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## **WOMEN IN VIEW LAUNCHES SIXTH ON SCREEN REPORT**

**Report Finds Women's Creative Leadership Essential  
To Reaching Equity In Canadian Film and Television Industry**

**Key To Achieving Greater Racial Representation and Diversity is hiring Black women, Indigenous women and Women of Colour in Creative Leadership positions.**

**TORONTO** (June 9, 2021) – Women in View announced today the release of the 6th On Screen Report – WIVOS21 – a report that documents women's employment in Canada's publicly funded screen-based media from 2018 to 2019. Since the last survey was issued in 2019, gender parity initiatives have improved gender stats, but not racial representation. The report finds that women – especially Black women, Indigenous women and Women of Colour – remain significantly under-employed on Canada's film and television productions.

The current data shows that gender equity initiatives had a strong impact particularly in the roles of director and writer. Between 2017 and 2019, there was a 23% increase in the number of TV episodes directed by women at CBC bringing women's share of directing at the public broadcasters to 60%. Overall, the percentage of women-directed TV episodes rose from 2017's 27% to almost 50% in 2019, even though women's share of directing work at Bell and Corus -- where similar gender parity initiatives were not adopted – remained quite low.

Despite the increase in gender equality commitments and initiatives, it did not have a significant impact for all women. Of the 43% of women in key creative TV roles in 2019, only 6.44% were Black women & Women of Colour and only 0.94% were Indigenous women. When looking at projects with funding from Telefilm over \$1M, only 26% of the films were directed by women — none by Black women & Women of Colour and just 3.7% by Indigenous women.

These stats reveal a disturbing pattern common across gender-parity initiatives: setting targets merely based on gender doesn't equitably serve all women. When examined individually, these statistics are dismal and illuminate the lack of diversity within

leadership positions, in writing rooms, and on sets. There is still a great deal of work to do.

"The numbers for women directors went from dismal to parity in a very short time. We can make significant change for Black women, Indigenous women and Women of Colour just as rapidly. Our key tools are creative leadership and concrete commitments from industry organizations," says Tracey Deer, Chair of the Women In View Board. To properly represent the diverse cultural and racial reality of our country on the big and small screens, we need to expand our commitments to hire more Black, Indigenous and Women of Colour. To impact diversity, commitments that specifically address the hiring of BIPOC creatives are needed. In renewing their commitments to women, organizations can fine-tune them to address the gaps identified in this study, in particular to encourage the hiring of Black women, Indigenous women, and Women of Colour.

"I hope seeing these numbers is a wake-up call to the entire industry that Black women, Indigenous women and Women of Colour are consistently being left behind. Gender equity cannot be celebrated when we are shut out of key creative roles. We need to keep pushing for real change that is inclusive, equitable and intersectional. Even if it means those in power have to step aside to make room for those of us who have been historically excluded for so long," says Nathalie Younglai, Founder of BIPOC TV & Film.

WIV On Screen Reports prove that targets and commitments work. Change requires action. Accountability creates results. Representation matters.

## **KEY FINDINGS:**

### TELEVISION:

- In 2019, women's share of key creative work—that is, writing, directing and cinematography—reached a new high of 43%. This is reflective of a major shift which has largely taken place between 2016 and 2019. Prior to 2014, numbers for women remained largely flat year over year, failing to reach the 20% mark. Since 2016 the rise has been steady and reasonably quick, with women's share of the work nearly doubling
- We have found that the gains are not shared by all women. Black women & Women of Colour have made modest gains since 2016, more than doubling the number of contracts in four years. However, in 2019, their share is a mere 6.4% of the contracts studied.

- In 2019, although nearly half of all TV directors were women, only 12% were Black women & Women of Colour and less than 1% were Indigenous women. In the same year, women wrote 57% of TV episodes, but fewer than 5% were written by Black women & Women of Colour and fewer than 2% by Indigenous women.
- Indigenous women made no gains whatsoever in the last four years. In fact, their share of key creative work in the CMF-funded TV series we studied decreased. In 2019, of the 745 studied, only seven contracts went to Indigenous women, two fewer than in 2014.

#### FILM:

- In 2019, women directed and produced an equitable share of films. All women's films were underfunded, but films by Black women and Women of Colour shockingly so.
- Women-led films were financed at the lowest levels, with the investment per project much lower than that of men-led productions. Men-directed projects averaged \$649K in production financing, white women- directed projects averaged \$478K and Black women & Women of Colour-directed projects averaged just \$181K (microbudget level). On a more encouraging note, a boost to Telefilm's Indigenous Stream meant Indigenous women directors saw an average of \$496K in production financing.
- In film, investment in women remains lower than in men particularly when it comes to directors. It is lower still when producers and directors are Black women, Indigenous women, and Women of Colour
- Black women & Women of Colour directors are shut out of the highest funding levels.

#### RESULTS:

- To impact diversity, commitments that specifically address the hiring of BIPOC creatives are needed.
- We can achieve equity for all women. We know what works. When BIPOC Women lead, BIPOC Women work.

- Prioritizing productions showrun, produced and directed by BIPOC women is an effective way to increase the participation of BIPOC women in the industry.

WIVOS 2021 includes an analysis of two funding cycles: a selection of film projects financed by Telefilm Canada between 2017-2019 and scripted English language television series funded by the Canada Media Fund (CMF) between 2017-2019. In this Report, the definition of women includes cisgender and transgender women, and there are also data points where non-binary people have self-identified.

The authors acknowledge the financial support of Ontario Creates, Canadian Heritage, CBC/Radio-Canada, Directors Guild of Canada, Inspirit Foundation, and the Canadian Media Producers Association-BC Producers Branch.

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#### **FOR MORE INFORMATION:**

**Link to full WIVOS 2021 Report:** [HERE](#)

**The Women in View On Screen Report was written by:** Jill Golick & Nathalie Younglai, **Data Analysis:** Jill Golick, **Project Manager:** Amber-Sekowan Daniels, **Research Lead:** Katie McMillain, **Research Coordinator:** Bitu Joudaki, **Research on the representation of BIPOC women was overseen by** Nathalie Younglai, founder of Black, Indigenous and People of Colour in TV and Film (BIPOC TV & Film).

#### **About BIPOC TV & FILM**

BIPOC TV & Film is a not-for-profit organization and collective of Black, Indigenous and People of Colour in Canada's TV and film industry. From writers, directors, producers and actors to editors, crew members and executives, our members are a mix of emerging, mid-level and established industry professionals. BIPOC TV & Film is dedicated to increasing the representation of BIPOC both in front and behind the camera.

BIPOC TV & Film was founded in 2012 as Indigenous & Creatives of Colour in TV & Film by Writer/ Director Nathalie Younglai, who saw a need to form a community for others like her, who were also feeling isolated by the overall lack of representation of BIPOC in the industry. This collective is the only intersectional organization in Canada dedicated to providing safe spaces for all Black, Indigenous and People of Colour in the industry.

#### **About WOMEN IN VIEW**

Women in View is a national not-for-profit organization dedicated to gender parity and inclusion in Canadian media both on screen and behind the scenes.

Women in View Board of Directors: Tracey Deer, Aisha Jamal, Jan Miller, Lizzy Karp

**Women in View:** [womeninview.ca](http://womeninview.ca) / [info@womeninview.ca](mailto:info@womeninview.ca) / [Facebook](#) / [Twitter](#) / [Instagram](#)

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