



On Screen Report

EXECUTIVE SUMMARY

WOMEN
IN VIEW

MARCH 2019

ON SCREEN 2019

Written by: Jill Golick and Amber-Sekowan Daniels

Project Manager & Research Lead: Amber-Sekowan Daniels

Additional Research: Katie McMillan, Devon Bond

Research on the representation of women of colour and Indigenous women was overseen by Nathalie Younglai, President and founder of Black, Indigenous and People of Colour in TV and Film (BIPOC).

Design: Toni Cater Designs, Zoe Brownstone, Christy Nyiri

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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.

Founding Executive Director: Rina Fraticelli

Founding Chair: Liz Shorten

Executive Director: Jill Golick, jill@womeninview.ca

General Manager: Amber-Sekowan Daniels, amber@womeninview.ca
info@womeninview.ca

www.womeninview.ca



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Introduction

SINCE 2012, Women in View On Screen Reports (WIVOS) have tracked the engagement of women writers, directors and cinematographers in Canada's publicly funded film and television industry. The WIVOS 19 report covers 90 television series funded by CMF between 2014 and 2017 and 267 film productions and 831 development projects funded by Telefilm between 2015 and 2017. For the first time, WIVOS 19 includes analysis of showrunners and broadcasters in TV and producers in film. Data on women of colour and Indigenous women is included throughout the study.

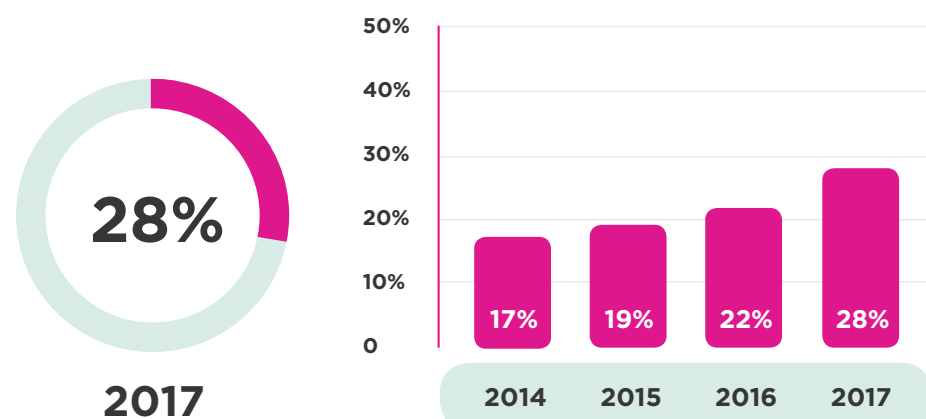
Key Insights reveal that in the Canadian film and television industry, women, especially women of colour and Indigenous women remain seriously under-represented. Yet there are some segments of the industry that have reached gender balance and have achieved improved diversity. These segments of equity are often associated with women's creative leadership. Women showrunners (television) work with nearly equal numbers of men and women in key creative roles. Male showrunners continue to work with 80% or more men. Creative leadership is also the way to achieve greater diversity. On series with women of colour and Indigenous women showrunners not only is there gender balance among the key creatives there is also far greater diversity.

Highlights

TELEVISION

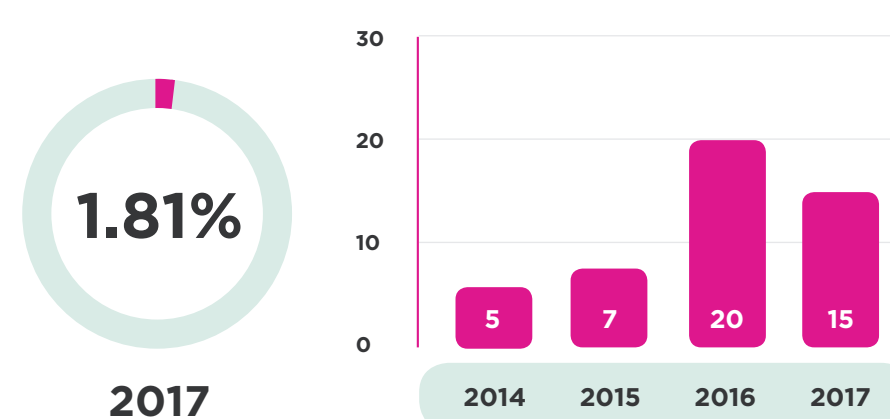
WOMEN'S SHARE OF KEY CREATIVE WORK

All Women



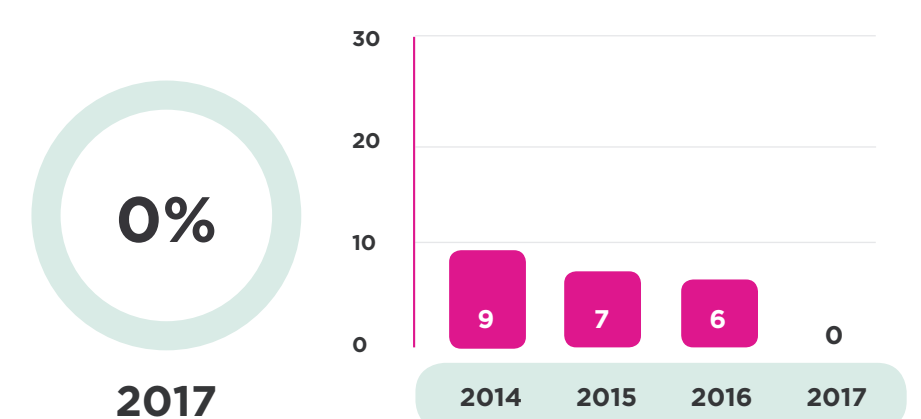
In 2017, 28% of TV writing, directing and cinematography contracts went to women. Between 2014 and 2017, the percentage of women in key creative TV roles increased 11%.

Women of Colour



Over four years, out of 3206 contracts, 47 went to women of colour. In 2017, 1.81% of TV contracts went to women of colour. Women of colour made up less than 2% of writers, 0% of cinematographers and 5% of directors.

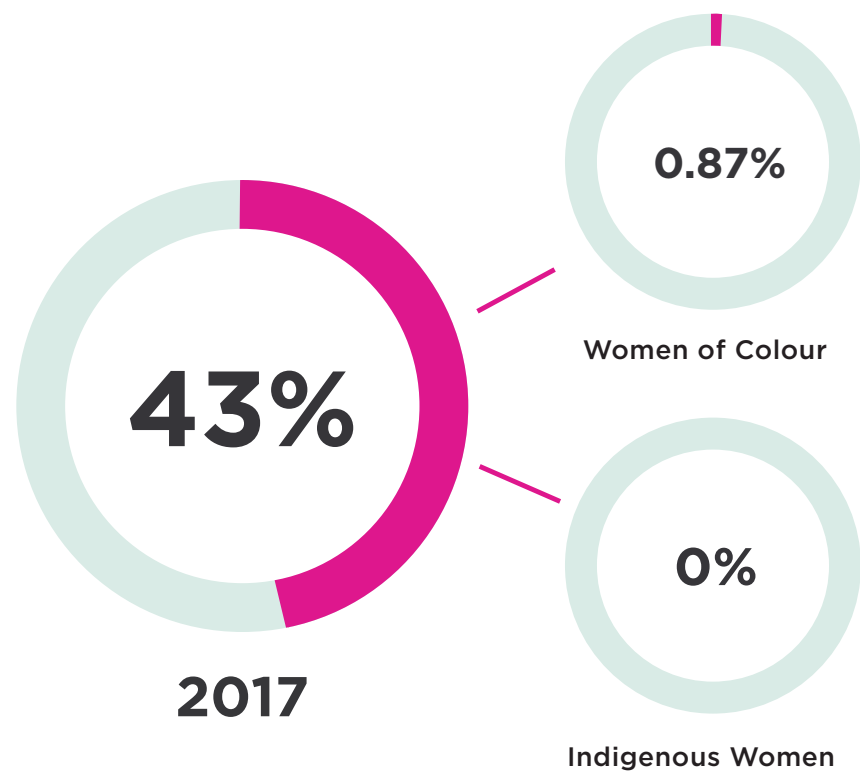
Indigenous Women



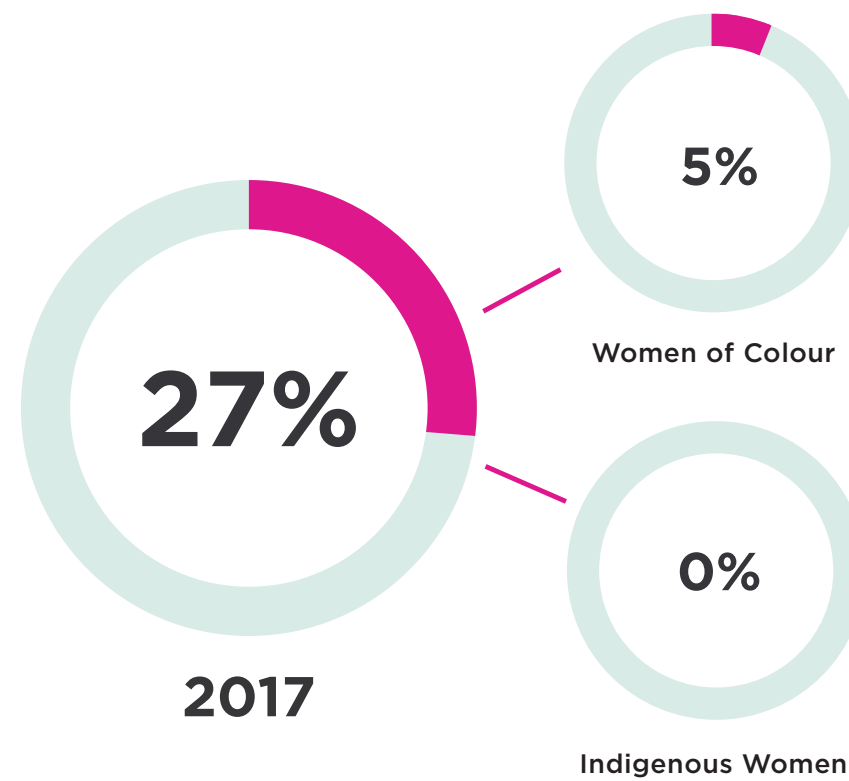
No Indigenous women worked on any of the 24 series studied in 2017. Between 2014 and 2017, Indigenous women received only 0.69% (22 of 3206) of contracts studied.

WOMEN'S SHARE

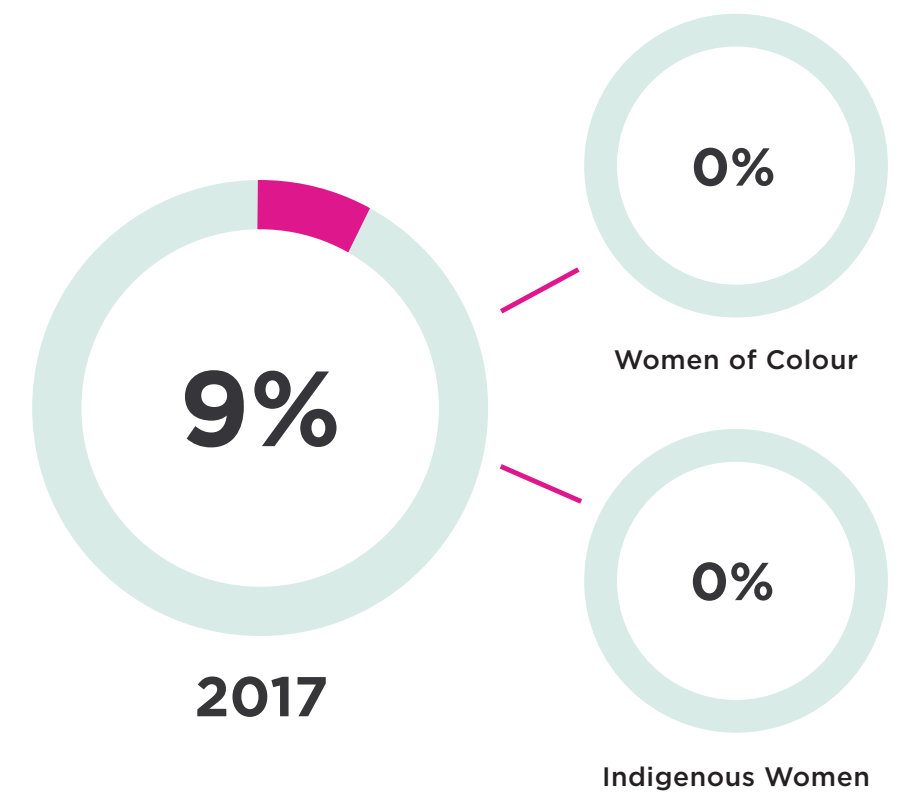
of Writing



of Directing



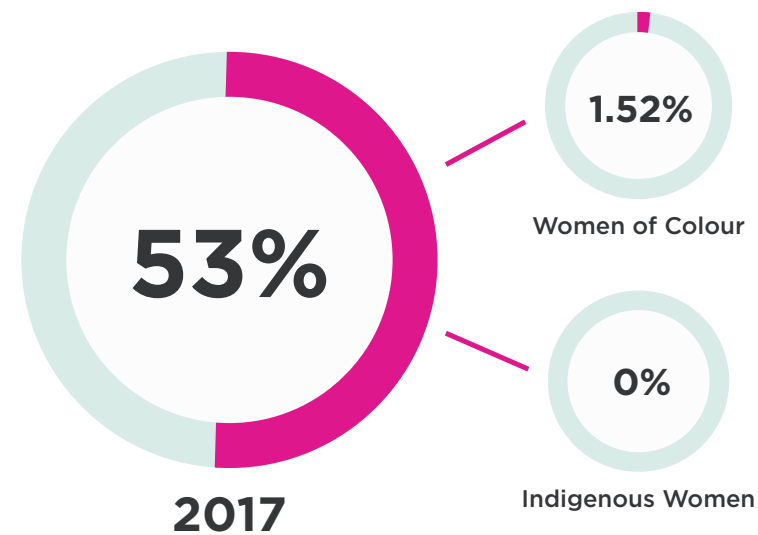
of Cinematography



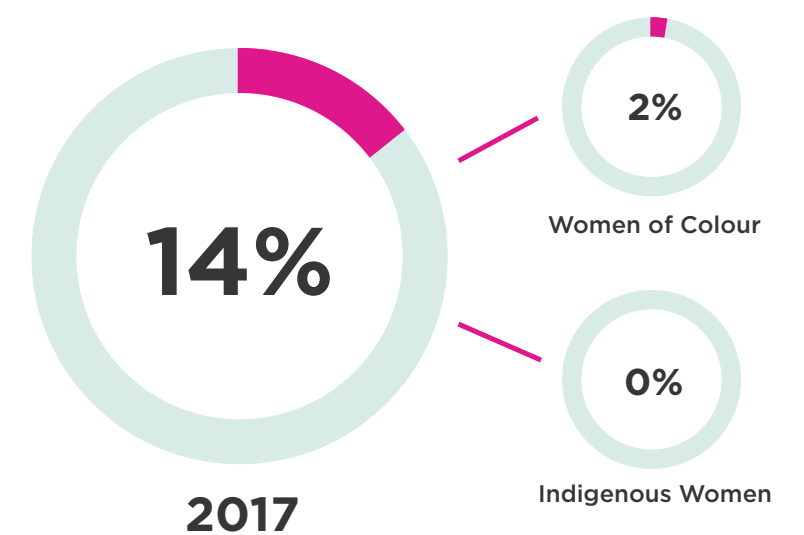
THE SHOWRUNNER EFFECT

TV series showrun by women achieved gender balance in 2017. Productions with women showrunners had 53% women in the positions of writer, director and cinematographer. Series run by men had only 14% of women in the positions of writer, director and cinematographer, while split gender showrunning teams had 41% women.

When Women Showrun



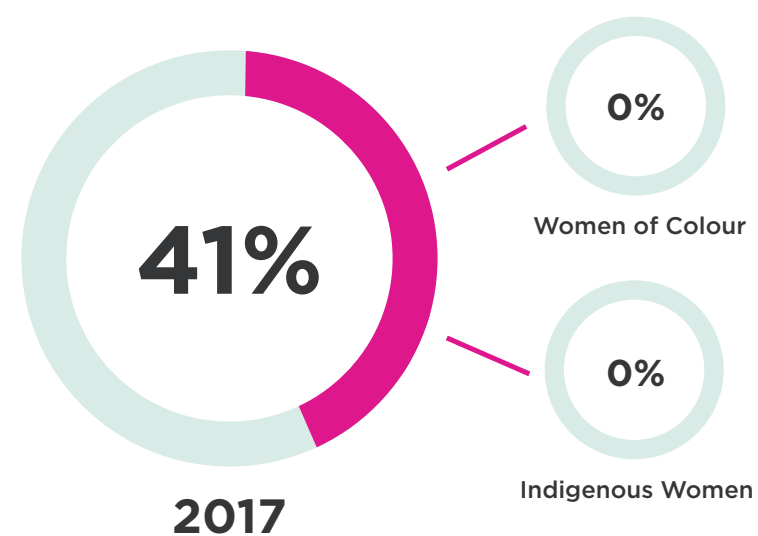
When Men Showrun



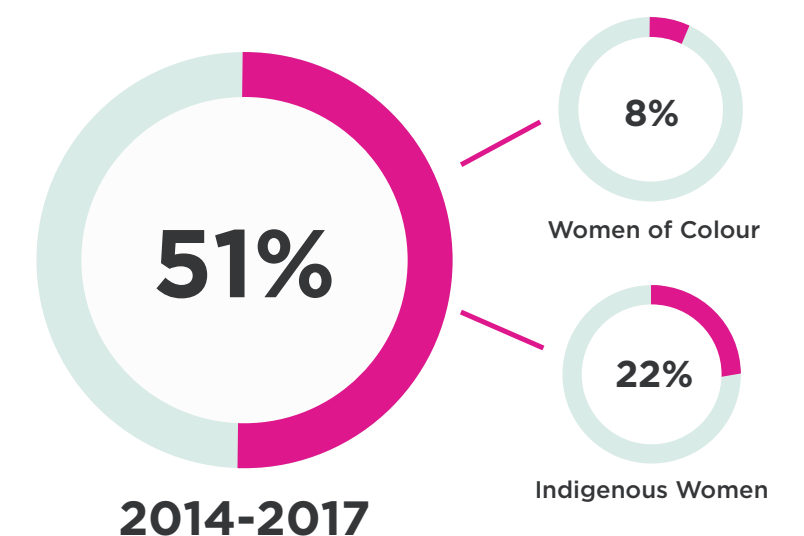
THE DIVERSE SHOWRUNNER EFFECT

Series showrun by women of colour or Indigenous women not only had gender balance but also employed women of colour and Indigenous women in far greater numbers than other series.

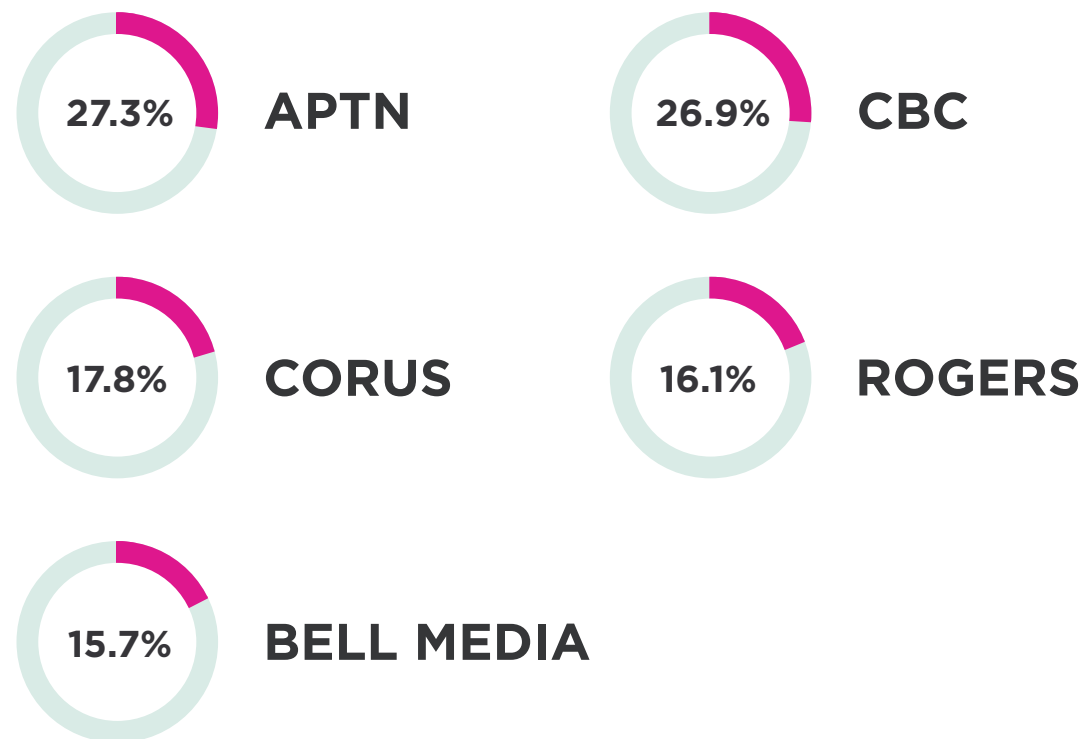
When Split Teams Showrun



When Women of Colour & Indigenous Women Showrun



WOMEN'S SHARE OF WORK AT THE BROADCASTERS

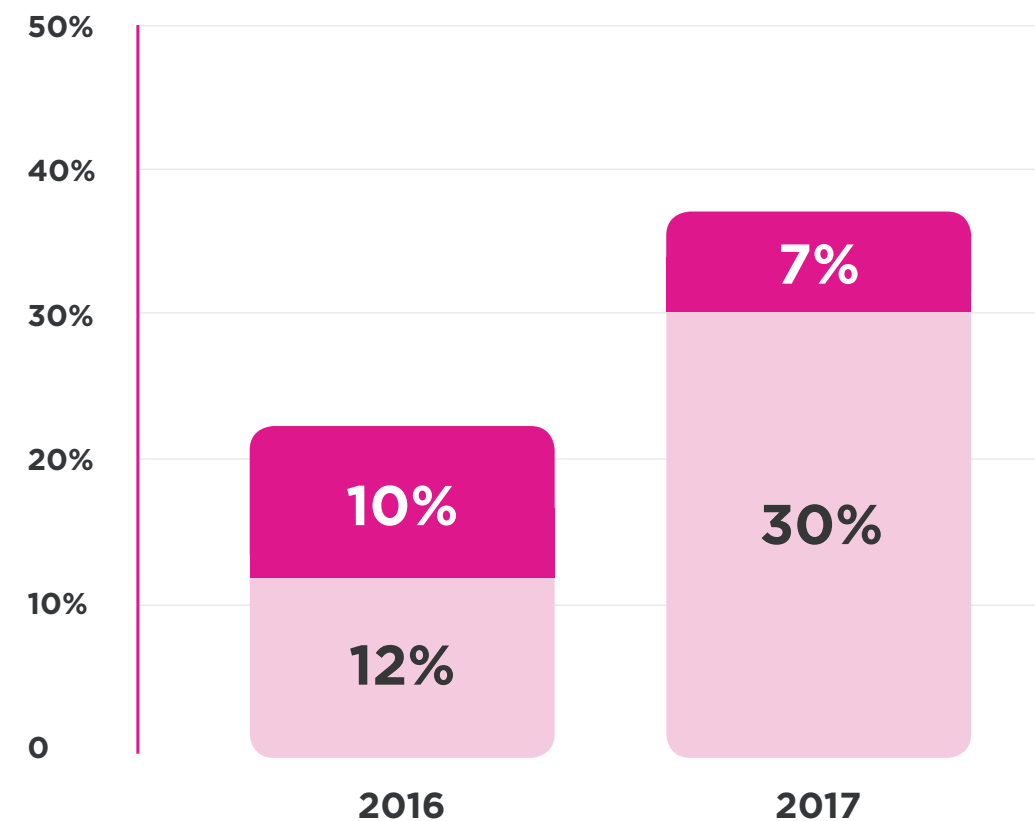


2014-2017

On independently produced CMF-funded television series, gender balance between the broadcasters differed significantly.

GROWTH IN CBC DIRECTING CONTRACTS TO WOMEN

In 2016, CBC made a commitment to hire 50% women directors and the result was dramatic: an increase of 15% in a single year moving women's share of the directing work from 22% to 37% in 2017. 37% included 7% to women of colour and 0% to Indigenous women.

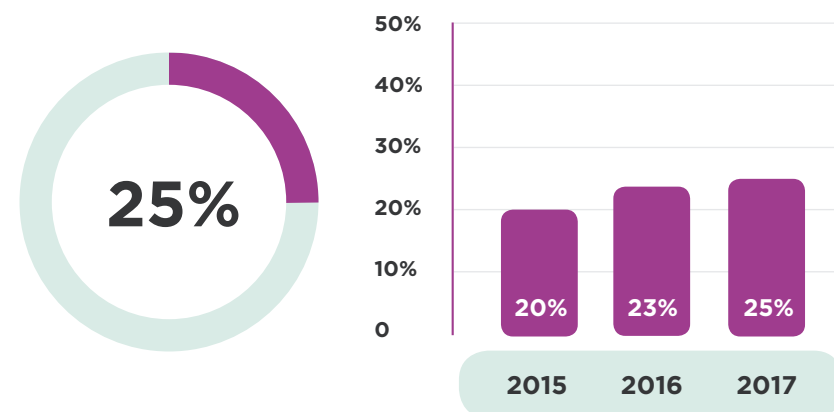


Highlights

FILM

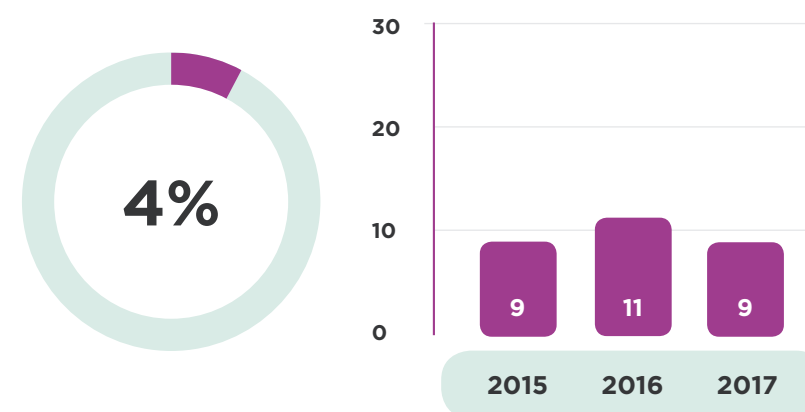
WOMEN'S SHARE OF KEY CREATIVE WORK

All Women



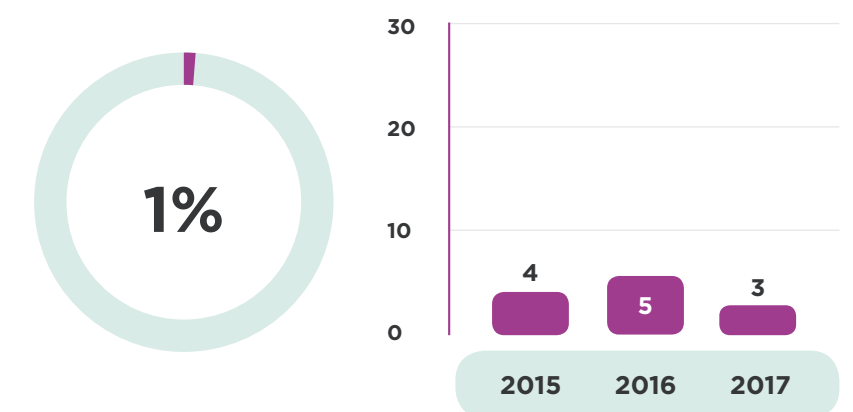
In 2017, 25% of film production writing, directing and cinematography contracts went to women. Between 2014 and 2017, the percentage of women in key creative film roles increased 5%.

Women of Colour

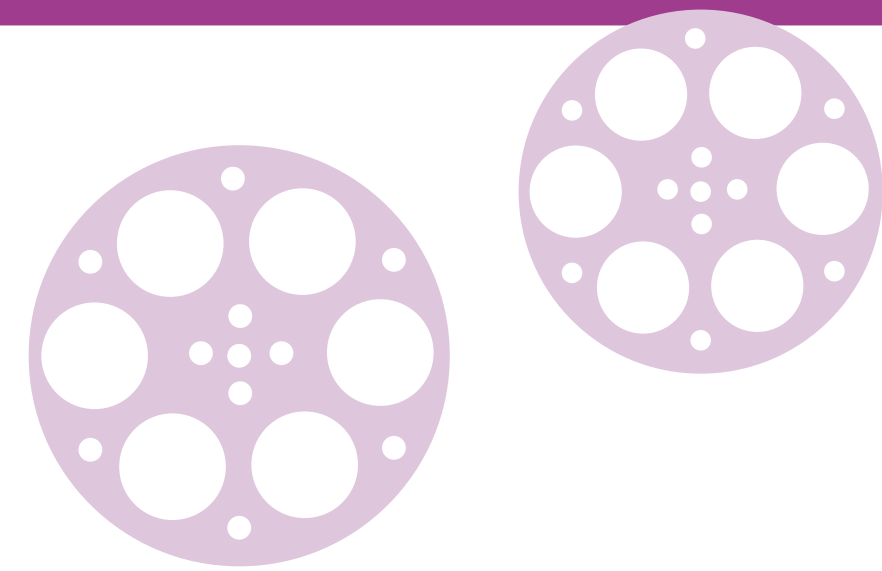


In 2017, 4% of film production contracts went to women of colour. Over three years, 29 of the 1637 writing, directing and cinematography contracts went to women of colour.

Indigenous Women



Out of a total of 267 film projects funded between 2015 and 2017, 12 contracts went to Indigenous women — 6 for writing and 6 for directing.

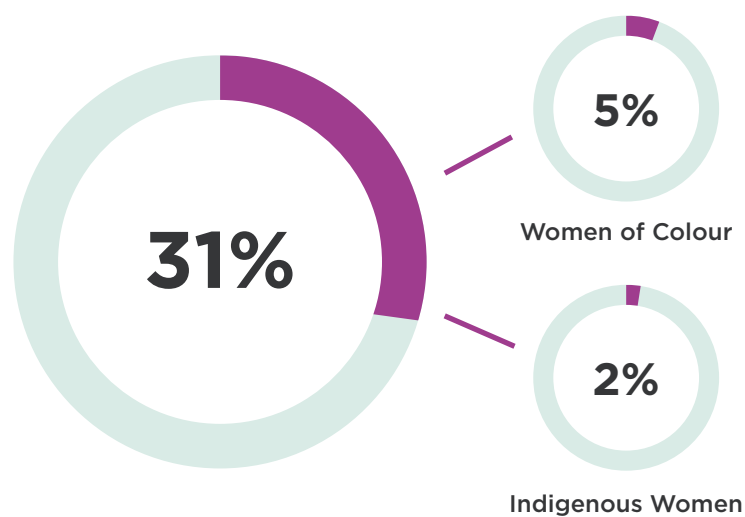


NON-BINARY SHARE OF WORK

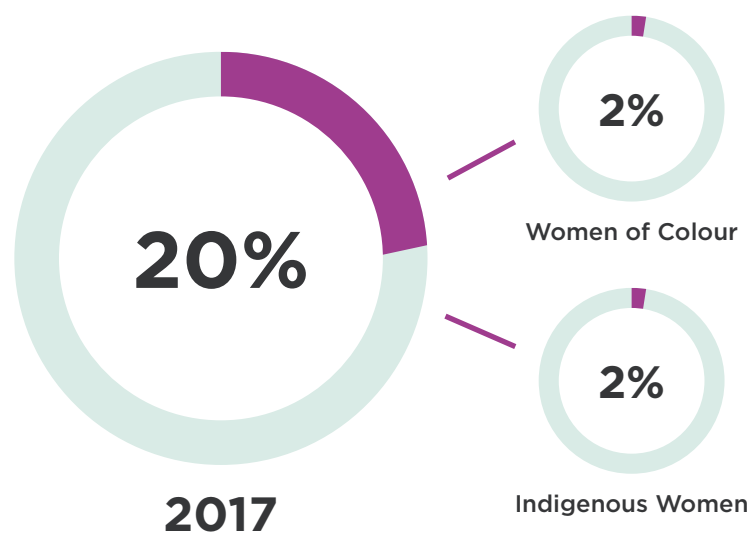
For the first time since WIV began collected data, an individual self-identified as gender non-binary. Researchers see this as a sign of a growing trend and will adapt future data collection and reporting mechanisms accordingly.

INVESTMENT IN WOMEN DIRECTORS

Projects Directed by Women

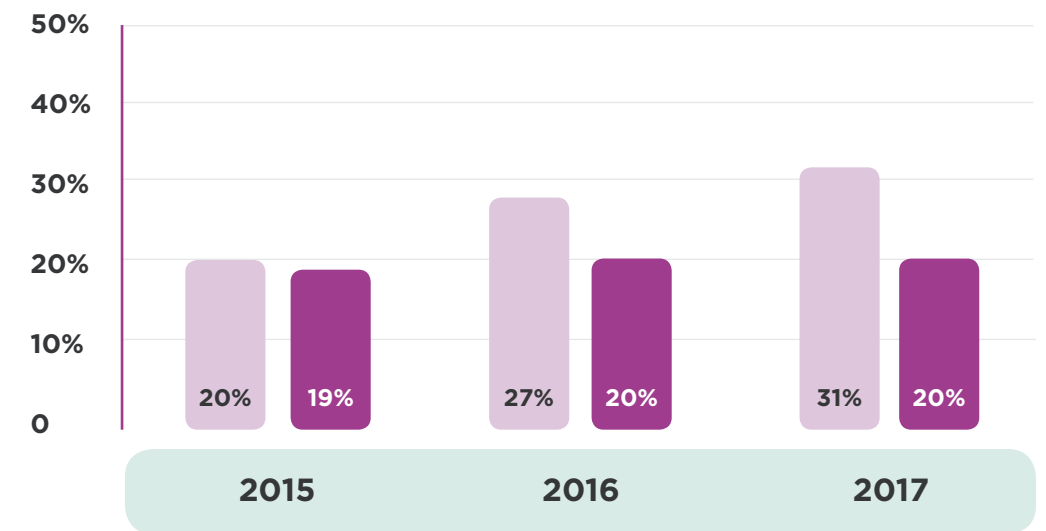


Investment In Projects Directed By Women



PROJECTS TO vs INVESTMENT IN WOMEN DIRECTORS

Projects Investments



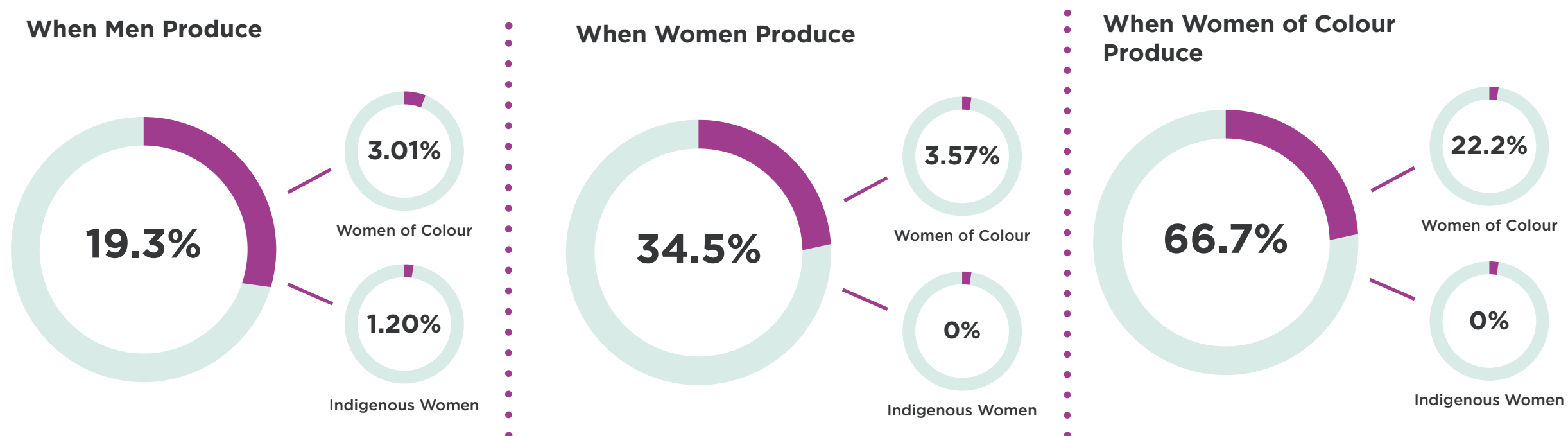
THE PRODUCER EFFECT

The gender of the producer had a significant impact on the gender of the key creative teams. Women producers worked with 48% women directors and 41% women writers in production as compared to men producers whose teams were over 80% male. When the producer was a woman of colour, 100% of the writers

and directors were women — with 33% of them being women of colour. In development, Indigenous women producers worked with 100% Indigenous women writers, and women of colour producers worked with 50% women of colour writers.

FILM PRODUCTION 2017

Women's Share of Writing, Directing & Cinematography Work



CONCLUSION

The Report concludes that the statistics on women's participation in writing, directing, cinematography, showrunning and producing in Canada's publicly funded film and television remain disappointing. Women of colour and Indigenous women are not sharing in the modest gains that other women are experiencing.

Canada has an experienced and talented pool of female creatives ready to take on a far greater percentage of the work. The findings in this report point to a number of strategies and recommendations for achieving gender balance and greater diversity.

Five Steps to 50:50

- 1 Commit to 50% of creative leadership roles to women**
- 2 Commit to the inclusion of women of colour and Indigenous women**
- 3 Set concrete measurable targets, make them public and report on the results**
- 4 Open the doors to new and under-represented talent**
- 5 Balance funding across men and women**