



## **MEDIA RELEASE**

### **WIFTV congratulates Telefilm and the Canada Media Fund for their commitment to gender parity**

Vancouver, April 28, 2016 - **Women In Film + Television-Vancouver (WIFTV)** applauds Carolle Brabant, Executive Director of Telefilm Canada and Valerie Creighton, President & CEO of the Canada Media Fund for their strong public commitment to viable and lasting solutions to the issue of gender parity in the audio-visual industry and their pledge that these solutions will be implemented in a timely manner.

“We look forward to consultations regarding the specifics of how these agencies will implement their commitments and the details of a timeline,” said Sharon McGowan, Chair of the Advocacy Committee of WIFTV.

WIFTV also welcomes Minister of Canadian Heritage Mélanie Joly’s announcement of a consultation period to assess Canada’s content creation industries. With the current government’s leadership on gender parity in the cabinet, WIFTV is optimistic that gender equity in the Canadian content industries will be addressed within the framework of the Ministry’s consultations.

It is WIFTV’s position that it’s not only possible, but essential, for Canada’s screen-based industries to become more gender-balanced, culturally diverse and inclusive. Any cultural industry that depends on talent, imagination and originality for its success must draw upon the creative potential of its entire population. Building a more inclusive industry means building a better industry.

WIFTV Executive Director Carolyn Combs noted “WIFTV’s membership is multicultural and the organization’s main objective is to further the artistic and professional development of all women in Canada’s screen-based media production industries.”

WIFTV has been lobbying federal cultural agencies to address the inequities in the current funding model for over 10 years. The organization points to the recent *Women in View On Screen Report* (October 2015, excerpt attached) to highlight the extent of under-representation of women across all creative positions in the Canadian system.

“We intend to continue discussions with the Department of Canadian Heritage and the various agencies on how to achieve our shared goal of gender parity across the Canadian screen-based industries,” said McGowan.



WIFTV is encouraging its members and all Canadians concerned with gender parity in our content creation industries to participate in the Department of Canadian Heritage's questionnaire and consultation process. WIFTV believes it is important to speak up for gender equity during this critical and timely review of Canadian cultural policy.

Here is the link to the pre-consultation survey: <http://canada.pch.gc.ca/eng/1460573328032>

Other links:

TFC / CMF announcement: <https://www.telefilm.ca/en/news/industry-advisories/2016/04/27/official-statement-carolle-brabant-executive-director-telefilm-c>

Minister Joly announcement: <http://www.theglobeandmail.com/news/national/exclusive-canadian-heritage-announces-sweeping-canconreview/article29722581/>

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### **About Women in Film + Television Vancouver**

Women In Film + Television Vancouver (WIFTV) is a member driven not-for-profit society. Our main objectives are: to further the artistic and professional development of women in the Canadian screen-based media community; and to recognize and promote the artistic and professional contributions of women in the Canadian screen-based media community and in the community at large.

Responding to the limited opportunities for women in leadership positions in the film and television industry, WIFTV was formed in 1989 by a group of professional women working in the industry.

WIFTV is one of the 35 world-wide chapters of Women in Film & Television International (WIFTI).

WIFTV: <http://www.womeninfilm.ca>

WIFTI: <http://www.wiftichapters.org>.

**Attachment:** Executive Summary, *Onscreen Report*, Women In View, October 21, 2015



## Women In View *On Screen Report*

October 21, 2015

### 2015 HIGHLIGHTS

**Women in View on Screen 2015** examined the representation of women in the roles of director, screenwriter and cinematographer in Canadian film and television projects receiving funding from Telefilm Canada, the Ontario Media Development Corporation, and the Canada Media Fund. We also looked at a small sample of web series funded by the Independent Production Fund; and in partnership with ACTRA National and the Union des Artistes, we explored possible links between women behind the scenes as directors and screenwriters and roles on screen.

#### 1. FILM

In the 2013-14 fiscal year, Telefilm Canada invested a total of \$63,323,534 in 91 feature length films.

- ■ Women represented 17% of directors (17 of 103); 22% of writers (29 of 133) and 12% of cinematographers (11 of 91) credited.
- ■ In overall employment, women held 57 (17%) of the 327 director, writer and cinematographer positions.
- ■ Women directors were far better represented in the under \$1M category of investment at 21% (16 of 77); than over \$1M at 4% (1 of 25).
- ■ There were no women directors among the six feature-length animation directors.

#### 2. TELEVISION

The Canada Media Fund invested \$97,637,939 in 29 live-action English language drama TV series in 2012-13.

- ■ Women numbered 14 of 84 (17%) directors, an increase from 14% in 2012-2013; however, these women directed only 11% of the episodes.
- ■ 17 of the 29 series - representing a public investment of \$39,329,607- employed not a single woman director on any of their 151 episodes.
- ■ In TV as in feature films, women were significantly better represented among the writers than directors at 38% (47 of 125), although they had only 34% (117 of 340) of the writing credits.
- ■ Again this year, not a single one of the 293 episodes employed a female cinematographer. This pattern has been consistent over the three years we have reported.



### 3. WEB SERIES

In 36 series comprising 623 individual episodes funded by The Independent Production Fund between 2010 and 2014:

- ■ 14% of the director positions went to women (6 of 43).
- ■ 27% of writer positions were held by women (26 of 98).
- ■ 2% of the cinematography positions went to a woman (1 of 42)
- ■ 50% (18 of the 36) series employed no women in any of these three capacities.

### 4. ACTORS

In 76 live-action feature-length films:

- ■ When women were directing, 55% of the top four roles went to women; as compared to 41% when men were directing.
- ■ When women were writing, 58% of the top four roles went to women; as compared to 40% when men were writing.