

A traffic light hanging from a pole, with its lights facing downwards. The background is a solid orange color.

FIVE YEARS LATER: THE STATE OF RACIAL EQUITY IN CANADA'S SCREEN SECTOR

Findings, insights and recommendations from surveying
30+ funders in Canada's film and television industry





INTRODUCTION

This executive summary highlights the Racial Equity Media Collective's (REMC) key insights into the 2025 Equity Survey, conducted by Nordicity.

Collecting data from over 30 of Canada's national funders, provincial agencies, and broadcasters, the Equity Survey evaluates funding meant for independent production (i.e. external funding) and aims to shine a light on how that funding reaches creators who are Black, Indigenous, and People of Colour (BIPOC).

For over six years, the REMC has been advocating to understand the full context of representation of the Canadian film and television industry. In 2020, research found that race-based data collection was scarce. Since then, the REMC has been urging the sector to adopt standardized and ethical data collection practices and to turn that data into action.

READ THE FULL EQUITY SURVEY

1 We're still almost entirely in the dark



Who's in the room when decisions are made?

Racial diversity at decision-making tables is key to ensuring programming design, funding calls and policy direction reflect all Canadians. **But we have little verifiable insight into who drives funding decisions.**

- Only CBC publicly provided demographic data on management roles, executive staff or board leadership.
- Telefilm committed to 30% new management hires from underrepresented communities in its 2022-2024 EDI Action Plan, but did not report on this target.

Key creatives:

Individuals in a project who hold the title of producer, director, or writer.

Out of 30 organizations invited to participate in the survey, **only 7 provided BIPOC-ownership and BIPOC-involved data, and only 3 provided data reflecting participation in above-the-line key creative roles.**

■ 7 provided company ownership data
CMF, Creative Saskatchewan, Manitoba Film and Music, PCH, Yukon Media Development, Knowledge Network, NFDC

■ 3 provided data about key creatives
CMF, Telefilm, SODEC

■ 7 provided "BIPOC-involvement" data
CMF, Creative Saskatchewan, Telefilm, NFB, Manitoba Film and Music, SODEC, Yukon Media Development

■ Remaining organizations pointed to vague publicly available information, did not provide quantitative breakdowns, or failed to collect demographic data at all.

Creative BC and Ontario Creates collect racial equity data, but didn't provide quantitative breakdowns for this survey.

Without consistent, relevant and accessible data it is impossible to accurately measure where the industry stands on racial equity nation-wide.

2 “BIPOC-involved” is a Trojan horse

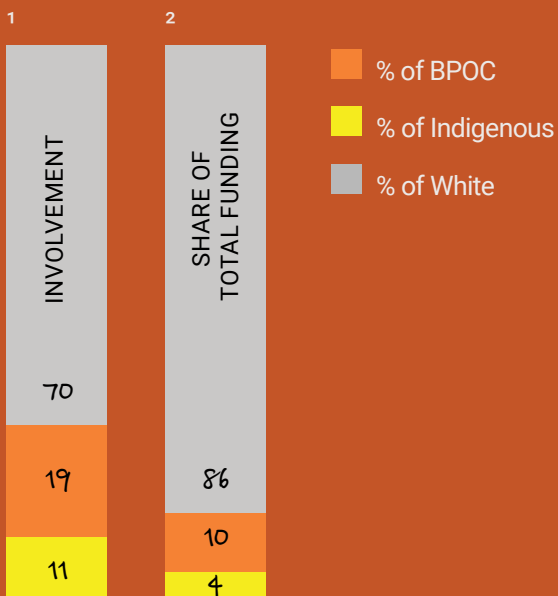
BIPOC-involved:

When at least one key creative identifies as BIPOC—even if the majority of roles remain non-BIPOC.

A new data point shows an increase in “BIPOC-involved” projects. But this doesn’t equate to proof of progress. Rather, it hides the reality and provides a false sense of diversity and inclusion.

Follow the funding, find the gap

In CMF’s Broadcast Envelope Program (Production), with an English-language budget of over \$150,000,000:



The large gap between participation and resources points to a harsh reality: BIPOC involvement is often limited to underfunded, second-tier projects. The lion share of funding remains overwhelmingly directed toward non-BIPOC creators and companies.

True equity comes with ownership

BIPOC-owned projects almost always mean BIPOC voices are present in leadership, creative roles, and crew. Ownership puts money and power back in the hands of BIPOC creators.

BIPOC-owned:

When over 51% of a production’s ownership share belongs to a person who identifies as BIPOC.

- Telefilm’s Talent to Watch program requires equity-seeking ownership/control.³
 - **64% of funded English-language projects had BPOC creatives**, a figure far higher than most other program averages reported.
- CMF’s Indigenous Program requires ownership and control to be Indigenous-led.⁴
 - **Over 80% of directors were Indigenous.**

Carve-outs can assist in bridging the gap to ownership

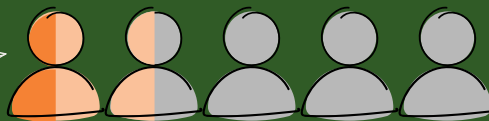
The CMF’s Program for Racialized Communities provided \$9.5M in funding for BPOC-owned projects, accounting for 100% of money distributed.⁵

3 French-language BIPOC creators face the biggest barriers

French-language BIPOC creators continue to be harshly sidelined with limited industry funding and opportunities, facing significant obstacles compared to their English-language counterparts.

In CMF's French Language Broadcast Envelope Program Production⁶

6% of total funding →



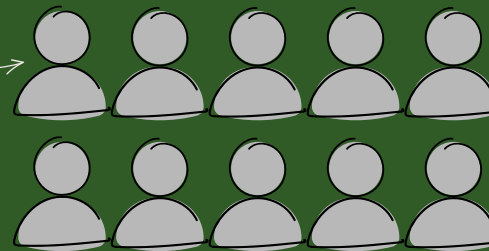
2% of total funding →



- 10% of total group
- % of BPOC-owned
- % of BPOC-involved
- % of Indigenous-owned
- % of Indigenous-involved
- % of White-owned/involved

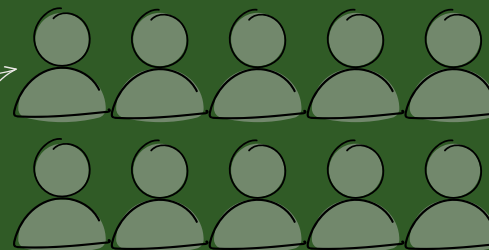
Key Creatives in Telefilm's French Language Production Program (+\$3.5M)⁷

0% BIPOC



In both CMF's POV Program and Telefilm's Theatrical Documentary Program⁸

Too few data points to report on BIPOC key creatives



4 Without targets, we won't see meaningful change

80% of organizations do not have benchmarks for racial equity.

Of the 30 organizations surveyed, only 5 established public targets for BIPOC participation.

NFB, Telefilm, SODEC⁹, Bell Media, Knowledge Network

Three set broader EDIA targets.

Creative BC, PCH CEC, CBC

Targets can turn talk into reality

Creative Export Canada committed to reserving 30% of funds for equity-seeking groups.

✓ **That target was met in the 2023-2024 period.**

Since 2017, the NFB has committed to allocating 15% of production spending to projects led by Indigenous directors.

✓ **Since the 2018-2019 fiscal year, the NFB has reached or exceeded that commitment.**

The National Film Board has pledged that by 2025, 30% of projects will be led by BIPOC filmmakers.

↪ **We do not know if this target has been reached yet.**

Ethnocultural:

This term may be misleading as it encompasses broader underrepresented groups, including those that do not fall under the definition of BIPOC.

To work, targets must reflect reality

Incremental progress will not bridge the gap on systemic inequity.

↪ For example, SODEC has set growth targets of slightly more than 10% a year. But with a baseline of just 1.7% Indigenous-owned and 13.3% of ethnocultural owned companies - means we're years away from racial equity in Quebec.

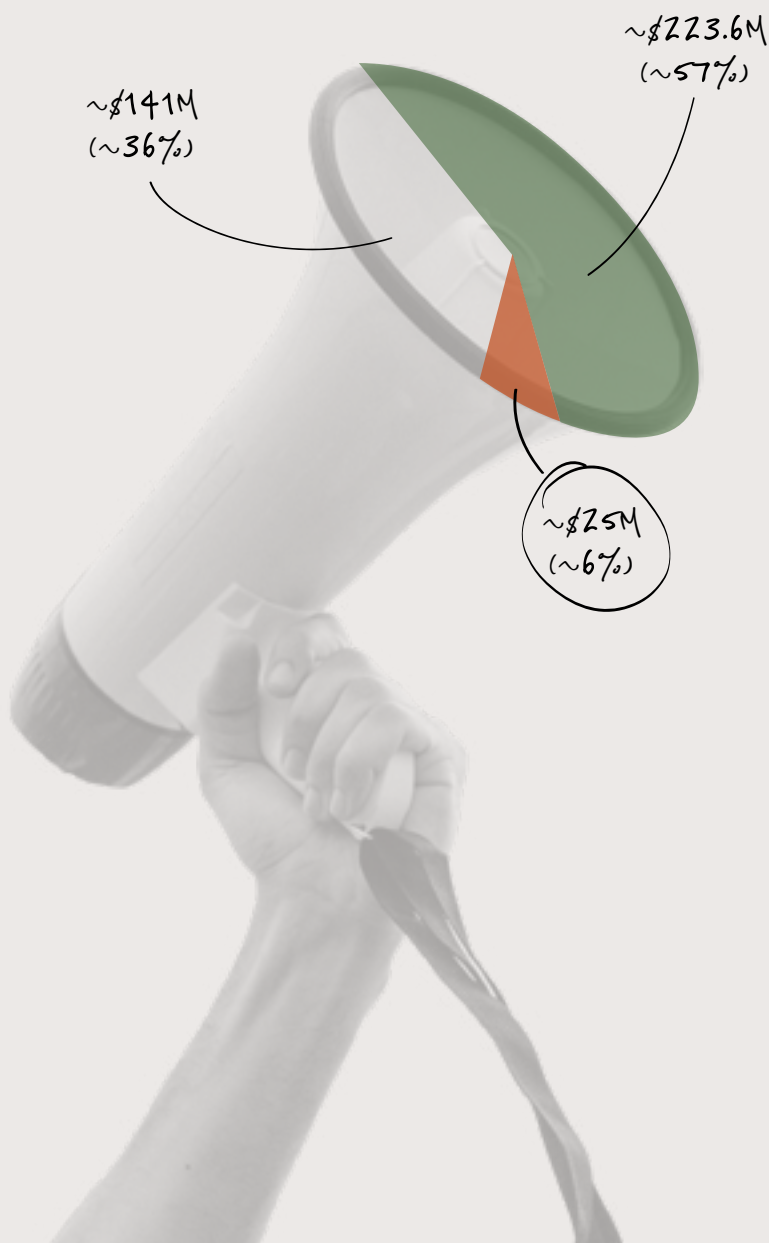
Inclusion requires investment

Telefilm has committed to 25% of new hires being BIPOC, but does not publish comparable funding outcome targets. While it has an Indigenous carve out program both in development and production, it has a BIPOC carve-out program only in development.

5 The CRTC holds the keys to racial equity reporting

In 2024–25, CMF administered \$223.6M in broadcaster envelopes—nearly 60% of total CMF funding.¹⁰

- % of Broadcaster Envelopes
- % of Equity Programs (Indigenous + Racialized)
- % of Other Programs



Broadcasters move the most money, yet provide the least racial equity data.

All broadcasters must file Annual Production Reports with the CRTC, reporting various data points on expenditures.

They are required to report data on Indigenous and minority French-language (OLMC) producers for independent productions, but are not required to report any other race-based data.

As a result, we're left with a massive black box when it comes to broadcaster spending.

Canadians deserve to know how public funds are disbursed. But lack of regulation has left broadcasters with no real impetus to monitor and report on racial equity.

The recent exception:

As part of CBC's 2022 license renewal, the CRTC required the CBC to report on projects led by BIPOC producers. This data was submitted and made publicly available with the exception of producer-level data for categories with three or less projects for privacy reasons.

CALLS TO ACTION

At a time when the priority of diversity, equity and inclusion is being moved back across several industries, Canada's screen sector must stay the course. The levers of change include a few powerful actions, including:

1

Commit to transparency

Accountability starts with transparency. Collecting and publishing standardized data on ownership, involvement, and key creative roles across all funded projects can no longer be treated as optional.

4

Strengthen racial equity in French-language contexts

The industry needs to both recognize and address the acute barriers in Québec and other francophone contexts to prevent further widening the gap.

2

Set public targets

Organizations need to establish measurable goals for BIPOC participation across funding and leadership.

5

Hold broadcasters accountable

It's time for the CRTC to regulate and require broadcasters to track and report equity data.

3

Focus on ownership

"Involvement" is no longer enough. Organizations need to prioritize ownership to ensure financial equity, control, and hiring power flow to racialized communities.



OVERALL ASSESSMENT

One thing is clear: Canada's film and television industry isn't delivering on racial equity.

The vast majority of organizations don't collect or disclose meaningful data. When they do, the results point to underrepresentation and underfunding of BIPOC creators.

These blind spots are further amplified by data gaps from broadcasters that move the most money.

Involvement is mistaken for meaningful representation. While "BIPOC-involved" projects appear promising on paper, the reality is the vast majority of funding remains in non-BIPOC hands.

Yet, this isn't entirely shocking when only a handful of funders set targets. In the French-language landscape, targets that exist are built from such low baselines they fail to bridge the vast gap for BIPOC creators.

Inequity is still entrenched in the system, but progress is possible. We have seen good policy, smart regulation and thoughtful program design bring real and hopeful change.

To continue moving forward, we need consistent data collection, strong public targets, and real accountability. Without these, racial equity will remain the exception rather than the norm.



2025 EQUITY SURVEY PARTICIPATION

Group	Organization	Quantitative	Qualitative	Interview	Pointed to publicly available data	Does not collect/hold data	Did not respond
Canadian Heritage & National Funders	Canadian Heritage (Creative Export Fund)	✓	✓	✓			
	Canada Media Fund (CMF)	✓	✓	✓			
	The National Film Board (NFB)	✓	✓	✓			
	Telefilm Canada (Telefilm)	✓	✓	✓			
Provincial & Territorial Funders	Alberta Media Fund	✓	✓	✓			
	Creative BC			✓	✓		
	Creative Saskatchewan	✓	✓	✓			
	Innovation PEI			✓		✓	
	Manitoba Film & Music	✓	✓	✓			
	New Brunswick Tourism, Heritage, and Culture		✓	✓		✓	
	Newfoundland & Labrador Film Development Corporation (PictureNL)		✓	✓			
	Nunavut Film Development Corporation	✓	✓	✓			
	NWT Film Commission		✓	✓	✓		
	Ontario Creates			✓	✓		
	Screen Nova Scotia	✓	✓	✓			
	SODEC	✓	✓	✓			
	Yukon Media Development	✓	✓	✓			
Independent Production Funds	Quebecor Fund						✓
	Rogers Group of Funds	✓	✓				
	Bell Fund	✓	✓	✓			
English-language Broadcasters	CBC/Radio Canada				✓		
	Bell Media	✓	✓				
	Rogers Media					✓	
	Corus						✓
	Knowledge Network	✓	✓				
French-language Broadcasters	TVO						✓
	Quebecor/TVA						✓
	Télé-Québec						✓
	TFO					✓	
	TV5/Unis TV					✓	

2025 EQUITY SURVEY DATA COLLECTION & REPORTING

Group	Organization	Collection method	Project ownership	Project involvement	Key creative roles	Notes
Canadian Heritage & National Funders	Canadian Heritage (Creative Export Fund)	Voluntary self-ID	✓			
	Canada Media Fund (CMF)	Voluntary self-ID	✓	✓	✓	Uses robust PERSONA-ID system across programs
	The National Film Board (NFB)	Voluntary self-ID			✓	Only collects data on directors
	Telefilm Canada (Telefilm)	Voluntary self-ID		✓	✓	
Provincial & Territorial Funders	Alberta Media Fund ¹¹	Voluntary self-ID	✓			
	Creative BC	Voluntary self-ID	✓		✓	
	Creative Saskatchewan	Voluntary self-ID	✓	✓		
	Innovation PEI	No data tracking				
	Manitoba Film & Music	Voluntary self-ID	✓	✓		
	New Brunswick Tourism, Heritage, and Culture	No data tracking				
	Newfoundland & Labrador Film Development Corporation (PictureNL)	No data tracking				
	Nunavut Film Development Corporation	Voluntary self-ID	✓	✓	✓	
	NWT Film Commission	No data tracking				
	Ontario Creates	Voluntary self-ID				Unable to share self-ID data
	Screen Nova Scotia	Voluntary self-ID	✓	✓		Data on development programs only
	SODEC ¹²	Voluntary self-ID		✓	✓	
	Yukon Media Development	Voluntary self-ID	✓			
Independent Production Funds	Quebecor Fund	NA				
	Rogers Group of Funds	No data tracking				
	Bell Fund	Voluntary self-ID		✓		
English-language Broadcasters	CBC/Radio Canada	CRTC required self-ID		✓		Reports on broadcast hours
	Bell Media	CRTC required self-ID		✓		Reports on indigenous producers only
	Rogers Media	No data tracking				
	Corus	NA				Two data points publicly available
	Knowledge Network ¹³	Voluntary self-ID	✓			Only began collecting data in 2024
	TVO	NA				
French-language Broadcasters	Quebecor/TVA	NA				
	Télé-Québec	NA				
	TFO	No data tracking				
	TV5/Unis TV	CRTC required self-ID		✓		Uses CMF's Persona-ID for tracking number of Indigenous producers only

APPENDIX

¹ 2025 REMC Equity Survey, p. 13

– Broadcast Envelope Program (English) data on BPOC- and Indigenous-involved projects.

² 2025 REMC Equity Survey, p. 13

– Broadcast Envelope Program (English) data on funding allocation by BPOC and Indigenous involvement.

³ 2025 REMC Equity Survey, p. 22

– Telefilm Talent to Watch Program (English) data on equity-seeking ownership and representation of BPOC creatives.

⁴ 2025 REMC Equity Survey, p. 17

– Canada Media Fund (Indigenous Program) data on Indigenous-led ownership and director representation.

⁵ 2025 REMC Equity Survey, p. 17

– Canada Media Fund (Program for Racialized Communities) funding and ownership breakdown.

⁶ 2025 REMC Equity Survey, p. 14–15

– CMF Representation in Funding, French-language BIPOC-owned Projects” pg. 14 and “French-language BIPOC-involved Projects.

⁷ 2025 REMC Equity Survey, p. 28–29

– Telefilm French Language.

⁸ 2025 REMC Equity Survey, p. 17–18, 28–29

– CMF Representation in Above-the-line Key Creative Roles, French Language and Telefilm French Language.

⁹ The organization has set incremental growth targets for “requests” submitted by companies owned by people who identify as First Nations, Inuit, and/or belonging to an ethnocultural community by 10% per year in each of 2024-2025, 2025-2026, and 2026-2027.

¹⁰ Canada Media Fund (CMF), “Broadcaster Envelope Allocations 2024–2025,” cmf-fmc.ca

¹¹ The Alberta Made Production Grant (AMPG) uses an evaluation criteria that includes “Ownership of applicant corporation (diversity/Indigenous/inclusion).” Applicants to the AMPG are asked if they belong to one of several equity-deserving groups but are not asked to specify which one.

¹² While SODEC collects voluntary self-identification and ownership data for the companies it finances, using a standardized approach across all supported sectors, this information is not broken down by project or program, or the audiovisual sector. For this reason, SODEC did not provide data on BIPOC-owned projects.

¹³ Knowledge Network only began collecting self-identification data from key creatives in 2024 and therefore does not have data available for the 2023-2024 fiscal year.



The REMC (Racial Equity Media Collective) is a national not-for-profit organization committed to achieving racial equity in Canada's film and television industry. Through research, community engagement, and advocacy, REMC aims to break down systemic barriers facing BIPOC creators, pushing for fair funding, ownership, and visibility for Indigenous and racialized voices.

www.re-mc.org