Insights and Directives from Black and Racialized Creators in Québec's Screen Industry

Being seen

QUEBEC REPORT

BLACK ON BLACK FILMS

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BLACK SCREEN OFFICE | BUREAU DE L'ÉCRAN DES NOIRS

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Land Acknowledgement

We begin by acknowledging that the work of this report was carried out on the traditional and unceded territories of many Indigenous Nations across Québec. In particular, we recognize the Kanien'kehà:ka (Mohawk) Nation as the traditional custodians of the lands and waters of Tiohtià:ke, also known as Montreal, where much of this work was conducted.
We are grateful to live, work, and create on these lands, and we acknowledge the enduring relationships that Indigenous Peoples have with their territories. As we work toward greater equity in Québec's screen industry, we do so with respect for the rich cultures, histories, and contributions of the First Peoples of this land.

Letter from the Partners

We are honoured to introduce Being Seen: Québec Report, which is grounded in the experiences and insights of Black and racialized creators working across Québec's screen industries, including film and television.

This report is the result of a collaborative effort between the **Black Screen Office**, **Coalition M.É.D.I.A.**, and **Black on Black Films**. Together, we sought to create a space in which participants could speak openly and honestly about the barriers they face, the progress achieved to date, and the changes they believe are necessary.

We extend our deepest thanks to the focus group participants. Your willingness to share your experiences with candour and courage lies at the heart of this work. We also thank the research team for their thoughtful and rigorous approach, the advisory group for their critical guidance throughout the process, and the funders whose support made this project possible.

The insights in these pages are not merely data points—they are stories, truths, and calls to action. This report was written to inform, to challenge, and to guide. We hope it will be read widely, discussed openly, and used intentionally.

Thank you for taking the time to engage with it.

In solidarity,
Black Screen Office
Coalition M.É.D.I.A.
Black on Black Films

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16 Directives Informed by Focus Group Participants

The following directives are drawn directly from the insights and experiences shared by focus group participants. They reflect what participants identified as necessary for building a more authentic, inclusive, and equitable screen industry in Québec. Rooted in lived experience, this guidance is intended to support stakeholders in creating more inclusive content and fostering environments in which Black and racialized talent can thrive.

Equal Opportunity – Create an Inclusive Screen Industry Ecosystem

The Québec screen industries—including broadcasters, funders, unions and guilds, and producer associations—must work toward greater representation of Black and racialized people (intersecting with gender, class, sexuality and disability) among staff, in senior and leadership positions, and in board appointments, at a minimum proportionate to their representation in the population at large.

Actions:

1. Examine employment patterns to identify gaps in representation by role, community, and organizational level, including areas of systemic exclusion.
2. Review hiring practices—including application, interview, and assessment processes—through a genuinely meaningful equity and inclusion lens.
3. Build sustainable career pathways, ensure equal opportunities for advancement, achieve wage equity, and foster a sense of belonging in the workplace.
4. Invest in management and leadership training led by members of equity-deserving communities.
5. Centre the perspectives and needs of equity-deserving communities by ensuring equitable representation on selection panels, juries, and advisory committees.
6. Track progress through transparent and accountable processes, including regular, independent reporting, assessment, and evaluation.

Learning Opportunities – Create Conditions for Success

During the focus group discussions, participants emphasized the need for the Québec screen industries to commit to long-term, community-led programs that centre career development strategies, knowledge-sharing, skills training, and culturally and regionally responsive practices essential to authentic and inclusive storytelling.

1. Develop residency and internship programs for emerging producers and storytellers, and connect them with the tools, resources, and collaborators needed to do their best work.
2. Actively collaborate with, learn from, and support organizations led by Black and racialized teams that provide training, education, mentorship, fellowships, and networking opportunities for equity-deserving creators.
3. Create learning opportunities that bring together perspectives from within and beyond the screen industry to discuss, debate, and reflect collectively on how systemic racism operates in Québec society and how it shapes the industry's practices.
4. Provide learning opportunities on unconscious bias, entrenched barriers and systemic racism (root cause analysis) for all board members, leadership teams, and project evaluation committees.
5. Solicit feedback through targeted small-group and one-on-one discussions with equity-deserving communities to identify both intentional and unintentional barriers to accessing funding initiatives.

Authentic Representation – Honor and Value the Multiplicity of Stories and Lived Experiences

1. Support storytelling that is ethically created and produced, with multidimensional and authentic characters and narratives.
2. Advocate for and solicit stories that reflect a wide diversity of experiences, creative voices, backgrounds, geographies, and lived experiences.
3. Commit to addressing inaccurate and harmful stereotyping practices—such as associations of Black youth with criminality or Latin communities with drug cartels—by developing credible processes and protocols led by the communities most directly impacted.
4. Engage with media companies to set goals for hiring and cultivating talent, ensuring that creative spaces are inclusive of diverse perspectives from Black and racialized communities (intersecting with gender, class, sexuality, and disability).
5. Move beyond tokenism in both solidarity statements and hiring practices. Advocate for and support media companies that demonstrate meaningful commitments to inclusion by addressing structural barriers to entry and visibility. Authentic representation emerges when Black and racialized people (intersecting with gender, class, sexuality, and disability) hold decision-making power across all areas of production—from directing and writing to technical roles and marketing.

Executive Summary

This report seeks to foster a generative, collaborative environment for examining what it means for Black and racialized talent to create authentic content within the Québec media ecosystem.

> *"I've lived here all my life. I speak French. But I'm still not seen as Québécois."*
> *— Focus Group Participant*
> *"Sometimes I feel like we're allowed in, but only on their terms—when they need us to tick a box."*
> *— Focus Group Participant*

Black and racialized storytellers in Québec reflect a powerful diversity of experiences and creative voices. Despite being chronically underfunded, they have achieved significant accomplishments. Drawing from a wide range of artistic fields, backgrounds, geographies, and lived experiences, countless stories remain to be told. Industry gatekeepers can become advocates by embracing this multiplicity—through equitable funding, by rethinking how existing programs can be made more accessible, by creating dedicated initiatives for equity-deserving communities, and by increasing the visibility of artists marginalized from full participation in the commercial screen industry.

Broadly, this study identifies three primary findings:

- A fundamental challenge in Québec is having to engage with big silences surrounding systemic and structural racism. As a result, individuals in positions of power may not recognize their role in shaping the processes through which systemic racism is reproduced and embedded within institutions.

- Diverse representation is essential to remaining competitive and relevant. Representation begins with understanding how hiring decisions shape the stories that are created and circulated. Equity-deserving communities are seeking meaningful access to careers in the industry, including equitable representation on boards, selection panels, advisory committees, and juries.

- Harmful stereotypes, inaccurate narratives, and culturally insensitive representations remain a significant concern. Supporting storytelling that is ethically created and produced—by filmmakers from equity-deserving and historically excluded communities, and reflecting a range of lived experiences—is vital. Audiences deserve access to stories and media they can trust.

Québec has shown what becomes possible when people insist on telling their own stories. In the 1960s and 1970s, filmmakers challenged systems that failed to reflect their realities, building a cinéma d'auteur that gained international recognition. Decades later, in the 2010s, women directors who had long been sidelined catalyzed a shift that opened the door to a wider range of voices and perspectives. This kind of transformation is overdue for Black and racialized creators. The talent is here. The stories are here. What is missing is systemic follow-through.

Québec has a history of reinventing itself when voices on the margins refuse to remain there. It can do it again. Recent works—such as feature films "Kanaval" and "Le Dernier Repas", and television series including "Lakay Nou", "Ça prend pas la tchas à Papineau" and "Après le déluge"—demonstrate what is possible. The voices gathered in this study, and the recommendations that follow, offer a roadmap toward that future.

Section 1 - Introduction

1.1. Introduction & Purpose of the Report

In 2020, the Black Screen Office (BSO) initiated the Being Seen research project as a critical inquiry into what it means to create authentic content within a media ecosystem where complex structures of inequality greatly impact whose stories are told, by whom, and how and where they are seen. The resulting report, Being Seen: Directives for Creating Authentic and Inclusive Content (2022), emerged from consultations with over 400 individuals working within the Canadian film, television and digital media industry, as well as members of the public who self-identified as Black, People of Colour, 2SLGBTQIA+ and People with Disabilities. As stated in the report, "the Directives are a tool meant for the industry to use to educate themselves, develop strategies for change, and enact real, systemic and long-lasting transformation" (p. 7).

A total of 410 individuals took part in the national consultations, of whom 83 (19.6%) were French speakers from Québec and Canada (Appendix 1). However, conversations with Québec-based decision-makers and gatekeepers revealed a strong desire for a report led by and focused specifically on Québec. While Québec-based focus group participants were included in the national study, there was a shared view that the report might not fully reflect Québec's distinct cultural and socio-political context. In response, the Black Screen Office partnered with Coalition M.É.D.I.A. and Black on Black Films to undertake this Québec-specific research. The objective was to explore where themes from the national Being Seen project converge with, or diverge from, the experiences of Black creatives in Québec, and to examine what these similarities and differences reveal.dix 1.

> *"Systemic racism is rarely acknowledged in Québec. To speak of race is to invite discomfort, even denial."*
> *— Focus Group Participant*

It is important to situate this report within a broader body of research conducted since 2020 examining systemic inequities in Canada's screen sector. Indigenous communities were not included in Being Seen, as the Indigenous Screen Office published its own report, On-Screen.

Protocols and Pathways. Readers are encouraged to read *across* these studies to better understand broader patterns of institutional and systemic inequities faced by historically disadvantaged groups, as well as the tools, protocols, and policies required to effect change. Taken together, this body of work fosters dialogue across a range of perspectives shaped by distinct and intersecting social positions.

1.2. Objectives

The objectives of this report are to:

- Examine how the primacy of Québec's linguistic and cultural identity, as well as the province's intercultural policy framework, may influence or constrain authentic content creation.
- Centre the experiences of focus group participants and collaboratively identify key themes and questions requiring further exploration.
- Contribute to a broader public debate that encourages deeper examination of power structures within Québec's screen sector.
- Outline directives to guide stakeholders in Québec's media sector as part of a collective effort to confront all forms of inequity and work toward a more inclusive Québec audiovisual industry.

Section 2 - Context

2.1. The Politics of Diversity

In a section on regional differences, the Being Seen report (2022) observes that:

"There are unique challenges for Black, People of Colour, 2SLGBTQIA+ and People with Disabilities communities in Québec. Universally, the response from these communities was that they face greater challenges in achieving authentic representation in Québec than in the rest of Canada... There are historical and cultural reasons why Québec society and Québec media address authenticity and representation differently than the rest of the country. Regardless of the reasons, though, there is still a greater perception from those consulted in Québec than in the rest of Canada that there are representation problems that are not being addressed" (p. 42).

One way to understand this notion of "greater challenges" is to consider how the relationship between state and society is shaped by multifaceted narratives that are deeply dependent on geography, history, and interpretation. Crucial to this discussion is how art, literature and other cultural genres establish and uphold the *felt* sense of belonging through citizenship. Investigating *belonging* also requires attention to a rich history of radical struggle. Two landmark events in Montreal were the 1968 Congress of Black Writers —which brought together some of the leading figures of the global black liberation movement—and the 1969 Sir George Williams Protest. These are just two examples that provide insight into the rich intellectual and activist history and knowledge generated by Black, Indigenous and racialized/formerly colonized populations who call Québec home.

While multiculturalism was adopted by the federal government in 1971, Québec's answer to the "diversity paradigm" took the form of interculturalism, which, according to Gérard Bouchard (2011) affirms "the importance of integration on the basis of the fundamental values of Québec society (gender equality, secularism and the French language)" (p. 437). As Bouchard further explains, debates around perceived threats to Québécois linguistic and cultural identity—particularly in relation to immigration—prompted the search for a "model for integration and the management of ethnocultural diversity" (p. 437). This emphasis on management implies an ever-present risk of crisis, with terms such as "ethnics" and "immigrants" reinforcing distinctions between "us" and "them" in discussions of political and social inclusion. Ongoing debates about Québec's intercultural policy and its commitment to "reasonable accommodation" of religious and cultural minorities led to the creation of the Bouchard-Taylor Commission, mandated to examine the challenges of interculturalism and to promote universal concepts of reason and reconciliation. Since then, these tumultuous debates have continued with a series of Bills aimed at strengthening secularism (laïcité), religious neutrality and religious accommodation. Most recently, Bill 84—the National Integration Act (2025), seeks to establish a "common culture" in Québec as a "vehicle for social cohesion".

In Canada more broadly, the discourse of multiculturalism, diversity, and the socially constructed category of "visible minority" offers another narrative —one that remains contested. A substantial body of literature has examined the workings of diversity as a concept, particularly its liberal use of inclusion as a strategy to accommodate difference (Ahmed, 2012; Bannerji, 2000; Bilge, 2013). A recurring critique is that diversity is often framed as a market-driven solution that creates competition between identity-based movements without addressing structural inequalities. For instance, diversity management is frequently delegated to People of Colour rather than embedded as a core responsibility across leadership and management roles. In other words, diversity initiatives are rarely treated as a long-term process requiring open debate and allowing us to reframe diversity and creatively examine systemic oppression in all its complexities.

What is **Interculturalism**?

Québec's policy framework for diversity and interculturalism emphasizes integration and shared values, in contrast to multiculturalism's emphasis on the coexistence of cultures.

Critics argue that this framework can limit space for racialized identities and sideline discussions of systemic inequality.

On May 25, 2020, the horrific murder of George Floyd sparked global protests as #BlackLivesMatter moved from social media to the streets to denounce racism, state-sanctioned police violence and white supremacy.

This movement galvanized renewed research into racial bias, systemic inequalities and sparked justice-driven counter-data initiatives such as Data for Black Lives.

The principles of diversity, equity and inclusion (DEI) were extolled across governments and corporations—including within Canada's screen industries—which published statements of solidarity and promises to "do better". Major institutions such as the Canada Media Fund, Telefilm Canada, National Film Board and CBC/Radio-Canada appointed DEI Directors, while producer associations such as AQPM established DEI committees and launched DEI member surveys.

In Québec, conversations on race and systemic inequalities are often framed through the lens of language rights, identity politics, and nationalism.

Francophone communities, who often understand themselves as constituting a "Francophone island in an Anglophone sea", emphasize cultural survival through the protection of the French language, national identity, and integration. By asserting minority status within Canada and emphasizing shared values, racial subtexts—left unspoken—can reinforce the exclusion of racialized communities, immigrants, and non-French-speaking newcomers.

Targeted initiatives were also introduced, including the CMF's COVID Emergency Relief Fund for racialized filmmakers and the Program for Black and Racialized Communities (PBRC) / Programme destiné aux communautés afrodescendantes et racisées (PCAR).

> *"Refusing to talk about history doesn't erase it—it just makes it harder to fix what's broken."*
> *— Focus Group Participant*

While similar programs remain rare on a provincial level, there are encouraging signs of progress. The Société de Développement des Entreprises Culturelles (SODEC)'s 2023–2027 Strategic Plan commits to "turning the values of equity, diversity and inclusion into action," and has recently announced a three-year partnership with the Indigenous Screen Office to "give First Nations and Inuit audiovisual cultural enterprises in Québec greater access to SODEC programs".

It is hoped that this report will motivate SODEC to implement equally meaningful initiatives for Black and racialized creators—programs that mirror the intent and impact of initiatives like Vivacité from the Conseil des arts et des lettres du Québec (CALQ), which has supported artists from culturally diverse backgrounds since 2007, or the Regard sur Montréal film residency from the Conseil des Arts de Montréal (CAM), which provides opportunities for emerging filmmakers from equity-deserving communities. Together, these examples show how sustained, targeted measures can address systemic inequalities by fostering genuine access and increasing visibility for racialized creatives across the industry.

It is beyond the scope of this report to provide an exhaustive critique of DEI programs and measures taken by the screen industry since 2020. However, industry reports to date suggest that while DEI efforts have resulted in significant new knowledge on the kinds of structural changes that are needed to address inequality, they have yet to produce transformative impact. The present context further complicates this landscape. In the United States, Donald Trump's presidency has mobilized narratives of "white grievance" and has framed DEI as a dangerous left-wing ideology, unleashing executive orders that dictate what language and terminology can and cannot be used, while rolling back policies related to sex, gender identity and transgender rights.

2.1.1. Alignment with the G.T.A.A.Q. Report

The release of the Rapport du Groupe de travail sur l'avenir de l'audiovisuel au Québec (G.T.A.A.Q.) produced by a working group established by the Québec Minister of Culture and Communications, lends significant weight to the findings of this study. Several of its recommendations echo and reinforce the priorities identified by participants in the Being Seen: Québec Report, pointing to a growing consensus on the changes required to build an equitable screen industry.

In particular, Recommendation 5 – Measure 22 calls for the establishment of clear targets for ethnocultural productions within SODEC programs, dedicated support for companies led by producers from diverse backgrounds, and annual monitoring of progress. These measures align closely with this report's directives emphasizing the need for equitable access to funding, transparent accountability, and sustained investment in Black and racialized talent and businesses.

Similarly, Recommendation 7 – Measure 33 proposes enhancements to the tax credit system, including an additional 8% credit for productions where at least 51% of ownership is held by individuals from diverse communities, and a 16% credit for those with 100% ownership. This approach directly addresses the structural barriers to financing raised by participants in our study, offering concrete incentives for equitable ownership and production models.

Finally, the G.T.A.A.Q.'s call for a cross-cutting approach to equity, diversity, and inclusion across all programs—modeled on the parity framework for women and men—resonates strongly with the principles articulated in this report. Equity cannot remain a marginal or optional consideration; it must be systematically integrated into every program, decision, and evaluation process.

Taken together, the findings of the Being Seen: Québec Report and the recommendations of the G.T.A.A.Q. confirm that both the government and screen industry recognize the urgent need for structural reform. The alignment between these bodies of work offers a critical opportunity to translate research and testimony into lasting policy and practice capable of reshaping Québec's audiovisual industry into one that truly reflects and serves all its communities.

2.2. The Question of Race

The concepts of racism and systemic or structural racism in Québec society are complex and politically charged. Premier François Legault's assertion that systemic racism does not exist in the province came sharply into focus in tragic death of Joyce Echaquan, a 37-year-old Atikamekw woman, at the Centre hospitalier de Lanaudière in Joliette in 2020. The coroner concluded that racism and discrimination experienced by Ms. Echaquan were contributing factors to her death. Premier Legault's refusal to acknowledge systemic racism in the case of Ms. Echaquan provoked widespread public outrage and renewed scrutiny of the structural manifestations of racism, particularly how racial discrimination and racialized violence manifest in healthcare and other institutional settings impacting Indigenous peoples.

Furthermore, Premier Legault's insistence that systemic racism does not exist in the province compels examination of how Québec's founding national narrative—despite its history of British colonial domination—excludes histories of slavery, racial exclusion, and colonization aimed at eliminating or assimilating Indigenous peoples and dispossess them of their lands. Omitting this history also avoids confronting the hard truths about the enduring impact of colonization and slavery. One notable example is Québec playwright Robert Lepage's 2018 production SLĀV, described as a "theatrical odyssey based on slave songs." The production sparked protests due to its predominantly white cast and ignited debates about cultural appropriation and freedom of expression.

As McGill professor Philip S. S. Howard argues in his article "Getting Under the Skin: Antiblackness, Proximity, and Resistance in the SLĀV Affair," the controversy was not simply about casting choices but about how antiblackness is embedded in Québec's cultural and political landscape. Howard explains that gestures of "inclusion" in projects like SLĀV often function to contain and domesticate Blackness within boundaries set by dominant cultural narratives—echoing colonial practices in which proximity is permitted but power remains unshared. Genuine resistance, he argues, requires challenging those boundaries themselves rather than accepting conditional inclusion. This analysis underscores how initiatives that claim to honour Black culture may nonetheless reinforce systemic exclusion when underlying power structures remain intact.

The dismissal of structural racism also risks misrepresenting racism as a problem of individual bias rather than a systemic one. For instance, the focus on training as a solution to a systemic issue misrepresents the problem of racism as individual acts of bias and attitudes and not as part of broader patterns of institutional and systemic racism. As critical race theory demonstrates, tackling racial injustice is not a matter of individual intent or character but of transforming the systems that perpetuate inequality. Eradicating racism therefore requires institutional change and an acknowledgment that the violence of the past and deeply embedded racial codes cannot be relegated to history alone.

2.3. Data: Who/what is counted and who/what counts?

It is widely understood that data collection and its analysis play a powerful role in shaping political priorities and how resources are allocated. In today's screen sector, data-informed decision-making is increasingly central to how organizations define equity goals and measure progress.

It is also widely recognized that data is never neutral. Researchers and data-justice advocates have shown that the way data is defined, collected, and interpreted always reflects power dynamics—especially in terms of which experiences are emphasized and which are excluded. These issues take on particular significance in Québec, where the notion of "race" remains socially and politically contested, and where race-based data collection is limited, inconsistent, and methodologically fragmented. Under these conditions, understanding and measuring systemic exclusion in Québec's screen industry becomes extremely difficult.

To be clear, this report supports the responsible and coordinated collection of self-identification data. When conducted with care, transparency, and input from communities, demographic data is essential for identifying inequities, shaping meaningful policy, and driving accountability. Tools like Persona-ID point to this potential. In addition, two new reports published by the Collaborative Network: Data Collection Working Group (2025)—Best Practices in Self-Identification Data Collection and the Self-ID Data Collection Survey Report—offer concrete tools to support organizations in implementing responsible practices. These include guidance on privacy protection, the use of consistent terminology, transparency of intent, and coordination across the sector. The goal is to build trust and ensure the data collected is useful, respectful, and equitable.

Meanwhile, it is important to acknowledge how the difficulty of gathering consistent and detailed data—particularly in Québec—has too often been used as a justification for inaction.

In this context, the lack of coherent, comparable data across Québec's cultural institutions continues to limit the ability to fully understand systemic exclusion. Without shared definitions, methodologies, or coordination across agencies, the current patchwork approach undermines our ability to assess progress or even identify gaps. Importantly, there is already sufficient statistical evidence—from labour market data, policing reports, education studies, and cultural-sector analyses—to demonstrate that Black and racialized communities in Québec face structural disparities. The absence of perfect data does not indicate the absence of inequity.

2.4 Comparative Data

While existing data on funding to Black and racialized creators in Québec remains insufficient for a comprehensive analysis of who is funded and where barriers persist, comparative data can still offer valuable insight. The Racial Equity Media Collective (REMC) conducted a survey of several funding institutions across Canada and published a report in September 2025. Because federal institutions analyze funding by language rather than by province, French-language content includes productions made outside Québec, while English-language content includes productions created within Québec. It should also be noted that the report summarizes data from the 2023-24 fiscal year and does not track trends over time.

Canada Media Fund (CMF)
CMF data examined both funding to Black and racialized-owned production companies and the participation of Black and racialized key creative talent in funded productions.

For English-language funding, of 681 funded projects, 24% were BPOC-owned and 10% of total funding went to BPOC-owned projects. This included the Program for Racialized Communities in which 100% of $9.5 million went to BPOC owned productions. Of 648 funded projects, 30% were BPOC-involved, receiving 18% of total funding.

Within the Program for Racialized Communities, 100% of funding supported BPOC-involved projects. Notably, of the 80 projects receiving a Regional Production Bonus, 16% were BPOC-owned and 20% were BPOC-involved.

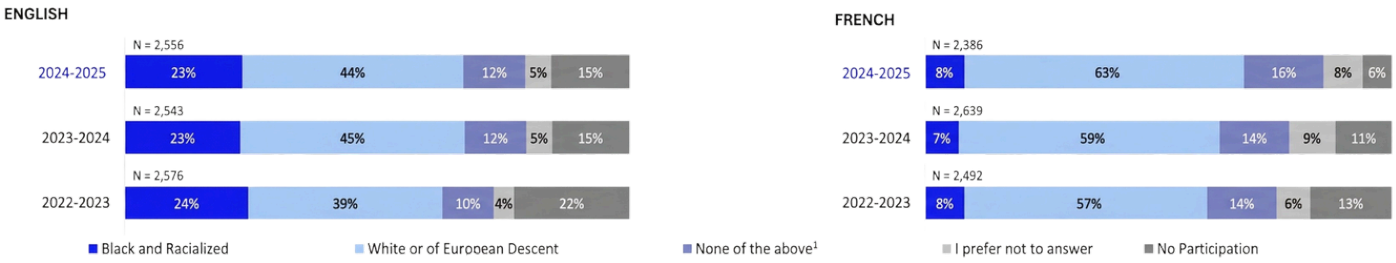
For French-language funding, of 576 funded projects, 8% of projects were BPOC-owned, receiving 6% of total funding. This included $4.6 million for the Program for Racialized Communities, all of which went to BPOC-owned productions. Of 554 projects, 12% were BPOC-involved and received 9% of total funding. Again, 100% of Program for Racialized Communities funding supported BPOC-involved projects. None of the 30 projects that received a Regional Production Bonus were BPOC-owned or BPOC-involved.

It is also helpful to look at CMF's Demographic Data Report for 2024-25. Based on Persona-ID demographic data collection, it compared representation of key creative roles by racial and ethnocultural identities and by language over the three years data has been collected.

KEY ROLES BY RACIAL AND ETHNOCULTURAL IDENTITIES BY LANGUAGE

Similar to previous years, French language projects saw lower representation of *Black and Racialized Communities* in Key Roles at **8%** while English projects at **23%**. Black (or Afro-Canadian) individuals were the group most represented in both languages, but English projects had a more even split between communities.

BLACK AND RACIALIZED COMMUNITIES REPRESENTATION BY KEY ROLES FOR LINEAR FUNDED APPLICATIONS BY LANGUAGE



The findings indicate that there has been no significant progress in either language stream and that the disparity in representation between English- and French-language productions has remained static.

Telefilm Canada

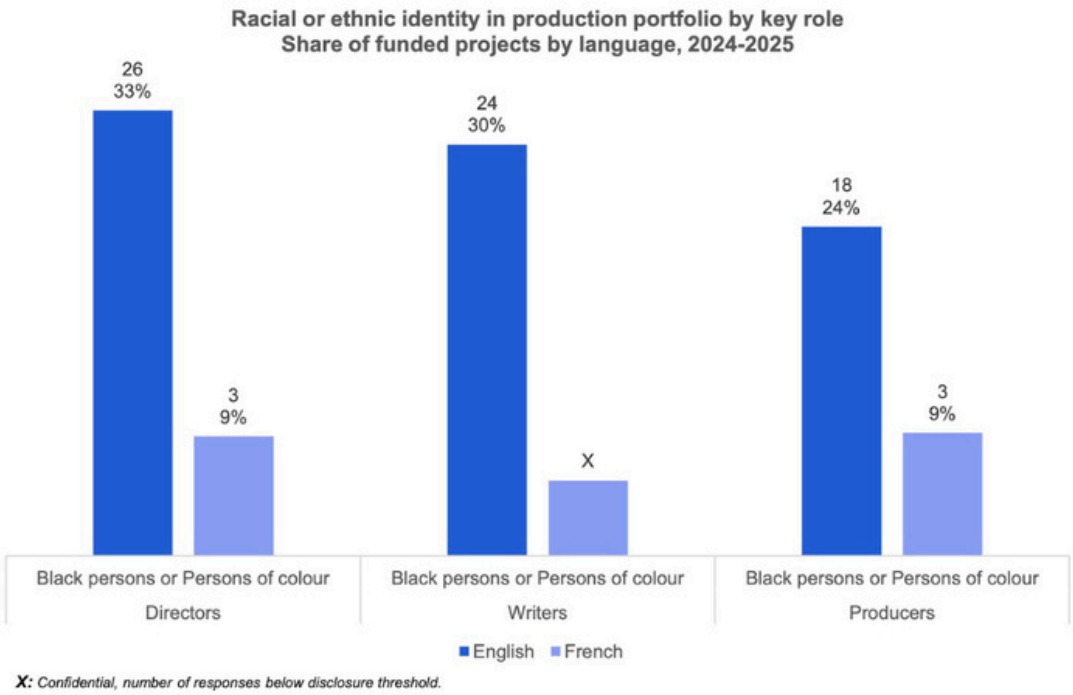
Telefilm Canada does not report data on ownership identity of production companies.

For English-language funding, of 291 projects funded across all programs, 34% were BPOC-involved and received 38% of total funding. BPOC-involved projects received 35% of development funding and 35% of funding for productions over $3.5 million. In the low-budget production category, 32% of funding went to BPOC-involved projects. Within the Talent to Watch program, 64% of funding supported BPOC-involved projects, while 38% of Theatrical Documentary funding went to BPOC-involved productions.

In the French-language stream, some programs—namely productions over $3.5 million and Theatrical Documentary—did not fund any BPOC-involved projects. BPOC-involved projects received 28% of development funding and 28% of low-budget production funding. In the Talent to Watch program, 37% of funding supported BPOC-involved projects.

In 2020, Telefilm launched a Development Program for Black and People of Colour, requiring that two out of three key creatives identify as Black and/or a Person of Colour. In 2023–24, this program funded 33 projects with a total of $1.1 million. No language-specific breakdown was provided.

Telefilm released demographic data reports for the 2022–23 and 2024-25 fiscal years, but not for 2023-24, which would have enabled direct comparison with CMF data. The 2024–25 report highlights a clear disparity in the representation of Black and racialized key creatives between English- and French-language productions.



Société de développement des entreprises culturelles (SODEC)

SODEC provided data directly to this research project and is the only funder that can provide Québec-specific data. SODEC followed Telefilm data collection protocols and definitions for 2023 and 2024, but developed its own process for 2025, which it has indicated will be more closely aligned with Telefilm's framework going forward. For 2025, SODEC uses the term "ethnocultural community" with no clear definition of how the term is interpreted. However, the identity data collected was limited to the following categories: Asian, MENA (Middle Eastern/North African), Afrodescendant, and Latino (South American).

SODEC did not share any data on BPOC-owned projects. Data provided by SODEC for project financing for 2022-23 and 2023-24 identified the amount of funding and number of projects allocated to Black and People of Colour, but did not contextualize these figures as a percentage of overall funding. For 2024-25, the following chart identifies the projects analyzed and selected in which at least one key creative from an ethnocultural or Indigenous community (with data combined):

	Analyzed	Selected
Feature Films	20 (23%)	5 (28%)
Short Films	34 (31%)	4 (27%)
Documentaries	17 (27%)	8 (42%)

The data above points to several findings that warrant further analysis, should future reporting allow:

- There is a clear need for consistent definitions and methodologies to enable comparisons across funders, provinces, languages, and demographic identities.
- Small sample sizes in funded productions can skew year-to-year results, making it difficult to identify trends.
- Even in the absence of full consistency, the data suggests a gap—at times a significant one—in funding to Anglophone and Francophone Black and racialized creatives.
- Notably, Telefilm's Talent to Watch program, designed to encourage participation from emerging Black and Racialized creators, allocated 64% of funding to Black and racialized Anglophone creators, compared to 37% for Black and racialized Francophone creators.

In short, more and better data is needed—particularly in Québec—but so too is the political will to act on what is already known, as well as the expertise required to analyze data and translate it into meaningful action.

> *"We believe there is already enough evidence—both statistical and lived—to act."*
> *— Focus Group Participant*

2.5. Context Summary

1. The dominance of national narratives that omit or suppress Québec's own histories of slavery, racial exclusion, and colonization has a direct and lasting impact on how knowledge, policy, and law are produced—and, in turn, on how power operates in everyday life.

2. Interculturalism in Québec remains a contested framework, particularly with respect to who is included, where inclusion occurs, and under what conditions. These debates reveal deeper tensions in Québec society between protecting national identity, ensuring equitable treatment, and embracing diversity.

3. DEI initiatives sometimes frame racism as a matter of individual bias, without addressing the deeper systems that create and sustain inequality. While organizations may speak the language of "diversity," these efforts can become largely performative—highlighting differences without making the structural changes necessary to redistribute power or resources.

4. When structural racism is dismissed as an issue in Québec, it forecloses critical conversations about how racism, racial hierarchies, and whiteness shape institutions, and how these dynamics determine access to power and opportunity.

5. The lack of usable identity-based data presents two key challenges. First, institutions must recognize how such data can help reveal inequitable systems and support meaningful change. Second, building trust and accountability requires that marginalized groups be meaningfully involved in decisions about how race-based data is collected, interpreted, and used.

While the lack of consistent race-based data in Québec poses challenges, the voices and lived experiences shared through this research offer rich insight into the barriers Black and racialized communities continue to face. What follows is an in-depth look at those perspectives, drawn from focus groups and interviews, which offer qualitative evidence of how systemic inequities show up in everyday industry practices—and where opportunities for change lie.

> *"This is not about blame. It's about truth, and the courage to act on it."*
> *— Focus Group Participant*

Section 3 - Findings

3.1. Québec Focus Group Findings

1. Diversity Amongst Decision-Makers

Across virtually all focus groups, participants identified the persistent underrepresentation of equity-deserving communities at every organizational level—from entry-level positions to senior leadership and decision-making roles. For participants, inclusion means having a voice in decision-making processes and experiencing a sense of belonging within the workplace.

"We talk about diversity for artists, but I believe it must be multi-directional. It must encompass the reality that diversity is not just about representation in the arts—it extends to decision-making. Otherwise, there is no real diversity."

"The people deciding which projects get funding and which don't—those aren't people who look like us."

"Here, talent isn't recognized for its merit; people recognize their friends."
"I just wanted a foot in the door, but I quickly realized this industry thrives on nepotism—people hire within their circles."

"When someone is already well-known, they're seen as a 'safe bet.' But for new talent to become a 'safe bet,' someone has to take the risk of hiring them for the first time."

"There is a desire to represent diversity, but it's being done by people who don't really know us, who didn't grow up around people from our communities, so they get it wrong. Sometimes, they just reinforce harmful stereotypes that the media has already overused."

"I worked in casting and advertising for a long time. In a room full of white people, I was asked, 'Are we talking about diversity in the right way?' Isn't that what diversity in Québec looks like? A bunch of white people deciding what diversity means?"

"In the context of grants, it's about asking who makes the choices, who the jury members are, who makes the decisions. At that level, it's very competitive right now. There's no question, at Telefilm or anywhere, it's very competitive, so it's about seeing evaluation committees that are diversified."

"In Québec, I'm seeing a push towards representation, but it's being led by people who aren't representative of the lived experience and culture being presented. And those same people are complaining about the media because it feels inauthentic. And yeah, this is why it feels inauthentic."

"I think it comes down to the question of decision-makers, because I don't think creators lack boldness. It's about the choices that are made, the scripts that are selected. There's a fear of giving funding to a film that might stand out too much or shake up the way things are seen. [...] That kind of creative freedom to try new things still doesn't pass; there's a tendency to stick with what feels safe, to go with scripts that fit into the codes we already know."

2. Systemic Barriers and Structural Racism

Many research participants emphasized that Québec's media industry is markedly different from the rest of Canada, particularly in terms of its lack of representation of Black and racialized individuals. When asked why this disparity exists, respondents frequently cited Québec's historical context, including the failure to recognize the legacies of colonialism and slavery that have led to chronic disadvantage for Black and Indigenous communities. Other factors include Québec's struggle to preserve its distinct Francophone identity within a predominantly Anglophone Canada, as well as a longstanding historical erasure of the cultural and intellectual contributions of Black and racialized communities. Some attributed this exclusion to efforts to protect the French language, Québec culture, and a traditional French-Canadian identity—an identity often associated with whiteness, even when that association goes unnamed. Although these communities are deeply embedded in everyday life in Québec, participants felt that this integration is not reflected within the media industry to the same extent as in other regions of Canada. Many expressed the perception that greater opportunities exist in Toronto and Vancouver.

Focus group participants also described a perceived scarcity of Black and racialized individuals within media-related training environments. This lack of Black and racialized representation is attributable to several factors: systemic barriers within training institutions, insufficient recognition for the expertise of experienced Black and racialized professionals, or the reality that these career paths are not always encouraged within affected communities. Within these communities, there is also a perception that systemic barriers significantly limit opportunities for success for Black and racialized individuals.

> *"There is a profound issue in Québec regarding systemic racism, which is still not officially recognized. That alone makes a significant difference compared to the rest of Canada."*

> *"Sometimes, you hear people say that when they use the term Québécois, it excludes racialized communities. Even in 2024, this still happens, creating a chain reaction—if we aren't included, we end up excluding ourselves."*

> *"It feels like Québec is ten years behind, if not more. It's as if they've just now realized that maybe there should be TV series featuring characters who aren't white."*

> *"I consider academia to be part of the film industry, especially if you're going into film production or film studies, because that is where they're trying to keep the machine going — through what they're teaching you. I had so many racist experiences at Concordia, specifically in film studies. Every time I tried to talk to someone about it, I would be shut down. So it goes beyond the film industry. It's infected these other places of learning, where it's become a cesspool that sits and festers and then bleeds out into the rest of these areas."*

> *"If you compare CBC Gem and ICI TOU.TV, CBC Gem offers a wealth of Indigenous, Black, and queer content from various origins and identities. TOU.TV has some, but it's nowhere near the same volume, you know?"*

> *"Art is a form of cultural expression. And culture in Québec is a bit of a minefield, because Québec has its history of separatism, the desire for independence, Francophone culture… So there's an identity aspect that we can't ignore. All new forms of expression, new types of identities we want to express, or the kinds of characters we want to see— I think that really shakes some people in Québec. […] It's a pretty complicated ecosystem we're in."*

> *"I do think that when white Québec authors write something specific about a family of a specific culture they should deal with consultants to avoid clichés. But I also think that we need to create spaces so that Latin people, Black people, people from all backgrounds can write stories not just specific to their origins. There's beauty in the ordinary."*

3. Authentic Storytelling - Which Stories Need to Be Told, Who is Worthy of Telling Them and Who Should See Them

Most participants expressed challenges navigating an industry shaped by deeply entrenched assumptions about which stories need to be told, who is worthy of telling them, and who should see them. Many spoke about their struggles to bring their stories forward, often confronting decision-makers who view these stories as "niche" or commercially risky. According to focus group participants, this creates a double standard: media that appeals to white Québec audiences is considered universally relatable, while content centered on Black and racialized perspectives is deemed too specific.

Participants also expressed concern that narratives about racialized communities in Québec are frequently shaped by individuals who do not belong to those communities, and often without meaningful consultation. The result, they felt, is the production of one-dimensional, caricatured, and inauthentic characters. The questions that arose included: How are our stories and experiences desired and solicited, and to what extent? When do we become seen as intrusive and disruptive? Who are the assumed audiences? What happens when the presumed whiteness of that audience is unsettled? Should we accept that our stories are being told and seen, even if they are not created by those with lived experiences?




Participants overwhelmingly expressed a desire for storytelling that reflects their realities with depth and accuracy, rather than superficially addressing issues or relying on token representation. At the same time, many emphasized that the stories of Black and racialized communities should not exist in isolation. Stories "by us and for us" can—and should—coexist within a broader ecosystem of diverse content and perspectives, provided that collaborative frameworks are meaningful, clearly defined, and do not impose restrictive or exploitative conditions on Black and racialized creators.

> *"We need to tell our own stories. No one else will do it properly. We know ourselves; we have things to say, we need to correct narratives. It's up to us to do it at all levels."*

> *"There is a desire to represent diversity, but it's being done by people who don't really know us, who didn't grow up around people from our communities, so they get it wrong. Sometimes, they just reinforce harmful stereotypes that the media has already overused."*

> *"It's great to write our stories and submit them for production, but what else does it take to get a platform? A platform on major channels. That's my question—what actions can we take to change this? Because the reality is entirely different."*

> *"I can tell, just by watching a show, whether the creator grew up around people from our community or if they belong to it—just from the way the characters speak and act."*

> *"You know, the first question they ask is, 'Will Ginette from Saguenay understand your story?' Well, Ginette from Saguenay has Netflix, and she watched Squid Game, so I think she's capable of engaging with something a little more representative."*

> *"It's not that we aren't drawn to the media industry—it's just that when I watch TV and see no representation, I think to myself: what's the point of entering this field if I don't see anyone like me?"*

> *"I'm Latina, and I don't see people like me or my family on screen. Sometimes, it feels like certain communities get more representation than others, but I don't think everyone can say, 'Yes, I regularly see people who look like me.'"*

> *"Where Black people in Québec will be the most able to find our voices is by actual screenwriters and storytellers who are Black."*

> *"It is important to remember that representation in the media is about more than just getting roles. It's also about having a voice and being able to tell your own stories."*

"What is the main difference between the content that has been produced by someone from the community? It's a big difference. It's a very big difference, because when someone from a community tells their own story, they draw on their own experiences and perspectives to create a story that is authentic. And this type of content can help to break down stereotypes and misconceptions, and it can also help to build bridges between communities."

"I noticed that for the content of non-white Québecers, it always has to be about educating the white person. Content made from Indigenous people that are distributed by CBC or Radio Canada, it's always about 'I'm gonna teach a white person.' It's never about sharing experiences, a conversation amongst people of that culture. It's always white focused. That's their diversity for you. It's having the role of educating a white audience. [...] It's always about having the specific themes of educating and never the liberty to just be ourselves and have people listen to who we simply are. It ultimately becomes white-centric."

"In the media ecosystem, or entertainment ecosystem, the audience, specifically the white audience, does not want to be confronted. It feels like they just want to be hugged and held, like 'oh we're all happy together and nothing's wrong.' [...] And I think it's just because they don't want to be confronted. They still go to the movies to see a fairy tale and not a real representation of life. Personally, when I go to the movies, I want to be close to real life."

"Is the solution to make content ourselves? Yes, I think we have to. [...] Doing it yourself is a good thing. One thing I believe in very strongly is that we have our own way of making films. That's important. It's a way that's very specific to our cultures, in the sense of our parents, our grandparents, ourselves... When you're on a set, your whole being comes out. That's something I discovered by being the only Person of Colour on white sets. Then when I directed my own sets, I realized, yes, you have to know the techniques, but you also have to know what our culture is, which is the heart of our creations."

"The money is there. If you all want the real stories, you give them the money to make the stories. It's not even a matter of not having the expertise. There's plenty of us that have the expertise, talent, experience... At the end of the day, give us the money."

"There's a lot of Québec films that are being made by some amazing directors. I watch films that are made here by our people, people from the Black community and other communities. But the thing is that it's very rare to see those films at Cineplex, at the Forum. You're going to see them at festivals. You're going to see them at smaller venues, you're going to see them at art houses."

"I'm going to say, let's work together so I can get the most authentic story out there. Because you might not be the perfect writer, you might need somebody who's not Black or BIPOC to write your story. And if they're willing to help, if they're willing to contribute and listen to you I think you can build a really beautiful film or story or TV show. But they really need to understand that they're like the vessel from which we can tell our story if we don't have the capabilities to do it. That's where I find there's a disconnect a lot of the time. They think they can write these stories better than us. They think they can tell our stories better than us."

"Just by existing, we are considered a niche. No matter what we propose."

"If it's a project about immigration or diversity, we're the go-to person. It's like you're the one they always talk to for those kinds of projects, like they're afraid to talk about other topics, like you don't have other interests."

"Forced diversity is becoming more obvious now. Sometimes they put a Black character or an immigrant or a person who's queer in the show or film just to say 'it's a diverse film, yes, we've checked that box.' But the characters themselves are two-dimensional, nothing about their identity feels complete or whole, it feels very forced and fake. Who's behind these stories, who's writing these stories? Are these stories that are being written by people who interact with racialized minorities? Or are they writing from a bubbled perspective and then just saying, 'Ok, we'll make this character Black because it'll be more agreeable with audiences, they can't say that I didn't use a Black person.'"

"It's a cycle where minorities have no representation, which makes the cycle continue because they don't see us. I really think it goes beyond– they really are not aware of our existence, so we have to go take the media for ourselves so that we start to be seen, because they're not going to give us the space, it's us who have to go get the space so they then start to say 'Oh, it's true, you exist.'"

4. Tokenism, Performative Diversity and Belonging

Black and racialized actors cast as leads with the same screen time and dialogue as their white counterparts. There was wide consensus across every focus group about the lack of diversity behind the camera.

While some participants acknowledged increased visibility since 2020—often attributed to heightened advocacy following the murder of George Floyd—many felt that this visibility remains largely tokenistic. One Haitian actress, for example, recounted being asked to imitate an "African" accent—without any specification of a particular country. Also discussed was the lack of adequate hair and makeup support for Black actors, indicating the taken-for-granted center of whiteness. Many reported having to do their own makeup on set or not receiving proper hairstyling due to a lack of expertise among available stylists. Behind the camera, some participants noted that they could count the number of Black and racialized individuals on set—often finding themselves alone or surprised to encounter another Person of Colour.

Accent and language emerged as recurring issues in focus group discussions. Participants noted their surprise at receiving casting calls for "immigrant characters" where the description specifically stated that the character should not have an accent from their country of origin. Others, particularly newcomers, reported difficulties securing on-camera roles due to having an accent that was deemed "too strong."

English-speaking participants reported challenges due to the predominance of French in Québec's media industry. Many felt compelled to seek work in English-speaking provinces due to limited opportunities in Québec. The language barrier not only limits access to certain positions within the Québec media industry but also leaves Black and racialized anglophones feeling underrepresented in Québec's media landscape.

> *"I find it strange that I have to make an effort to speak with a Québécois accent. It's as if we're being forced to 'Québécoisify' ourselves. You absolutely need a Québécois accent to access the industry in some way."*

> *"It bothers me when I see a Black actor or actress on screen who, based on their background, wouldn't naturally have that accent but is made to speak with a Québécois accent—or worse, a caricatured ethnic accent. It just feels strange. I wonder, why not let them keep their own identity, their own accent?"*

> *"Many times, I've been on sets and right away they say, 'give us a little accent.' But from where? 'Well, I don't know, an African accent.' Okay, but from where? Africa is big. It's as if they're just saying, you're Black, well you're Black. We needed a Black character in our film, so that's you. So I think it's a lack of research. On sets there really aren't that many Black people."*

"It's starting to weigh really heavily on me to get a role and feel like I'm the percentage who needed to be there, like I'm obligatory. I don't feel like I'm there for my talent."

"We don't feel like we're the target audience. There's this kind of checklist— you should have a Black person, a disabled person, a gay couple... It's insulting because we become objectified, like we're going to satisfy everyone a bit, but it's never going to be an interesting role. It's very hurtful."

"We don't see enough stories of the fantastic. You know, Black Panther came out and they never thought that it would sell. They never thought that that type of movie would interest the masses, and it was one of the biggest grossing films—and it was science fiction, it was innovative. [...] That's why I think, living in Québec, they have so little understanding of where we came from, that there were slaves in Québec. A lot of people don't know that. They always look to the United States, you know, oh, there was slavery in the States. Yeah, there's slavery here. A lot of the time they don't even know that history. And I think that's why, to answer why those narratives keep coming back, it's because they still don't know, and they still don't believe it. They need to know that to a certain extent. But there's so much other creativity that comes out of us that we can express."

"It's as if there exists only one kind of story, and we change a few characters a bit. In the end, it's like a kind of formula that repeats itself."

"I realized that it's really better to use the word inclusion when we talk about this in the industry, because the whole diversity part kind of got understood as being just on-screen. And we still don't have more of a voice to actually tell the stories—not only that, now we're just downgraded to script readers who don't even get a say."

5. Precarious and Subjective Funding

Since the events of 2020, various funding opportunities have been made available to members of Black and racialized communities. However, many participants expressed concern that these measures may be temporary and insufficient to address what is truly required: a fundamental re-examination of the structures and relationships that have historically marginalized and excluded certain groups, and that continue to do so despite DEI measures implemented over the past decade. Participants also noted that decision-makers in charge of allocating these funds rarely come from Black or racialized communities. This, they argued, can introduce bias—conscious or unconscious—into how submitted projects are understood and assessed.

For some recent immigrants to Québec or individuals with limited experience in the province's media industry, applying for funding is a particularly stressful process.

These elements demand a certain level of expertise, making it harder for some to submit competitive proposals. While participants welcomed opportunities to secure funding for their projects, many lamented that the application process can be a debilitating experience and can feel inaccessible mainly due to these barriers.

> *"Getting funding for a documentary is already a struggle, and it's even harder when you come from a diverse background [or are a recent immigrant]. For me, trying to produce a feature documentary from a Latin American perspective, telling a Latin American story —honestly, it feels like fighting Goliath at this point."*

> *"Yes, there are funds available, but it also feels like a trend. Right now, it's in fashion to provide funding for immigrants and Indigenous people, but at some point, the trend will pass."*

> *"I think we can create grants to help beginners get involved in the big system and have their own learning experience. But because we don't even have that chance, that's the problem. And I think if the Québec government can help in some way to promote, or to give a first kick to the people who have a harder time getting into the system, that would be nice."*

> *"I think we have to see it as a victory—the fact that we're starting to get funds for racialized people. It happened because we complained. They were surprised. [...] And they know exactly what we're complaining about, because they do hear us, even if they're not making a lot of changes. It's kind of like they said, 'let them make their films with Black people, and they'll shut up, they'll stop bugging us with it. So yeah, I do think we're heading more and more toward 'we'll make our films, they'll make theirs.' I think that's what they're telling us, because they didn't agree to put more Black people in their films, but they did agree to give us money to go make our own."*

6. Mentorship and Training

One of the most frequently cited barriers was the lack of mentorship and learning opportunities to hone their craft. Participants emphasized that quotas alone are insufficient in creating conditions for success, which requires access to strong mentorship and both formal and informal networks of support. Across the focus groups, there was broad consensus that systemic barriers can significantly hinder career advancement. Participants stressed that strong support systems—both emotional and professional—are essential to fostering more equitable environments in which individuals can thrive in their chosen careers.

> *"When I walk through the hallways of [names of academic institutions], I see racialized students graduating every year. Where are they now? Why am I so often the only racialized person on a film set?"*

> *"My parents refused to let me pursue filmmaking because they said, 'Look at the TV—do you see anyone who looks like you? In accounting, there are people who look like you. In nursing, there are people who look like you.' So, it seemed much easier to get a job in those fields."*

> *"I think we need to have a space for us, for Black directors, racialized directors… Because we have to know the reality—to change things in cinema here in Montreal and in Canada is going to be a very long battle. But I think that, during that time while we develop our careers, we should have a space, a center, a screening room for us. […] Every province, every territory, every city should have its own artists who share their art, who show it to a small audience."*

> *"It's not a sustainable model… we don't have a place to just be safe, just to see each other—not just to network, like at a happy hour and talk about our projects—but just to exist in peace, and to be able to support each other with the work we do. That's something I feel is missing a bit."*

> *"I would put a special emphasis on the women's side, because if it's already complicated to be an immigrant or part of a minority, it's even more complex for women, because ultimately, it's systemic—not just in Québec, in Canada, it's worldwide. There is ultimately patriarchy, which comes along with capitalism, making it really hard for women to take their place on their own. We need to encourage women to feel stronger, more capable of making their own proposals. We need to think about what strategies we could put in place to help people feel more confident in themselves to make their own proposals. Because we can see it even in spaces like here, we often wait for others to give us the floor."*

7. The Persistence of Stereotypes

A collective sigh of exasperation surfaced in nearly every discussion group when the topic of stereotypes in Québec media was raised. Participants described these stereotypes as omnipresent, repetitive, and well-known to Black and racialized communities. The absence of complex, multilayered characters was seen as preventing narratives from feeling authentic or reflective of lived realities. Tokenistic representation, they noted, often comes to be regarded as representative of an entire demographic group.

These comments also underscore the reality that creators must constantly confront and navigate stereotypes as they endeavour to tell their own stories.

The most frequently cited stereotypes included:

- Black individuals depicted in poverty, hardship, or crime-related narratives
- Black single mothers raising children alone
- Black teenagers joining criminal organizations
- The hyper-sexualization of Black teenage girls
- The portrayal of Black men as aggressive or violent
- The “angry Black woman” trope

Participants also noted that Latino/a individuals are often associated with drug cartels or teenage pregnancies, while Asian characters are frequently portrayed as passive or positioned within adoption storylines. Individuals from North African and Middle Eastern backgrounds are commonly depicted through a religious lens or linked to terrorism narratives.

Participants emphasized that film and media can reinforce and legitimize harmful narratives, thereby reinforcing negative perceptions and increasing racial stigma and microaggressions. Many expressed exhaustion at repeatedly encountering stories centered on struggle, misery, and suffering that do not reflect their daily lives.

“Stereotypes are really strong here in Québec. Black people are always connected to crime or the streets, while in reality, we exist in all areas of society. These stereotypes take up too much space in our film industry.”

“There’s this stereotype of African settings—if something positive is shown, it’s always kids playing soccer barefoot. Okay, but why not show kids attending great schools? Not everyone walks ten kilometres barefoot to get an education.”

“Stereotypes impact our lives in real ways. If someone watches a movie over the weekend, they might assume that what they saw is reality. That affects how they see us, even in job opportunities.”

“When I think about good representation, I like it when it's not monolithic. When it's diverse, when people are allowed to hold complexities in themselves, their character, the type of work that they do. It’s really nice when you see Black women with different skin tones, with different body shapes, with different jobs, with different personalities, all across the spectrum. When it's not the usual stereotypes. When Black women are allowed to be successful and soft and loved.”

“I feel like the Black women, or Black people representations in TV shows or movies, they're often Black people who are adopted. So they always have a really thick accent, or they're whitewashed versions of Black representations. I'm missing an immigrant story or someone who has parents who are from Africa, or Haiti. To have that culture be represented—not necessarily the fact that you have parents who are from Québec and that's the culture you're still showing. Because you're still showing Québec culture through a Black or POC character instead of trying to show broader cultures or broader experiences.”

“When you make your decisions for writing, why are you bringing this up specifically, why? How does this feed into your story? I think people forget to do that when they're trying to write for diverse voices or diverse characters. They're just like, ‘we want to be diverse.’ Why are you forcing conversation about an arranged marriage? The number of arranged marriage storylines I've watched about Indian people... this does not exist for me. [...] Have a conversation, have a focus group, do research with regular people who exist and then add that to your story. Get a sensitivity reader or a consultant to verify if you are not that demographic. And if you're not that demographic, ask yourself why are you writing for that demographic? You have to maybe write a white story if you're white.”

8. Content Created in Québec – The Importance of Representation

When participants were asked, "Can you tell me about a movie/tv show/any media where you felt well represented and explain why? Do you have any Québec based examples?" their answers were remarkably similar. Many cited series that have significantly shaped the media landscape in recent years, such as Insecure, Kim's Convenience, and Atlanta, as well as films like Black Panther and Get Out.

When asked specifically about Québec-based productions, participants often responded with silence. They attributed this to the vast range of content available through streaming services, most of which is produced outside Québec. While there is no data on evolving platform preferences among Québec audiences—particularly by community—many focus group participants shared that they found it easier to consume international or Canadian content produced outside the province. They noted that certain streaming platforms actively promote works created by Black, racialized, and queer communities. A frequently cited example was a preference for CBC Gem over ICI TOU.TV, not only due to a broader variety of programming but also due to greater representation.

> *"When I go to movie theatres, most of the films made here, especially in Montreal, are quintessentially 'Québécois' films. The lack of diversity is striking, and it makes me wonder—what's going on? Are there no diverse professionals in this industry? Why don't we have a place here?"*

> *"Through my eyes, because I've lived in Québec almost my entire life, I feel like I am 'Québécois de souche' [literally 'pure wool Québécois']. But every now and then, I'm reminded of my strong Peruvian heritage. When I want to reconnect with my culture, I have to look outside of Québec to find content—it's just not available here."*

> *"It's always the same actors, the same writers, the same directors. Everything ends up feeling stale and repetitive. There's no excitement in watching these productions because it just feels like reheated leftovers."*

"In the context of Québec television, you get the impression that Québecers live in a bubble. There's not much interaction with Blacks, Latinos or Asians. It's like an all-inclusive world that's no longer the reality of life in Montreal, nor real life on a national scale."

"I don't really watch Québec TV because it's basically this really closed ecosystem of the same actors over and over again. Some of them have two or three shows, redundant shows… And very few Black people are in that. It's really this recycling, this insular and very guarded industry, at least from my perspective."

"It's as if there exists only one kind of story, and we change a few characters a bit. In the end, it's like a kind of formula that repeats itself."

"I watch a lot of TV in Québec and I'd say there's more and more racialized characters, but not any that I can think of that aren't perceived as tokenism".

"I admit that I became addicted to Kim's Convenience last year during the pandemic, it's a comedy that mocks itself—an exceptional thing in Canada. It's not francophone, the creator is Korean and I found that he took a lot of risks. I think making fun of yourself and taking risks is important."

(Note: This story of a family-run, Korean-owned convenience store set in Toronto's Regent Park neighbourhood came up frequently in discussions.)

9. The 'Lakay Nou' Effect

Many focus groups discussed the series Lakay Nou, created by Frédéric Pierre and broadcast by Radio-Canada (ICI TOU.TV). While most participants acknowledged the importance of the series airing on mainstream channels, many also noted that it took until 2024 for a show like this to appear on Québec television. In an interview, Frédéric Pierre stated, "we managed to have over 100 Black people on the team, including the cast and extras. Of this number, 15 to 20 people worked on the set behind the camera. A first in the Québec TV industry, and I'm very proud of it!

For many participants, Lakay Nou encapsulates both the possibilities and the challenges of creating content "by and for" in Québec. The series is produced by Production Jumelage in collaboration with KOTV. For some, this raised concerns that Black and racialized creators may still require the backing of dominant (often white-led) production companies to bring projects to fruition. Some participants felt that the series seemed designed more to appeal to a general "Québécois" audience—understood as predominantly non-racialized—rather than being rooted in the authentic experiences of the communities it portrays. Others pointed to the involvement of well-established white industry figures in co-production and direction, reinforcing the perception that access to such opportunities remains tied to existing networks and longstanding industry connections.

Despite these critiques, many participants expressed pride in seeing this story on Québec television. They viewed *Lakay Nou* as a step forward, while cautioning that it must not remain the sole opportunity for showcasing the stories of Black and racialized creators.

> *"Lakay Nou is a step in the right direction. We finally got to see a Haitian family on TV—it's a start. I liked that the conversation around it acknowledges that this is not the final destination, but rather an opening for more shows like it."*

> *"I really enjoyed Lakay Nou. I understood the characters. Of course, I also follow discussions on social media, so I see the critiques from those who don't identify with it. For me, it's still a work of fiction, and I'm fine with that."*

> *"I identify as someone queer, and I'm also African. What I've seen happen in the storyline with Lakay Nou, is the daughter coming out as lesbian and dating a white girl, and her family seems to be okay with it. I can tell you for sure, that's not what happens in African households, or Haitian households. Being queer, being LGBT, can be very hard, even indigestible at all for these families. So some things are watered down. The real truths and realities of what our communities go through could definitely be expanded on, these different intersections such as being black and identifying as queer."*

10. People Living in Regional Areas

The majority of focus group participants were based in Montreal and Québec City. We had limited success reaching individuals in other regions, though a few participants were from Gaspésie, Bas-Saint-Laurent, and Outaouais. Discussions highlighted stark differences in employment opportunities between regions.

In two cases, participants joined interviews while travelling by train between Montreal and Québec City, underscoring how professionals often must travel to major urban centres in order to access work.

A recurring theme among regional participants was a visibility paradox: while Black and racialized individuals in these areas are highly visible due to their small numbers, they also experience a profound sense of invisibility within the industry.

> *"At the Conservatoire d'art dramatique de Québec, I was the first allophone performer in the school's history. I started in 2016—that's a major delay. There are now some racialized students in theatre school, but I was the first accepted whose first language wasn't French."*

> *"Living in a regional area, the lack of diversity is even more pronounced. When diversity is visible, we become hyper-visible and simultaneously ignored within the industry."*

11. LGBTQIA+ Communities

For this research, we benefited from the insights of the Massimadi Foundation, which shared perspectives on the realities of LGBTQIA+ communities. In addition, two focus groups were dedicated specifically to these realities. Interviews with two members of the Massimadi Foundation highlighted the need for solidarity between marginalized communities and stressed the need for allies who can recognize and legitimize their distinct lived realities.

Participants also emphasized the significant role of streaming platforms in representing individuals at the intersection of racialized identity and LGBTQIA+ belonging. Services such as Netflix, CBC Gem or Crave provide easy access to relevant content through keyword searches and curated categories, thereby increasing visibility for narratives that reflect plural and intersecting identities. This accessibility contributes, according to participants, to a growing disinterest in Québec-produced content, which is often perceived as less inclusive and less representative of these multiple realities.

A recurring theme across focus groups was the double oppression experienced by LGBTQIA+ communities. While participants acknowledged a rise in anti-racism initiatives since 2020, they emphasized the need to address the additional discrimination faced by Black and racialized individuals on the basis of sexual orientation, gender expression, and gender identity.

Participants also raised concerns about the lack of Black and racialized LGBTQIA+ representation in Québec media at all levels. The character in Solo by Sophie Dupuis (2023) was mentioned, though described as a secondary supporting character with limited screen time. Similarly, while the lead character in Après le Déluge is in a relationship with a woman, participants described the relationship as minimally explored throughout the series. Overall, participants expressed a strong desire for more authentic representations of their communities and experiences, stating that they currently feel invisible in the media.

> *"I would love to see a series about an Arab queer immigrant trying to build a life in Montreal. Why doesn't that exist? I'm sure it's not because no one has dared to propose such a project."*

> *"Even people in the industry who are queer struggle to be open about it. We need spaces where we can assert ourselves."*

3.2. Shared Themes and Key Themes across Québec and the Rest of Canada

Although Québec has its own cultural and political dynamics, focus group participants raised many of the same concerns voiced in the rest of Canada in the original Being Seen qualitative research. Here's where their experiences align:

Underrepresentation, Stereotyping, and Invisibility

- **Original Report:**

Participants across equity-deserving groups felt either invisible or reduced to stereotypes.

- **Québec Report:**

Participants spoke about the dominance of whiteness and a constant sense of being "othered."

> "We are either invisible or we are the problem."

Common Thread: Across regions, Black and racialized creatives reported being sidelined or flattened into tropes that erase complexity.

Gatekeeping and Lack of Access to Power

- **Original Report:**

Participants noted that those with greenlighting power often lacked lived experience of exclusion.

- **Québec Report:**

> "It's still the same white decision-makers at the top."
> "We're not seen as leaders. We're seen as junior, even when we're not."

Common Thread: A lack of representation at decision-making levels continues to block access to funding, commissioning, and leadership roles.

Emotional Labour and Burden of Representation

- **Original Report:**

Marginalized individuals are frequently expected to educate others or speak on behalf of entire communities.

- **Québec Report:**

> "We're always expected to explain ourselves."
> "There's no room to just be a creator—we have to be a representative."

Common Thread: Participants expressed exhaustion from constantly having to justify their presence and experiences.

Hair, Makeup, and On-Set Disrespect

- **Original Report:**

Black performers reported arriving on sets without anyone skilled in doing their hair or makeup.

- **Québec Report:**

> Hair is a big issue. I always have to do it myself."
> "They don't have the right products for our skin tones."

Common Thread: A lack of cultural competency in production environments results in daily micro-aggressions and exclusion from professional support.

Language as a Barrier to Inclusion

- **Original Report:**

Francophone and Anglophone participants alike highlighted how language can reinforce gatekeeping.

- **Québec Report:**

> "Even when we speak French, we're still treated like outsiders."
> "If you speak English, you're not really Québécois.
> If you're Black and speak French, you're still not really Québécois."

Common Thread: Language functions as a gatekeeping tool nationally; in Québec, it is compounded by cultural nationalism.

Lack of Trust in Institutions and Tokenism

- **Original Report:**

Participants questioned the sincerity of DEI efforts and cited tokenism as a recurring experience.

- **Québec Report:**

> "They do it to check a box. Not because they believe in it."
> "You're invited, but not really included."

Common Thread: DEI initiatives are frequently experienced as performative rather than transformative.

Data Gaps and Inaction

- **Original Report:**

Participants wanted improved data collection—but also institutional action based on existing knowledge.

- **Québec Report:**

> "They say there's no data. We've been telling them for years."
> "We don't need more studies—we need change."

Common Thread: The absence or misuse of data is a national frustration. Québec participants emphasized how the absence of race-based data is often used to justify inaction when addressing structural barriers.

3.3. Key Differences: Québec vs. the Rest of Canada

Denial of Systemic Racism

- **Québec:**

Participants frequently described systemic racism as minimized or denied in public discourse and by government institutions.

> "You can't talk about systemic racism here—it's like a dirty word."
> "People will say racism doesn't exist in Québec."

- **Rest of Canada:**

While participants nationally criticized slow progress, there was less outright denial of systemic racism and more focus on implementation and accountability.

Difference: In Québec, naming racism itself is a political and social flashpoint, making institutional progress harder to initiate.

Interculturalism vs. Multiculturalism

- **Québec:**

The province's official interculturalism framework emphasizes cultural integration around a dominant Québécois identity, often experienced as assimilationist by Black and racialized participants.

> "Diversity is fine, as long as we all act Québécois."
> "There's no space for difference that challenges the norm."

- **Rest of Canada:**

The multiculturalism framework is also contested, but participants did not report the same pressure to conform to a dominant provincial culture as those in Québec.

Difference: Québec's policies and cultural model creates additional pressure to fit a narrow vision of identity, particularly for Black Francophones.




Language as a Gatekeeping Tool

- **Québec:**

Participants described language politics as a distinct barrier—where speaking French does not guarantee access, and English-speaking Black creators frequently feel excluded.

> "Even when we speak French, it's not enough."
> "English Black creators are invisible here."

- **Rest of Canada:**

Language was less frequently identified as a barrier. Instead, participants focused more on representation, access, and equity in relation to content and leadership.

Difference: Both Francophone and Anglophone Black creatives face exclusion in Québec, but for different reasons tied to linguistic nationalism.
Data Collection Gaps

- **Québec:**

A near-complete absence of accessible race-based data and no coordinated system across institutions. Some participants reported skepticism about the motivations behind data collection.

- **Rest of Canada:**

While far from perfect, national funders such as CMF and Telefilm have begun standardizing data practices. Participants tended to focus more on how data is used rather than on its total absence.

Difference: Québec lags in collecting race-based data, and participants described this absence as both an excuse for inaction and a form of systemic neglect. In addition, many producers have publicly denounced the data collection surveys and refused to complete them.

Cultural Isolation

- **Québec:**

Some participants described a sense of disconnect from national Black advocacy and a lack of solidarity or recognition from English-speaking Canada.

> *"The rest of Canada doesn't see us."*
> *"It feels like we're fighting alone."*

- **Rest of Canada:**

While experiences varied by region, there was a stronger sense of national connectedness among Black creatives, particularly in Toronto, Vancouver, and Halifax.

Difference: Québec's distinct culture and language contribute to a sense of isolation, even within broader national movements for equity.

> "Even when we speak French, it's not enough."
> "English Black creators are invisible here."

Definition of "Québécois"

- **Québec:**

Racialized participants expressed feeling that they were not seen as fully Québécois, regardless of their language fluency or birthplace.

> "We're never Québécois enough."
> "White French people are the default."

- **Rest of Canada:**

While "Canadian" identity was questioned, participants did not report the same level of identity policing tied to citizenship or culture.

Difference: In Québec, whiteness is still central to Québécois identity, and Black and racialized people are perpetually marginalized.

Taken together, the findings of this report and the original Being Seen study demonstrate that Black and racialized talent across Canada share strikingly similar experiences. At the same time, Québec's socio-cultural distinctiveness presents unique challenges. We hope that, read together, the two reports will enrich ongoing conversations with industry stakeholders and contribute to meaningful progress toward a more equitable screen industry.

3.4. Suggestions from the Editorial Committee

Using Data, Research, and Transparency to Drive Structural Change
Although primary data collection was beyond the scope of this focus group research, the Editorial Committee deemed it essential to acknowledge its value. Transparent, community-informed data practices can play a key role in addressing structural barriers, holding institutions accountable, and building a more inclusive screen industry. These reflections are offered as context rather than formal recommendations, to highlight considerations that may support future action.

- Create a disaggregated, provincial database of industry production information, with clear transparency on how the data is collected, used and how data privacy and ownership are managed. CMF's Persona-ID self-identification system is recommended as a guide for responsible data collection and use.

- Support the use of an intersectional lens in collecting race- and gender-based data to better address systemic barriers faced by different groups, inform diversity and inclusion policy, and monitor its progress.

- Build solidarity with affected communities to foster trust, ensuring that data *subjects* have meaningful input into what data is collected and how it is used, with tangible benefits for their communities and daily lives.

- Engage data experts who understand both the uses and misuses of data (including the use of AI) within the broader social context of systemic inequality.

Create a consolidated *Québec Screen Sector* information hub that provides easy access to key DEI initiatives relevant to Québec residents and delineates clear pathways for action.

Section 4 - Conclusion

The Being Seen: Québec Report makes clear that the challenges facing Black and racialized creators in Québec's screen industries are not incidental—they are structural, persistent, and deeply woven into the fabric of cultural production. Participants spoke of systemic racism that is often denied outright, of exclusion from the definition of "Québécois," and of an industry where gatekeeping, tokenism, and stereotypes remain the norm. At the same time, the findings reveal an extraordinary reservoir of creativity, resilience, and clarity about what must change. These creators are not waiting on the margins. They are engaged in community-led knowledge-sharing, supporting one another with industry guidance, creating their own opportunities to present their work publicly, and being celebrated for their exceptional talent.

The message is consistent and unambiguous: authentic storytelling can only flourish when decision-making power is shared, when institutional gatekeepers are held accountable, and when structural barriers are dismantled rather than patched over with one-off diversity initiatives. Equity cannot be achieved by diluting the debilitating impacts of systemic racism, shallow statements of solidarity, short-lived funding schemes or tokenistic hiring. It requires bold leadership—leadership that recognizes the urgency of fundamentally re-examining the structures and relationships that marginalize and exclude.
There is much at stake in how stories are told and by whom. When the stories of entire communities are absent from popular consciousness, the consequences are profound. Collective understanding—of who we are and where we are situated—is skewed, and the implications are immense.

We possess the collective knowledge to build an inclusive and equitable screen industry that not only includes Black and racialized communities, but is transformed by their presence, imagination, and leadership. It begins with a different vision of societal change and self-determination. It is possible.

This is not just a report—it is a tool for change.

Section 5 - Appendices

Section 6 - References

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Appendix 1 - Methodology

This study was based on conversations with people (qualitative research), focusing on how the words they used—and how others talk about them—reflect power and inequality. Participant perspectives, therefore, are at the centre of this research process. Our editorial committee helped establish research goals, participated in focus group outreach, and assisted in interpreting the data and overall findings of the report.

We conducted nineteen focus groups with a total of ninety individuals over a one-year period (December 12, 2023-December 18, 2024). Focus group participants had to be eighteen years of age or older, identify as Black or racialized, and have worked in the media landscape in Québec for at least one year. Participants held a variety of positions, including but not limited to, producers, directors, screenwriters, actors, technicians, costume designers, hairstylists, makeup artists, and artistic directors. The majority (71%) of participants were working in Montreal. Fifty-six (56.3%) identified themselves as emerging (director, producer, writer) while forty-four (43.8%) had at least 10 years of experience (Appendix 3). We contacted twenty people—seven academics and thirteen senior members of the screen industry—who were familiar with policies relevant to Québec's screen industry, and interviewed five individuals.

Participant recruitment was carried out primarily through a public call circulated on social media platforms (Appendix 4) of the partner organizations Coalition M.É.D.I.A., Black on Black Films, and the Black Screen Office. In addition, partners identified individuals within their professional networks and contacted them directly by email. These individuals were invited to participate and encouraged to share the invitation within their own networks. A survey (Appendix 5) to gather quantitative data on productions by Black and racialized creatives was also distributed using the Jotform platform.

Participation in the focus groups involved one 60–120-minute video call. Prior consent was obtained from participants and a verbal consent to record before starting the focus group discussions and interviews. The audio recordings were transcribed, and findings were redacted to maintain the anonymity of participants. NVivo, an open coding process, was used to identify key themes and idea threads. All focus groups began with a set of statements reflecting the focus of the inquiry, with the goal of encouraging collaborative dialogue and enabling comparison of attitudes and experiences across different intersectional positions. A guided conversational approach, using the same set of questions (Appendix 6) in each focus group, allowed for a coherent analysis on themes, regularities, patterns, and explanations. Participants were also prompted to reflect on how their social locations may have shaped their experience and to engage in joint thinking on the nature of exclusion and inclusion at institutional, systemic and societal levels.

We conducted a literature review to contextualize this study within Québec's unique sociopolitical history. In addition to scholarly works, we also examined prior research projects pertinent to diversity, equity and inclusion measures in the Canadian screen industry, many of which originated in the nonprofit sector. Annual reports and strategic plans produced by major screen industry organizations such as SODEC, Radio-Canada, CMF, and Telefilm—with particular attention to diversity, equity, and inclusion (DEI) policies —were also reviewed.

Limitations:

The study received a lower-than-desired response rate to the survey designed to gather quantitative data on productions. While the results were not statistically significant and therefore not included in this report, they highlight the difficulty of accessing actionable (accurate and reliable) data on the Québec screen industry. Although comprehensive production data were unavailable, we encourage readers to consult the Canada Media Fund's Program for Black and Racialized Communities / Fonds des médias du Canada's Programme destiné aux communautés afrodescendantes et racisées (PCAR), which, over a three-year period, supported 71 French-language productions (out of a total of 293).

We also received a low response rate from communities who self-identify as LGBTQ+ and persons with disabilities, recognizing that self-reported data can be incomplete, and that participants retain agency on how and when to self-identify. The researchers acknowledge that these communities (along with Black and racialized communities) have been surveyed extensively in recent years, which may have contributed to survey fatigue and lower response rates. These limitations are not intended to invalidate or undermine the knowledge collected, but rather to highlight the need to build greater trust and engagement with these communities.

It is important to note that participating in a research project that requires disclosure of personal experiences of racism, sexism, discrimination, and other forms of oppression can be extremely taxing and can impact the emotional well-being of both participants and team members. In other words, it can be a fragile space. While collecting demographic data is necessary for the equitable allocation of resources, it's important to recognize that repeated demands for data, without clear follow-through or visible change, can contribute to fatigue or skepticism within equity-deserving communities. This underscores the need for responsible, transparent data practices that foster trust and demonstrate accountability.

Appendix 2 - Terminology Guide

Black (or Afro-Canadian, African Canadian, Black Canadian) include people of Sub-Saharan African descent, whether born in Canada or elsewhere, as well as individuals of Caribbean, Latin American, and African American heritage. Many Black Canadians trace their roots to Caribbean nations and may identify as Caribbean-Canadian or Afro-Caribbean Canadian. In recent consultations with the Canada Media Fund, some French-speaking producers, particularly in Québec, have expressed a preference for the term "Afrodescendant·e" over "Noir·e".

Equity-Deserving Community refers to the following communities: a) Black and Racialized Communities (i.e., Black people and People of Colour); b) LGBTQ+ Communities; c) People with disabilities/Disabled people (Canada Media Fund).

Intersectionality highlights how one's social location is shaped by multiple intersecting axes of difference, including race, gender, sexuality, national origin, age, education, ability, and religion. Inherent to each of these social constructs is power that affords benefits and privileges to some identities over others. Intersectionality also highlights power relations and questions of structure, which are referred to as interlocking systems of oppression (Hill Collins & Bilge, 2016).

Interculturalism is a framework for managing diversity and integration within the province of Québec. Interculturalism promotes integration through shared democratic values, a common culture and the French language as foundational to successful integration within Québec society.

LGBTQ+ is an acronym commonly used to refer to lesbian, gay, bisexual, trans (including transgender, transsexual, and non-binary), and queer identities. This term is intended to be inclusive of identities and experiences that cannot be defined as normatively heterosexual and/or cisgender. The expanded acronym 2SLGBTQIA+ is also increasingly used in Canada, particularly in government and institutional contexts. It begins with "2S" to recognize Two-Spirit people as the first 2SLGBTQIA+ communities on this land, and includes intersex, asexual, and other sexual and gender identities under the "+".

Multiculturalism refers to Canada's multiculturalism policy, which aims to create a social mosaic in which many traditions contribute to a shared sense of Canadian identity. Emphasizing coexistence, this idea encourages immigrants to maintain their cultural heritage, while simultaneously linguistically, politically, and economically integrating into Canadian culture.

People with Disabilities/Disabled People are people with any impairment, including a physical, mental, intellectual, cognitive, learning, communication or sensory impairment—or a functional limitation—whether permanent, temporary or episodic in nature—evident or not—that, in interaction with a barrier, hinders a person's full and equal participation in society (Disability Screen Office / Accessible Canada Act).

People of Colour (abbreviated POC) is a term used to describe any person who is not considered white. The term is not a fixed, unitary, or homogenous category. Its origins lie with social movements that share a history of subordination, where alliances are built in an everyday context of struggle.

Racialized Communities refers to the process through which groups come to be socially constructed as races, based on characteristics such as ethnicity, language, economics, religion, culture, politics (Canadian Race Relations Foundation)

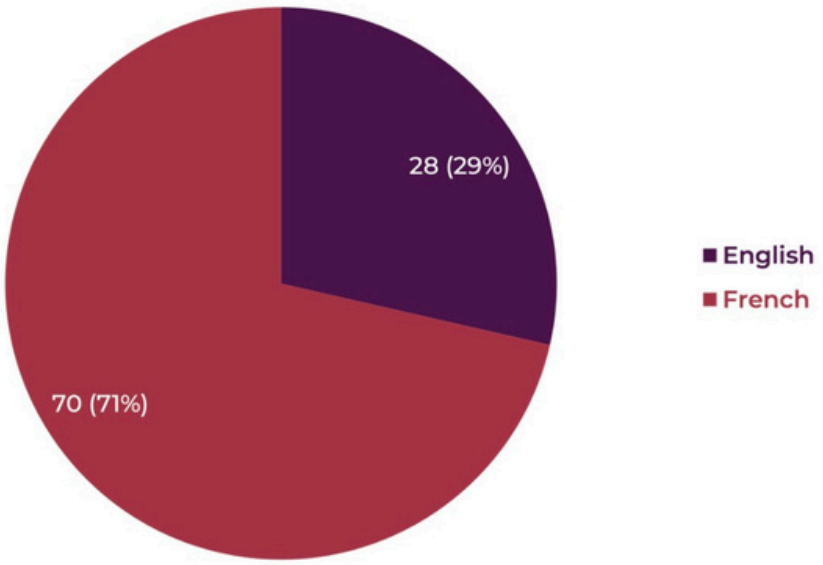
Structural Racism refers to how systems and structures are organized to sustain racial discrimination, which in turn reproduces economic and social inequalities and rationalizes white privilege and power. It can operate unconsciously or unintentionally, but because it is deeply embedded in and throughout systems, laws, written or unwritten policies, and established beliefs and attitudes, it implicitly disadvantages Black people and racialized people.

Systemic Racism is often used interchangeably with structural racism. The term reflects how historical (rooted in belief in white supremacy) and ongoing injustices lead to long-term damaging effects and systematic disadvantage and exclusion faced by Black and racialized people within social, economic, and political structures.

Appendix 3 – Focus Group Demographics

3.1 Language

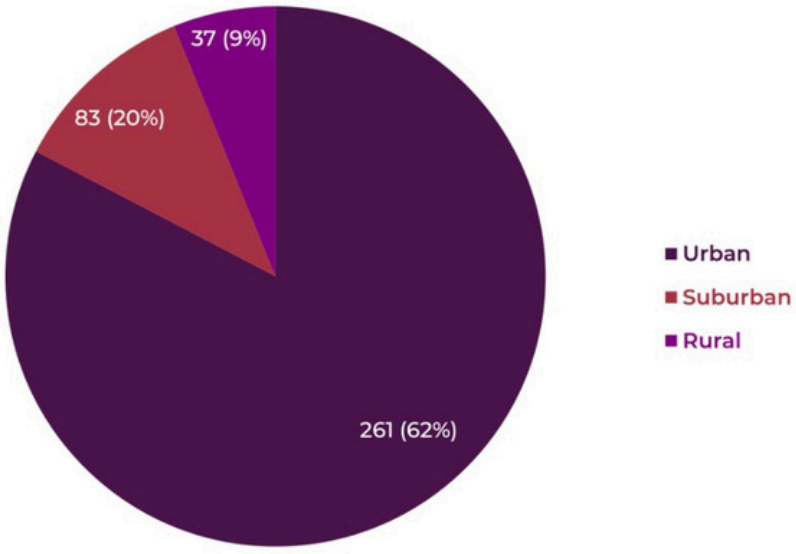
Figure 3.1.1
Preferred Official Language of Participants, 2024



Note. This chart includes self-reported data from 2024 participants. Percentages based on 98 participants.

3.2 Region

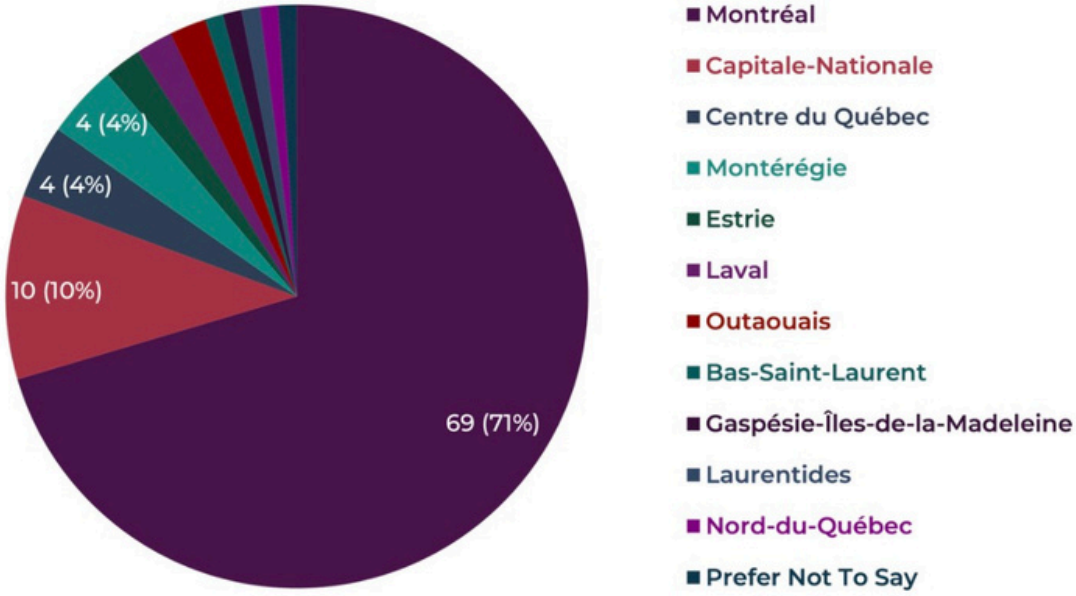
Figure 3.2.1
Population Density of Participants, 2024



Note. This chart includes self-reported data from 2024 participants. Percentages based on 98 participants.

Figure 3.2.2

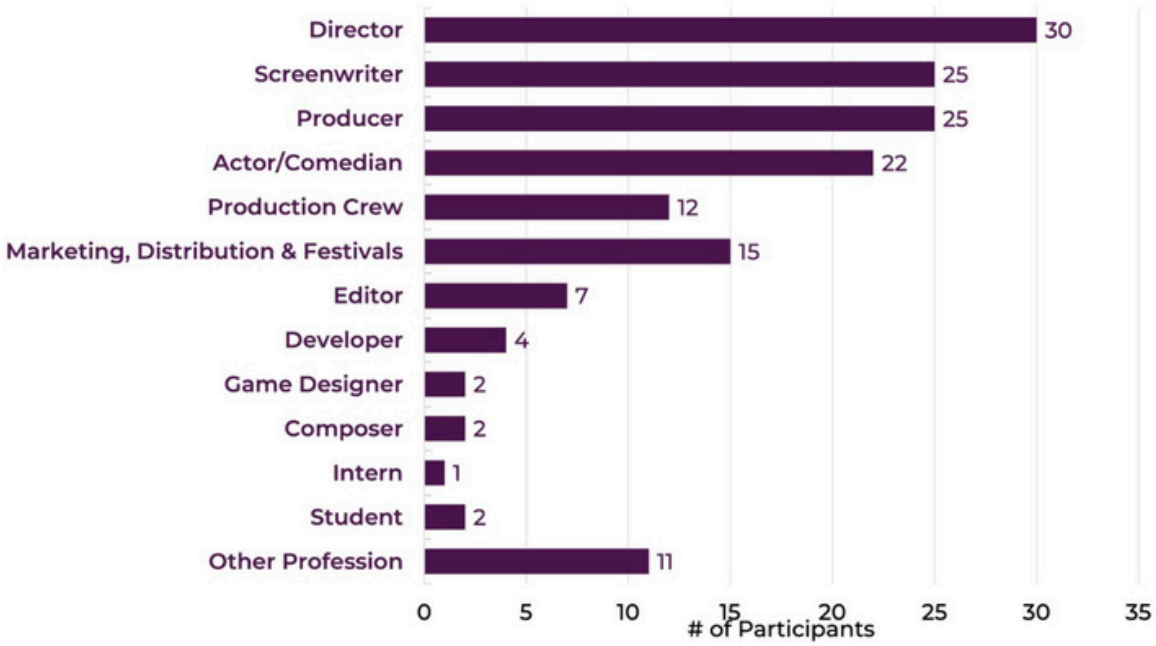
Administrative Region of Participants, 2024



Note. This chart includes self-reported data from 2024 participants. Percentages based on 98 participants.

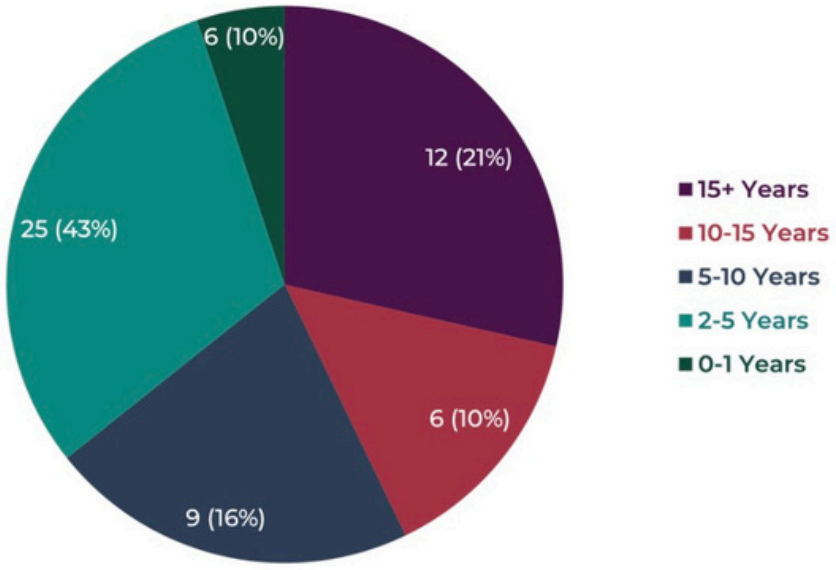
3.3 Industry

Figure 3.3.1
Participants by Profession, 2024



Note. This chart includes self-reported data from 2024 participants. The total responses (158) exceed the number of participants (98) because some individuals have multiple professional affiliations.

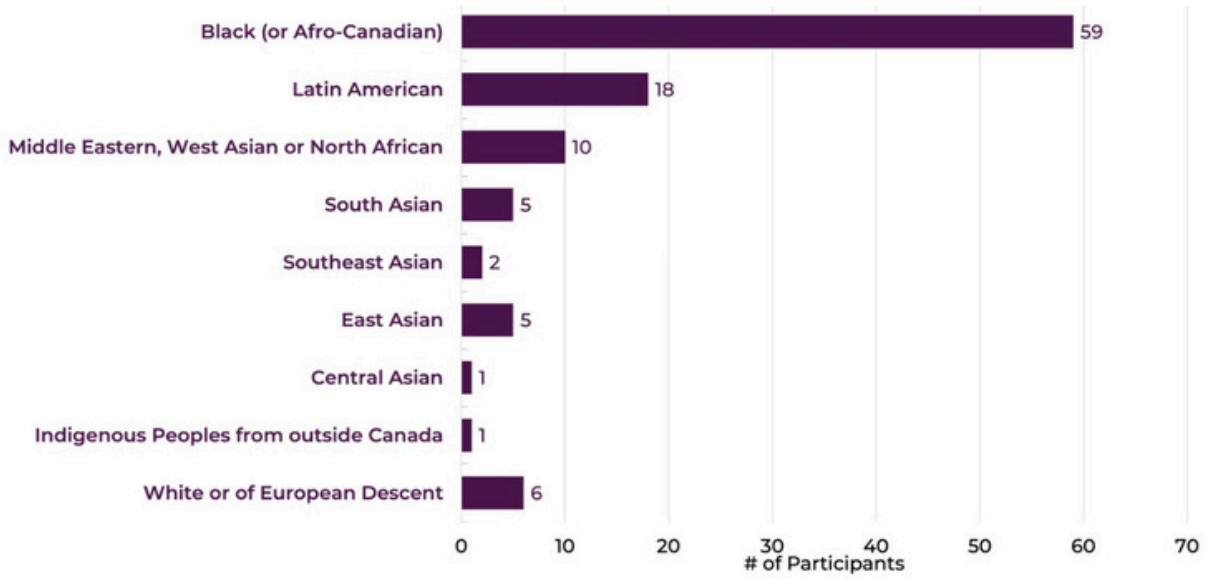
Figure 3.3.2
Participants by Industry Experience, 2024



Note. This chart includes self-reported data from 2024 participants. Percentages based on 98 participants.

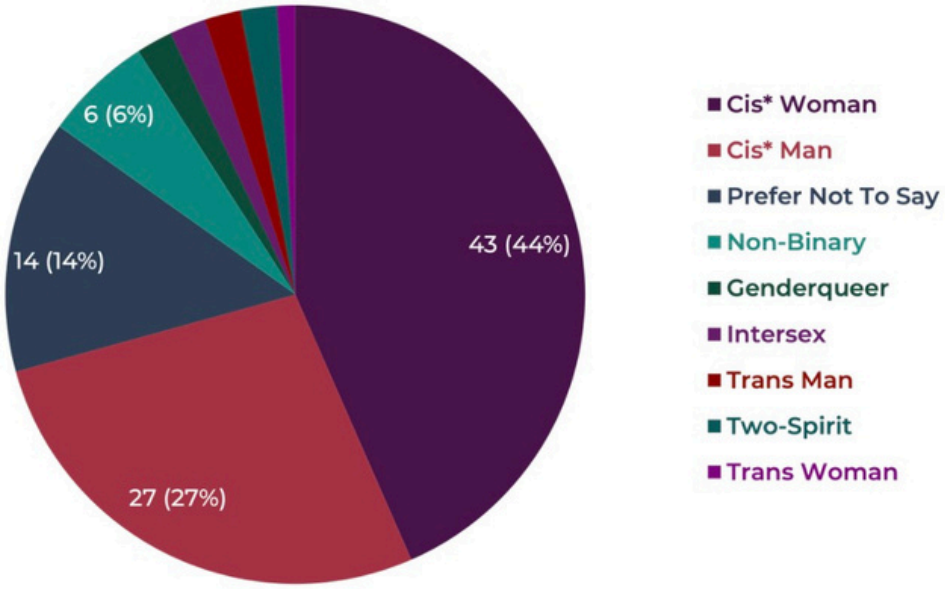
3.4. Identity

Figure 3.4.1
Racial/Ethnocultural Identity of Participants, 2024



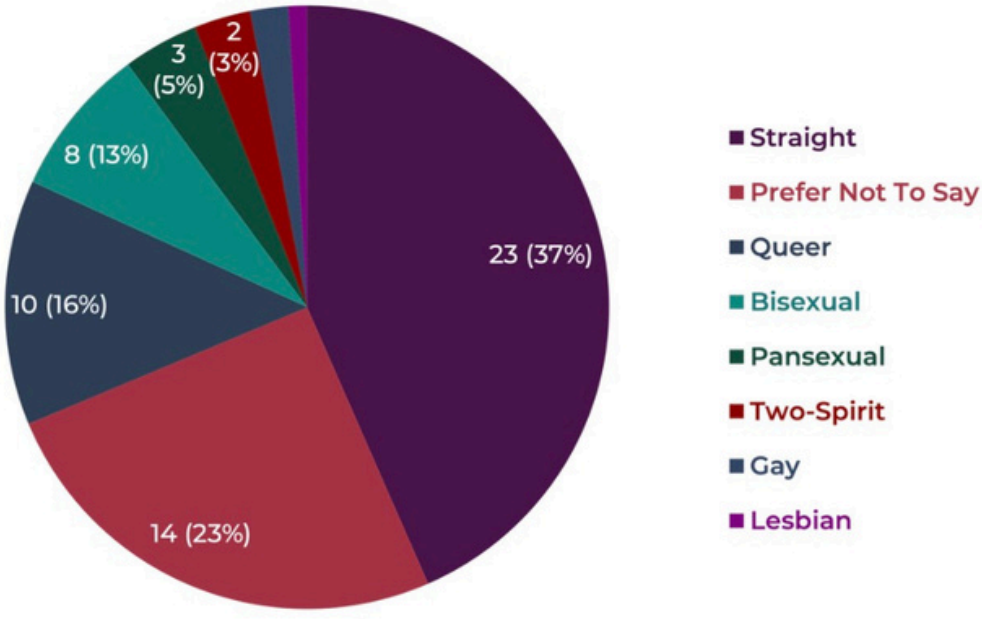
Note. This chart includes self-reported data from 2024 participants. To account for intersectionality, the total number of racial and ethnocultural identities (107) exceeds the number of participants (98). Participation in the focus groups required identifying as belonging to Black and/or Racialized Communities; some participants held multiple identities. These descriptions are derived from Persona ID and the CMF and allow us to establish comparisons between populations.

Figure 3.4.2
Gender Identity of Participants, 2024



Note. This chart includes self-reported data from 2024 participants. To account for intersectionality, the total responses (99) exceed the number of participants (98). Percentages based on total responses (99). *We use Cis as short for Cisgender, a person whose gender identity matches their sex assigned at birth.

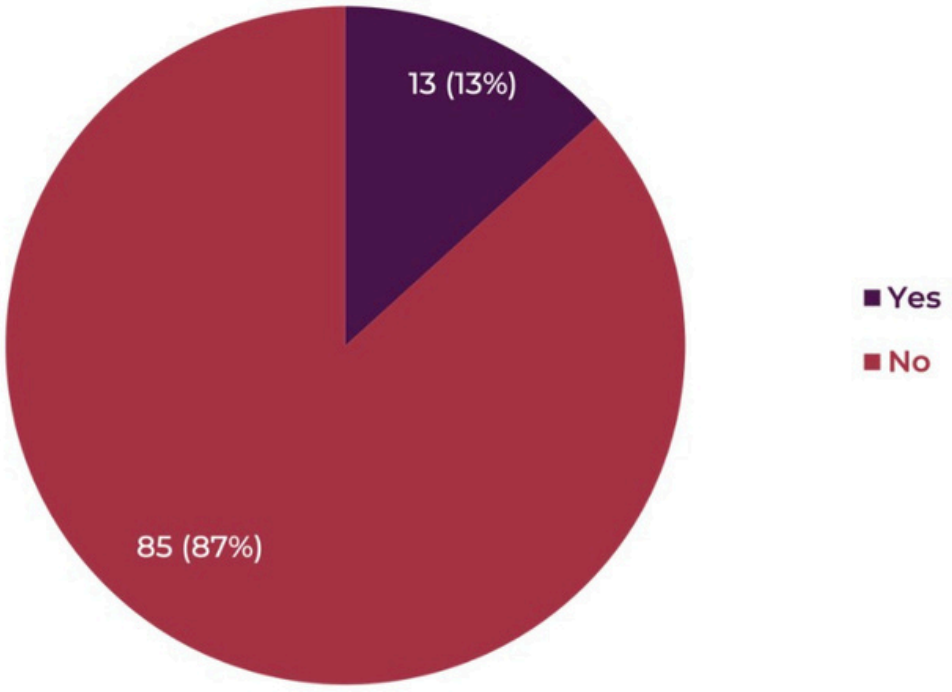
Figure 3.4.3
Sexuality of Participants, 2024



Note. This chart includes self-reported data from 2024 participants. To account for intersectionality, the total responses (99) exceed the number of participants (98). Percentages based on total responses (99).

Figure 3.4.4

Participants Identifying as a Person with a Disability, 2024



Note. This chart includes self-reported data from 2024 participants. Percentages based on 98 participants.

Appendix 4 – Social Media Assets

Image 4.1
English Version of Call for Participation

Image description: Recruitment graphic with a warm gradient background in cream and orange tones. Logos for research partners on top-right: Black on Black Films, Coalition MÉDIA, and Black Screen Office (BSO).

Text: “being seen. CALL FOR PARTICIPATION. FOCUS GROUP. Are you a Black person or Person of Colour living in Québec and working in the audiovisual industries (cinema/TV/interactive media)? Participate in research to suggest directives for authentic storytelling in Québec. Black people and People of Colour who are also part of the LGBTQ+ communities and/or are living with a disability are encouraged to participate. A symbolic amount of $50 will be given to participants.”

Financial partner logos at the bottom: Canada Media Fund, Inspirit Foundation, SODEC Québec, Telefilm Canada, and AQPM.

Appendix 5 – Survey

Being Seen Québec
Community Research

If this form is not accessible for you, or for any questions/concerns regarding the consultation, please email etrevu.ben@gmail.com. We will get back to you as soon as possible.

Project Overview
Black on Black Films, **Coalition M.E.D.I.A.** and the **Black Screen Office (BSO**) (collectively the Partners) are conducting a study to develop directives for creating authentic and inclusive screen-based content with underrepresented communities in Québec.

Virtual consultations will be conducted with industry representatives who belong to: Black and other communities of colour, as well as industry representatives within those communities who are also 2SLGBTQIA+ and/or Persons with Disabilities. The project will seek their input on how they want to be seen and represented in film, television and interactive digital media.

The project is part of an existing national study called **Being Seen: Directives for Creating Authentic and Inclusive Content** and is in response to a call for a report that takes into consideration the specific context of the Québec market.

This project was inspired by ImagineNATIVE's Onscreen Protocols and Pathways guide for working with Indigenous communities, creators and stories.

Therefore, we will not be targeting Indigenous communities.

Collection of Personal Information

All personal information collected as part of this research will be collected, analyzed, reported, secured and destroyed in accordance with Québec's Law 25, An Act to modernize legislative provisions as regards the protection of personal information [in French]. See also: Act respecting the protection of personal information in the private sector [in English].

Specifically, personal information will be used for analysis and research, and will only be presented in an anonymized form.

This form will populate a database accessible only to the research team.

The IMDb link will help to verify the data. If the volume is manageable, the research team could contact producers to further verify the data.

A summary of the database will be part of the research report.

Personal information will be maintained securely, will only be accessible to the research team, and will be destroyed after completion of the research project.

Should you wish to withdraw your consent to the collection of your personal information, please contact etrevu.ben@gmail.com and it will be deleted.

Participant Information:

- Name (First Name, Last Name)
- Email

Project Information:

To the best of your knowledge, please fill out this form with information from Québec projects which were made by (or feature) Black, People of Colour, 2SLGBTQIA+ creators, and/or Creators with a Disability.

We are collecting both pre- and post-2020 data.

- Title of Production
- Project Link
- Genre: Fiction, Animation, Documentary
- Format: Film, Television, Interactive Digital Media
- Year of Production (2000-2024)
- Broadcaster (if applicable)
- Production Company
- Option to add another production

Appendix 6 – Focus Group Questions

1. Introduce yourself (Name + pronouns). What do you do in the industry?

2. Can you tell me about a movie/tv show/any media where you felt well represented and explain why? Do you have any Québec based examples?

3. Are there certain narratives that you are tired of or that you dislike about your community? What would you like to see more of? (Storyline, characters, themes)

4. According to you, what is the main difference between a content that has been produced by someone from the community vs someone telling a story that is not their own?

5. Do you consider who is telling the story and what their research process was when deciding whether to watch a piece of content?
    a. Or is it something you tend to look into afterward, depending on how you react to the content?

6. When do you feel that LGBTQ+ and disabled people are well represented?

7. What are the consequences that negative representations or stereotypes in traditional media can have on yourself/ your community?
    a. Are there Québec productions that have well represented your community?

8. Do you think it is possible for traditional media to become more authentic/ inclusive?
    a. Do you believe that marginalized communities should have their own network? i.e. AMI-télé or NATYF

9. Do you think that having authentic representation in those specifics' networks will attract underrepresented communities?

10. Do you think that the available funds for marginalized communities help with EDI in the media industry?

11. We are now rounding up my questions. Do you have any last recommendation regarding this subject matter? Or would you like to share anything that hasn't been addressed today that you believe is important to the subject matter?