRESENTATION

FUNDED PROJECTS

KEY OBSERVATIONS

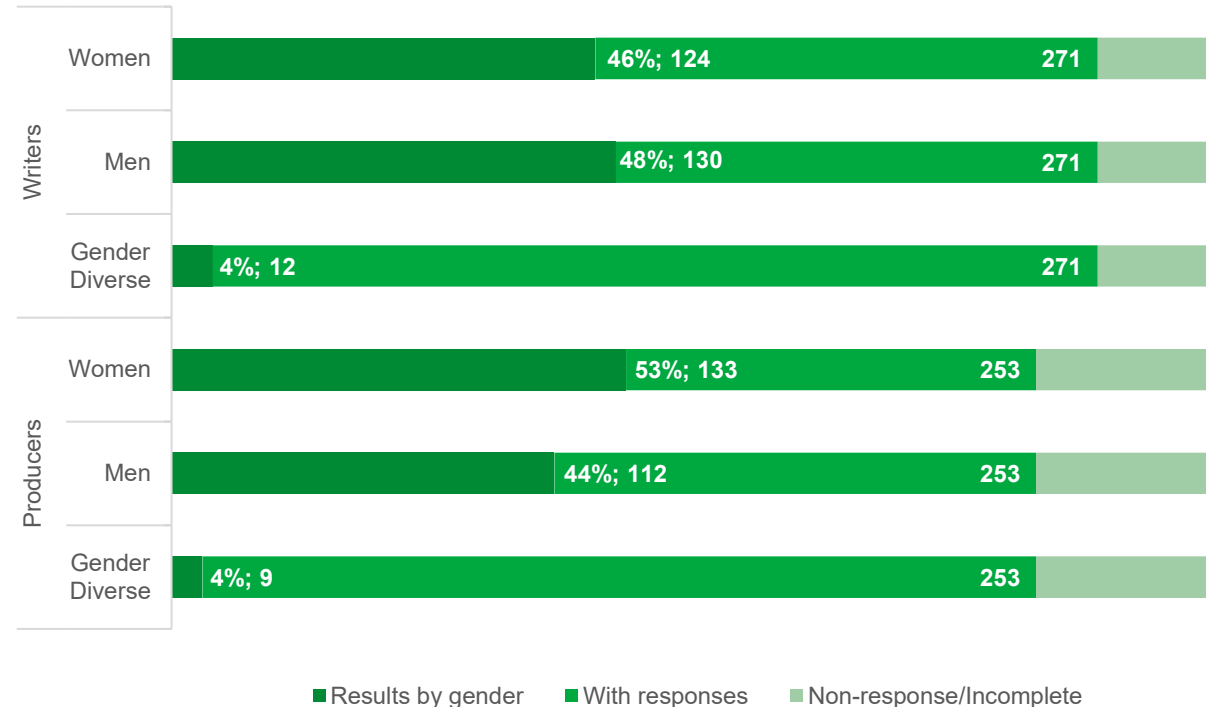
The parity zone (40%+) was reached for women screenwriters (46%) in terms of number of funded projects.

The target of parity (50%) was exceeded for women producers (53%) in terms of number of funded projects.

Telefilm funded 12 projects written by gender diverse persons and 9 projects produced by gender diverse persons.

Overall, Telefilm supported 179 projects (62%) in which at least one of the key creative positions was held by a woman, and 18 projects (6%) in which at least one of these positions was held by a gender diverse person.

Gender representation in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



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.

GENDER REPRESENTATION

FUNDING

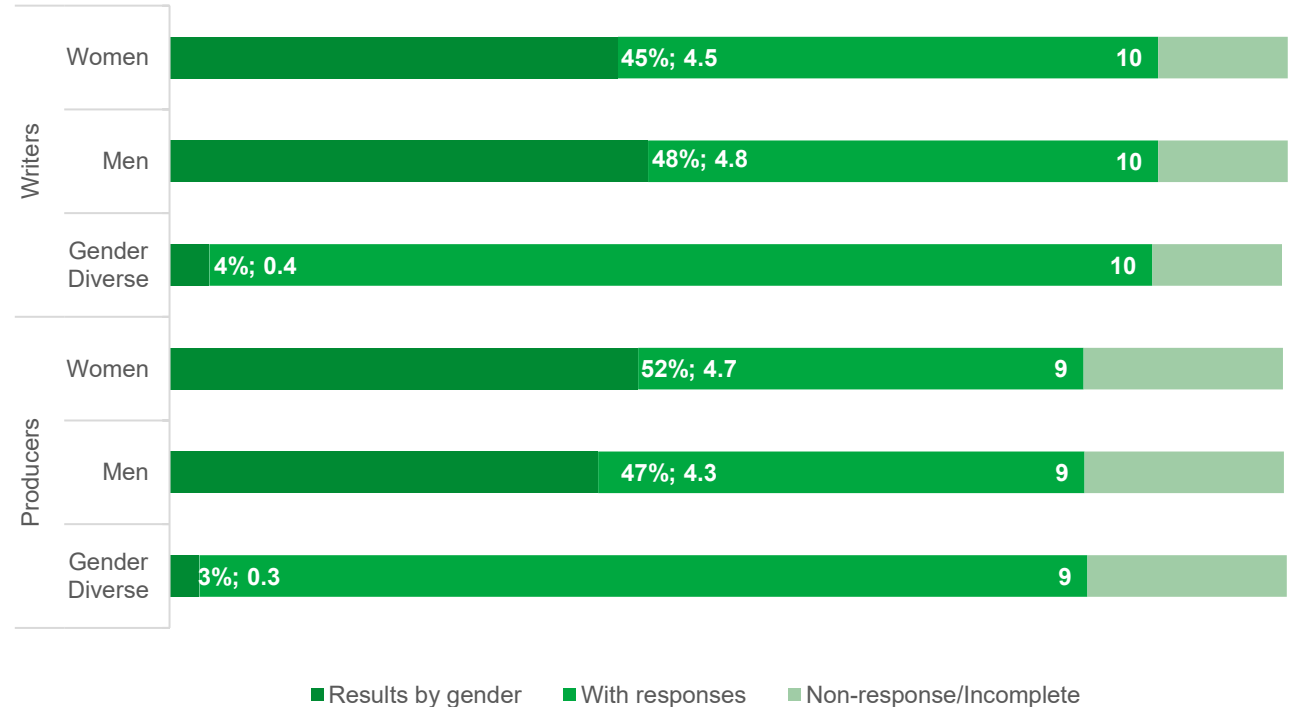
KEY OBSERVATIONS

The target of parity (50%) was reached for women producers (52%) while women screenwriters (45%) reached the parity zone in terms of funding.

Overall, Telefilm awarded 61% (\$6.5 million) of total funding to projects in which at least one of the key creative positions was held by a woman.

Over \$0.6 million (6% of total funding) was granted to projects in which at least one of these key creative positions was held by a gender diverse person.

Gender representation in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



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.

GENDER REPRESENTATION

3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

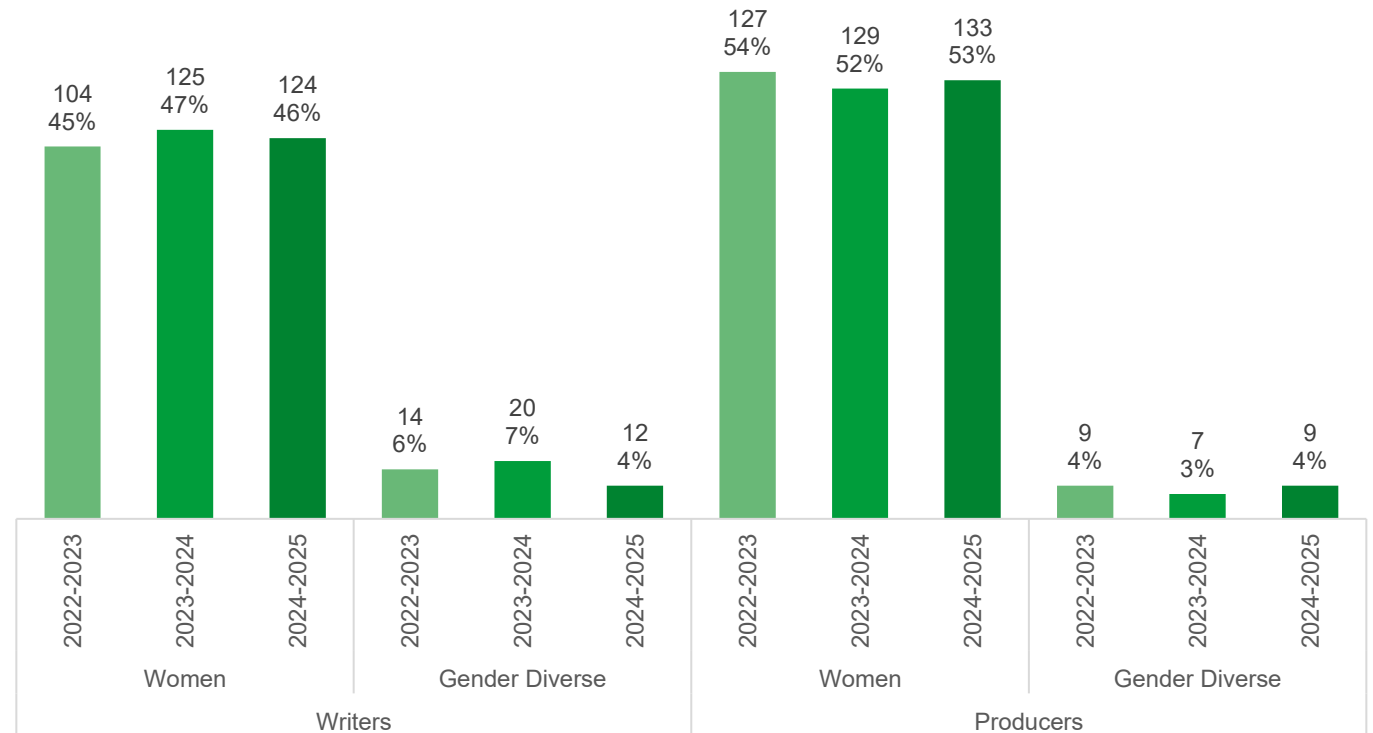
The number of funded projects increased for women screenwriters, from 104 to 124 in three years.

The number of funded projects held by women producers also rose (from 127 to 129, and then to 133 projects) in three years.

Gender representation remained relatively stable in the program between 2022-2023 and 2024-2025.

For gender diverse screenwriters, between 2022-2023 and 2024-2025, the percentage of funded projects increased before declining.

Gender representation in production portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 to 2024-2025



GENDER REPRESENTATION

3-YEAR TREND – FUNDING

KEY OBSERVATIONS

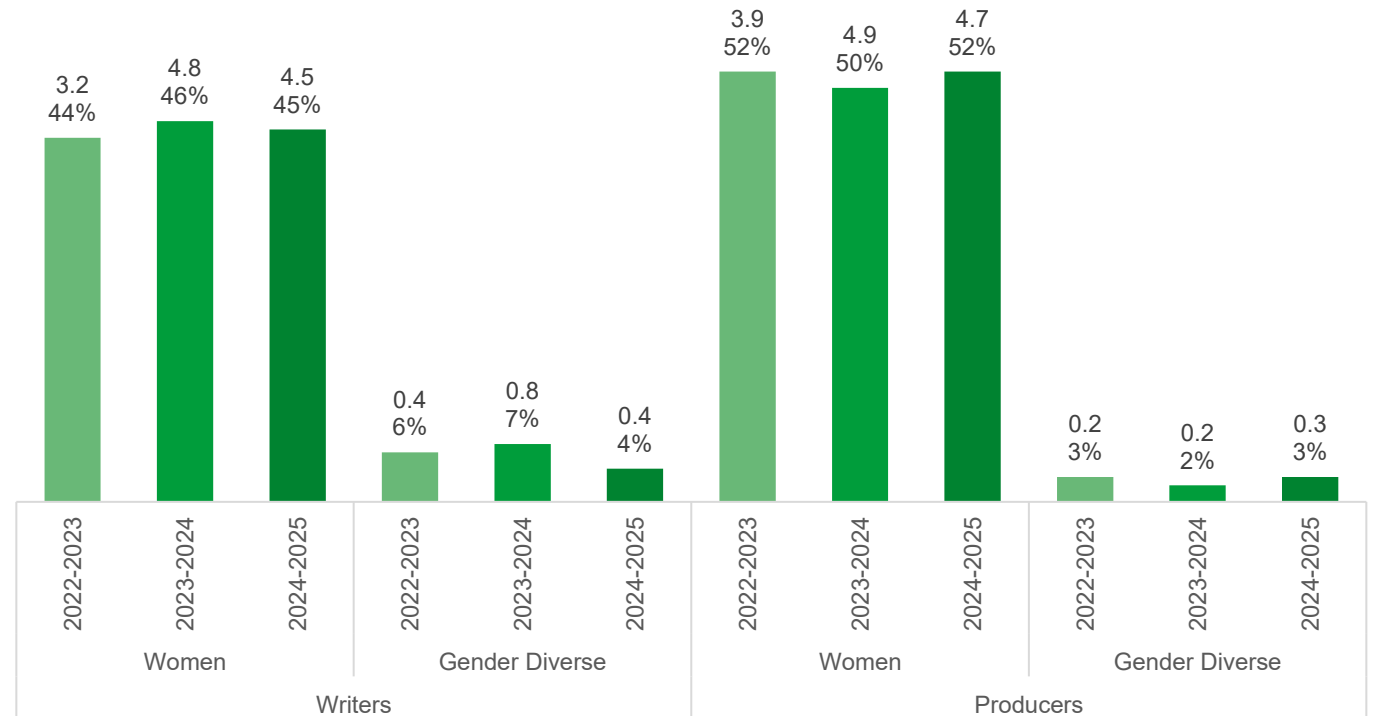
In terms of funding, the trend was similar to that of the number of funded projects for the annual evolution.

The proportion of funding slightly rose for women screenwriters before declining in 2024-2025, from 44% to 46% and then to 45%.

Funding for projects held by women producers increased and then decreased in 2024-2025 (from \$3.9 million to \$4.9 million, then to \$4.7 million), although the percentage representation was back to its 2022-2023 level of 52%.

For gender diverse persons, between 2022-2023 and 2024-2025, the percentage of funding went from 6% to 4% for screenwriters and stayed at 3% for producers.

Gender representation in production portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 to 2024-2025



GENDER REPRESENTATION

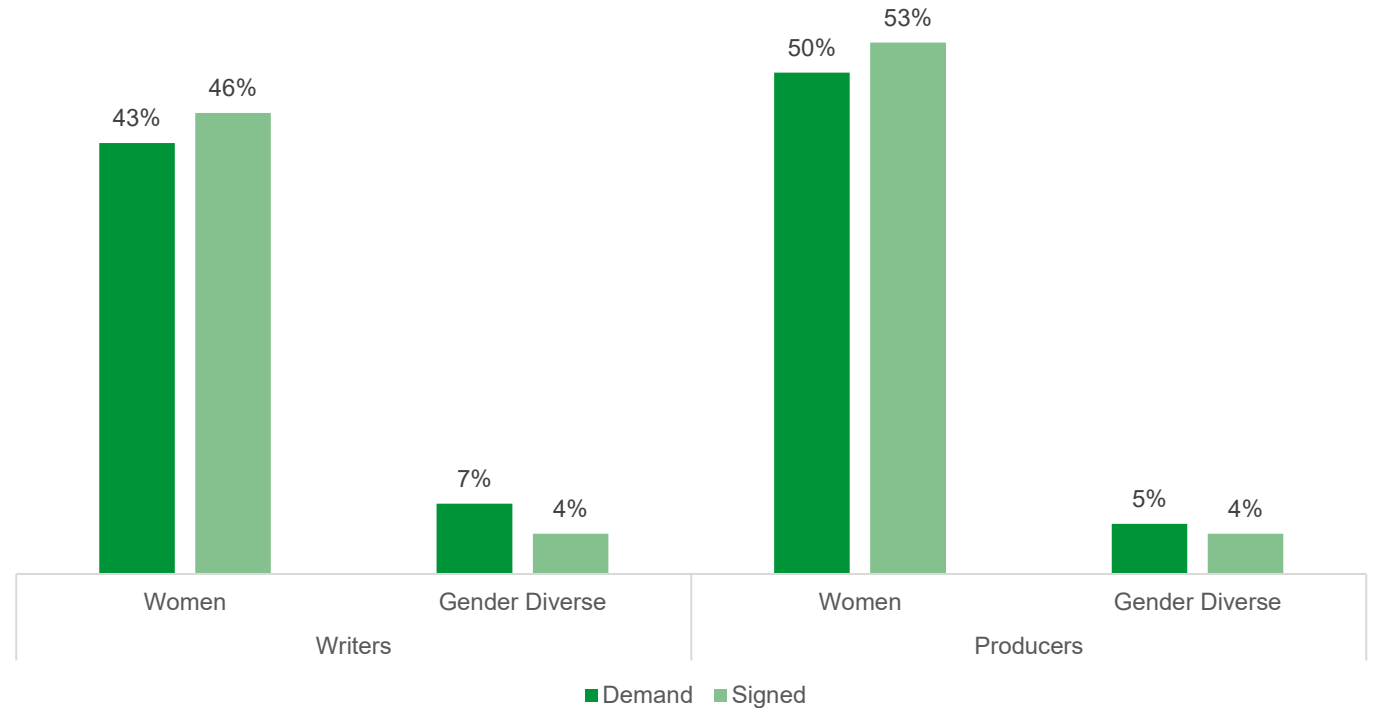
SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation increased from the demand stage to the funding stage for women screenwriters (43% vs. 46%) and women producers (50% vs. 53%).

Representation of gender diverse persons decreased in both key roles from the demand stage to the funding stage.

Gender representation in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



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.

GENDER REPRESENTATION

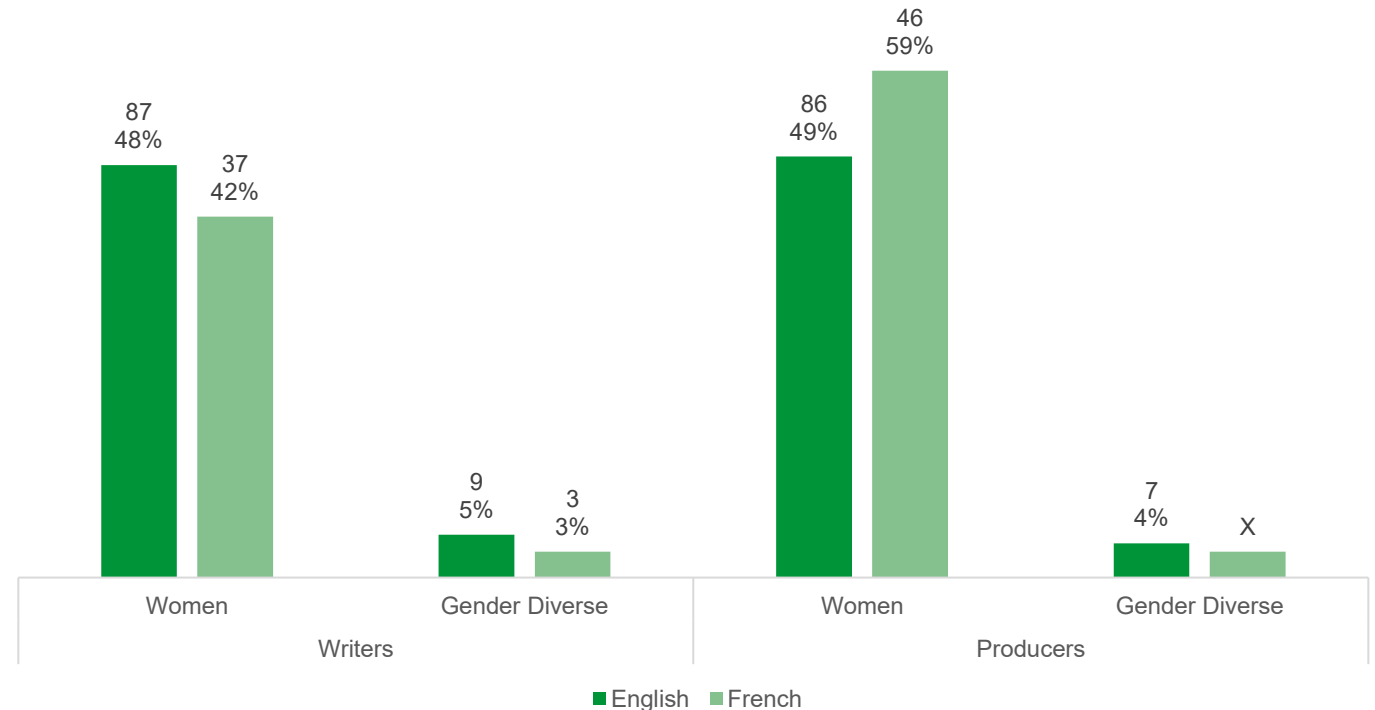
FUNDED PROJECTS – BREAKDOWN BY LANGUAGE

KEY OBSERVATIONS

Representation of women in terms of number of funded films is at 42% for French-language projects written by women compared to 48% for English-language projects. For women producers, representation is higher on the French-language side (59%) than on the English-language side (49%).

Overall, 5% of English-language funded projects were written by a gender diverse person, while they represented 4% in the producer role.

Gender representation in development portfolio by key role
Share of funded projects by language, 2024-2025



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.

GENDER REPRESENTATION

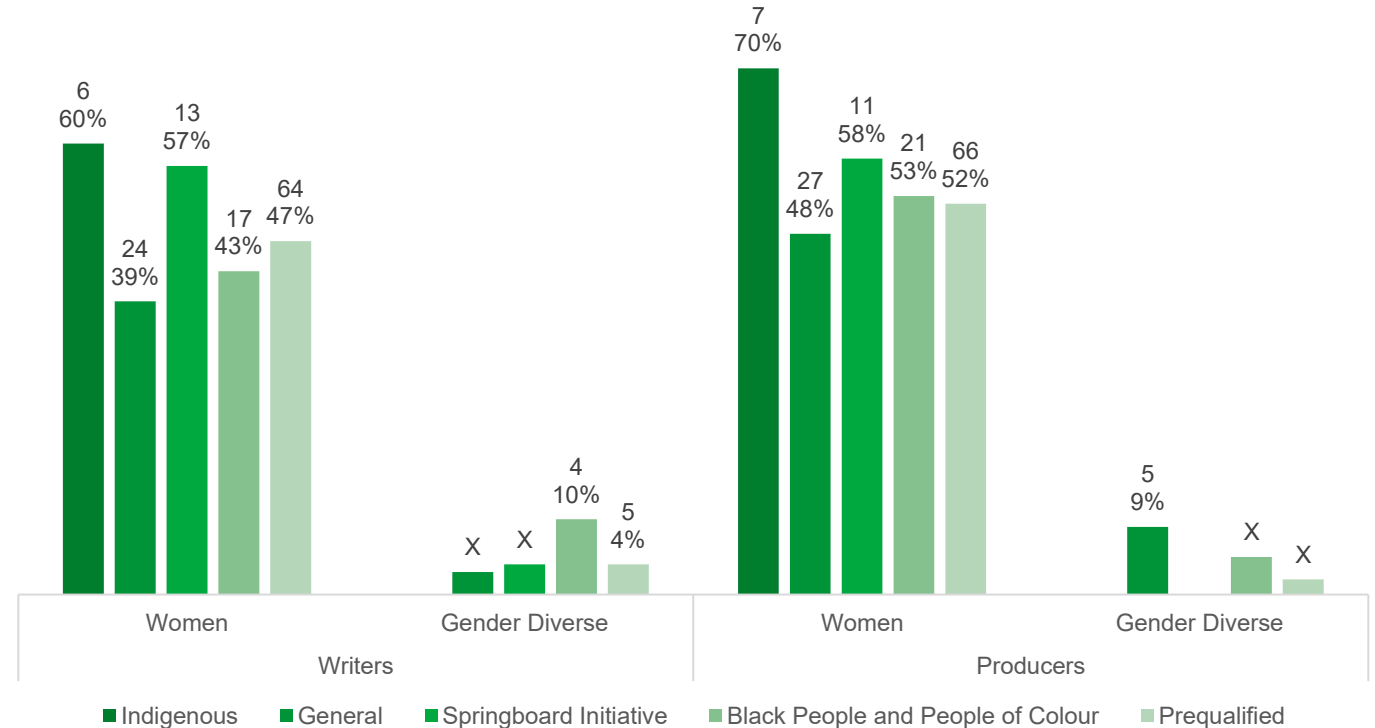
FUNDED PROJECTS – BREAKDOWN BY STREAM

KEY OBSERVATIONS

Only women screenwriters in the Indigenous stream and Springboard initiative reached parity (50%). The other streams are all in the parity zone (40% +) or close to it for the General stream (39%).

With respect to women producers, they achieved parity in all streams except the General stream, where they are in the parity zone at 48%.

Gender representation in development portfolio by key role
Share of funded projects by stream, 2024-2025



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.

2.4 Racial or Ethnic Identity

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS

KEY OBSERVATIONS

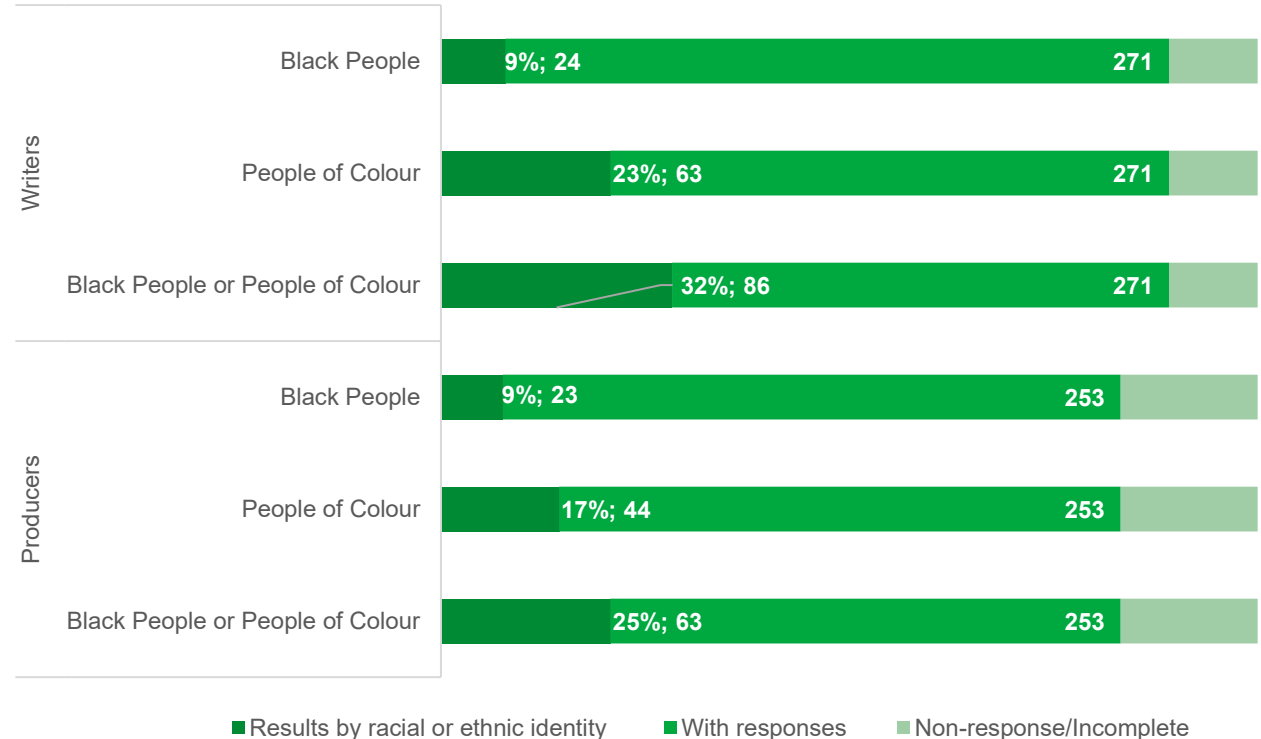
In total, 24 funded projects were written by Black persons (9%) and 63 projects by Persons of colour (23%).

In total, 23 funded projects were produced by Black persons (9%) and 44 projects by Persons of colour (17%).

Representation of Black persons or Persons of colour (BPOC) was lower in the producer role with 25% of funded projects held by members of these communities versus 32% for screenwriters.

Overall, Telefilm supported 94 projects (32%) in which at least one of the key creative positions was held by a BPOC person.

Racial or ethnic identity in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



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.

RACIAL OR ETHNIC IDENTITY

FUNDING

KEY OBSERVATIONS

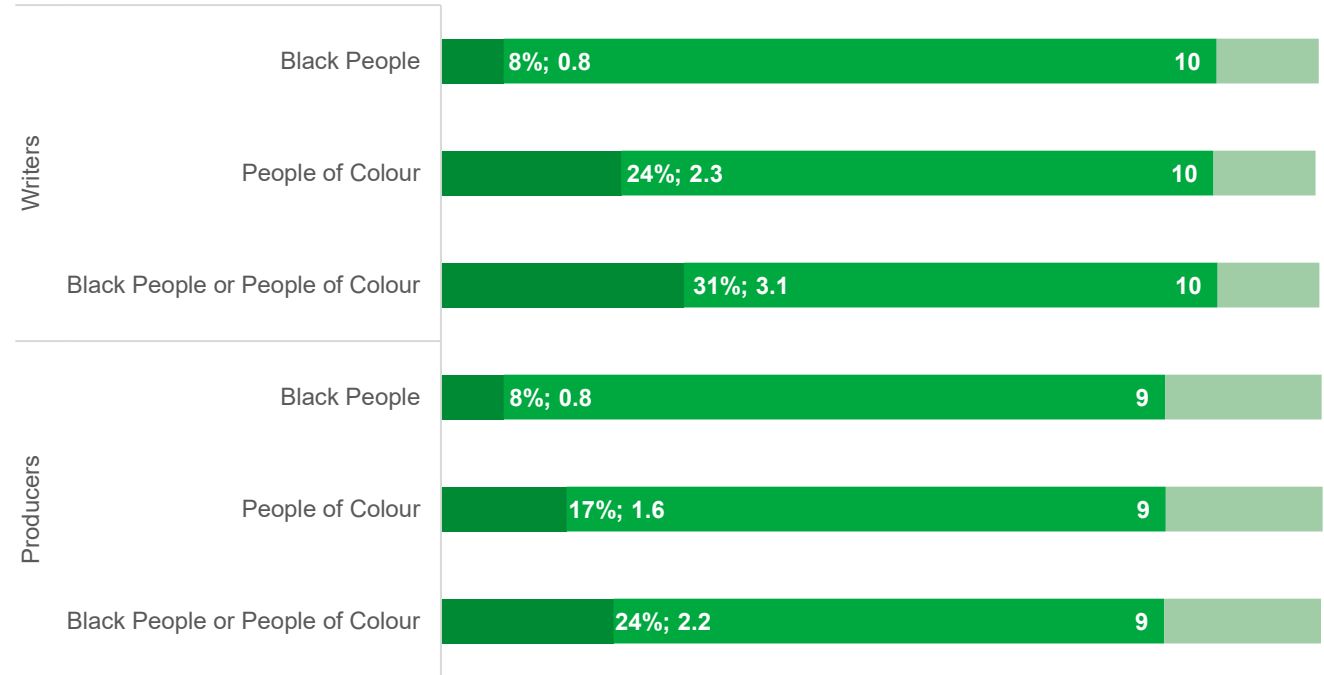
Funding to projects written by Black persons represented 8% of the total compared with 24% for projects held by Persons of colour.

Funding to projects produced by Black persons represented 8% of the total while funding to projects produced by Persons of colour comprised 17% of total funding.

Representation of Black persons or Persons of colour (BPOC) was slightly lower for the producer role than the writing role, with 24% of funding given to projects held by members of these communities.

Overall, Telefilm awarded \$3.6 million (32% of total funding) to projects in which at least one of the key creative positions was held by a BPOC person.

Racial or ethnic identity in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



■ Results by racial or ethnic identity ■ 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.

RACIAL OR ETHNIC IDENTITY

3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

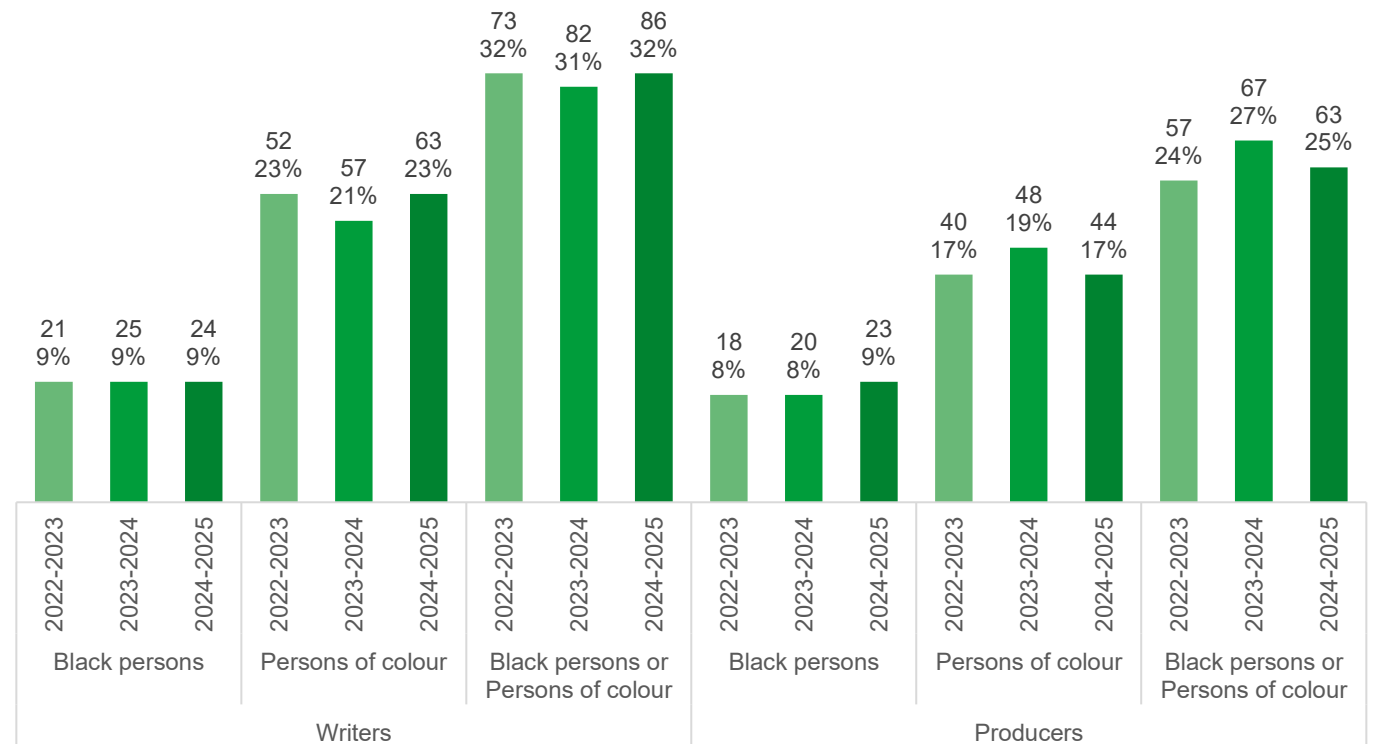
Overall, the percentage representation of BPOC screenwriters and producers remained relatively stable from year to year.

During the past three years, the percentage of funded projects written by Black persons stayed constant at 9%, although the number of funded projects rose from 21 to 24.

The number of funded projects held by Persons of colour increased in the screenwriter role (from 52 to 63 projects) while their percentage representation remained at 23%.

In the producer role, the representation slightly increased for Black persons (from 8% to 9%) but experienced a decline for Persons of colour in 2024-2025 (from 27% to 25%).

Racial or ethnic identity in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 to 2024-2025



RACIAL OR ETHNIC IDENTITY

3-YEAR TREND – FUNDING

KEY OBSERVATIONS

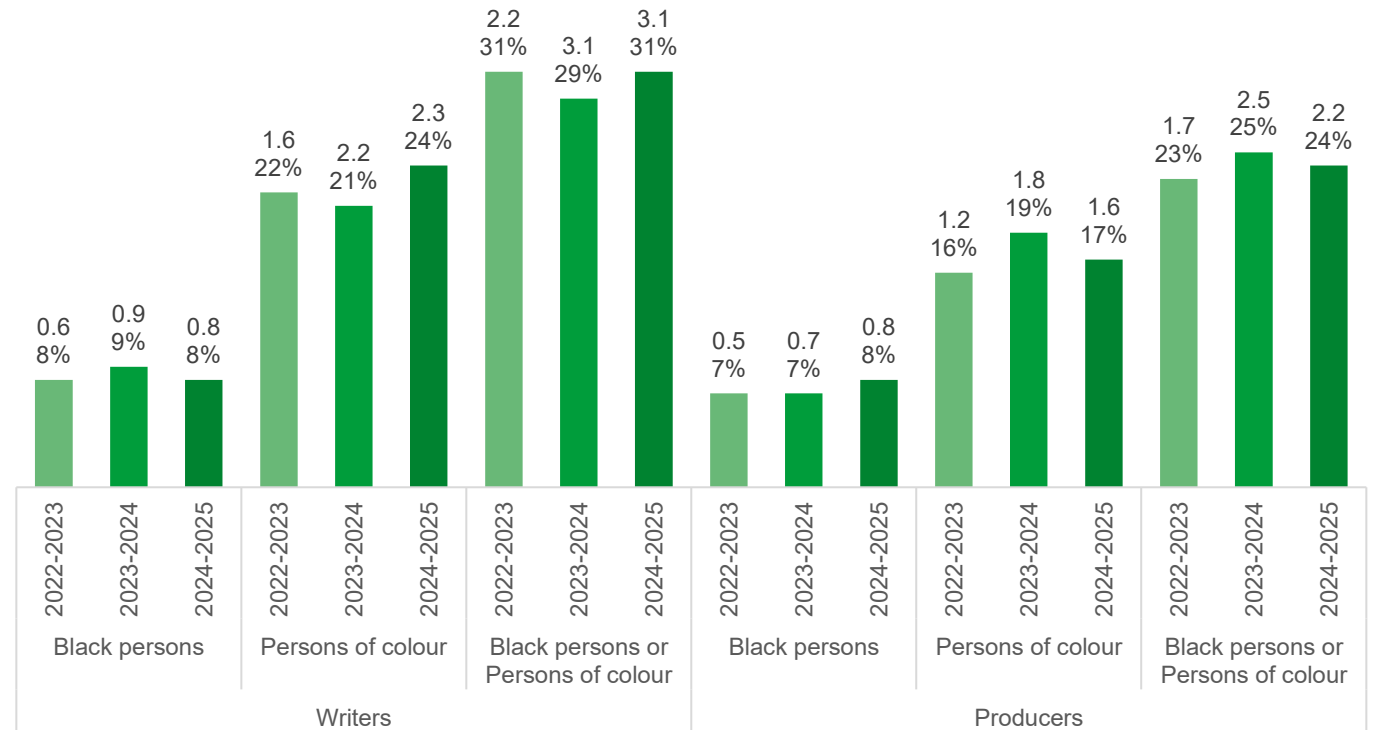
In terms of financing, the trend was virtually the same as that for the number of funded projects.

In 2024-2025, the percentage of funding for projects written by Black persons slightly declined from the previous year, returning to its 2022-2023 level (8%).

Funding awarded to Persons of colour increased in the screenwriter role over the past three years, from \$1.6 million to \$2.2 million, and then to \$2.3 million.

On the production side, the proportion of funding to Black persons slightly rose while it decreased for Persons of colour.

Racial or ethnic identity in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 to 2024-2025



RACIAL OR ETHNIC IDENTITY

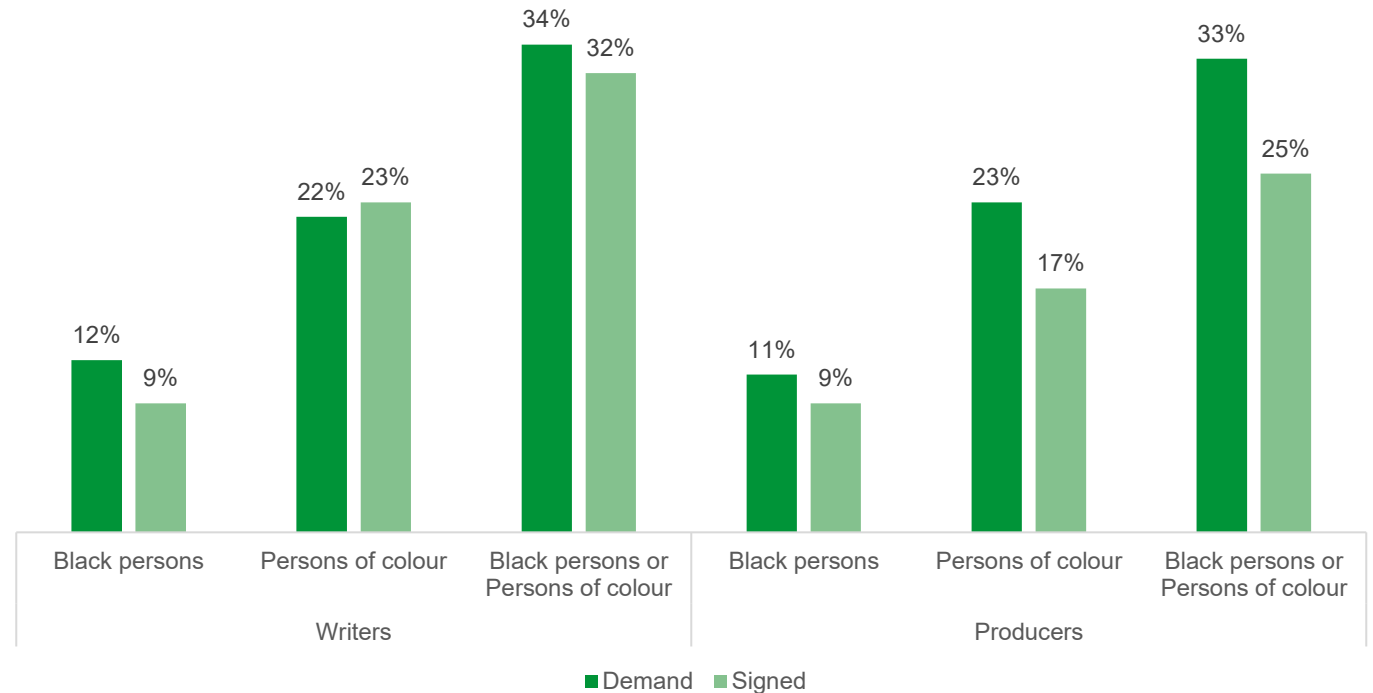
SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Black persons and BPOC persons decreased from the demand stage to the funding stage for both roles.

For Persons of colour, the representation slightly rose for screenwriters between demand and funding (from 22% to 23%) while it declined for producers (from 23% to 17%).

Racial or ethnic identity in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



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.

RACIAL OR ETHNIC IDENTITY

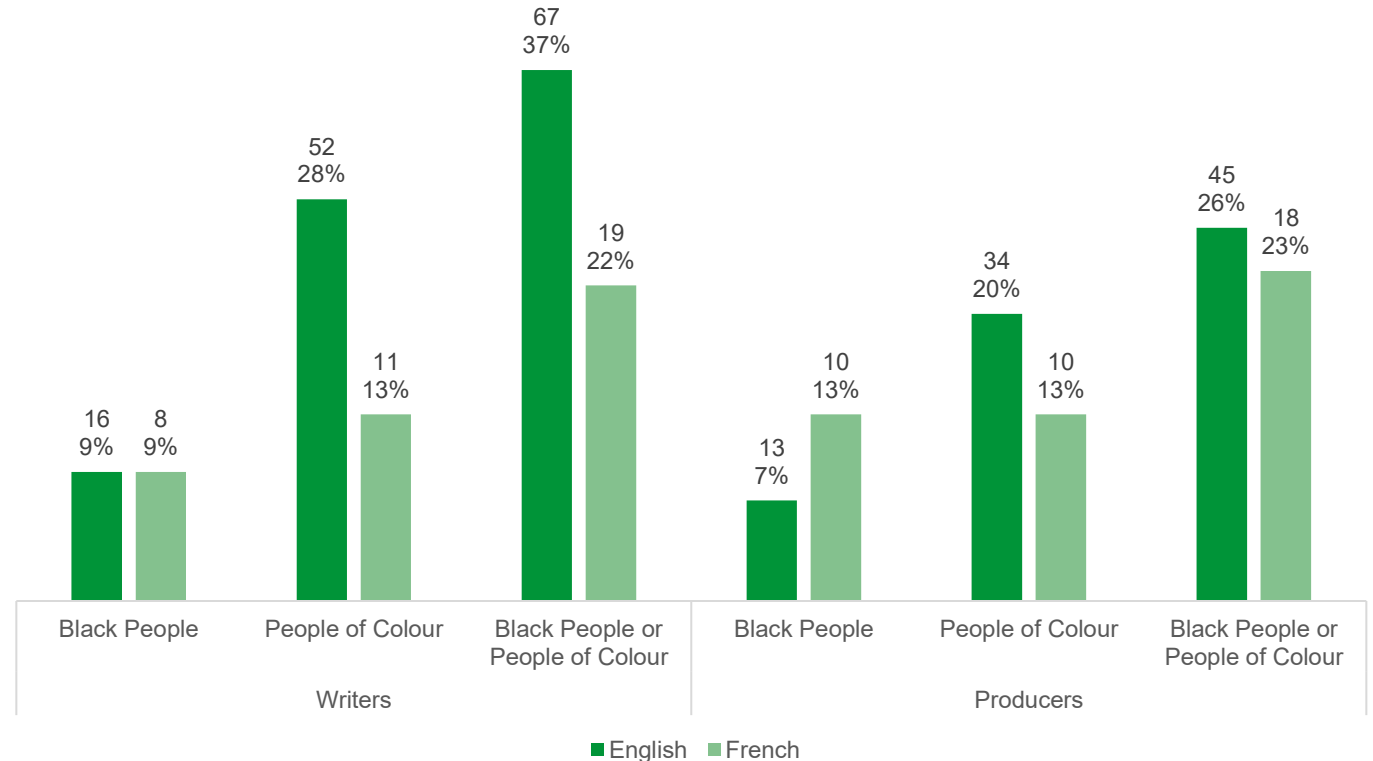
FUNDED PROJECTS – BREAKDOWN BY LANGUAGE

KEY OBSERVATIONS

With respect to screenwriters, the representation of Persons of colour (28% vs. 13%) and BPOC persons (37% vs. 22%) is higher for English-language funded projects than for French-language funded projects. Black persons are similarly represented in the French- and English-speaking markets (9%).

In the producer role, the representation of Persons of colour is higher for English-language funded projects (20% vs 13%), but the representation of Black persons is higher for French-language funded projects.

Racial or ethnic identity in development portfolio by key role
Share of funded projects by language, 2024-2025



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.

RACIAL OR ETHNIC IDENTITY

FUNDED PROJECTS – BREAKDOWN BY STREAM

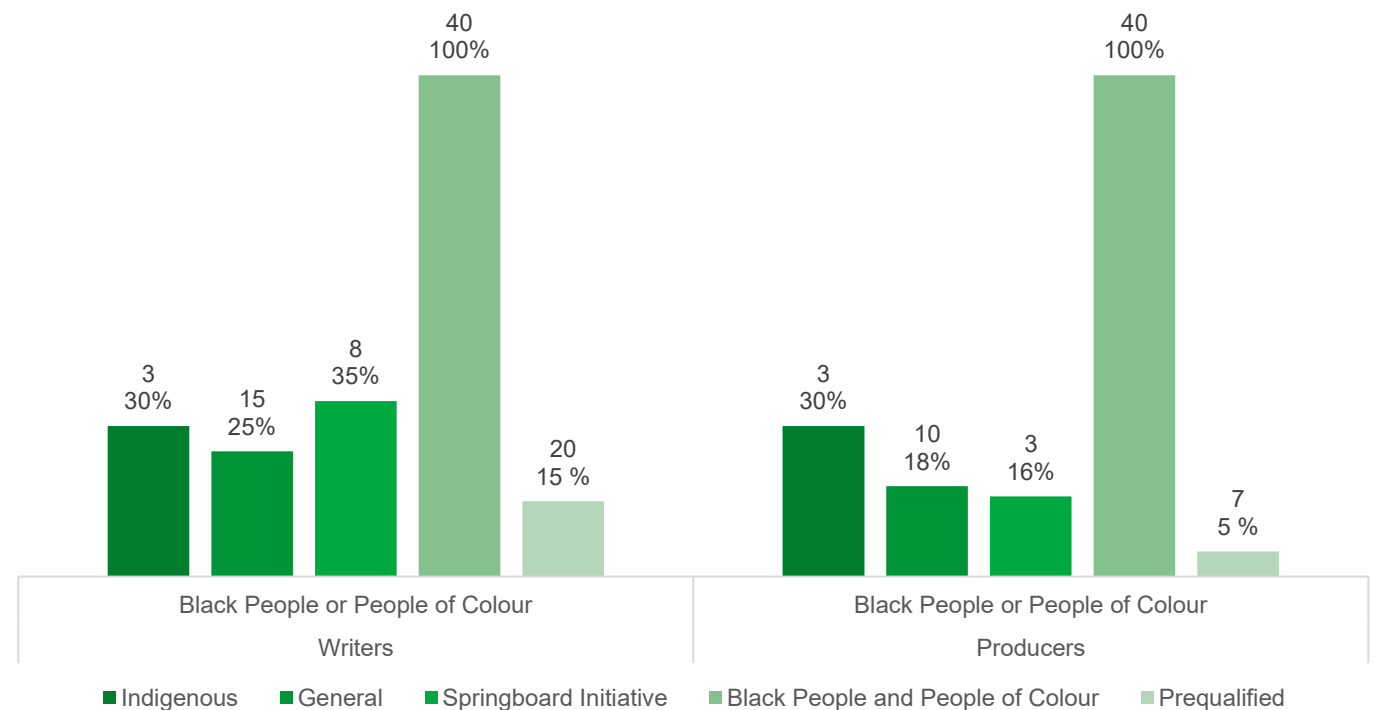
KEY OBSERVATIONS

Representation of Black persons or Persons of colour (BPOC) is at 15% for screenwriter projects in the Prequalified stream, and at 5% for producer projects.

Representation is about at one quarter (25%) for General stream projects written by BPOC persons and at 18% for the producer role.

BPOC persons comprise 30% of the screenwriter and producer roles in the Indigenous stream.

Racial or ethnic identity in development portfolio by key role
Share of funded projects by stream, 2024-2025



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.

RACIAL OR ETHNIC IDENTITY

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

KEY OBSERVATIONS

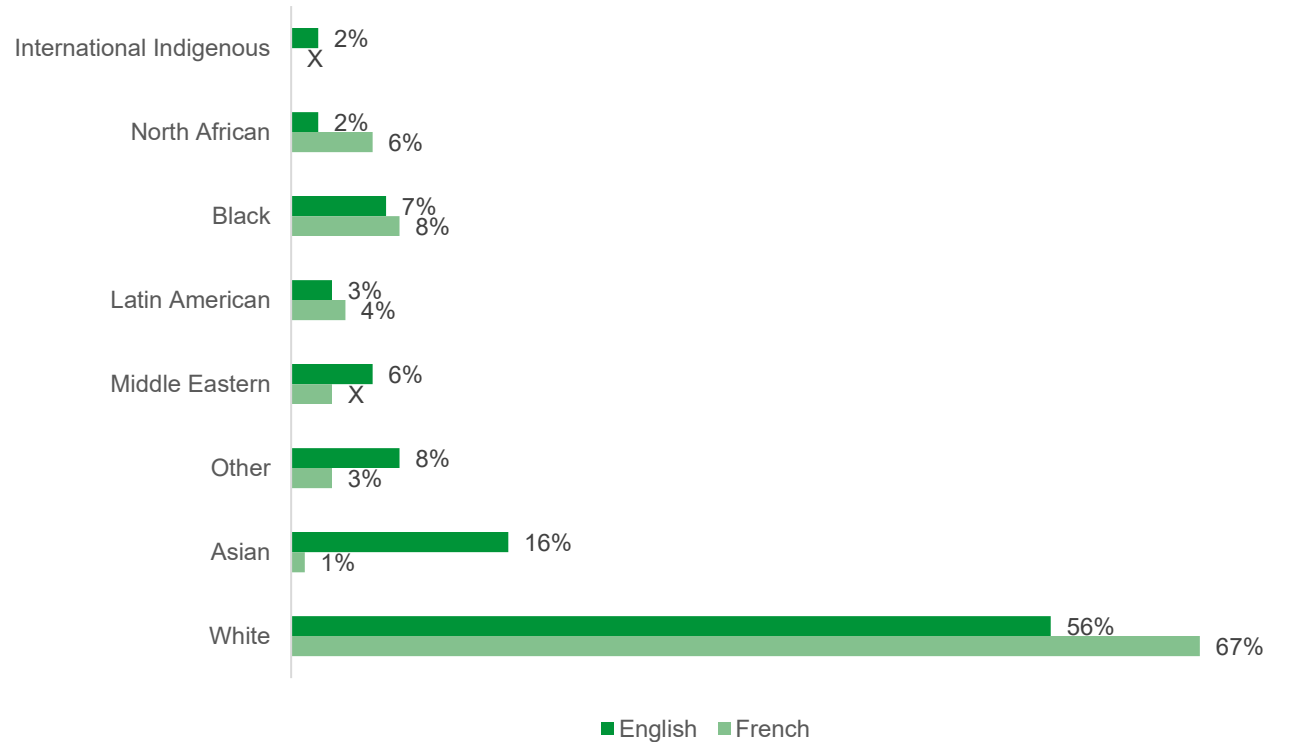
The majority of key personnel self-identified as White, with 67% of positions on the French-language side and 56% of positions on the English-language side.

In total, 16% 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 (4% vs. 3%), Black (8% vs 7%) and North African (6% vs. 2%).

*This breakdown is based on the number of positions and not on the number of projects, i.e., the total number of key roles, whether directors, screenwriters, or producers, who were involved in projects funded by Telefilm in the 2024-2025 development portfolio.

Racial or ethnic identity in number and percentage of respondents
Production portfolio, 2024-2025



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.

2.5 Intersectionality: Racial or Ethnic Identity & Gender

RACIAL OR ETHNIC IDENTITY & GENDER

FUNDED PROJECTS

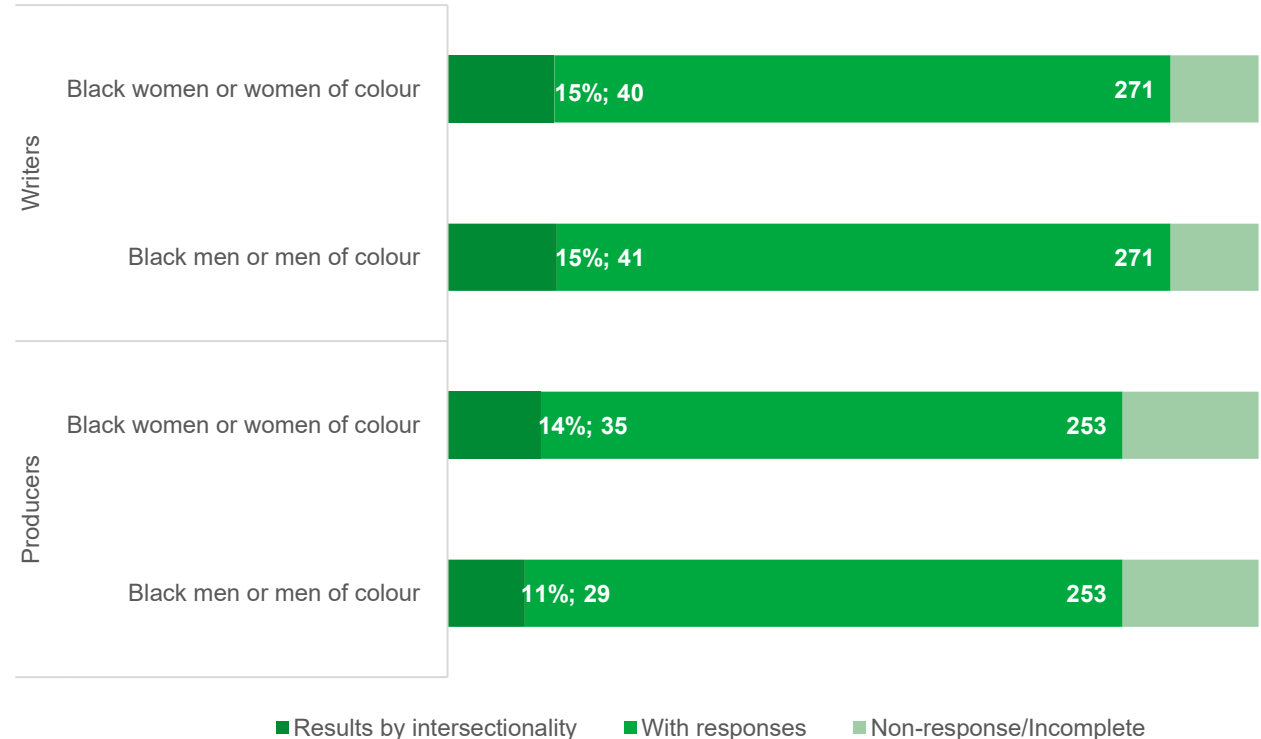
KEY OBSERVATIONS

Forty (40) funded projects (15%) were written by Black women or women of colour, compared with 41 projects written by Black men or men of colour (15%).

Thirty-five (35) funded projects (14%) were produced by Black women or women of colour, exceeding the number of projects produced by Black men or men of colour (29).

Overall, Telefilm supported 53 projects (18%) in which at least one of the key creative positions was held by a Black woman or woman of colour.

Intersectionality in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



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.

RACIAL OR ETHNIC IDENTITY & GENDER

FUNDING

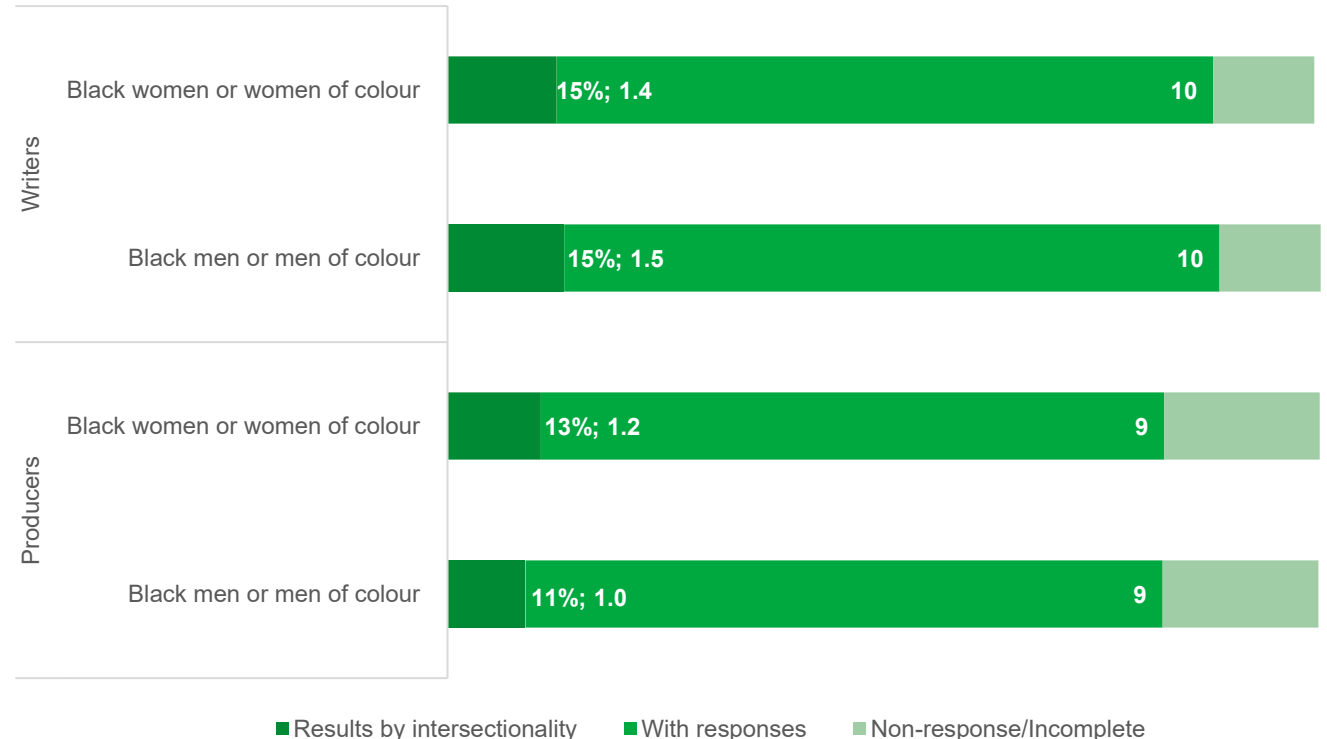
KEY OBSERVATIONS

Funding to projects written by Black women or women of colour, and by Black men or men of colour, both accounted for 15%.

Funding to projects produced by Black women or women of colour, and by Black men or men of colour, represented 13% and 11% of the total, respectively.

Overall, Telefilm awarded \$1.9 million (18% total funding) to projects in which at least one of the key creative positions was held by a Black woman or woman of colour.

Intersectionality in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



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.

RACIAL OR ETHNIC IDENTITY & GENDER

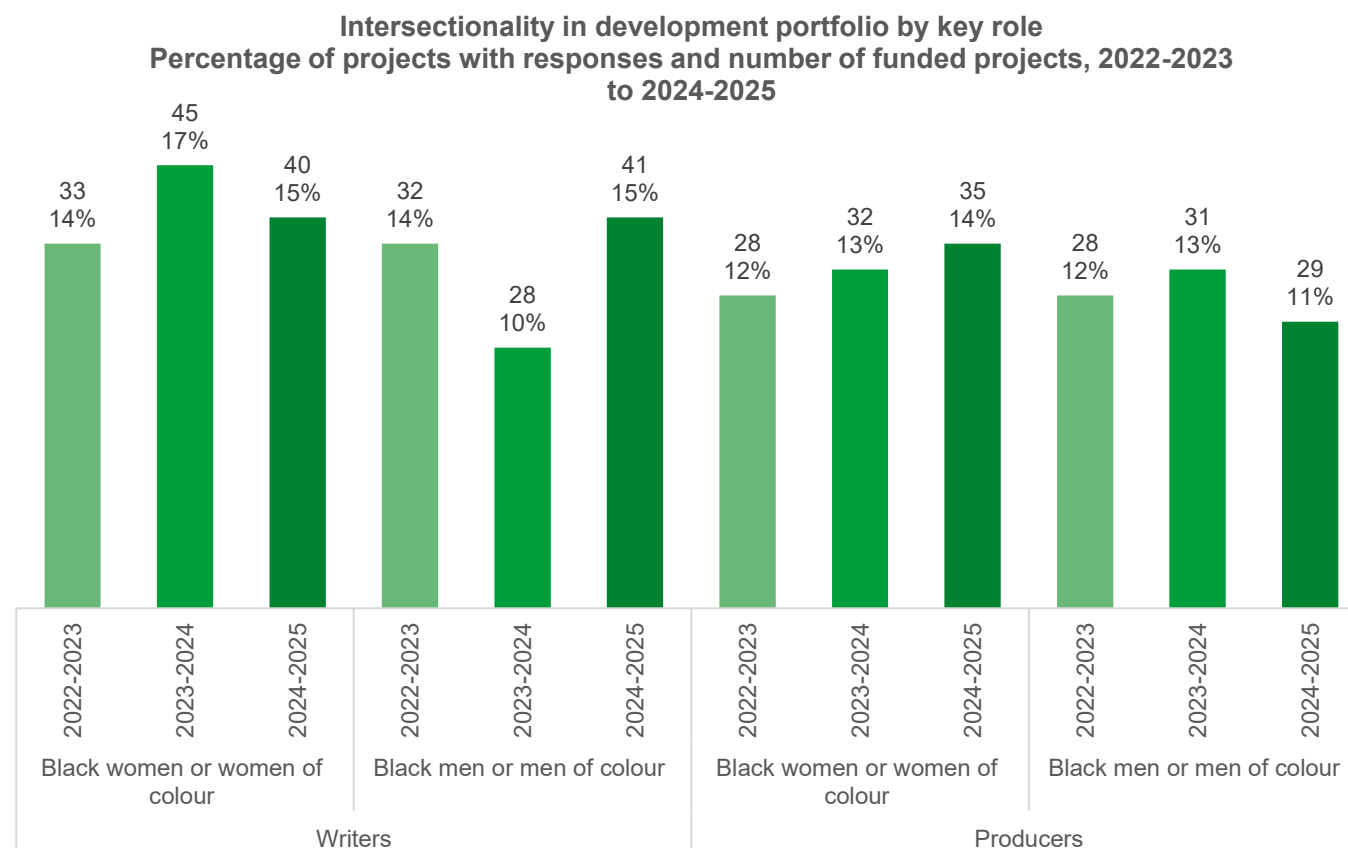
3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

In 2024-2025, the percentage of funded projects written by Black women or women of colour dropped from 17% to 15% versus the previous year. The situation remains favorable compared to 2022-2023, when the absolute number of projects supported jumped from 33 to 40 in three years.

The number of funded projects produced by Black women or women of colour increased over the last three years, in both percentage and absolute numbers (from 28 to 35).

For Black men or men of colour, the percentage of funded projects rose for screenwriters, but decreased for producers in 2024-2025.



RACIAL OR ETHNIC IDENTITY & GENDER

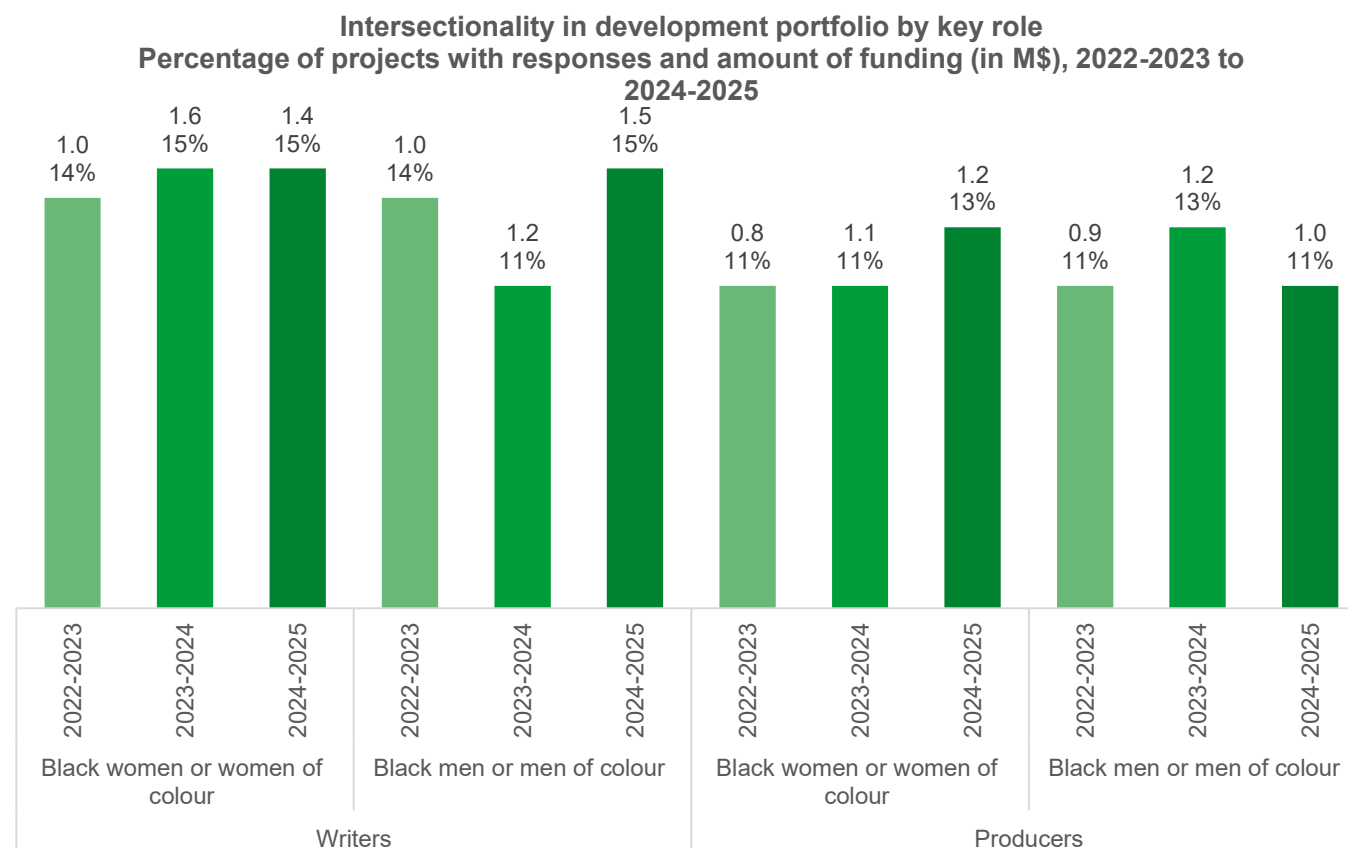
3-YEAR TREND – FUNDING

KEY OBSERVATIONS

With respect to funding, the trend is similar. In 2024-2025, the percentage of funded projects written by Black women or women of colour remained stable at 15%, compared with the previous year while the amount of funding decreased.

The funding of projects produced by Black women or women of colour increased over the past three years, from \$0.8 million to \$1.1 million, and then to \$1.2 million.

For Black men or men of colour, the percentage of funding decreased for producers (from 13% to 11%) and increased for screenwriters (from 11% to 15%) between 2023-2024 and 2024-2025.



RACIAL OR ETHNIC IDENTITY & GENDER

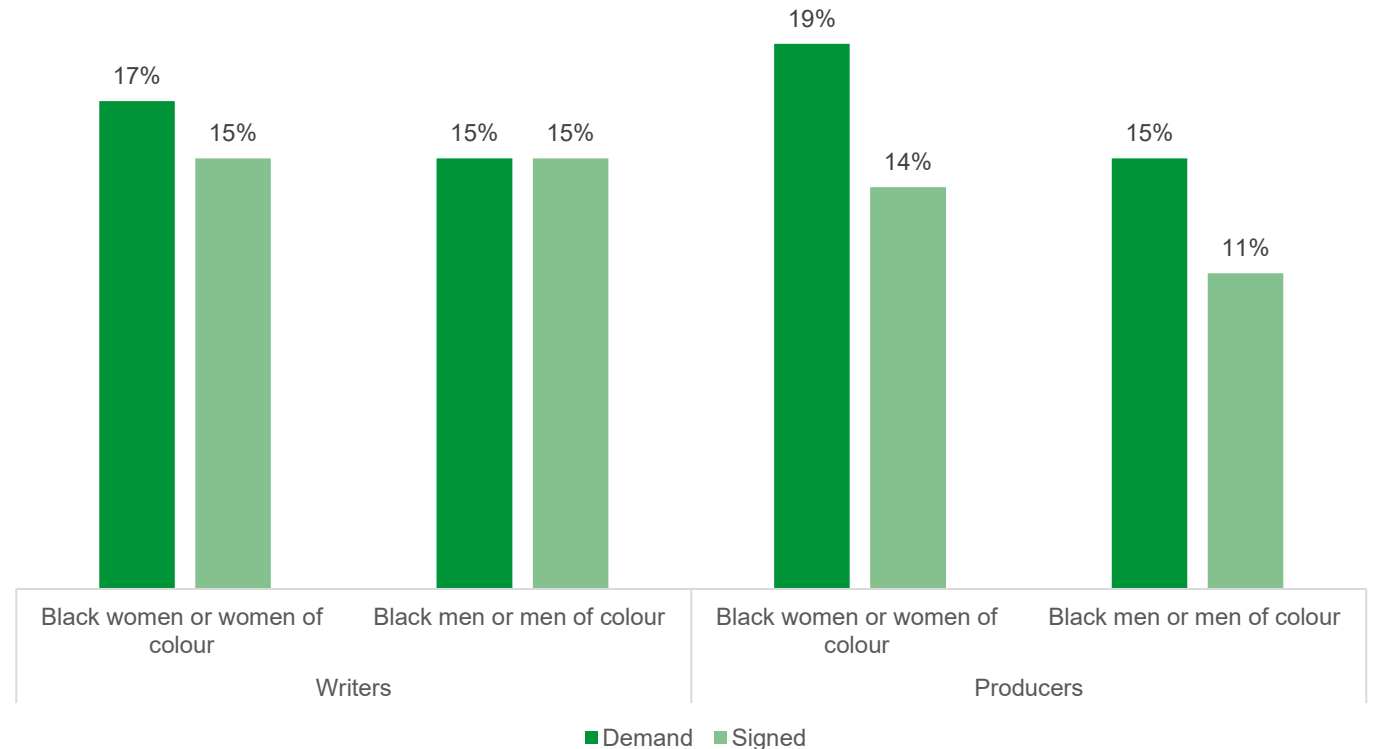
SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of Black women or women of colour saw a drop from the demand stage to the funding stage for screenwriters (from 17% to 15%) and producers (from 19% to 14%).

On the production side, the representation of Black men or men of colour decreased for producers (from 15% to 11% of the demand in funded projects) while it remained stable at 15% for screenwriters.

Intersectionality in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



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.

RACIAL OR ETHNIC IDENTITY & GENDER

FUNDED PROJECTS – BREAKDOWN BY LANGUAGE

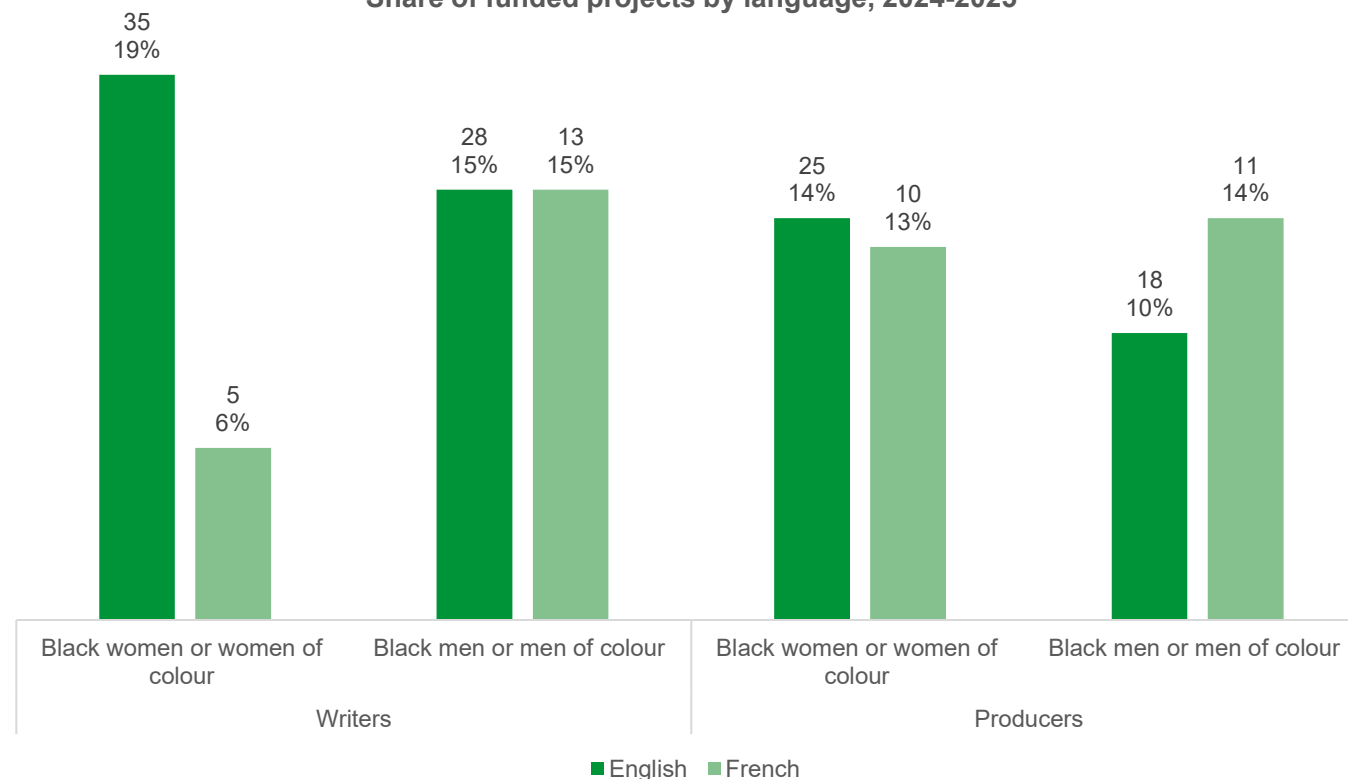
KEY OBSERVATIONS

For the screenwriter role, representation of Black women or women of colour (19% vs. 6%) is higher for English-language funded projects than for French-language funded projects.

Representation of Black men or men of colour in screenwriting is the same for both language markets, at 15%.

For the producer role, 14% of English-language funded projects were held by Black women or women of colour, compared to 13% for French-language projects. The situation is inverted for Black men or men of colour, who account for 10% in English and 14% in French.

Intersectionality in development portfolio by key role
Share of funded projects by language, 2024-2025



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.

2.6 Indigenous Persons

INDIGENOUS

FUNDED PROJECTS

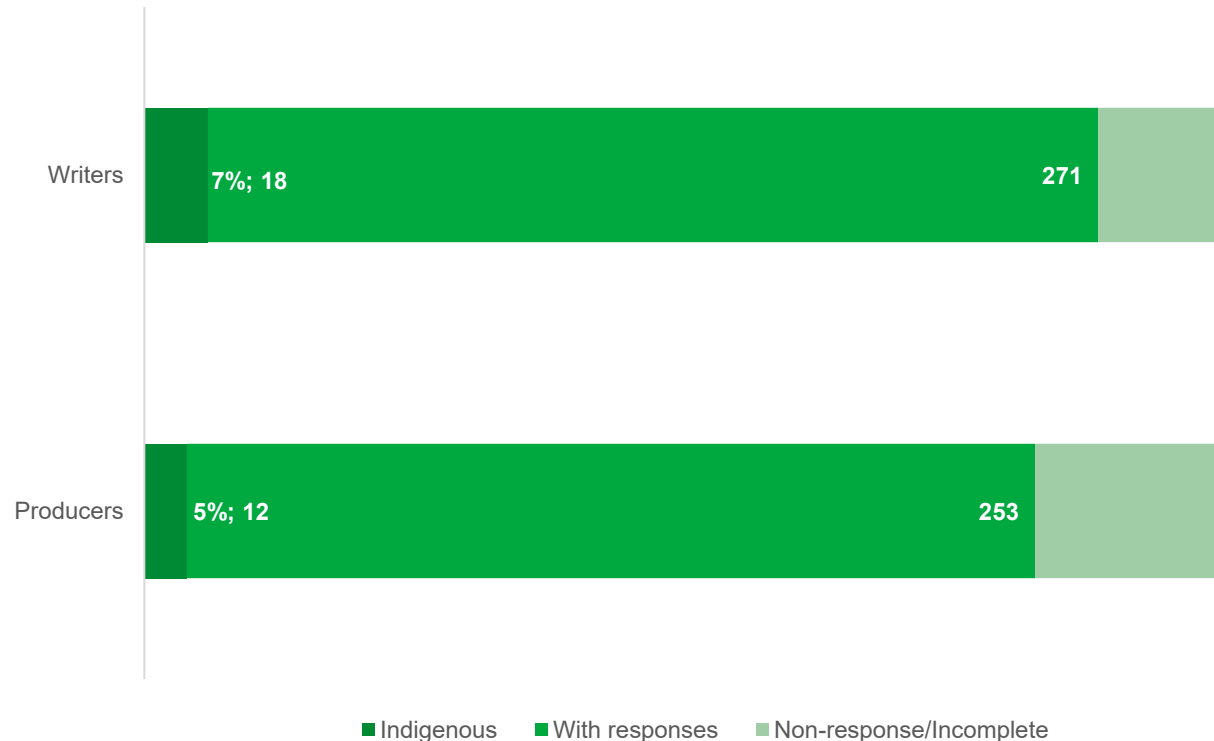
KEY OBSERVATIONS

Eighteen (18) projects funded at the development stage were written by Indigenous persons (7%).

Twelve (12) projects were produced by Indigenous persons (5%).

Overall, Telefilm supported 20 projects (7%) in which at least one of the key creative positions was held by an Indigenous person.

Indigenous people in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



INDIGENOUS

FUNDING

KEY OBSERVATIONS

Telefilm's funding granted to Indigenous persons represented 6% (\$0.6 million) of total funding for the role of screenwriter and 4% (\$0.4 million) for the role of producer.

Overall, Telefilm granted 6% (\$0.7 million) of total funding to projects in which one of the key creative positions was held by an Indigenous person.

Indigenous people in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



INDIGENOUS

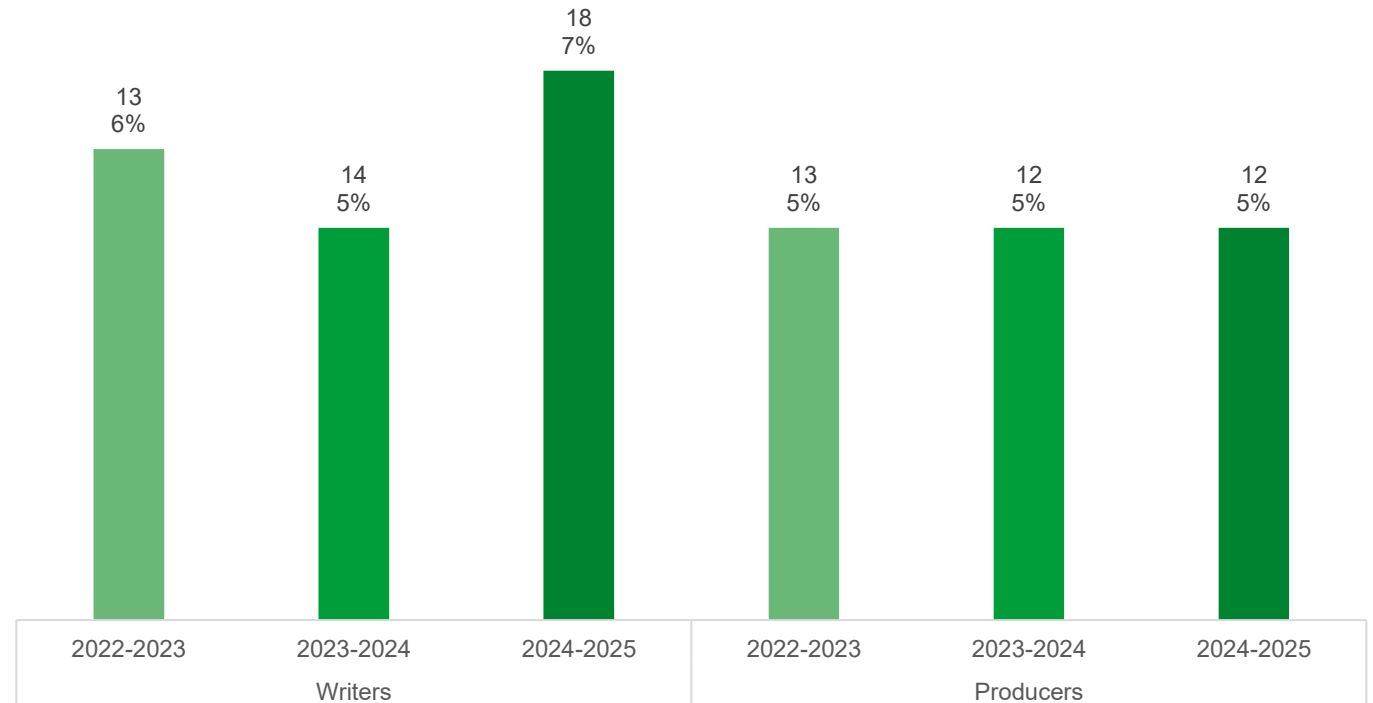
3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

In 2024-2025, the percentage of funded projects written by Indigenous screenwriters increased in comparison to the two previous years.

The percentage of projects produced by Indigenous producers remained stable over the past three years, with a slight decline in the number of projects (from 13 to 12 projects) versus the 2022-2023 year.

Indigenous people in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2022-2023 to 2024-2025

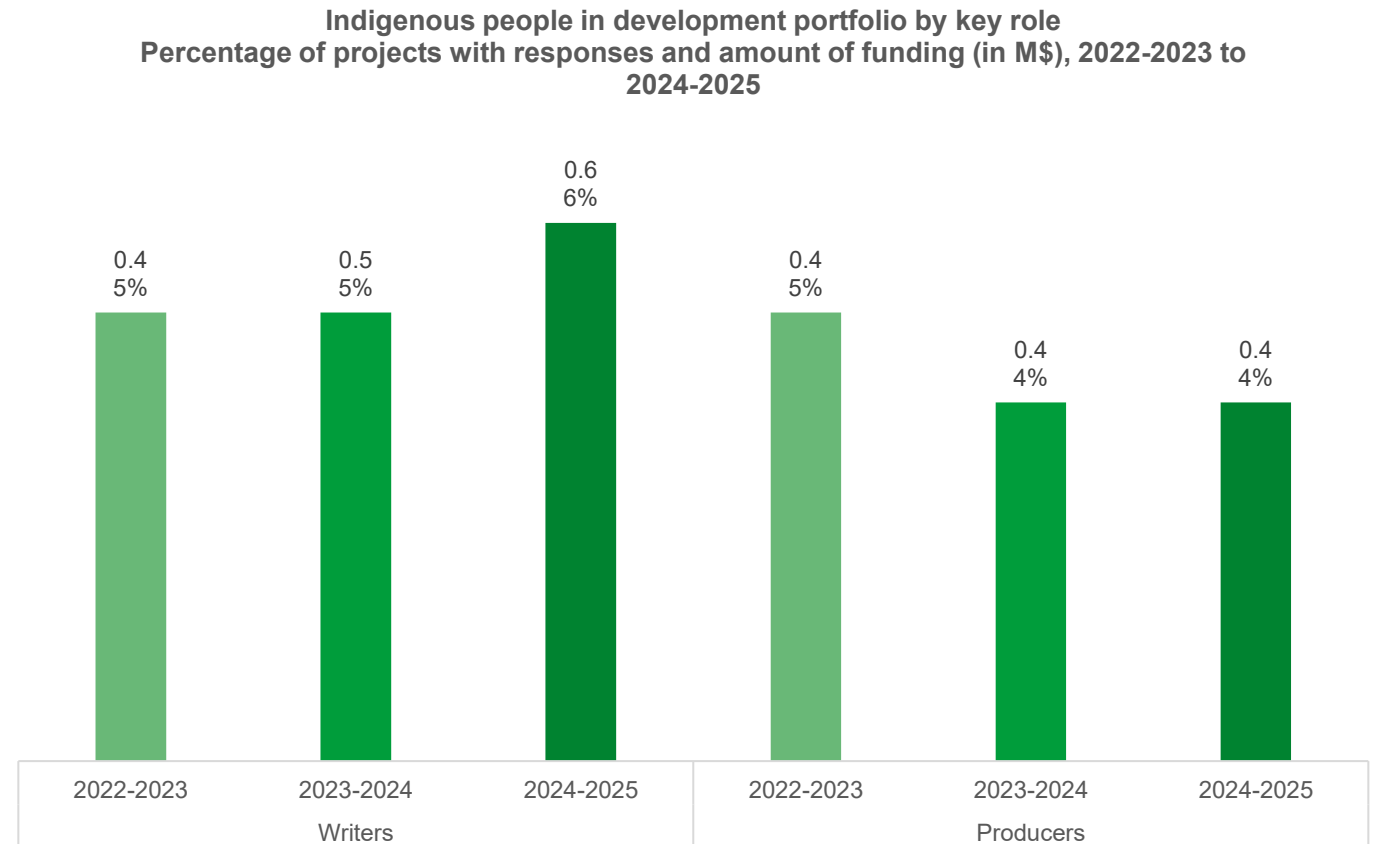


INDIGENOUS

3-YEAR TREND - FUNDING

KEY OBSERVATIONS

Funding granted to projects held by Indigenous persons remained stable for producers over the three years and slightly rose for screenwriters (from \$0.5 million to \$0.6 million).



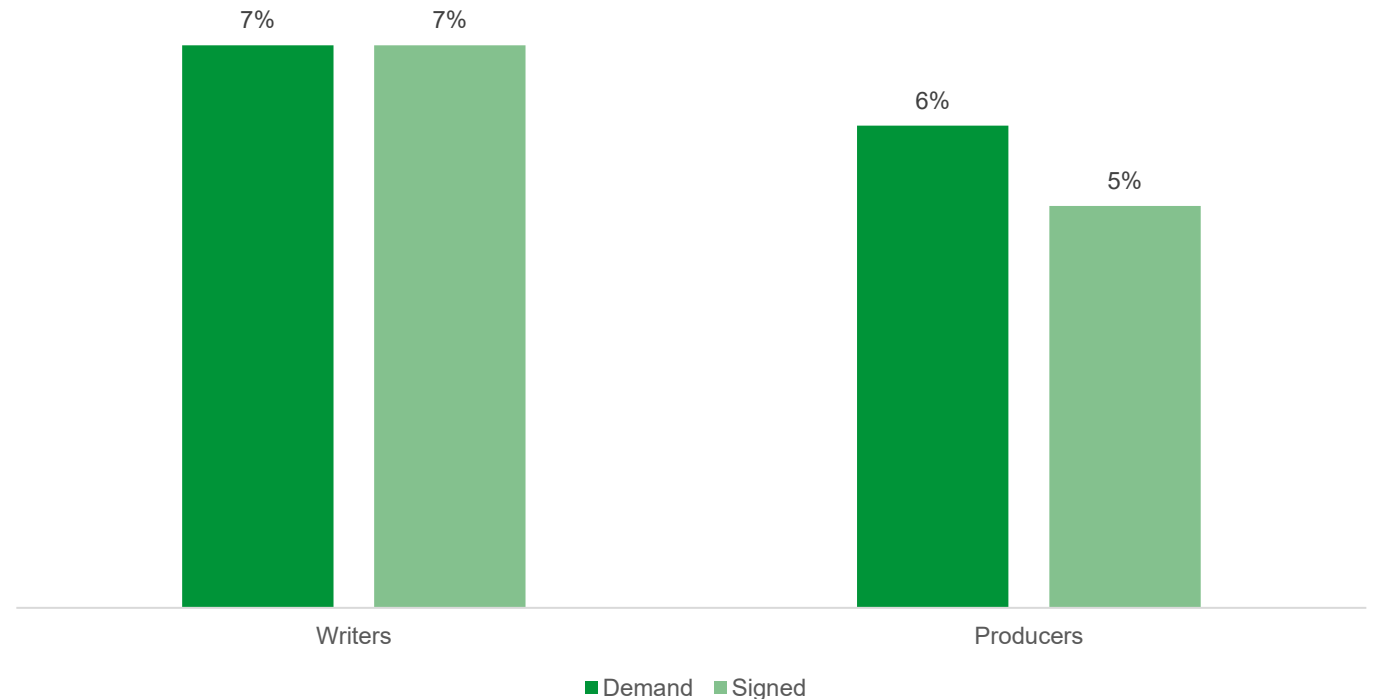
INDIGENOUS

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

In terms of number of projects, the representation of Indigenous creators declined slightly between the demand stage and the funding stage, from 7% to 6% for screenwriters and from 7% to 5% for producers.

Indigenous people in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2024-2025



2.7 Official Language Minority Communities (OLMCs)

OLMCs - FRANCOPHONES

FUNDED PROJECTS

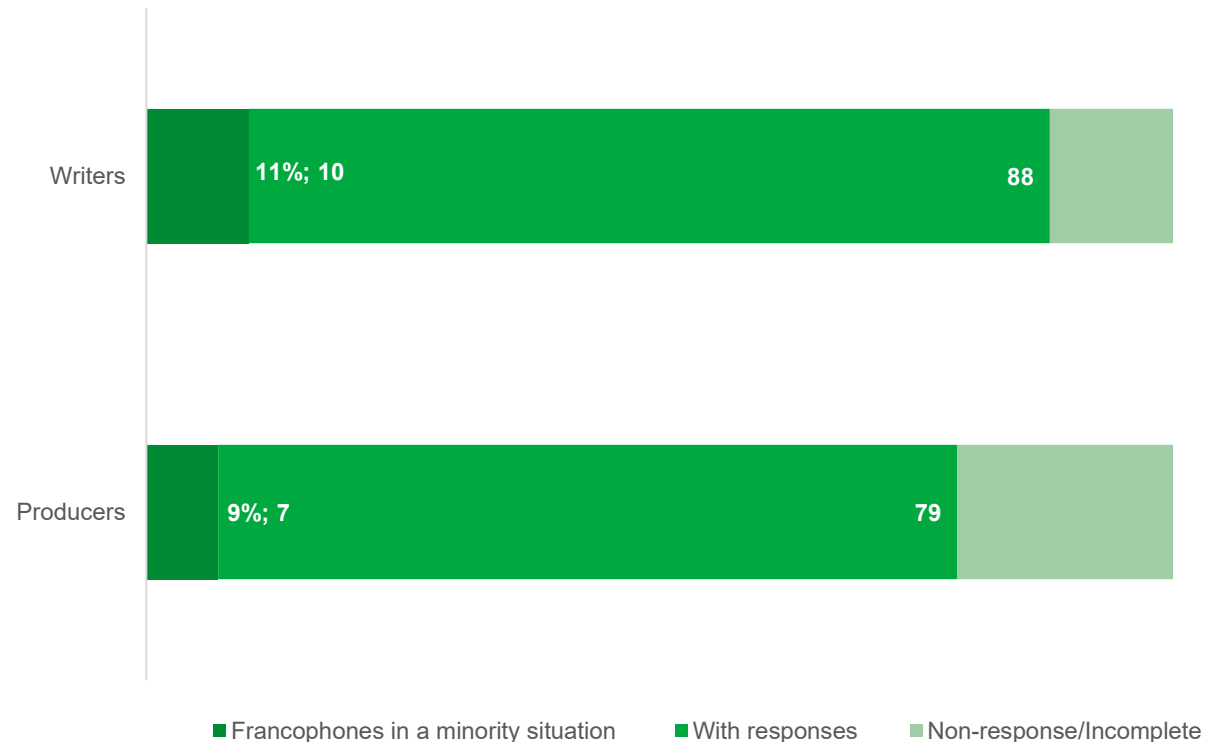
KEY OBSERVATIONS

Ten (10) French-language funded projects (11%) were written by Francophones in a minority situation.

With respect to producers, 7 projects (9%) were held by Francophones in a minority situation.

Overall, Telefilm supported 11 French-language projects (12%) in which one of the key creative positions was held by a Francophone in a minority situation.

Francophones in minority situation in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



OLMCs - FRANCOPHONES

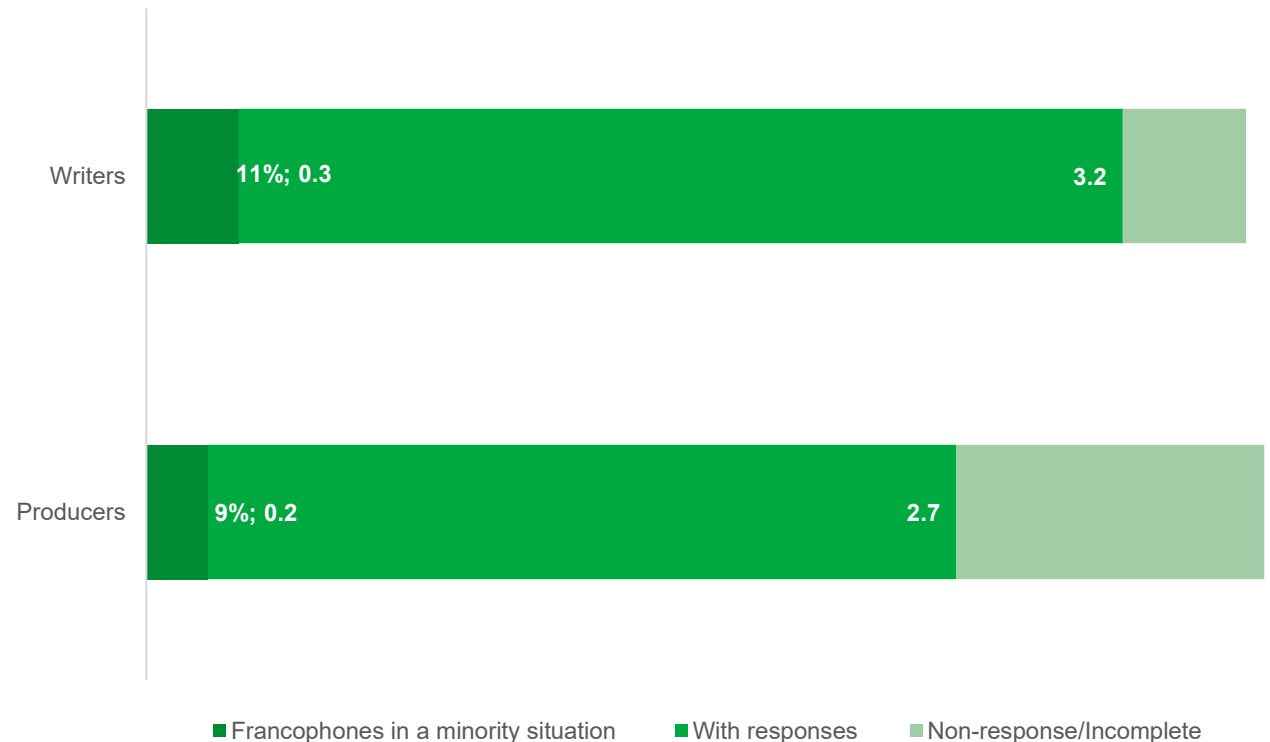
FUNDING

KEY OBSERVATIONS

Telefilm's funding granted to French-language projects held by Francophones in a minority situation represented 11% (\$0.3 million) for screenwriters and 9% (\$0.2 million) for producers.

Overall, Telefilm granted 11% of total funding to French-language projects in which one of the key creative positions was held by a Francophone in a minority situation.

Francophones in minority situation in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



OLMCs - ANGLOPHONES

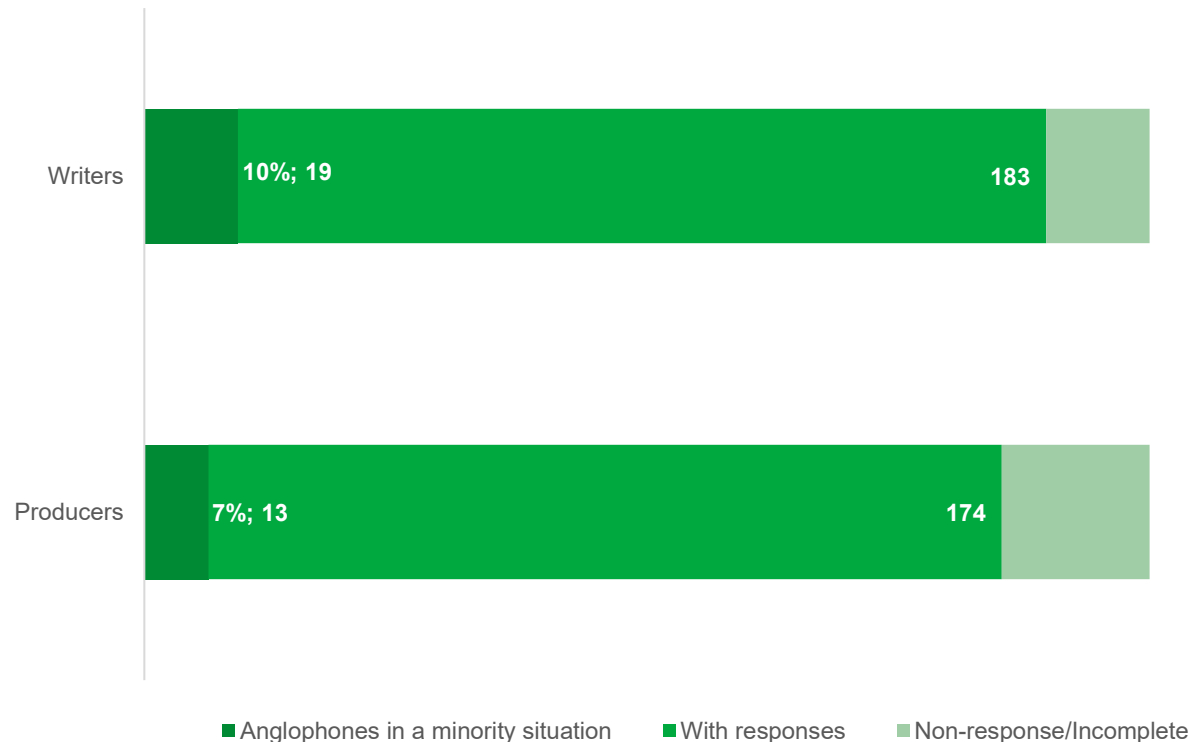
FUNDED PROJECTS

KEY OBSERVATIONS

Nineteen (19) English-language funded projects (10%) were written by Anglophones in a minority situation, compared to 13 English-language projects produced by Anglophones in a minority situation (7%) in the Anglophone market.

Overall, Telefilm supported 22 English-language projects (11%) in which one of the key creative positions was held by an Anglophone in a minority situation.

Anglophones in minority situation in development portfolio by key role
Percentage of projects with responses and number of funded projects, 2024-2025



OLMCs - ANGLOPHONES

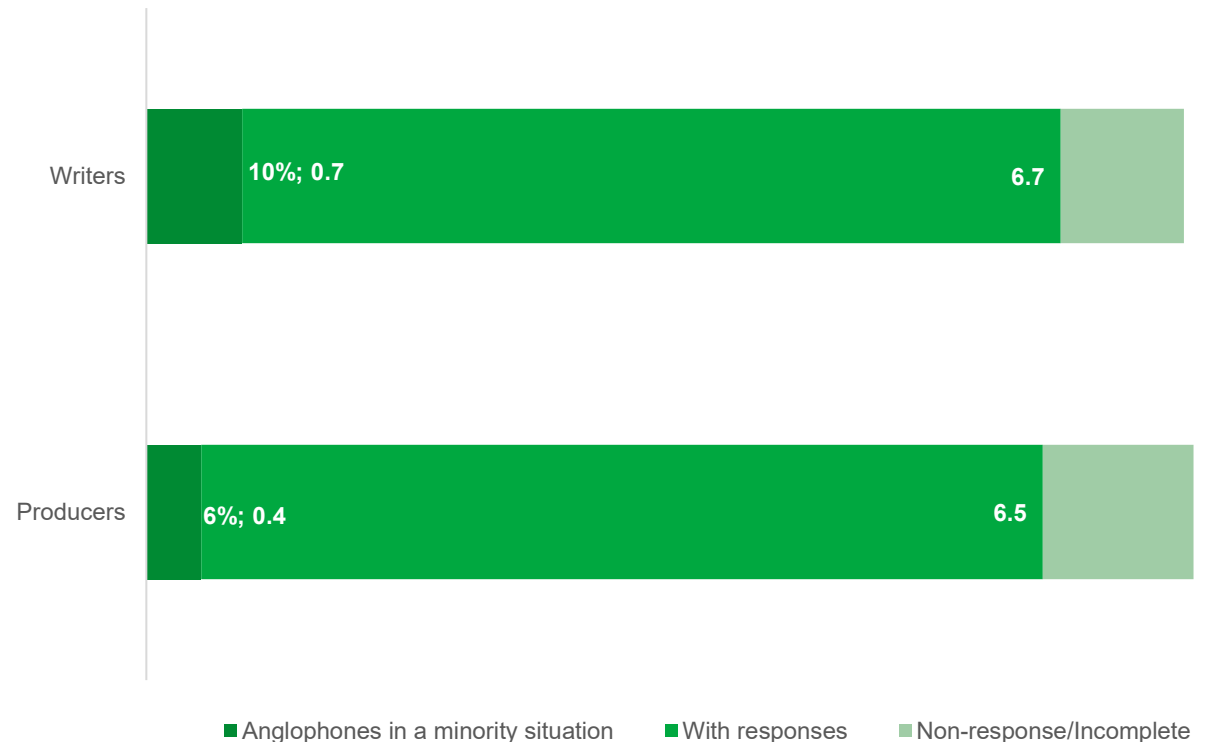
FUNDING

KEY OBSERVATIONS

Funding granted by Telefilm to English-language projects held by Anglophones in a minority situation represented 10% (\$0.7 million) and 6% (\$0.4 million) of the total development funding in English for screenwriters and producers, respectively.

Overall, Telefilm awarded 11% of the total English-language development funding to English-language projects in which one of the key creative positions was held by an Anglophone in a minority situation.

Anglophones in minority situation in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2024-2025



OLMCs

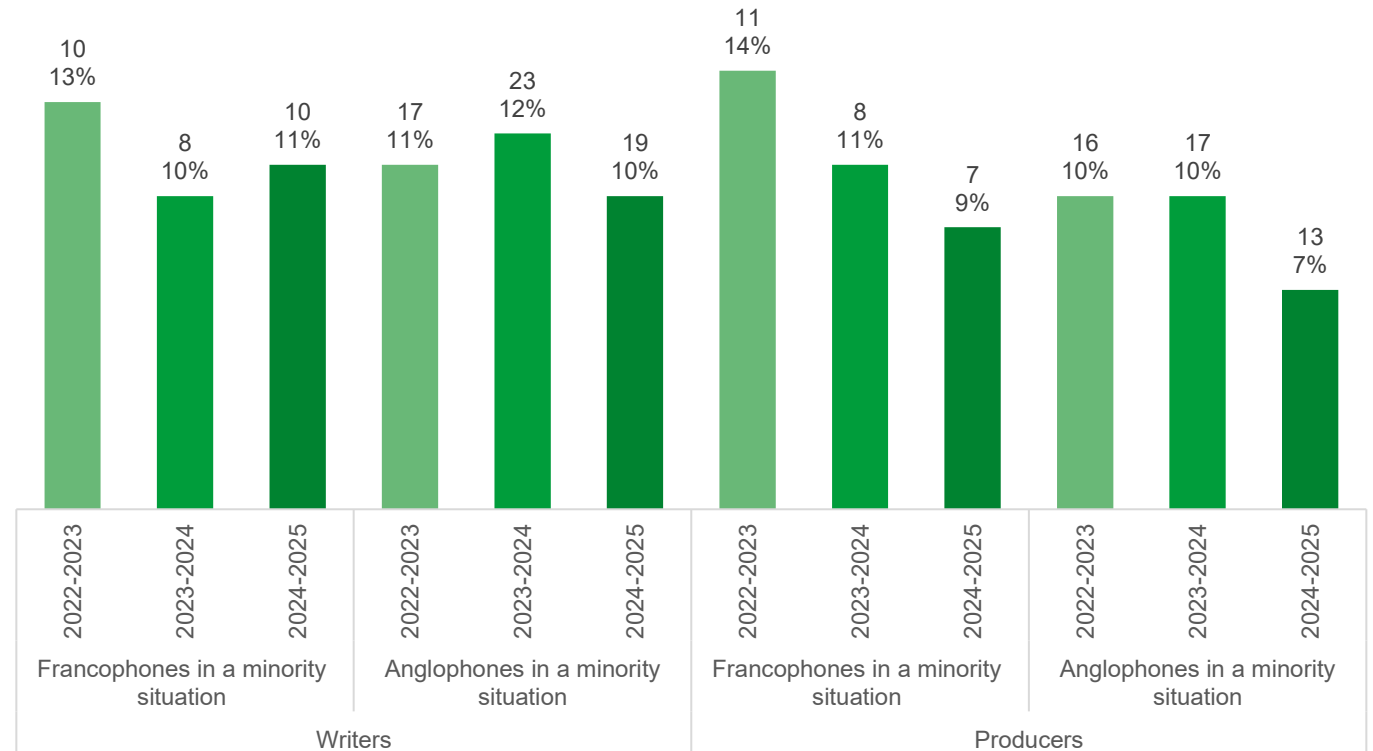
3-YEAR TREND – FUNDED PROJECTS

KEY OBSERVATIONS

Between 2022-2023 and 2024-2025, the number of funded projects held by Francophones in a minority situation remained relatively stable for screenwriters (from 10 to 8 projects, then to 10 projects), while it decreased for producers (from 11 to 8 projects, then to 7 projects).

Anglophones in a minority situation experienced a decrease in 2024-2025 of their proportion of funded projects in screenwriting (from 12% to 10%) and in production (from 10% to 7%).

Official Language Minority Communities in development portfolio by key role
Share of submitted projects (demand) and funded projects, 2022-2023 to 2024-2025



OLMCs

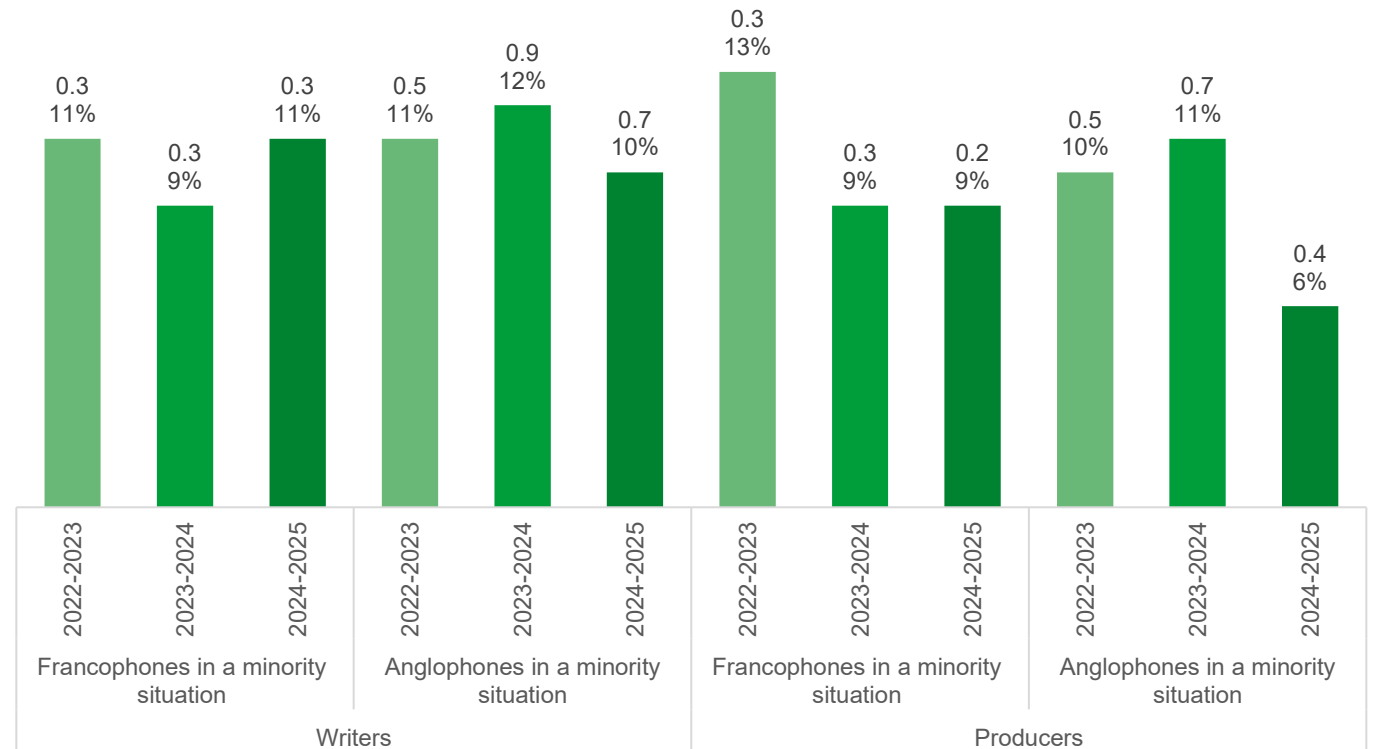
3-YEAR TREND – FUNDING

KEY OBSERVATIONS

Funding allocated to Francophones in a minority situation shows that the amounts for both key roles remained stable at \$0.3 million for screenwriters and \$0.2 million for producers.

Funding granted to Anglophones in a minority situation increased between 2022-2023 and 2023-2024 before declining in 2024-2025, for both the screenwriter and producer roles.

Official Language Minority Communities in development portfolio by key role
Percentage of projects with responses and amount of funding (in M\$), 2022-2023 to 2024-2025



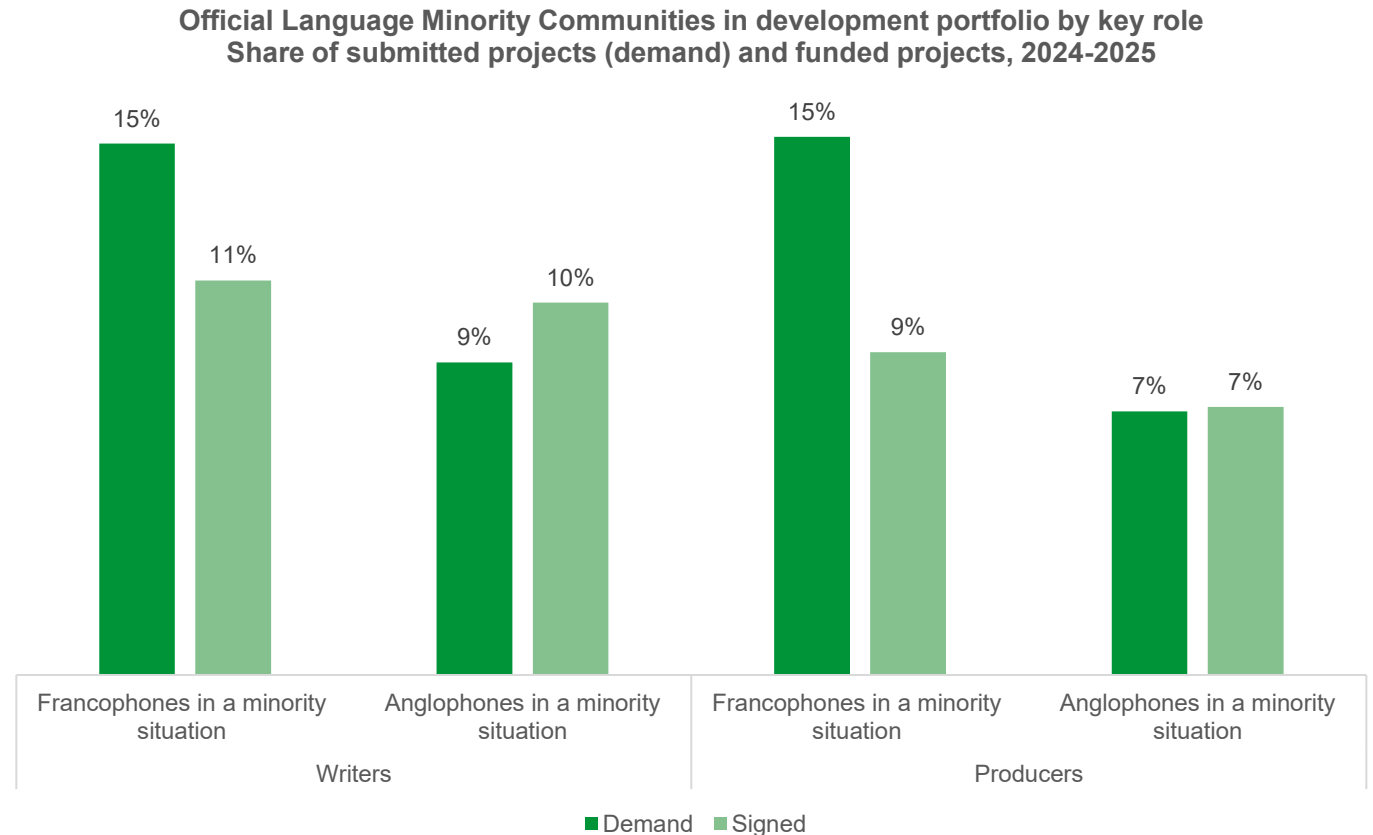
OLMCs

SUBMITTED PROJECTS (DEMAND) VS. FUNDED PROJECTS

KEY OBSERVATIONS

Representation of projects held by Francophones in a minority situation decreased from the demand stage to the funding stage for both roles.

With respect to projects held by Anglophones in a minority situation, there was an increase in representation from the demand stage to the funding stage for screenwriters (from 9% to 10%) while it remained at 7% for producers.



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