

# WOMEN IN VIEW

OCTOBER 2014

## ON SCREEN

### WOMEN IN VIEW ON SCREEN 2014

This is the third consecutive **Women in View** annual report on women's employment as directors, writers and cinematographers in publicly-funded Canadian media productions. In 2012, we released the first **Women in View On Screen**, reporting on feature films in 2010 & 2011. In 2013, we followed up with our second feature film report and released our first **Women in View On TV** report.

**Women in View On Screen 2014** brings together both production streams, examining the representation of women among directors, screenwriters and cinematographers employed in both Canadian television and feature films receiving investment funding from the Canada Media Fund and Telefilm Canada respectively.

### WHY THESE REPORTS? WHY THESE CATEGORIES?

There are many reasons to gather this research and disseminate these reports. The simplest is to ensure that our discussions about the place of women in media creation are grounded in concrete, reliable data. Year after year tracking allows us to develop an understanding that takes into consideration occasional fluctuations due to labour, fiscal or other factors.

Ninety-three years after Agnes McPhail was first elected to the House of Commons, and almost 40 years since the founding of the National Film Board's Studio D, Canadian women are still vastly under-represented in positions of influence and authority in this country. Despite widely-held assumptions to the contrary, the employment of women in positions of creative authority in our increasingly influential and far-reaching media industries remains out of synch with their actual numbers, capabilities and aspirations.

As has been said time and time again, the multi-platform screen media not only reflects our culture, but also has a formidable effect on our views, standards and expectations for ourselves and each other. While **Women in View on Screen** does not currently report on the number and nature of on screen roles for men and women, there is significant evidence that inequities behind the scenes (particularly among writers and directors) are writ large on screen, perpetuating negative cultural and gender stereotypes. To remain competitive, today's media organizations need a talent pool as diverse as their increasingly global

**WOMEN IN VIEW** is a national not-for-profit organization dedicated to revitalizing Canadian media by strengthening gender and cultural diversity both on screen and behind the scenes. We do this through a range of initiatives designed to advance understanding, promote dialogue and develop effective and sustainable strategies across the full spectrum of production and policy arenas. Women in View was launched in Vancouver in 2010 with **SexMoneyMedia**, an international conference of media creators, industry leaders, scholars and policy makers.

Rina Fraticelli, Executive Director

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public. Currently, this is far from the case. One of the most striking findings in these reports, year after year, is the staggering contrast between the diversity of Canada's population and the homogeneity of those in key positions creating our cultural productions. Canada's cultural diversity is one of our most recognized and valued characteristics both within the country and internationally; yet First Nations and racialized minority media creators are minimally represented in the projects receiving public funding.

Whether considered from the perspective of equity, social progress or economic prosperity, the scarcity of women in key creative roles in Canadian media industries is a matter of national importance. If this situation is to improve, we need to understand the nature and scale of the situation. **Women in View on Screen** is our contribution to this critical endeavour.

## HIGHLIGHTS

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This report examines the employment of women in the key creative positions of director, screenwriter and cinematographer in 59 live action feature films and 24 television series receiving funding from Telefilm Canada and the Canada Media Fund respectively.

### TELEVISION

- The 24 TV series represent a total public investment of just under \$94M, with individual series receiving investments of between \$1M and \$7M per series.
- Women represented 14% (12 of 87) of directors employed.
- 11 of the 24 series - representing a public investment of \$40.6 M - employed not a single woman director on any of their 122 episodes.
- Women were significantly better represented among the writers at 34% (49 of 144), though that figure drops to 30% when we consider their percentage of total writing credits.
- Not a single one of the 267 episodes of these 24 series employed a female cinematographer.
- Not a single First Nations or racialized minority woman was employed as director or cinematographer on any of these 267 episodes.

### FEATURE FILMS

- Telefilm Canada invested a total of \$58,042,945 in production funding in the 59 live action feature films reported in 2013. The total amount invested in the 10 films directed by women is \$3,299,850 (6%). The total amount invested in the 49 films directed by men is \$54,743,095 (94%).
- The largest investment by TFC in a film directed by a woman is \$650,000. For a film directed by a man: \$6,722,577.
- Sixty-one directors were employed on 59 feature films in 2013. Eleven of the 61 (18%) were women. This represents a three-year low, down from 22% in 2012.
- One First Nations woman shared a directing credit.
- The number of women screenwriters also dropped, from 20% in 2012 to 18% in 2013 (15 of 82).
- Not a single racialized minority woman was employed as director, writer or cinematographer on any of these features.
- Seven films directed by men each received more funding than the total funding of all 10 films directed by women.

## PART ONE: TELEVISION

The 24 television series examined represent a total of 267 individual episodes, employing 87 directors, 144 writers, and 26 cinematographers.<sup>1</sup> They represent a total public investment of \$93.7 M from the Canada Media Fund in 2011-2012.

### Directors

The 24 television series employed 87 directors: 75 men and 12 women, a ratio of more than six men to every woman.

Not a single First Nations or racialized minority woman was employed as a director on any of these series.

Women were employed as directors on a total of 30 (11%) of 267 individual episodes. Men were employed on 239 episodes (89%).<sup>2</sup>

Eleven of the 24 series employed no women directors on any of their 122 episodes. These eleven series represent a public investment of \$40.5 M.

Not only were six times as many men employed as directors, men directed on average 3.2 episodes while women averaged 2.5 episodes.

None of the women directed more than three episodes, while 27 of the men directed four or more episodes.

The situation represents a drop in the employment of women directors from our previous report. This year's 12 women directors constitute 14% of the directors employed; down from 16% last year.

The same pattern holds true for the number of actual episodes directed by women. Women directed 34 (13%) episodes funded in the 2010-2011 fiscal year, compared with 30 (11%) episodes for the 2011-2012 period.

Chart 1: Number of Directors Employed: 87

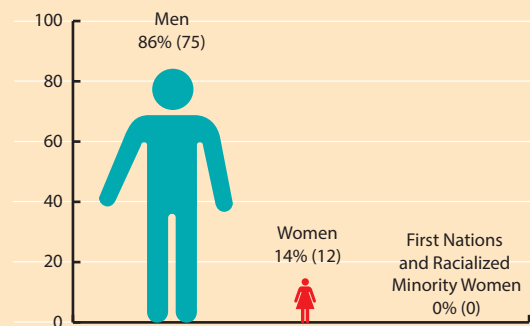


Chart 2: Number of Directing Credits: 269

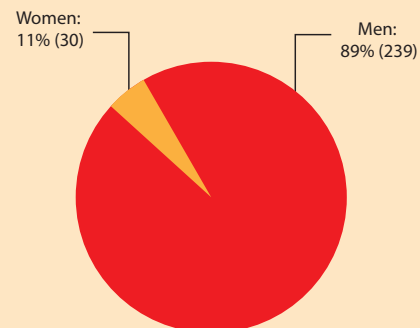
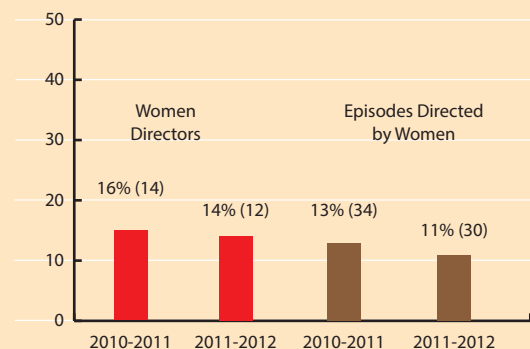


Chart 3: Comparison with 2013 Report



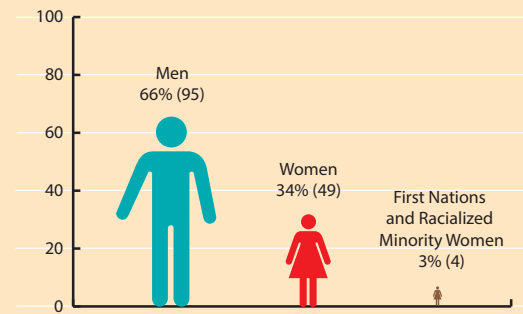
## Writers

The opportunities for women screenwriters were considerably better than those for women directors.

A total of 144 individual screenwriters were employed, 95 (66%) men and 49 (34%) women.

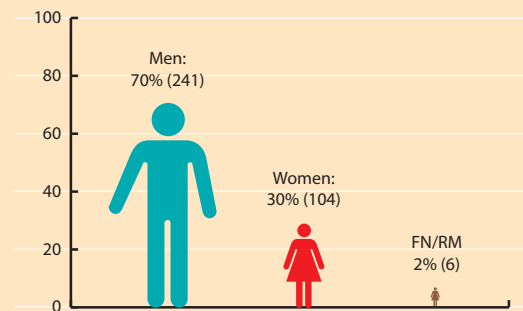
Four (3%) of the writers employed were First Nations or racialized minority women.

Chart 4: Number of Writers Employed: 144



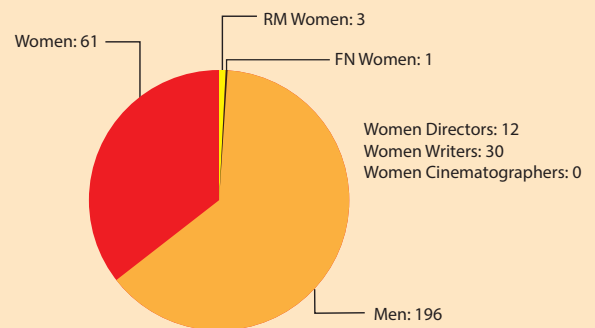
When we consider the number of actual screenwriting credits, we see that men enjoyed a higher number of contracts per individual than women did. Men received 241 (70%) of the writing contracts; while women received 104 (30%). That is, men averaged employment on 2.5 episodes each; while women averaged 2.1 episodes. For FN/RM women, the average is lower still at 1.5%.

Chart 5: Number of Writer Contracts: 345



Overall, 257 individuals were employed as directors, writers and cinematographers on these 24 television series. The 61 women employed represented 24% of that total. The four First Nations and racialized minority women constituted 1.5% of that number.

Chart 6: Number of Men and Women Employed: 257



## Cinematographers

The situation of female cinematographers is remarkably simple. There was not a single woman among the 26 cinematographers employed to shoot the 267 episodes of these 24 series.

## PART TWO: FEATURE FILMS

We examined 59 feature film projects receiving public investment from Telefilm Canada in 2013. TFC invested a total of \$58,042,945 in production funding in the 59 live action feature films reported in 2013.<sup>3</sup> Of the total of 204 directors, writers and cinematographers employed on these 59 features, 35 (17%) were women. Two (1%) - one co-director, one screenwriter - were First Nations women.

### Directors

The 59 feature films examined employed 61 directors: 50 men and 11 women. One First Nations woman shared a directing credit. No racialized minority women were employed as directors.

The total amount invested in the 10 films directed by women is \$3,299,850 or 6%. The total amount invested in the 49 films directed by men \$54,743,095 or 94%.

Seven films directed by men each received more funding than the total funding of all 10 films directed by women.

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The largest investment by Telefilm Canada in a film directed by a woman was \$650,000. The largest amount invested in a single film directed by a man is \$6,722,577.

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The 2013 figures represent a drop in the employment of women directors from the previous year reported. Eleven women feature film directors constitute 18% of the directors employed on 2013 films; this is down from the 17 women representing 22% of 2012 feature films.

Over the four years we have tracked these numbers, only once - in 2012 - did women represent more than 20% of the directors employed on Telefilm-funded feature films.

Chart 1: Number of Directors Employed: 61

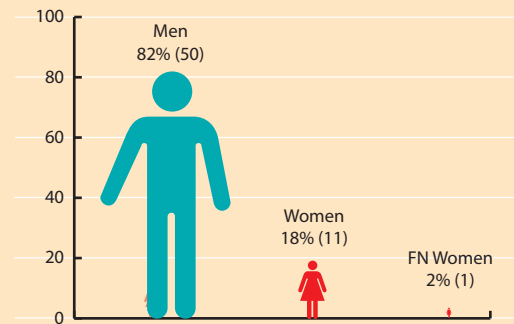


Chart 2: Percentage of Investment in Films

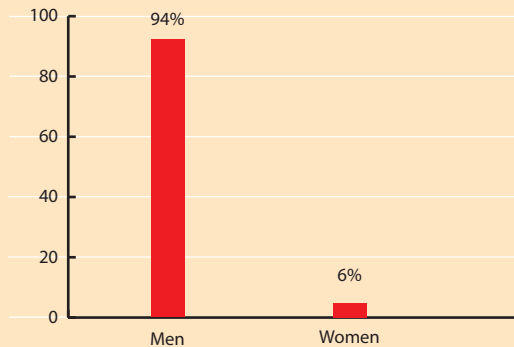
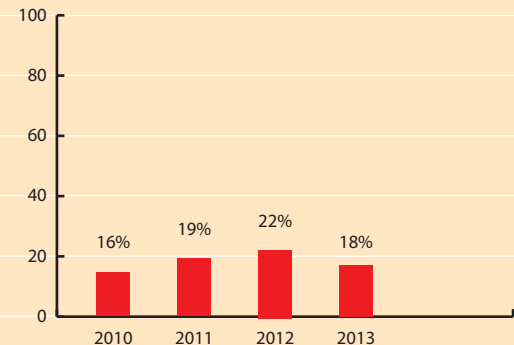


Chart 3: Percentage of Women Directors 2010-2013



## Screenwriters

Women represented 18% of the screenwriters employed on these 59 films.

One First Nations woman was employed as a screenwriter.

No racialized minority women were employed in this capacity on a feature film.

This is the lowest percentage and number of individual women screenwriters recorded over the last four years, down from 23% in 2011 and 20% in 2012

## Cinematographers

Nine (15%) of the 61 cinematographers in the 2013 features were women. This represents an improvement over the 2012 figures where women represented eight (10%) of the 79 cinematographers employed. No First Nations or racialized minority women were employed as cinematographers.

Chart 4: Number of Screenwriters Employed: 82

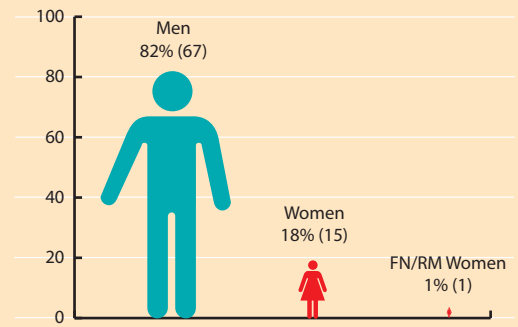


Chart 5: Percentage of Women Screenwriters 2010-2013

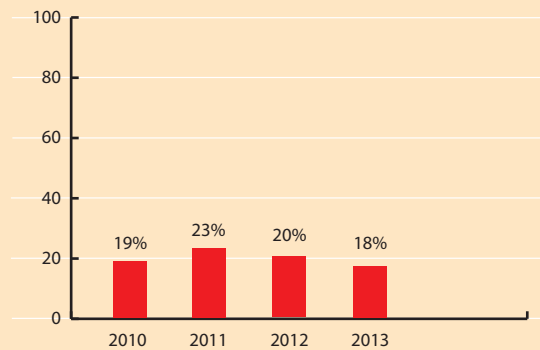
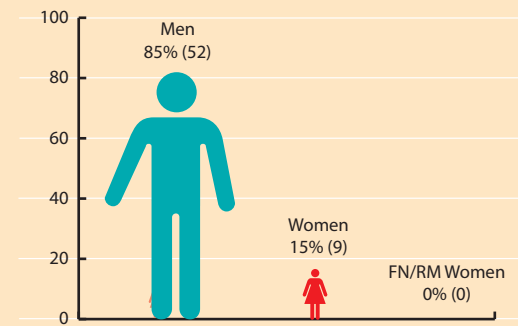


Chart 6: Number of Cinematographers Employed: 61



## Conclusion

These facts and figures speak volumes about the nature and extent of women's under-representation in Canadian media. What's important to note is the way these patterns of exclusion and under-investment re-inforce each other. Not only are women a minority of creators in each of these professions, the women who are employed, are employed less frequently, reducing their opportunities to advance their skills, and reducing their visibility within their professional communities. Perhaps most telling is the disparity between the levels of public investment in films directed by women and films directed by men. These three factors - a scarcity of opportunities to work at one's craft; opportunities that are irregular and far between; and investment levels that make adequate budgets for creation and marketing impossible - constitute profound systemic discrimination that demands an equally profound shift in public policy, a shift that ensures that Canadian women are as well served by their government as Canadian men.

**Women in View on Screen 2014** was prepared by Rina Fraticelli with Katie McMillan and Kay Armatage. Graphic Design by Lindsay Fisher.

### Notes

All information on investments in television series by the Canada Media Fund can be found at <http://www.cmf-fmc.ca/documents/files/funded/2011-12/results/2011-12-q3-funding-results.pdf>.

The Telefilm 2013 Catalogue lists all 59 films: <http://www.telefilm.ca/en/catalogues/feature-films/2013>. Information on individual film budgets was gathered from Telefilm investment reports from April 1 2010-March 31 2014: <http://www.telefilm.ca/en/telefilm/investment-reports>.

1. 24 live action television series receiving more than \$1M in funding were examined: Arctic Air, Being Erica, Blackstone, Bomb Girls, The Borgias, Call Me Fitz, Combat Hospital, Flashpoint, Heartland, Insecurity, King, Less Than Kind, The Listener, Little Mosque on the Prairie, Lost Girl, Michael Tuesdays and Thursdays, Mr. D, Murdoch Mysteries, Primeval: New World, Republic of Doyle, Rookie Blue, Saving Hope, The Transporter, Todd and the Book of Pure Evil.
2. There are 269 director credits for 267 episodes, as some episodes employed more than one director.
3. Titles: 1987, 1er Amour, A Journey, All the Wrong Reasons, Amsterdam, L'Ange Gardien, L'Autre Maison, Baby, How'd we ever get this way, The Birder, Bunker 6, The Captive, Cas & Dylan, Cyanure, Deadweight, Le Demantelement, Empire of Dirt, The F-Word, La Garde, Gerontophilia, The Grand Seduction, Hard Drive, Hold Fast, Hot Dog, Il Etait Une Fois Les Boys, I'll Follow You Down, It Was You Charlie, Lac Mystere, Lawrence and Holloman, Looking is the Original Sin, Louis Cyr -The Strongest Man on Earth, Lucille's Ball, Maina, La Maison du Pecheur, Maps to the Stars, Meetings with a Young Poet, Miraculum, Moroccan Gigolos, No Clue, The Oxbow Cure, Patch Town, Path of Souls, Quatre Soldats, Rhymes for Young Ghouls, The Right Kind of Wrong, Riptide, Rock Paper Scissors, Sarah Prefers to Run, Shana-The Wolf's Music, Sitting on the edge of Marlene, Stress Position, Swarnet, That Burning Feeling, Trailer Park Boys III, Uvanga, The Valley Below, Vic & Flo Saw a Bear, What We Have, The White Buffalo, The Young and Prodigious Spivet.



## Women in View: Our Mandate

**Women in View** is a national not-for-profit organization dedicated to strengthening gender and cultural diversity in Canadian media, both on screen and behind the scenes. We do this through a range of initiatives designed to advance understanding, promote dialogue and develop effective and sustainable strategies across the full spectrum of production and policy arenas.

**Women in View** launched in 2010 in Vancouver with **SexMoneyMedia**, a ground-breaking gathering that brought together Canadian and international media artists, scholars, industry and policy professionals in an informed, engaged and productive dialogue to generate practical strategies leading to positive, sustainable change. The impact of that gathering continues today in multiple initiatives across the country.

Our work is grounded in practical, forward-thinking research, industry-based strategies, and cross-sectoral collaborations that support the equitable participation of women in creative and technical positions across all screen-based platforms, from gaming to television to feature films and into the digital realm.

We partner with a broad range of community and industry individuals and organizations from both the private and public sector to contribute to a long-overdue sea change in the status of women in Canadian media occupations. Our activities are rooted in the first-hand experiences and expressed needs of women working in every part of the country and at every level of the media landscape.

Women in View is supported by grants, private donations, industry partnerships and the work of countless volunteers who are committed to building a more equitable and sustainable media industry for all Canadians.

### **Staff & Board of Directors**

Executive Director: Rina Fraticelli

### **Board of Directors:**

Liz Shorten, Managing Vice President, CMPA - BC  
Prem Gill, Director of Content, Telus  
Dr. Kay Armatage, Film Programmer and Professor  
Geeta Sondhi, Independent Producer